



King's Theatre
– Performing for the Future

King's Business Plan

August 2021



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1 Preface

1.1 Capital Theatres' COVID Context

The impact of COVID on the performing arts sector and the communities we serve has been extensive. We continue to pivot our business model as a result and have learnt a great deal about the importance of mission, collaboration, stakeholder engagement, resilience and stretching ourselves creatively to build new skills which will endure long after the pandemic is gone. For many this crisis has accelerated strategic plans which may have been a long time in the waiting and Capital Theatres is no exception to this experience.

Our last performance took place on the 14th March 2020, we closed our doors to staff, artists and audiences on 16th March 2020 and immediately announced a delay of 12 months to the start of the King's project delivery phase. At least 90% of our income is generated from ticket sales and trading income, hence the sudden closure of our venues meant an immediate loss of our two core sources of income.

A year and a half later we have evolved our programme to focus on supporting our most vulnerable communities online and keeping the dialogue going digitally with our audiences, supporters, producers, freelance artists and staff alike. Health and wellbeing has been uppermost in our approach across all our key stakeholder groups and none more so than with our staff, 85% of whom were fully or partially furloughed throughout.

We managed our fixed costs to a minimum whilst ensuring we invested in the activities we knew would make a key difference – developing extensive models of consultation and communication with our staff, creating a two-way flow of sharing and learning, a model of operation that has served us well and allowed us to retain all core staff mitigating against compulsory redundancies; providing online community engagement support with our most vulnerable communities; nurturing the relationships built over many years with our valued audience members and patrons through distinct communication campaigns and maintaining the fabric and security of our three venues, including the beautiful heritage of the King's Theatre whilst closed.

Keeping our mission front and fore we felt was critical hence the reinvention of our community engagement offering through creation of a series of digital activities collated under the banner of 'Raise the Curtain'. This multi-faceted programme delivered a range of exciting new approaches to our work and became highly acclaimed throughout Scotland and beyond. In particular our projects for people living with dementia, care experienced children, the LGBTQ+ communities and young creatives attracted online participations and social media hits of over 62,000 – way in excess of any in-person reach ever before experienced in this timeframe in previous years. We developed our creative skills with everything from online storytelling, to design and delivery of a collaborative theatre walking tour across Edinburgh, to commissioning new artwork, creating an audio play and launching a new musicals commissioning hub. This kind of hybrid online and in-person working will remain a feature of our business model moving forward.

Aligned to the community engagement mission, we also recommenced the heritage consultation programme for the King's. This gave us the opportunity to not only demonstrate our commitment to the King's project but also ensured we were developing critical relationships with new and existing community stakeholders in the Tollcross area; meeting our aspirations to truly make a difference locally by living up to our ambition to create an open access community hub by day, led by the wonderful heritage stories of the King's rich history.

Financially we have survived this challenging time as robustly as possible through tremendous emergency support from the UK Government Coronavirus Job Retention Scheme (CJRS), the Scottish Government Cultural Venues Recovery Fund and the Creative Scotland Performing Arts Venues Relief Fund; along with many generous audience member donations instead of ticket refunds, an immensely successful public crowdfunder and the generosity of our loyal patrons, along with a range of restricted and unrestricted Trust and Foundation awards.

Altogether this emergency support fundraising (excluding CJRS receipts) has totalled around £2.6m. It has been a hard-won campaign with a significant level of political lobbying and advocacy required to ensure Capital Theatres' plight was fully understood and supported by the key city stakeholders. Our success serves to highlight the organisation's contribution to and profile in both the local and national economy, as well as our strength of position in the cultural ecology of Scotland.

1.2 Our Financial Position

Our normal net cost of core operations is around £265k per month and due to the cost saving initiatives taken, this is currently running at c£150k per month including payroll (after CJRS receipts) and fixed property and administrative costs. Normal operations include a range of restricted, unrestricted and designated reserves. Our unrestricted reserves at the beginning of COVID totalled £435k and with the emergency funding support received from all sources, this reserve has remained positive moving into 2021/22.

Our designated reserve of the Theatre Development Fund (TDF) was established to support the fabric and maintenance of all three venues and especially the redevelopment of the King's. This fund in the initial Business Plan was due to deliver £6m as Capital Theatres' contribution to the programme. As a result of COVID, with no trading income projected until September 2021, we have revised this figure down to £4.45m with the balance to come from increased fundraising. It is important to note from a going concern perspective, this is net of our advance sales balance and after all refunds for pre-sold shows during the last year.

Our projected outturn for FY20/21 was a worst-case trading deficit of (£1.9m). Due to our prudent management and generous emergency support funding, our actual outturn has been a trading deficit of (£260k); nothing short of a miracle given the scale of challenge our sector has faced since March 2020.

1.3 Our Near Term Operational Recovery Plan

Moving forwards into 2021/22 we have planned prudently in light of the Scottish Government reopening roadmap hence are commencing with a slow small-scale start of socially distanced performances through to October 2021; after which we are planning for a full scale programme return across all three venues, including the critical delivery of the King's Pantomime.

Operationally, Capital Theatres has worked very closely with the City of Edinburgh Council (CEC), UK Theatre, the Federation of Scottish Theatres and the Scottish Government to ensure we are developing a best practice led safe and robust reopening protocol for our venues, with staff and audience confidence at the heart. A Capital Theatres cross-functional working party, led by the Director of Operations and the Health and Safety Officer, has developed detailed COVID response Risk Assessments and Operational Plans. Consultation input was sought from all staff and return to work training provided two weeks prior to opening.

Reopening demands an exciting and confident programme of work for our audiences; it requires producers to forward plan with significant advance lead-in times in making new work in the backdrop of uncertainty as to the COVID case data in winter and the continuing divergence in response plans emerging across all four nations. Capital Theatres receives touring work nationally and internationally so this differing approach in Scotland has proved challenging. However as lockdowns ease, and the August festivals have taken place, the sector's confidence to return is increasing.

Capital Theatres reopened with programmed activity and events from June 2021. Our programme is responsive to the prevailing regulations. Christmas however is make or break financially for most performing arts organisations and is also critical for Capital Theatres. An unconstrained Panto season will be essential. The programme into spring 2022 is strong and, assuming no reversion to lockdown, we will have the opportunity to fully trade out of the crisis.

1.4 Specific Impacts of COVID on the King's Project

In tandem we have been fundraising both for capital for the King's redevelopment and for revenue and emergency funding for the ongoing resilience of Capital Theatres. CEC has confirmed its £4m grant support for the project, along with £5m of a preferential Prudential Loan. Scottish Government has

confirmed an increase to £6.5m of grant support. Patron and major donor support has held up during the pandemic, and we have a detailed fundraising plan in place for Trusts and Foundations, corporate support and low-level giving campaigns, taking the forecast total to the full £25.5 m project cost.

From a design perspective there are many built-in features of the construction project that already provide good futureproofing to mitigate against covid-type challenges. For example, much improved ventilation is already included in the design; similarly changing door furniture to include more copper/brass ironmongery, which is inherently bactericidal and virucidal, will also improve our position. Manual handling is simplified in the new design which will, by its nature, make it safer from a covid point of view.

There are however some additional risks resulting from the project delay of a year. For example, a risk around inflation on construction costs. Current cost estimates indicate an additional inflation risk of c£650k, although the most recent indices have fallen slightly.

A current shortage of materials, particularly steel, is being attributed to covid delays and Brexit complications. Reported consequences are increasing costs as well as supply chain lead times. Advice given however indicates that whilst contractors have busy order books now, it is highly likely that business will slow in 2022. As a result we are anticipating that supply chain issues will improve considerably over the next 6 months.

Covid may also increase the duration of the construction delivery phase due to contractors having to continue to work under social distancing measures. Mitigation is the flex built into the programme schedule. The project team is due to hand back the King's in April 2024, with commissioning and client fit out in May. There are soft openings planned for June and July, culminating in a full opening for the Edinburgh International Festival in August 2024. A two-month overrun of the programme (10%) could still be manageable for this August deadline.

The forecast softer market next year along with appointing a contractor early in a two stage process, will work to our advantage. In overall mitigation, our current construction budget includes a significant contingency which will more than cover these projected inflationary elements.

1.5 The King's Role in the Long-term Recovery of the City

Given the experience of the last 18 months, we believe the pandemic has served to heighten the relevance of the King's Theatre project to both the community and the special role that the theatre's heritage brings to Edinburgh and beyond.

There is much empirical data that demonstrates the loss of cultural events in over a year has had a significant impact on people's confidence, mental health and wellbeing. Loneliness has been a very debilitating outcome for many and just pivoting our creative engagement activity to digital, and the level of participation we have engendered has proven the need for collective enterprise and social connection. A redeveloped King's Theatre as an accessible all day community hub will be part of the healing process for many. Evidence garnered through our heritage consultation process has demonstrated the thirst for such a creative and historically relevant place to congregate and engage with; the King's will be that lynchpin in making Tollcross a great place to live and work.

A Grade A listed building, the King's is one of only forty-nine such buildings left in the UK. The Conservation plan notes: *"Within a context such as this it can quite clearly be demonstrated that the King's Theatre represents one of the most complete and important surviving theatres in the British Isles"*

Our heritage activity plan is designed to make the building much more vibrant by day, encouraging new audiences to engage with the culture it will stage as well as the heritage brought to life through our exciting interpretation installations.

1.6 In Summary...

...we believe the King's redevelopment project outcomes are now even more aligned to both the long-term objectives of Capital Theatres and those of the National Lottery Heritage Fund.

The planning of our heritage engagement activity is people centred and driven of, by and for the needs of the local community, matching our joint **Inclusion and Diversity** improvement goals.

The increased footfall at the King's by day and its feed through to our projected upturn in audience numbers will not only improve the resilience of Capital Theatres for the long-term but will also support the local **Economy** through improved life chances. Our enhanced creative engagement programmes and heritage volunteering opportunities, together with the construction project itself, will improve skills for employment. More activity in the heart of the Tollcross community will improve trading for local shops and businesses alike on our doorstep.

The levels of public support for the King's during lockdown has been humbling. Our *Raise the Curtain* programme has demonstrated that engagement in culture and the creative arts is critical to people's mental **Health and Wellbeing**. The King's will be part of the 'building back better' campaign by delivering a welcoming daytime offer **Accessible** to all and a night time experience full of joyous and inspiring performances to both entertain and challenge in equal measure.

Staff and volunteers alike will build new **Skills** during the development and delivery phases of the project – skills such as archive and heritage building management and maintenance activities; expertise we can nurture for the long-term protection of the heritage asset itself. Staff will learn evaluation skills throughout, creating a culture of curiosity and continuous improvement, activity that is critical in supporting Capital Theatres' long-term resilience.

Environmental Sustainability is built into the design at the outset. The King's will operate in a more environmentally efficient manner and staff will be a key part of changing behaviours both internally and externally.

The King's will not be a historical reference book sitting on a shelf - it will be the watchword of a vibrant interactive community hub alive with diverse chatter and a thirst for learning from the past through its precious **Heritage**, informing an exciting new future for all. We will create a network of local community heritage ambassadors whose ambition is to cherish and steward this wonderfully preserved King's asset for the many generations to come.

2 Executive Summary

Opened in 1906, Edinburgh's King's Theatre is one of Scotland's oldest and most loved theatres. Now 115 years old, the theatre is in urgent need of an ambitious, major redevelopment to protect and enhance the built heritage for future generations. The facilities need to be modernised so that it can attract customers and top-quality touring productions. The project will future proof and sustain the operation of the 'A' listed theatre, whilst providing community access to, and engagement with, its artistic programme and significant heritage.

The capital project will transform the historic King's Theatre into a venue which is fit for purpose for the next 50 years. Construction work will start in September 2022, reopening summer 2024. The total cost of the project is £25.5million.

Our aim is to save the King's and transform it for the enjoyment and inspiration of generations to come. The King's Theatre is one of the few remaining Edwardian Theatres in the UK which has not had a significant redevelopment in the recent past. Other theatres across the country have demonstrated that by protecting and preserving the built heritage and by creating ways to engage with a wider audience, the impact of cultural venues can be transformed.

In developing the historic venue, it will create modern facilities to attract acclaimed touring companies, restoring the King's as one of the UK's premier drama houses. Renovation of the existing building with new interventions will make the building fully accessible, expand engagement opportunities, and support enhanced income generating activity. The project will provide a springboard for a programme of community engagement activities to diversify our audience and increase the number of people who engage with the theatre.

Capital Theatres recognises that to create opportunities for people to take part in culture throughout their lives, irrespective of background, requires a cross-organisational approach. We will capitalise on opportunities created through the redevelopment of the King's to increase and broaden cultural engagement. We will engage with some 8,000 people through the project in creative and heritage activities. In addition there will be opportunities for 102 volunteers and a commitment to achieve 120 oral history interviews. This ambitious project will rejuvenate the theatre and the Tollcross area by bringing in more productions and more performers to the city. This will enhance the economic impact for Scotland and for Edinburgh and will create additional jobs.

3 About the Organisation

3.1 Overview of Capital Theatres

Capital Theatres (formerly known as Festival City Theatres Trust) runs the Festival Theatre, the King's Theatre and the Studio in Edinburgh. Capital Theatres is a charitable trust (SC018605) and a company limited by guarantee. The organisation's charitable purposes are:

1. to promote arts and culture in all or any of their forms and to foster an understanding and appreciation thereof; and
2. to educate the public about arts and culture their heritage in all or any of their forms.

Our vision is to inspire a life-long love of theatre and to increase and broaden cultural engagement.

This is because we believe in everyone's right to participate in the cultural life of their community, in ways that meet their needs, so that they are stimulated, fulfilled and happy.

To achieve this, we have set the following objectives;

- to present high-quality shows that stimulate, entertain and engage audiences year-round;
- to celebrate the heritage of our buildings, the excitement of our programme and the expertise of our staff;
- to inspire the diverse communities that surround us and encourage them into our venues; and
- to connect with performers, producers and audiences locally, nationally and internationally.

As Scotland's largest theatre charity, we are uniquely placed to provide access to the best of the UK and international performing companies visiting Edinburgh. We do this through staging performances, but also through innovative creative projects, workshops and events that make up our Creative Engagement programme. Through this, we aim to support people for whom culture may be hard to access. This includes facilitating access for people as audience members and supporting participants to devise, create and stage new work that reflects a range of voices and stories.

In 2012 we programmed the first ever relaxed performance in Scotland. Our relaxed performances are adapted to be supportive of people with additional needs - along with their friends, family and carers. For example, these performances offer children with profound and multiple learning disabilities an opportunity to access performing arts experiences that would otherwise be inaccessible to them. Nine years on we are still leading the sector in this work. Our training, collaboration and advice has meant that our work in this area has been adopted and integrated into the programme of other significant performing arts organisations, including Scottish Ballet, Starcatchers and Barrowland Ballet.

For our wider work we received the Children's and Families Achievements Award from City of Edinburgh Council in 2015, and an award for 'Best Socially Engaged Project' from Creative Edinburgh in 2016. Over the last 5 years, our ground-breaking dementia friendly community project has improved physical access to the Festival Theatre and extended the range of artistic programming and creative activities we offer to people living with dementia. This work has received significant external recognition, from being shortlisted as a finalist in Scotland's Dementia Awards in 2016, to being selected for presentation at the Alzheimer Europe Conference in Copenhagen in November 2016. We have hosted and shared our work with a range of venues and producers including international visitors from Japan and the M d ric Alzheimer Foundation in France.

3.2 Governance

The governance and the strategic direction of the Trust is the responsibility of the Board of Trustees. The company's Articles of Association set out that the City of Edinburgh Council may nominate up to four of the company's 12 trustees. The remaining trustees are selected by the Board through an open recruitment process. Trustees may serve for a maximum of two periods of four years.

The Board of Trustees meet five times each year and there are sub-committees covering audit, finance and risk, remuneration and nomination. The Board elects one of its members as Chair for a period of

four years, which may be renewed. The Board appoints a Chief Executive, who is not a trustee, to deliver its strategic objectives and to manage the day- to-day operation of the Trust.

Our current Chair is Professor Dame Joan Stringer DBE FRSE, who is highly respected from her educational career and her work on cultural and social charity boards. She has held several senior public appointments with organisations such as the Equal Opportunities Commission, the Judicial Appointments Board for Scotland, Grampian Health Board and the Scottish Council for Voluntary Organisations.

Our incoming Chief Executive, Fiona Gibson started in April 2020. Fiona was previously Interim Chief Executive for the Everyman and Playhouse Theatres in Liverpool. Prior to that that she has supported the planning of the £11.6m capital programme at the Octagon Theatre, Bolton and led the organisation redesign and business resilience programme. She has extensive experience as a Business Change Leader both in theatre and consulting cross-industry, delivering significant projects across a range of sectors including the arts, retail, hospitality and construction,

The Chief Executive, Director of Operations, Director of Finance and Business Services, Director of Sales and Marketing and Director of Development form a highly experienced Executive Team (The Exec). The Exec are responsible for delivering the Board's strategic direction for the Trust. A further eleven Managers form a Management Team (MT) which deals with the day-to-day delivery of the artistic programme.

Capital Theatres is officially a 'diverse-led' * organisation with 65% of the Executive and Board identifying as female, LGBTQ+ and BME

* Diverse-led = 51% or more of the board and senior management team are BME, disabled, female or LGBT (based on key strategic decision makers)

The staff of Capital Theatres comprises 64 full-time and 13-part time employees. We have Silver Investors in People accreditation. Our staff have wide ranging skills, experience and expertise and a passion for maximising the public benefit our theatres can offer. We have robust HR policies and procedures in place and have recently updated our succession plan. A snapshot of the profile of our staff in May 2021 shows that:

- 57% of our staff identify as being a woman, 43% as a man
- 65% are aged 20-49
- 11% of our staff identify as being either Gay/Lesbian or Bi-sexual
- 5% identify as being disabled

As one of the largest cultural organisations in Scotland, Capital Theatres contributes to some of the Scottish Government's outcomes under economy, culture and fair work and business:

- Workplace learning – through annual personal development reviews, all employees have a development plan and receive on-the-job and formal training
- 100% of employees are paid the living wage or more
- Employee voice – 10% of all FTE staff are members of a union (based on deductions from their pay) with 100% of employees represented by an internal consultative Employee Forum
- All staff benefit from enhanced sickness, holiday, maternity, paternity, parental and adoption pay schemes. They are also provided with life assurance cover and other fringe benefits such as free tickets to shows, ticket offers, subsidised massages and free fruit

3.3 Financial Position

Prior to the arrival of the COVID-19 pandemic, Capital Theatres had built a solid foundation on which to progress the project to redevelop the King's Theatre. The financial year 2019/20 was the ninth consecutive period during which we made a surplus of unrestricted income, accumulating positive reserves of £435,000 to carry forward into 2020/21.

During the financial years 2020/21 we have been able to claim over £1.5 million from the CJRS scheme (furlough) and will continue to do so until it ends in September 2022 and, after a prolonged campaign,

received emergency funding through Scottish Government/Creative Scotland that enabled us to restrict the deficit incurred to £260,000.

In the circumstances, this was an immense achievement and, as a result, we ended the year to 31 March 2021 with positive unrestricted reserves of £175,000.

We are funded by City of Edinburgh Council, ticket sales and donations from individuals, companies and grant making trusts. Our Annual Report and Accounts provide a full breakdown of the sources of income and our expenditure.

The King's Theatre redevelopment will be the only large-scale project undertaken by Capital Theatres in the next five years. The redevelopment project will significantly contribute to the organisational objectives and increase organisational impact on Scotland's cultural sector.

Capital Theatres has experience of undertaking similar capital projects. The organisation was founded to redevelop the old Empire Theatre, creating the Festival Theatre in 1994 at a cost of £24m. In 2012 we undertook £2.5m of refurbishment works at the King's Theatre to make it wind and watertight. These works were largely funded by the City of Edinburgh Council and Historic Scotland. In 2013, we undertook a £2m capital build of The Studio, a small performance and rehearsal space at the back of the Festival Theatre. This was funded by the Dunard Fund Capital Theatres and from the proceeds of a land deal with the property developer of nearby student accommodation.

3.4 Organisational Interests and Responsibilities

Capital Theatres operates the King's Theatre, Festival Theatre and the Studio. During the redevelopment works to the King's Theatre, the King's will close for 20 months. The programming of the Festival Theatre and the Studio will accommodate shows which might have been performed at the King's. We aim to continue to engage with the King's audiences during the closure period, to maintain customer relationships. We have started to plan the programme of performances for the closure period and are forecasting budgets accordingly.

As one of the King's most popular shows, the pantomime will move to the Festival Theatre for two years. The larger capacity of the Festival Theatre means the Panto can run for a shorter number of weeks but with the same number of tickets available to retain its box office potential. It will sit alongside Scottish Ballet's annual Christmas production at the Festival Theatre.

Our Creative Engagement programme, which complements the work on our stages, will continue during the redevelopment project. The expertise of our Creative Engagement team will enhance the development and delivery of the Activity Plan which sets out to engage the widest possible audiences with the King's Theatre. Through our existing activities, we have built relationships with community groups and individuals. We expect the King's project will act as a further catalyst in creating and building new relationships and opportunities with local communities and groups to take into the building post-opening. Through the redevelopment, we have produced a new audience development strategy which takes a joined-up approach to our Creative Engagement programme. The aim is to create opportunities and remove some of the barriers that currently inhibit creative engagement participants returning as audience members in our theatres. Our five-year National Lottery Heritage Fund Activities Plan has audiences, artistic practise and celebrating the heritage of our venues at its heart.

3.5 Current Performance

The following key performance indicators represent Capital Theatres performance in 2019-20:

- Number of tickets sold: 419,000
- Number of performances: 657 (*across 144 shows*)
- Percentage of total audience which is new to our theatres: 46%
- Percentage of total audience from out with Edinburgh: 34% (*26% from the rest of Scotland and 7% from outside Scotland*)
- Number of accessible performances included integrated BSL, Audio Described and Captioned: 81

- Number of events Creative Engagement events: 308
 - *Dementia friendly events: 113*
 - *Events and workshops from visiting companies: 17*
 - *Activities and workshops with children and young people: 161*

The following key performance indicators for the King's Theatre only:

- Number of tickets: 185,041
- Number of performances: 306 (of 41 productions)
- Percentage of King's audience which is new to our theatres: 35%
- Percentage of King's audience from out with Edinburgh (2018-19) : 28% (21% from the rest of Scotland and 7% from outside Scotland)

UK theatre's Headline Sales Data Report 2018 presented that on average theatres were 2% more full than 2017 at 61%. Principally presenting theatres with over 1,000 seats achieved 62% capacity. Comparatively, on average, the King's achieves a capacity of 52%.

Table 3.1 Audience Demographics

The table below provides details of the audience demographic for the Festival Theatre and King's Theatre for 2019-20, compared to the UK benchmark provide by Indigo.

		Edinburgh population	FT audience, Feb 2019 - Jan 2020	KT audience, Feb 2019 - Jan 2020	UK benchmark 2019, given by Indigo
Gender	Male	48.7%	27%	26%	28%
	Female	51.3%	72%	73%	72%
Age	Under 15	14.2%	0%	0%	0%
	15-19	6%	0%	0%	0%
	20-24	10%	1%	1%	1%
	25-34	17.6%	4%	3%	6%
	35-44	14%	11%	8%	15%
	45-54	13.2%	20%	23%	23%
	55-64	10.6%	30%	30%	27%
	65-plus	14.4%	30%	31%	26%
Ethnic origin	White	91.7%	95%	96%	94%
	Overall non-White/minority ethnic group	8.2%	0%	0%	1%
	Asian*	5.5%	1%	0%	1%
	Prefer not to say	n/a	3%	3%	3%

The two tables below provide details of the Festival and King's Theatres' audience feedback throughout 2019-20 against the UK benchmark, provided by Indigo. Indigo asked audience members five questions presented in the table below, with the results presented in the second table.

Table 3.2 Capital Theatres audience feedback

Question	Summarised for reporting
It felt good to be sharing the experience with other people	Shared experience and atmosphere

I hardly noticed the time passing	Engagement and Concentration
I felt challenged and provoked	Learning and Challenge
I felt lively and enthusiastic	Energy and Tension
I found aspects of the performance / film / exhibition very moving	Personal Resonance / Emotional Connection

Table 3.3 Capital Theatres audience feedback compared to UK benchmarking

Audience Feedback Feb 19 – Jan 20	UK Benchmark from Indigo	King’s Theatre Edinburgh	Festival Theatre, Edinburgh
Shared Experience	4.2	4.3	4.2
Engagement & Concentration	4.3	4.3	4.5
Learning & Challenge	3.0	2.7	3.1
Energy & Tension	4.2	4.2	4.4
Personal Resonance / Emotional Connection	3.8	3.3	4.2

Table 3.4 Audience feedback for the King’s Theatre facilities

The table below provides details of the Festival and King’s Theatres’ audience feedback throughout 2019-20 against the UK benchmark, provided by Indigo. These questions are around the quality of facilities. It shows the King’s underperforms against the more recently renovated A-listed sister venue, the Festival Theatre.

Audience Feedback Feb 19 – Jan 20	UK Benchmark from Indigo	King’s Theatre Edinburgh	Festival Theatre, Edinburgh
Bars	4.2	3.9	4.4
Box Office	4.5	4.5	4.6
Ease of Access	4.4	4.1	4.5
Overall appearance of the building	4.4	4.0	4.6
Toilets	4.1	3.3	4.2
Café/Restaurant	4.1	N/A	4.4

4 Development of our Project

Capital Theatres has been preparing for the King's redevelopment project for a number of years. Thorough research, analysis and groundwork has been undertaken to allow us to progress the project. This section summarises the work undertaken to date.

4.1 Project Aim and Objectives

Our project aims to save the King's, transforming it for the enjoyment and inspiration of generations to come. The project will address the current weaknesses and opportunities and the address the threats identified in the SWOT analysis. The strengths, particularly the current availability of funds from Capital Theatres and the City of Edinburgh Council and the financial strength of the organisation, mean that the moment is propitious for the delivery of this project. The timing of the lease renewal in 2023 increases the importance that the project is carried out within the proposed time period.

This ambitious project will transform one of Scotland's oldest working theatres. We will redevelop the historic theatre building, and programme a range of performances, tours and community activities to engage with new audiences.

The project will deliver on the following objectives:

1. To re-energise the artistic programme by attracting a greater breadth and the best available local, national and international productions
2. To create a transformed, highly enjoyable, theatregoing and visitor experience
3. To transform access to the building to achieve equality of experience for all
4. To create an enabling environment to foster lifelong cultural engagement
5. To modernise, preserve and showcase the heritage of Kings Theatre

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re that people are at the core of this project by providing an inclusive, welcoming, informative and fun destination to visit and appreciate the performing arts and the diverse heritage of the King's. With the King's at the heart of the Tollcross community, this redevelopment project will help contribute to the regeneration of the area.

A range of outputs will be achieved through the capital build and the accompanying Activity Plan. Please refer to section 11.1 for quantifiable differences the project will make in a range of areas.

Table 4.1 Mapping Objectives to Outcomes

The outcomes of this project were first identified in 2017 and have been updated regularly as the project and its objectives have developed.

Aim					
To save the King's, transforming it for the enjoyment and inspiration of generations to come					
Objectives					
Outcomes	Modernise, preserve and showcase the heritage	Transform access to achieve equality of experience for all.	Re-energise the artistic programme by attracting a greater breadth and the best available local, national and international productions	Create a transformed, highly enjoyable, theatregoing and visitor experience.	Create an enabling environment to foster lifelong cultural engagement
Increased visitors and supporters stabilises and grows financial resilience of Capital Theatres	√		√	√	
The building offers a more enriched, quality cultural experience for all	√	√	√	√	√
Rich heritage of the King's is protected, and people are engaging and contributing to it	√			√	√
People feel that the King's is welcoming and a place for them	√	√	√	√	√
Audience and visitors are from a demographic which is representative of Edinburgh's population	√	√	√	√	√
Increased and broadened engagement with diverse groups	√			√	√
The building is made fit for purpose and the asset life is prolonged for 50 years	√	√	√	√	
Increase in visitors, performers and staff with reduced mobility		√			√
A catalyst for the economic regeneration of Tollcross and	√			√	

transformation of place					
The King's better supports and strengthens Edinburgh's position as a world class festival city.		√	√	√	
The building is more energy efficient and impact on the environment is reduced	√				

4.2 SWOT Analysis

Table 4.2 SWOT Analysis

A SWOT analysis was undertaken in the initial planning stages of the King's redevelopment project in 2016 and has been updated as the project has progressed.

<p style="text-align: center;">Strengths</p> <ul style="list-style-type: none"> • Beautiful architecture, Grade A listing • Rich social heritage related to the King's as the 'People's Theatre' • Annual Pantomime is the biggest selling in Scotland • Edinburgh International Festival venue since 1947 to 2019 • Diverse and loyal customer base • Drama house of 1,350 seats which is a unique venue of its size in Edinburgh, an international city of culture • £16.8m of funding, and a further £5m borrowing facility is in place • Project Board, Campaign Board and Design Team in place to govern and manage project • Diverse cultural heritage due to the breadth of performances and performers from high art to popular culture • Approved 50-year lease extension from City of Edinburgh Council 	<p style="text-align: center;">Weaknesses</p> <ul style="list-style-type: none"> • Audience demographics are not representative of Edinburgh • Single points of failure throughout the building • Extremely poor physical access • Low capacity utilisation rate • No Creative Engagement activities or community engagement due to lack of facilities • Limited hospitality spaces • Limited trading opportunities • Building is only animated in the evening • Raked stage limits flexibility of what can be on stage • No longer able to attract top quality performances • Scenery dock is intrusive for neighbours • Health and safety conditions for staff and performers are poor • Exterior of the building is dated and closed off • Increasingly poor customer experience
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none"> • Redevelop the theatre to meet the expectations and needs of 21st century audience, performers, and staff • Capitalise on tourist market by increasing the Theatre's heritage status • Animate the building during the day with engagement activities, tours, heritage and a café • A venue for mid-scale touring dance and opera performances • Transform physical access and facilities for audiences and performers • Engender ownership of the theatre from local community, users and customers • Open up the venue, to be more welcoming and easier to navigate • Create hospitality spaces to increase opportunities to deliver enhanced sponsorship packages and introduce new trading opportunities • Create a new studio for creative engagement activity • A more energy efficient and environmentally sustainable building 	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none"> • Capital Theatres lease expires 2023 • Sudden closure of the venue through failure of key equipment • Heritage of the building is at risk • Cultural and social heritage is at risk if not captured and preserved • Closure due to failure to meet theatre licensing standards • Producers unwilling to bring shows to King's and Edinburgh • Gradual decline in attendances and viability • A 2021 building audit has confirmed the current condition of the building fabric and the equipment and confirmed that several elements are past their expected life

<ul style="list-style-type: none"> • Catalyst for regeneration of Tollcross and improve the perceptions of the local community as Tollcross being a good place to live, work and visit. • Use redevelopment and transformed King's to revitalise the local area and help recover from COVID19 	
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4.3 Development Phase Activities

4.3.1 Activity Plan Development

A consultation and testing programme has been delivered as part of the development phase of the King's Theatre heritage project with the objectives being:-

- To gather evidence for the Activity Plan of how to engage our target audiences in the project
- To understand the nature of service, programme and resources that would engage them with the King's heritage and to test out our initial ideas;
- To understand the barriers and drivers to engagement with the King's Theatre;
- To match the development of the project to the needs of this audience;
- To raise awareness and support for the project amongst potential audiences and partners and encourage their involvement in its development.

The consultation and testing programme has been a real team effort. Whilst the Activity Planners have managed the process, the planning and delivery has involved the Capital Theatres' staff team and the wider consultant team, particularly Scotinform.

It was planned and delivered during the Covid-19 pandemic which has brought significant restrictions to what has been possible, particularly in terms of not being able to run face-to-face events. Instead we have used video calls and the telephone to speak to people, alongside online surveys. This has brought positives, in that we have reached people across different locations who may not have been able to gather at the King's. It has, though, meant that some of our plans have had to be adapted.

4.3.2 Interpretation Plan

The Interpretation Plan draws on the audience development work and the associated consultations to explore audiences and their needs. The Plan outlines the aims and objectives of the interpretation and sets out an interpretation strategy and design proposals to engage all users meaningfully in the social and cultural heritage of the King's. In depth community consultation has informed the approach to the interpretation,

4.3.3 Evaluation Plan

An Evaluation Plan has been prepared by the evaluation team comprising Scotinform Ltd, Refecon (economists) and Practically Green (environmental consultant).

Economic consultant, Refecon, will prepare a "before" and "after" comparison of the economic impacts of the King's Theatre. This will demonstrate the difference the project has made to the local, Edinburgh and Scottish economies. The baseline data which was originally to be captured through local business consultation and performers has not been possible due to the pandemic. Baseline data has been captured, however, through the online survey findings from consultation with Capital Theatre goers.

Practically Green will provide the environmental project analysis and support for the Evaluation Contract. This activity involves three phases:

1. Working with Theatre staff to help prepare the pre-development environmental baseline for the Theatre's operations, identifying possible targets and initial opportunities for staff development/training and the evolution of internal operations/procedures to help support improved environmental performance when the re-developed Theatre opens
2. Reporting on the environmental performance of the Theatre renovation/construction activity
3. Undertaking analysis post redevelopment to illustrate how Capital Theatres' management have been able to reduce the environmental impacts of operating the renovated Theatre.

4.3.4 Conservation Plan

A Conservation Plan was commissioned as part of the research design and development work required to inform the future restoration, conservation and maintenance of the theatre prior to commencement of any building works. It was also commissioned in order to help create the vision for the future restoration of the building. It takes account of capital works and necessary changes, but above all it is a document that should be used as a benchmark for the strategic development and continued success of the building as a cultural icon both in Edinburgh, Scotland and the British Isles.

4.3.5 RIBA Stage 3 Design Proposals

The Project is now at the end of RIBA Stage 3, spatial coordination. This stage concludes the spatial coordination of the design strategies of all design disciplines. In practice this means elements such as structure, building services systems, fire and access strategies have all been developed and coordinated with the architectural layouts. The objectives of the project remain the same, namely to:

- Deliver a technically advanced venue capable of serving the needs of contemporary productions.
- Widen access by providing an inclusive, welcoming, informative and fun destination for people to visit and appreciate the performing arts.
- Increase revenue and enhance customer experience through an improved food and beverage offer and opportunities for commercial hires.
- Support a diverse artistic programme, including new strands of work.
- Improve the working environment and safety of performers and staff.

The proposals detailed in this report aim to achieve these key objectives by:

- Extending the fly tower and replacing the ageing technical kit and gantries, creating a new lighting position at the back of the auditorium, new suite of technical rooms, levelling the stage and remodelling the Get In.
- Radically improving access front of house by creating circulation routes that are easier to navigate and installing new lifts.
- Opening up the ground floor at street level with a new café and box office
- Reinvigorating the upper floors with a new bar and events space and a reimagined Creative Engagement studio.

- Creating step free access to stage door and accessible dressing rooms with lift access below stage

4.3.6 Comprehensive Cost Plan

Gl Leeds cost Management Limited has provided support on project costings and a detailed Cost Plan Report No. 2 (RIBA Stage 3)

4.4 Project Development Timeline

This timeline presents the steps that have been undertaken to date by Capital Theatres:

2009-2012 - Lessons learned from unsuccessful 2008 application to Heritage Lottery Fund to refurbish the King's Theatre. Identification of the need to undertake essential works to keep the theatre operational and to secure funds from Scottish Government and Historic Environment Scotland.

2012 - Essential works to make the building wind and watertight, re-seat the stalls and dress circle, provide wheelchair access from street level and install a wheelchair lift undertaken.

2013 - John Byrne commissioned to design and paint the mural on the King's Dome as part of the renovation works

Dec 2014 - Having analysed previous plans and funding attempts for the King's, the Board reviewed its position and created a new 10-year plan for the future of the King's. An invitation to tender for Options Appraisal for King's Theatre was issued, with Page\Park architects securing the work.

May 2015 - Options Appraisal by Page\Park, presenting four options for the future of the King's Theatre. Decision by our Board to go for Transformational option which will transform and secure the Theatre for the next 50 years.

Autumn 2015 - Sharing of options appraisal with key stakeholders (Creative Scotland, Edinburgh City Council, HLF, Historic Environment Scotland, Edinburgh International Festival), which was met positively.

2016 - Development of the case for support by MORE Consultants, and recruitment of Director of Development

Jan 2017 - Engagement with Patrons as potential donors to the campaign by MORE Consultants. Director of Development starts in post.

March 2017 - Economic Impact Study by BOP Consulting

March 2017 - Visit for Edinburgh City Councillors to tour the venue. Funding request for £5m and a new 25-year lease approved by Culture and Communities Committee and Finance and Resources Committee. Both agreed to prioritise in the City's Capital Investment Plan 2018-2023 in February 2018.

April 2017 - Engaged an archivist to undertake an archive audit for King's Theatre which uncovered the range and breadth of archive materials held by public collections around the UK

May 2017 - Initial consultation meetings with Edinburgh Museums, Edinburgh College of Art, Tollcross Primary School, Queen Margaret University and Barclay Church

June 2017 - Commissioned David Wilmore, a Theatre Heritage Expert and Page\Park architects to undertake a Conservation Statement so that we could better understand the King's heritage

August 2017 - First Campaign Board meeting

September 2017 – survey of King’s Theatre customers on the heritage of the venue to better understand how the heritage is valued and desire to access the heritage

December 2017 – Submission of Development Phase Heritage Lottery Fund application

December 2017 – First Project Board meeting

January 2018 – Two Senior Development Executive posts start

January 2018 – Feedback from HLF on application relating to lack of partner funding, and lack of detail and consultation in our heritage engagement activities. Decision to withdraw application and resubmit in June 2018

February 2018 – Funding commitment of City of Edinburgh Council of £4m to King’s Theatre redevelopment

February and March 2018 – Consultation with stakeholders

April 2018 – Heritage engagement event to consult members of the public about the King’s heritage

April 2018 – Procurement of Thomas and Adamson as Project Manager from City of Edinburgh Council’s agreed framework

May 2018 – Launch of procurement of Design Team

June 2018 – Submission of Development Phase Heritage Lottery Fund Application

September - December 2018 – Appointment of Design Team

September 2018 – Unsuccessful HLF application; advised our application of £4.9m was too high in the current funding environment and that the heritage was not as high risk as other projects. Advised to review their new strategic framework in early 2019

November 2018 – launch of initial design images to potential donors at an event with Honorary Patron Brian Cox

December 2018 – Secured £1m donation pledge from individual

January 2019 – Further individual donations secured, £1.7m raised from fundraising since November 2018

March 2019 – Successful EOI to the National Lottery Heritage Fund

April 2019 – Consultation events with neighbours of the King’s Theatre

April 2019 – Revised economic impact statement from BOP Consulting

May 2019 – RIBA Stage 1 complete

July 2019 – Community asset mapping exercise with the Tollcross community

September 2019 – RIBA Stage 2 complete

September 2019 – Successful Development Phase pass to National Lottery Heritage Fund

November 2019 – Permission to Start granted by National Lottery Heritage Fund

November 2019 – Engagement activity, evaluation consultant and new staff appointed and consultation planning begins. Consultation with key users including Edinburgh International Festival, Scottish Opera and Scottish Ballet. Design workshops with staff led by Bennetts Architect.

December 2020 – Chief Executive Duncan Hendry retires and is replaced in the interim by Iain Ross, Head of Finance and HR

January 2020 – Updated images and flythrough video premiered at event for high-net-worth prospects and donors

March 2020 – Project paused due to COVID-19 pandemic

September 2020 – Planning permission and Listed Building Consent granted

April 2021 – New Chief Executive Fiona Gibson begins

February 2021 – Consultants and staff restart consultation process for the engagement activity and evaluation

March 2021 – Jura Consultants appointed to assist with Delivery Phase application

March – June 2021 - Draft Reports prepare for the Interim Review. Including the following:

- Business Plan
- Activity Plan
- Activity Plan Consultation Report
- Archive Plan
- Interpretation Plan
- Evaluation Plan
- Conservation Plan
- RIBA Stage 3 Report
- Heritage Impact Assessment
- Fundraising Strategy
- Cost Tracker – Development Phase
- Project Execution Plan
- Detailed Delivery Phase Cost Spreadsheet

June 2021

Gleeds instructed to review costs on an elemental basis and update to reflect current market conditions and costs update to August 2021. Subsequent inflation allowance also reviewed.

Gleeds were also instructed to undertake a condition survey to support the development of the Management and Maintenance Plan.

The Archive Plan has been reviewed, revised and developed in a number of areas. A further draft of the Archive Plan has subsequently been shared with Janice Tullock and feedback received and acted on.

Fundraising Programme revisited to reflect the grant award from Scottish Government of £6.5 million and from alterations in timing of the Historic Environment Scotland application. The fundraising schedule was also updated to disclose the current Capital Theatres funding available from the Theatres Development Fund and the intended future contributions from the Theatres Development Fund. The Fundraising Programme was also updated to demonstrate the level of confirmed funding as time of application, when the NLHF Committee will meet to consider the application and at Permission To Start.

July 2021

The Business Plan has been comprehensively updated to introduce the costs associated with the Prudential Borrowing. The capital repayment and interest payments are now included.

The Management and Maintenance Plan estimated future maintenance costs have been integrated within the Business Plan.

A consolidated master programme has been produced by Thomas and Adamson

August 2021

The Business Plan has been updated to include delivery and post project risks.

The Lease terms have been approved by City of Edinburgh Council

Final versions of the following reports and plans to support the Delivery Stage submission to the NLHF:

- Business Plan
- Activity Plan
- Activity Plan Consultation Report
- Archive Plan
- Interpretation Plan
- Evaluation Plan
- Conservation Plan
- RIBA Stage 3 Report
- Heritage Impact Assessment
- Fundraising Strategy
- Project Execution Plan
- Detailed Delivery Phase Cost Spreadsheet

5 Strategic Background

5.1 Fit to Organisational Business Plan and Local Strategies

The King's redevelopment project has been developed in consultation with stakeholders and aligns with the strategies and priorities of;

- Capital Theatres
- City of Edinburgh Council
- Scottish Government
- National Lottery Heritage Fund
- Historic Environment Scotland
- Creative Scotland
- Edinburgh International Festival
- Scottish Ballet
- Scottish Opera
- Edinburgh based amateur performing companies
- Local community groups

The project is a central part of Capital Theatres Business plan 2018 to 2023 (to be updated in early 2022). The project fits with the organisation's mission to;

- Present high-quality shows that stimulate, entertain and engage audiences year round

- Celebrate the heritage of our buildings, the excitement of our programme and the expertise of our staff
- Inspire the diverse communities that surround us and encourage them into our venues
- Connect with performers, producers and audiences locally, nationally and internationally

It also fits with the organisation's strategic objectives of;

- *Infrastructure* - We will develop and operate our venues to the highest standards, and we will preserve and celebrate the heritage of our venues
- *Engagement* - We will maximise the opportunities presented by the King's redevelopment to increase and broaden engagement in the performing arts and heritage

The Scottish Government is a robust supporter for the arts in Scotland, and there are now specific outcomes for Culture in the National Performance Framework:

"We are creative and our vibrant and diverse cultures are expressed and enjoyed widely" and "We take pride in being a vibrant and creative country. We see our culture, humour and heritage as essential to who we are and to our appeal as a place to live and visit. We recognise that the arts and culture bring us pleasure as well as other social and economic benefits. We cherish and protect our history, traditional and rural cultures, and embrace those from elsewhere. Everyone is encouraged to enjoy culture in all its forms, and we support our creative sectors and those working in them"

Our project will significantly contribute to these national framework outcomes. The King's redevelopment will contribute to economic regeneration of Tollcross and bring an increased economic benefit to the city and country as a whole. People are at the heart of this project. We seek to develop access to the King's so that the broadest possible audience and visitor base can enjoy and engage with the performing arts. This is only possible if we undertake this ambitious redevelopment. Currently the venue is physically inaccessible for anyone with additional mobility needs, unwelcoming and does not offer any opportunities or incentives for new audiences and groups to engage with the building or our work, beyond buying tickets to see performances. The technical changes made to the stage house will enable us to improve our programming, and bring performances which celebrate the theatre's, and our country's culture, humour and heritage, no less so than through the ever-popular King's panto.

The King's redevelopment project aims to create a venue which will be fit for purpose for at least the next 50 years. Edinburgh's City Vision 2050 aims for Edinburgh to be a city that *"inspires the world with its unique culture and heritage, renowned for its creativity and ingenuity, building on its reputation as a premier destination for culture, education and innovation which reimagines public space for shared experiences and ensuring people of all ages feel welcome in the city"*. This project will contribute to this vision, as the transformed theatre will be brought to life during the day as well as in the evening, with engaging experiences and activities for all.

The Scottish Government has launched 'A Culture Strategy for Scotland' which aims to strengthen, transform and empower culture across all of Scotland.



Most recently the Scottish Government consulted on a 10-year National Strategy for Economic Transformation. This Strategy will be published in the Autumn of 2021 and will set out the steps to deliver a green economic recovery. The Strategy envisages supporting industries of the future and growing a competitive business base. Moving the Scottish economy to Net Zero will be a key requirement of the Strategy as will addressing the COVID-19 Recovery, EU exit, technological change and the Constitution. The aim is to build an economy that will maximise Scotland's economic, social and environmental well-being.

The transformation of the King's Theatre will enable Capital Theatres to make a significant contribution to this Economic Transformation. Its role in the visitor economy of Edinburgh and Scotland is significant and this has been made clear during COVID-19 with the complete closure of its venues and the consequential impacts on the employment, income and expenditure. The environmental improvements that will be achieved through the King's Theatre transformation will enable Capital Theatres to contribute to the move to Net Zero. The Activity Plan and the engagement with new audiences will ensure new and diverse audiences will participate in the King's Theatre in new ways increasing social equity.

The Creative Scotland review of *'Touring Theatre and Dance in Scotland'* identified a gap of mid-scale work touring in Scotland. Through this redevelopment the King's Theatre will be uniquely placed to programme

mid-scale dance, in addition to quality drama, opening the prospect for UK dance companies to become a regular part of the King's programme. It presents the opportunity for companies that may otherwise not tour to Edinburgh, or indeed to Scotland, with a viable presenting venue at a scale that is unique to the city. This will help support the wider ecosystem of performing arts in Edinburgh and beyond.

The project fits with Creative Scotland's 2014-2024 Unlocking Potential Embracing Ambition strategy, in particular their objectives of 'Everyone can access and enjoy artistic and creative experiences' and 'Places and quality of life are transformed through imagination, ambition and an understanding of the potential of creativity'. Our project will help achieve the aims of the Creative Scotland strategy by working in partnership with the local authority to help transform the local community through creativity and will encourage socially engaged practice that stimulates public engagement.

The Edinburgh Cultural Venues Group/City Council venues strategy for the cultural infrastructure in the City proposes redevelopment of the best of the current cultural facilities (the King's is specifically identified as one of the historic theatres which merits redevelopment) alongside recommendations for new buildings to fill gaps in provision. The overall aim being to provide quality facilities for the City's Festivals and for year-round activity.

Our redevelopment project fits with the recommendation made in Thundering Hooves 2.0 (2015) to continue to evolve the infrastructure of the city to ensure it provides an unrivalled experience for its citizens and visitors.

During our consultation with Edinburgh International Festival, they outlined their requirement to retain a large scale (1,000+ seat) venue in the city. They have been a vital contributor to the design of the stage house and Creative Engagement studio which they have indicated they may use for rehearsals or as a small performance space.

"The King's Theatre is a jewel in the crown of Edinburgh and the Edinburgh International Festival. It is a brilliant space for performers, the auditorium is intimate and has an extraordinary atmosphere. Unfortunately, most other functions are currently lacking. The King's needs much needed investment and upgrading so that it can deliver upon modern expectations and standards" - Roy Luxford, Edinburgh International Festival

Creative Scotland and the Federation of Scottish Theatres have recently devised a new process for the funding of tours from Scottish producing theatres. The redeveloped King's will be ideally placed to present the mid-scale productions coming from this process.

We have discussed our project with the City of Edinburgh Council and Historic Environment Scotland to ensure it fits with their heritage management strategies. It fits with the Council's plans to develop Fountainbridge and connect the canal cycle path to the Meadows by pedestrianising Tarvit Street which runs along one side of the Theatre.

HES and NLHF have identified skills gaps in traditional building skills, the King's redevelopment will provide career visibility and pathways into training, learning and on the job learning through our heritage skills activities. Our project also sits alongside other capital projects in the area including Edinburgh University, Edinburgh's Museum of Fire, Edinburgh Printmakers, as well as other theatre capital projects such as the recent Theatre Royal Glasgow redevelopment and the current Citizen's Theatre and Leith Theatre projects.

"The King's Occupies a specific position in the Edinburgh theatre landscape, and by undergoing this transformational project, it will protect and enhance this position and safeguard the theatre for generations to come" - Iain Munro, Creative Scotland

5.2 Artistic Strategy

We have created an Artistic Plan that capitalises upon opportunities created through the redevelopment of the King's Theatre. There are a number of major improvements that we aim to achieve through the redevelopment that will transform the artistic programme at the King's. We intend to place co-design at

the heart of the creative engagement process that will inform programming content that has relevance and meaning for our communities and hence a long-term engagement

The theatre will have the technical facilities to present larger productions with challenging technical requirements and alterations to the stage and the stage house will make it attractive for a wider range of productions. The improvements to the dressing rooms, to the front of house and to the technical facilities will make it an important venue for the presentation of world-class international companies both year round and during the Edinburgh International Festival for many years to come.

These changes offer many benefits to our existing and future audiences and users, our national performing arts companies, Edinburgh’s festivals more broadly, and to the people of Edinburgh and Scotland. It will contribute to and strengthen Edinburgh’s position as a world-class, international city of culture. In completing the King’s redevelopment, we aim to diversify the programme that we offer, and the audiences that we attract. The Artistic Strategy along with the Audience Development Strategy and the Activity plan demonstrate how we aim to attract and engage a broader audience and user base upon re-opening the King’s Theatre in 2024.

5.3 Audience Development Strategy

Capital Theatres audience development strategy aims to increase the number of tickets sold and inspire loyalty to encourage repeat attendance. It works alongside the Artistic Plan and the Activity Plan to increase the diversity of our audiences in terms of age, ethnicity, economic background and disability. The strategy has five goals -

- Goal 1.** Increase loyalty, frequency and broaden cultural engagement with our programmes
- Goal 2.** Work across departments to grow new and more diverse audiences for our work
- Goal 3.** Grow ticket yield and providing accessible pricing
- Goal 4.** Make use of Digital and Data to achieve our objectives
- Goal 5.** Increase the reach and reputation of our work

There are a number of opportunities arising from the redevelopment of the King’s and the wider plans to engage with more of the local community through this process.

We will bring the community into the redevelopment process and offer opportunities for in-depth engagement with the heritage of the King’s and the performances on it stage through the delivery of the project’s Activity Plan (supporting document 1). This strategy aims to capitalise upon these developments to encourage and incentivise non-attenders at the Kings to become loyal customers.

Table 5.1 Targets to increase audience diversity at the King’s Theatre

The table below sets out targets to increase audiences in the four under-represented groups that we have identified.

	2018/19	2024/25 (July onwards)	2025/26	2026/27	% increase
Number of disabled tickets	7154	4000	8300	8600	Over 20%
Number of unwaged tickets	142	200	300	400	182%
% of BAME audiences	0%	3%	4.5%	6%	n/a
Number of under 26 ticket incentives	0	200	400	600	n/a

5.4 Widening Access Strategy

Capital Theatres aims to increase and broaden cultural engagement. We believe in everyone’s right to participate in the cultural life of their community and to enjoy the arts, as enshrined in the UN Declaration

of Human Rights. We recognise that our organisation and venues play a significant role in Edinburgh's cultural life and work proactively to increase and broaden engagement with culture.

Capital Theatres recognises that to create opportunities for people to take part in culture throughout their lives, irrespective of background, it requires a cross-organisational approach. To achieve this, we have created a 'Widening Access Strategy', that looks to capitalise upon opportunities created through the redevelopment of the King's Theatre in line with the organisation's charitable aims and objectives. It incorporates elements of our Artistic Strategy, Audience Development Strategy, Activity Plan, Creative Engagement Strategy, Equality Diversity and Inclusion strategy and our approach to workforce development and explores the linkages between these areas.

Our Creative Engagement programme creates a range of ways for people to discover and explore the performing arts as audience members and as active participants in creative projects. We work with patterns of attendance and participation to address inequalities in access to the arts. The design of the redevelopment will make the frontage of the theatre more welcoming, with more visibility into the building. The addition of a street level café will help draw people in, in a way that is more familiar and accessible. The re-opening of the theatre will be a springboard to a fresh approach for different audiences and users of the building and enable us to change perceptions of who the theatre is for, and what it offers. In essence, opportunities created through the redevelopment will fuel and develop the feeling amongst underrepresented groups that the King's really is a 'place for them' resulting in the theatre being fully maximised as a public asset.

5.5 Environmental Sustainability Strategy

It is the policy of Capital Theatres to effect significant and demonstrable change in our business practices and behaviours resulting in an accelerated reduction in climate emissions. We are committed to working towards Net Zero by 2030.

- We think that reducing environmental impact is important because:
- We recognise that good environmental practice reflects our aspirations towards the high-quality targets for everything that we do
- We recognise that as a cultural leader in Edinburgh we can and must show leadership in delivering real progress on the net-zero future of the city
- We recognise the need to reduce carbon emissions, the financial benefits of doing so and the negative impacts for future generations if nothing is done
-

In redeveloping the King's, we aim to reuse materials as far as is feasibly possible. The design team recognise the need to retain the architectural heritage of the grade A listed theatre. A Conservation Statement has been created by an independent heritage consultant identifying exceptional or significant heritage to be retained.

Repairing existing built asset rather than replacing it with a new build will achieve considerable carbon savings. At the same time, the project recognises that achievement of our aspirations will be tempered by what is physically possible in a building which originally opened over 100 years ago.

Design Team appointments and their terms and conditions all include a requirement to comply with the Trust's environmental sustainability aspirations. Consultants' briefs all include instruction to reduce environmental impact. Reduce, reuse, recycle should be part of every decision made.

Throughout Detailed Design and Technical Design (RIBA Stages 3 and 4) development Capital Theatres, as client, and the Project Manager will monitor and challenge the design team to ensure these aspirations are met.

5.6 1 Health and Well-being

A 2019 World Health Organisation (WHO) Report, 'What is the evidence on the role of the arts in improving health and well-being? A scoping review', considered the evidence. Over the past two decades, there has been a major increase in research into the effects of the arts on health and well-being, alongside developments in practice and policy activities in different countries across the WHO European Region and further afield. This report synthesizes the global evidence on the role of the arts in improving health and well-being, with a specific focus on the WHO European Region. Results from over 3000 studies identified a major role for the arts in the prevention of ill health, promotion of health, and management and treatment of illness across the lifespan. The reviewed evidence included study designs such as uncontrolled pilot studies, case studies, small-scale cross-sectional surveys, nationally representative longitudinal cohort studies, community-wide ethnographies and randomized controlled trials from diverse disciplines. The beneficial impact of the arts could be furthered through acknowledging and acting on the growing evidence base; promoting arts engagement at the individual, local and national levels; and supporting cross-sectoral collaboration.

Results

The review found evidence from a wide variety of studies using diverse methodologies. Overall, the findings demonstrated that the arts can potentially impact both mental and physical health. Results from the review clustered under two broad themes: prevention and promotion, and management and treatment. In each theme, a number of subthemes were considered:

- within prevention and promotion, findings showed how the arts can:
 - affect the social determinants of health
 - support child development
 - encourage health-promoting behaviours
 - help to prevent ill health
 - support caregiving
- within management and treatment, findings showed how the arts can:
 - help people experiencing mental illness;
 - support care for people with acute conditions;
 - help to support people with neurodevelopmental and neurological disorders;
 - assist with the management of noncommunicable diseases; and
 - support end-of-life care

The redevelopment of the King's Theatre will increase the wellbeing of its audiences, participants, volunteers and the local community:

- Our programmes will support our communities recovering from some of the impacts of Covid -19
- Participants will report improvement in wellbeing as a result of their engagement
- Participants will feel a sense of pride and have increased confidence as a result of their involvement
- Participants, visitors and volunteers will feel welcomed, relaxed, involved, informed and valued
- Carers will feel supported and have opportunities for creative expression
- Healthcare partners will signpost people to activities at the King's to support their wellbeing needs

6 Project Details

6.1 Description of Works

The redevelopment is a once in a generation opportunity to restore the grandeur of the King's Theatre and make it a cultural destination utilised by all. The project will transform and optimise the King's for the next 50 years. We will modernise the venue, creating a transformed theatregoing experience whilst preserving and showcasing the heritage.

Our plans for the building are ambitious and will enable us to transform how people use the building and engage with it. All redevelopment activities will ensure the venue's heritage is preserved and restored and a conservation plan and management and maintenance plan will be implemented.

Our plans for capital works are currently at RIBA 3 – Developed Design stage and will progress to RIBA 4 – Detailed Design in Spring 2022. The design proposal received Planning Permission and Listed Building consent in September 2022 following detailed consultation with CEC and Historic Environment Scotland.

6.2 Objectives

Objective 1 - To re-energise the artistic programme by attracting a greater breadth and the best available local, national and international productions

- Back stage has had little attention since the mid 1950's. The counterweight system and safety curtain will be replaced, non-compliant wiring upgraded, fire engineering improved, additional point hoists and a separate control room will be created. Work will improve staff working conditions and reduce health and safety risks. They will enhance the production values thereby improving the customer experience
- The stage will be flattened, creating a flexible performing space to attract a broader range of producing companies
- Acoustic improvements to the orchestra pit and the auditorium will be made, particularly for music and opera performances
- An improved scenery dock will increase space for loading scenery in and out, reducing noise impact on neighbours and health and safety risks for staff
- Raising the roof of the fly tower and fly galleries will enhance artistic programming with the ability to fly different types of scenery above the proscenium arch and improve the sightlines
- Improved heating and lighting facilities will reduce the environmental impact of the building

Objective 2 - To create a transformed, highly enjoyable, theatregoing and visitor experience

- The exterior of the building will be restored with a well-lit, welcoming canopy, that has a commanding street presence to draw people in and improve the local area
- All foyers will be transformed into open and attractive spaces for flexible use to engage visitors with heritage exhibits, and provide space to entertain, relax and discover more about the theatre's past
- A ground floor café will welcome visitors to the venue at street level and break down barriers for people who may see theatres as places that are not for them. Cafes are more familiar places that can offer a stepping stone into the building
- Toilet facilities will be upgraded and relocated so that they are easier to access

- The currently unused attic space will be converted to form a double height Creative Engagement studio for wide ranging Creative Engagement activities and use by community groups
- A new hospitality space will be created. It will provide opportunity for corporate hires and add benefits to corporate membership and thereby increase income.
- Introduction of a production lighting gallery in the auditorium to improve lighting on stage and opening the proscenium boxes will allow audiences to better enjoy the unique plasterwork features
- Upper circle seats will be replaced with seats akin to original Edwardian theatre seating, and similar to those seats already in the Stalls and Dress Circle
- Ventilation issues will be addressed to enhance audience comfort throughout the venue
- An additional bar will be created, this alongside the café will cut down queues and wait time for customers

Objective 3 - To transform access in the building to achieve an equitable experience for all

- Creation of two front of house lifts (combined capacity of 26 people), enabling access to all levels in the theatre. This will enable customers with limited mobility to access the upper foyers, dress and upper circle seating areas and bars for the first time.
- 12 wheelchair positions will be available on all the three levels of the auditorium, providing wheelchair access beyond the stalls for the first time
- Wheelchair accessible toilets will be available on all levels of the theatre for the first time
- A Changing Places toilet will be created at the studio level next to the lift
- Accessible dressing rooms and level access to the stage and orchestra pit will be created for the first time
- Engagement and partnerships with disability groups during the design phase will ensure that the building is fit for purpose

Objective 4 - To create an enabling environment to foster lifelong cultural engagement

- A new Creative Engagement studio with a capacity of 60 will be created through the project
- A new café and event spaces will provide areas that can be used for community groups to meet
- New bars and hospitality spaces will host pre and post show talks by visiting companies alongside workshops to enhance participants understanding and appreciation of skills around the productions on stage
- An accessible stage will accommodate workshops for all ages and abilities for the first time

Objective 5 - To modernise, preserve and showcase the heritage of the King's Theatre

- The creation of a larger and accessible upper circle area, new foyers and bar provision will provide space for a heritage experience. This will be made up of story led displays, archival displays, interactive exhibits and interpretation of the heritage displayed throughout the venue.
- A new café will create the opportunity to interpret heritage in more imaginative ways, particularly tying into the social heritage of the area and celebrity.

- The richly decorated auditorium will remain largely untouched, except for removing the 1950's extension to the upper circle. The 1950s production lighting installations to balcony fronts will also be removed and the original ornate plasterwork will be reinstated.
- Externally, the damaged, high-level stone cornice will be reinstated and repaired. External doors and windows will be repaired and redecorated.
- Internally, the original entrance foyer, alabaster stair, dress circle bar and foyer will be refurbished. Marble flooring will be repaired. Lighting will be revamped to better showcase the original, ornate detailing throughout. The 1950s raised floor in the upper circle bar will be removed and the original volume of the space be reinstated.

6.3 Schedule of Principal Spaces

The table below provides a list of the principal spaces in the venue and their intended use following the redevelopment.

Table 6.1 Capacity changes in the redeveloped King's

Space	Location	Capacity before	Capacity after	Use
Pit Bar	Lower ground Floor	0	70	Relaxation and socialising space. Tables and chairs to relax and enjoy a drink, increase trading income
Main Foyer	Ground floor	N/A	N/A	Welcome visitors, display heritage, supporter recognition, donation points, lifts and stairs to all levels
Café	Ground Floor	0	40	Street level café to attract passing visitors and audience members. Display heritage, increase trading income
Welcome lobby	Ground Floor	N/A	N/A	Welcome visitors. sell/print tickets for performances, display heritage, serve interval drinks
Dress circle bar	First Floor	50	75	Relaxation and socialising space. Tables and chairs to relax and enjoy a drink, increase trading income
Circle bar nook	First Floor	0	35	Relaxation and socialising space. Tables and chairs to relax and enjoy a drink, increase trading income
Cruikshank Room	First Floor	35	35	Function space which can flexibly be opened to dress circle foyer. Use by Capital Theatres and partners or corporate hires.
Upper Circle Hospitality Suite (was a bar)	Second Floor	70	200	Flexible hospitality space for events, commercial hire, relaxation and socialising.
Creative Engagement studio	Second Floor	0	60	Opened up for free use by community groups when not in use for rehearsals or Capital Theatres engagement activities and projects, potential for small scale performances
Stalls	Auditorium	500	500	Viewing a performance
Dress Circle	Auditorium	300	300	Viewing a performance
Upper Circle	Auditorium	500	300	Viewing a performance

Dressing rooms	Back of house	75	75	Changing and relaxation facilities for performers
Orchestra Room	Back of house	20	40	Facilities for members of the orchestra
Stage	Stage	N/A	N/A	Performance

6.4 Project Milestones

Our Project Board have responsibility for setting and monitoring progress against key milestones. These are recorded in the Project Programme and are reviewed on a weekly basis by the design team. The Risk Register accounts for any delays to achieving project milestones.

Table 6.2 Summary milestones for the project

Milestone	Timing
Stage 4 (Technical Design)	November 2021 – September 2022
Procurement of Contractor (Stage 1)	October 2021 to April 2022
Capital Theatres' Board decision to appoint Stage 1 contractor	November 2021
Procurement of Contractor (Stage 2)	April 2022 to November 2022
Capital Theatres Board decision to appoint Stage 2 contractor	December 2022
Construction Period	September 2022 – April 2024
Theatre opening for Edinburgh International Festival	August 2024

7 Market Appraisal

7.1 Market Research and Consultation

Since initiating the project with an options appraisal in 2015, we have consulted and undertaken research to plan and inform its progress. We will continue to do so as the project develops. Our consultation activities are summarised below.

- 2015 - Consultation with users of the building including staff, customers, EIF, producers and performers
- There was unanimous agreement that the King's Theatre is an important cultural asset for Edinburgh. All felt strongly that the King's dated facilities, if not addressed, would lead to the demise of the venue. There was agreement that the built heritage should be preserved whilst bringing the venue up to modern day performing standards. The plan to optimise the building by opening it up during the day for community and public use was welcomed by all.
- 2017 - Theatre visits, meetings and phone calls with other theatres who have completed or are progressing a redevelopment
- These included; Citizen's Theatre, Glasgow, Darlington Hippodrome, Chichester Festival Theatre, Theatre Royal, Glasgow. Our conversations with these theatres emphasised our belief that public interest in accessing theatre venues is high, as is interest in the built, social and cultural heritage of such venues.
- 2017 - Engagement with City of Edinburgh Councillors from all political parties
- On engaging Councillors with our project aims, objectives and outcomes there was unanimous agreement that this project is necessary for the city, and people of Edinburgh. This was evidenced by the cross-party support for funding of the project.
- 2018 - Stakeholder engagement
- Our initial stakeholder engagement with partner organisations, community organisations and community members was overwhelmingly positive. All groups, organisations and individuals with whom we engaged were excited by the aims and ambition of the King's redevelopment project and this is demonstrated in the letters of support (Supporting document 22).
- 2019 - Neighbour engagement
- We held two neighbour engagement events in April 2019 to consult the local community in our project planning, and how they would like to be involved and communicated with as the project progresses. The feedback collated at these events is informing the design team's decision making and planning.
- In 2021, we undertook consultation with various individuals and groups specifically to inform the heritage engagement activities that will be undertaken as part of this project. Please see the Activity Plan for more details.

As a result of this consultation and research carried out, we have identified a number of opportunities which are presented in our SWOT analysis shown earlier.

7.2 King's Theatre Market

Over 185,000 people visit the King's each year to see a performance. The Pantomime is the best-selling show, with over 94,000 people (the majority of whom are families) attending each year. The Edinburgh International Festival in August is the second most popular period at the King's. 2019/20 audience analysis tells us that 66% of our audience live within Edinburgh, 26% elsewhere in Scotland, 7% from outside Scotland.

The King's is mainly a drama house. Children's shows, amateur company productions and the pantomime are also programmed.

Table 7.1 King's ticket purchaser profile

		Edinburgh population	KT audience, Feb 2019 - Jan 2020
Gender	Male	48.7%	26%
	Female	51.3%	73%
Age	Under 15	14.2%	0%
	15-19	6%	0%
	20-24	10%	1%
	25-34	17.6%	3%
	35-44	14%	8%
	45-54	13.2%	23%
	55-64	10.6%	30%
	65 plus	14.4%	31%
Ethnic origin	White	91.7%	97%
	Overall non-White/minority ethnic	8.2%	0%
	Asian*	5.5%	0%
	Prefer not to say	n/a	3%

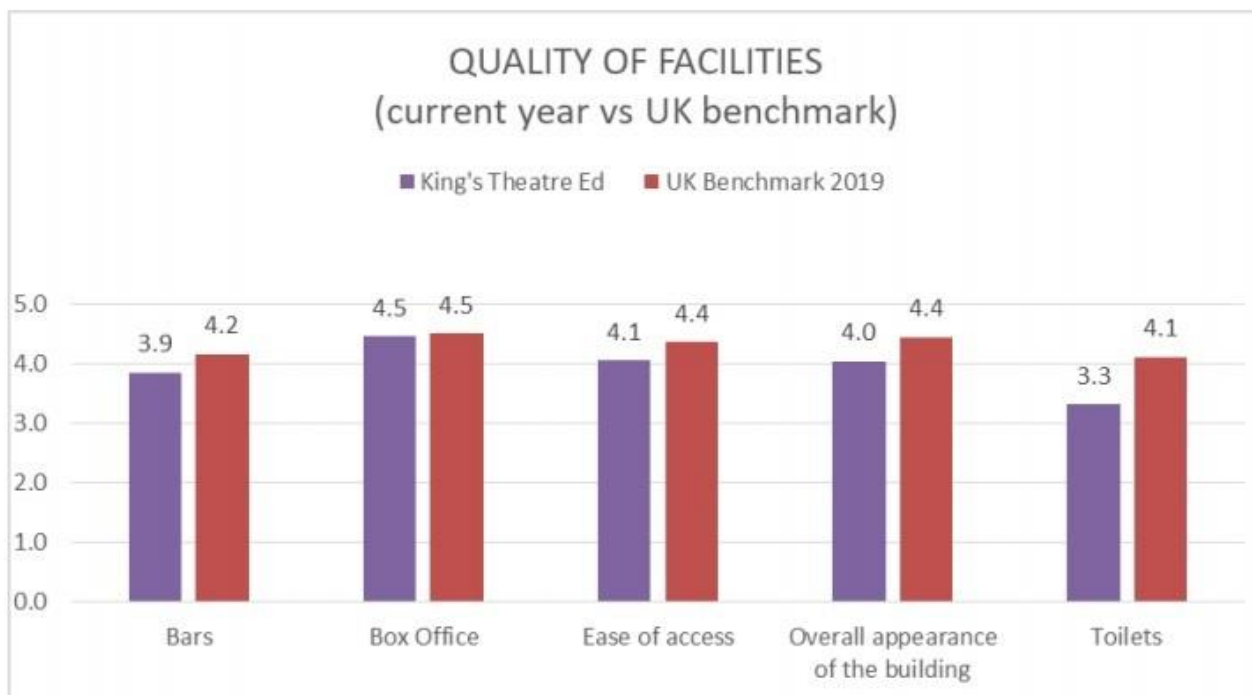
Table 7.2 King's annual ticket sales

The table below shows ticket sales over the last 10 years. King's customers have increased steadily over the last 10 years due to more effective programming and marketing, and the success of the annual pantomime. All our venues were closed for the duration of 2020-21 due to COVID-10. Whilst numbers of customers have increased, occupancy in 2018/19 was 52% which is significantly below the national average of 62% (UK Theatres Sales Data Report).

Year	Ticket sales*
2010-11	166,488
2011-12	122,344
2012-13	138,659
2013-14	183,518
2014-15	194,304
2015-16	195,003
2016-17	191,757
2017-18	192,927
2018-19	180,668
2019-20	XXXXXX
2020-21	185,041

Table 7.3 Customer experience ratings

The table below also shows that whilst visitor numbers are up, their quality of experience, in relation to the facilities is below the UK benchmark (Indigo UK Experience Survey, Jan 2020).



When the King's Theatre is redeveloped our future market will be more diverse to the market we currently engage. As we continue to develop our project, we will undertake further consultations with different user groups and markets to understand their interests and motivations, barriers to non-attendance and how we can position the King's to engage with the maximum number of visitors.

To increase and diversify visitors we will provide different motivations for coming into the venue such as the café, heritage displays, engagement activities delivered from the creative engagement studio or in the hospitality space. We hope to extend dwell time among performance attenders with pre-and post-show activities, our hospitality offering in bars and our heritage interpretation throughout the venue. Our audience development strategy implementation, and marketing activities will be coordinated with other visitor destinations and agencies.

7.3 Capital Theatres Annual Audience Feedback

We regularly survey audience members at the Festival Theatre and 12 shows at the King's, including a variety of genres from Opera to Musicals to Panto and Dance. The full list of the 12 shows most recently surveyed is:

Festival Theatre: On Your Feet! Scottish Ballet's The Crucible, Cbeebies Presents: Hansel & Gretel, Acosta Danza, Scottish Opera's Tosca, The Grinch Who Stole Christmas, Scottish Ballet's The Snow Queen, SIX The Musical, Peter Pan Goes Wrong, Everybody's Talking About Jamie

King's Theatre: A Woman of No Importance, An Inspector Calls, Prism, King's Pantomime, Oor Wullie, Zog, Dial M For Murder, Allan Stewart's Big Big Variety Show

Our Front of House team review the results regularly so that Capital Theatres can use the feedback to make improvements to our customer services.

7.4 Market potential

Edinburgh has a population of 507,000 people, made up of 247,000 males and 260,000 females. There are 77,000 children under 15 years and 76,000 over 65 years¹.

The 2011 Census identified that 8.3% of Edinburgh's population is ethnically diverse. Edinburgh has one of the lowest percentage of children (under 15) in the population at 14%, however it has one of the higher percentages of young people in education at 5.5% and has the highest proportion of people with a degree or who have been involved with higher education - at 41%. Through the King's redevelopment project, we will engage with schools, further and higher education establishments to engage with students. We will also form partnerships with ethnic community groups to explore how they might like to engage with the theatre and its heritage.

Annual average earnings in Edinburgh are second highest in the UK, after London, at £29,486². According to the Scottish Households Survey (2011/12), 90% of Scotland's population engage with some sort of cultural activity. In the previous 12 months 78% attended a cultural event (70% excluding cinema), 31% attended theatre, 28% historic/architectural place, 15% an exhibition. Edinburgh has the highest proportionate attendance at theatres (40%), museums (53%).

The enhanced King's Theatre will further develop this domestic market by encouraging people to visit the theatre through the quality of productions on stage, our heritage offering and high-quality café and bars. We will advertise and promote our offering in collaboration with other cultural venues. Capital projects such as the transformation of the King's Theatre provide an opportunity to galvanise communities, raise the profile of venues and create a sense of anticipation to go to the 'newly opened theatre'.

There were over 5.3 million overnight visits to Edinburgh in 2019, 3.0 million domestic visits and 2.3 million overseas visits³. The average daily spend of visitors on entertainment was £10.80 (2015). The top five visitor destinations in 2019 were National Museums of Scotland, Edinburgh Castle, Scottish National Gallery, St Giles Cathedral and Royal Botanic Gardens.

Edinburgh is also a major day trip destination and attracted an average of 27.9 million such trips per annum from 2017 to 2019. Of these trips, some 2 million attended an arts/cultural festival/cultural event/art show.

We will work with Visit Scotland, Edinburgh Tourism Action Group and with other tourist attractions to promote the King's Theatre and its heritage experience to visitors.

7.5 Café appraisal

The King's Theatre is situated between the busy Tollcross and Bruntsfield areas, both of which pre-COVID19 were well-provided with cafés, restaurants, bars, and other amenities. Within 0.6 miles, or roughly 10 minutes' walk, there are 34 cafés and 12 bars, and nearly 85% of these are run independently. The high numbers of independent cafés and bars suggest that there is a strong customer appetite for an individual offering. There is a danger that this market is already saturated; however, the engagement with customers suggests that there is strong interest in a café offering in the King's Theatre. There is a demonstrated loyalty among King's audiences which minimises the risk of this venture.

Capital Theatres currently runs a successful café bar at the Festival Theatre. Capital Theatres took over the running of the café in 2017, outperforming the previous operators' sales by 24% in its first financial year.

The café is the 'front face' of the theatre, it is an inclusive space with an offer that focuses on snacks, light lunches of soups, sandwiches, salads, tarts and quiches as well as teas, coffees and cakes. The café is licenced and serves a range of wines, beers, spirits and a small range of built cocktails. Produce is sourced from local suppliers where possible.

¹ http://www.edinburgh.gov.uk/info/20247/edinburgh_by_numbers/1012/edinburgh_by_numbers

² NOMIS -Annual Survey of Hours and Earnings

³ http://www.edinburgh.gov.uk/info/20247/edinburgh_by_numbers/1012/edinburgh_by_numbers

The customer base for the café is: ticket buyers; students (who can make use of free WIFI); on-site staff; passing trade; social meet-up groups including Dementia Friendly focus groups and clients using meeting spaces. On performance days there is plenty of seating for a drink and a bite to eat pre-show. The café and bars remain open for interval drinks and closes post-show.

The café sales income for 2018/19 was £321,395, with a gross margin of £212,847. Capital Theatres proposes to self-run the café at the King's upon re-opening, with an offer based on community feedback.

The King's Theatre cafe is estimated to turnover some £175,000 per annum. This reflects an average expenditure per customer of £6 and a turnover of 20 covers approaching 4 times daily. The gross margin is estimated to achieve some £96,000 per annum. This is less than is achieved at the Festival Theatre but reflects the smaller capacity and fewer benefits of scale.

7.6 Hospitality and event hire appraisal

All of the significant theatre and arthouse cinemas located near to the King's offer hire packages based on their unique offering, e.g. Usher Hall targets events that would make use of a large auditorium, and the Filmhouse stresses its cinema screen.

The hospitality and larger events spaces, large auditorium and Creative Engagement studio within the redevelopment at the King's all offer opportunities to increase revenue through hire packages.

Capital Theatres has experience of event hires across all three of its venues. However, room hires at the King's Theatre are extremely limited due to access around the building and the size of the rooms. Most events that take place are small-scale press or fundraising events, hired internally or by Edinburgh International Festival during August.

Hires and events at the Festival Theatre are more popular due to the large-scale renovation, range of bars, function rooms and easy access throughout the venue. It can cater for banquets; exhibitions; large-scale functions; conferences; award ceremonies and speaker events. Smaller multi-functional rooms can cater for workshops and meetings. The flexible foyer spaces can be used in any number of combinations to cater to all scales and types of events. This flexibility and functionality will be mirrored in the design of the King's Theatre, making it vastly more attractive for event and hospitality hires.

7.7 Theatre venues appraisal in Edinburgh

With 1,100 seats post development, the King's will provide a unique theatre space and scale in Edinburgh. As a world-renowned city of culture, Edinburgh needs theatre venues of varying sizes and structures to attract a diverse range of quality of productions.

Investment in the city's cultural infrastructure is required to ensure the city maintains its reputation as a year-round destination for international culture.

- Edinburgh Playhouse, Receiving house, 3,250 seats
- Traverse Theatre, Producing and Receiving house, 316 seats (two stages)
- Usher Hall, Receiving concert hall, 2,200 seats
- Festival Theatre, Receiving House, 1,915 seats
- Studio, Receiving house, 155 seats
- Lyceum, Principally Producing house, 658 seats

The International Music and Performing Arts Charitable Trust (IMPACT) Scotland, formed in 2016, has developed proposals for a new all-purpose performance venue in Edinburgh's St Andrew Square. This will provide Edinburgh with a purpose-designed, mid-sized music venue which can provide a world-class acoustic experience and act as a hub for all kinds of performance – from orchestral music to jazz and folk, from dance to the spoken word. When achieved this will provide Edinburgh's first dedicated new space for music and the performing arts in 100 years.

8 Governance, Management and Staff

8.1 Governance

The King's redevelopment project will not require any changes in Governance to Capital Theatres (as detailed above). Most recent members of the Board were recruited with the skills required for a capital project of this scale and nature including fundraising and construction expertise. The Board meet bi-monthly and are the ultimate decision-making power for the project.

The Trust's Board has the assistance of a Project Board in overseeing the development and implementation of the project. We have also diversified the board with a new Board member, Tony Mills, who joined earlier this year as part of our ongoing commitment to improved ethnic and artistic diversity; Tony is a choreographer and was recently appointed as Artistic Director of Dance Base.

The Project Board comprises of volunteers and a City of Edinburgh Council representative (See Appendix I for biographies). Capital Theatres has established Capital Theatres King's Ltd as a limited company for the project.

The Project Board advised the Capital Theatres Board on decisions and changes to the project. This includes approving briefs and design; commissioning advisors and consultants; managing the project managers performance against key milestones; financial management the project, overseeing project risk and forward planning. The roles and responsibility of the Project Board are set out in a Terms of Reference. We have recently recruited two new members to the Project Board;. Joanne McClelland is a conservation architect at GLM - Building Surveyors, Architects and Project Managers. She brings invaluable expertise in the complex conservation projects to Project Board. To bolster our expertise in building environmental sustainability, we have also recruited Aisling O'Reilly, She is a Projects coordinator in the University of Edinburgh's department for Social Responsibility and Sustainability department. Her knowledge of energy, behaviour change and buildings construction/retrofit will be crucial for the successful delivery of the most environmentally sustainable renewed King's Theatre.

A Campaign Board has been established with eight volunteer members to advise and support the fundraising campaign (See Appendix II for biographies). The roles and responsibility of the Campaign Board are set out in a Terms of Reference.

We have already formed an Access Panel to inform the design process and engagement activity and we will form two more Advisory Panels of volunteers from the local community; a Youth Panel and a Community Panel., youth panel. They will discuss and contribute to the design, engagement activity plan and delivery of activities. These two new panels will be formed in 2022 and be established until the re-opening of the theatre in 2024. It will be led by our Head of Creative Engagement.

8.2 Management and Staff

The project will be delivered by an experienced internal project team comprising; Chief Executive (overall responsibility), Operations Director, Development Director, Finance and Business Services Director, and Head of Creative Engagement.

Our Project team has strength and depth in undertaking similar large-scale projects (Biographies in Appendix III). Fiona Gibson (Chief Executive) and Brian Loudon (Director of Operations) have extensive experience of cultural redevelopment projects including at The Octagon Theatre, Bolton, and Wales Millennium Centre, Cardiff. Crawford Hunt, our Director of Finance and Business Services joined Capital Theatres in summer 2021 and has a background in events with the Royal Military Tattoo and previous experience in banking and financial consultancy. Charlotte di Corpo, our Director of Development has over 20 years fundraising experience from senior Development positions at Glasgow Life and the National Museums of Scotland.

We will be recruiting a new client-side Capital Project Manager to ensure we have the right skills complement to manage the programme efficiently and effectively. This post will be managed by our

experienced Director of Operations and will liaise with the external Project Manager at Thomas and Adamson to ensure the delivery of this capital project. Two new posts will deliver the Archive and Activity Plans under the management of our Head of Creative Engagement.

8.3 Project Governance

There have been a number of changes in staff since the project began in 2019 and further changes are planned. The below project governance chart reflects the changes.

KING'S THEATRE REDEVELOPMENT

PROJECT GOVERNANCE AUGUST 2021

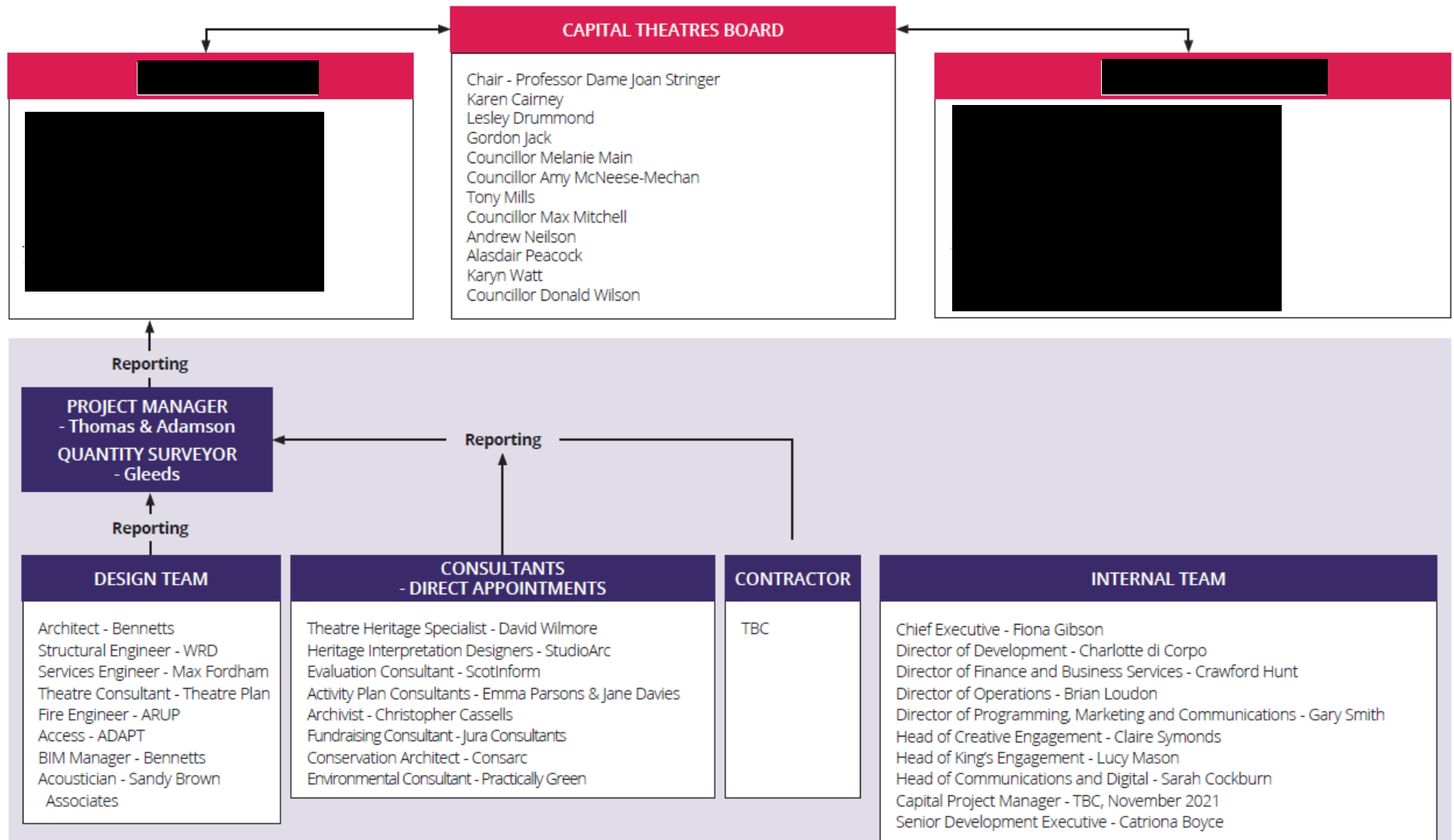


Table 8.1 Key personnel delivering the King’s redevelopment

Job Title	FTE	Project Role Function
Chief Executive	1.0	Project Sponsor, Oversees the project, ultimate decision maker
Director of Operations	1.0	Project Lead. Internal lead for capital works, reports include archivist, interpretive design consultant, theatre heritage expert and evaluation consultant. Reports to the Chief Executive and Project Board
Director of Development	1.0	Leads the fundraising campaign, responsible for securing significant gifts. Reports to the Chief Executive and Campaign Board.
Director of Finance and Business Services	1.0	Leads financial management of the project. Supported by Finance & HR Manager and Finance Assistant. Reports to the Director of Operations for this project.
Head of Creative Engagement	1.0	Leads the development and delivery of the activity plan. Reports to the CEO
Senior Development Executive – major gifts	0.8	Raises major gifts from individuals and companies, reports to the Director of Development
Senior Development Executive – Grants	1.0	Secures grants from trusts and foundations, reports to the Director of Development
Development Executive	0.8	Raises donations from individuals and community activities, reports to the Director of Development
Capital Project Manager	1.0	Reports to the Director of Operations
Facilities Manager	1.0	Implementation of the management and maintenance plan, oversees energy audits
King’s Technician	1.0	Provides user input to design team and link to technicians learning how to use the redeveloped building
Project Manager	Consultant	Reports to the Project Board, works with Director of Operations
Design Team	Consultant	Reports to the Project Manager

8.4 Volunteers

Through the King’s redevelopment project, we aim to transform how, as an organisation, we work with volunteers. We will seek the support of Volunteer Development Scotland to create volunteer role descriptions and robust policies and procedures to ensure that we recruit, support and manage volunteers appropriately. We will advertise volunteer opportunities via Volunteer Development Scotland and Volunteering Edinburgh, as well as through our links with customers, community groups, local posters and on our website.

Volunteers will be managed on a day-to-day basis by the Creative Engagement Coordinator (Heritage) and overseen by the Head of Creative Engagement. We envisage the following volunteer roles in the project;

- Advisory Panels
- Learning placements
- Tour Guides
- Heritage Volunteers

9 Financial Appraisal

This section considers the project cost, project funding, recent financial performance, financial performance during closure and post opening income and expenditure for a 5-year period.

9.1 Project Cost

The Delivery Phase Costs are supported by a Detailed Cost Plan, Activity, Archive, Interpretation and Evaluation Plans. The costs have increased since the development stage application in 2019. There are several factors that contribute to this, with a complex inter-relationship.

The project has undergone considerable development in the period since the NLHF Grant Notification letter received in September 2019. This includes the RIBA Stage 3 report and the Activity, Archive, Interpretive and Evaluation Plans which all reveal in far greater detail the needs of the building and how best to transform it for performers and audiences, as well as the environmental impact. Some of these carry significant costs resulting in the project cost increasing. More recently, the impact of Brexit and COVID19 has resulted in building cost inflation increasing.

At the interim review NLHF invited us to review the inflation allowance, which we have done in conjunction with Cost Consultants. We have updated the cost plan and the inflation allowances to current prices and reviewed the prospects for future inflation. We note that the BCIS inflation indices have reduced recently, and it is anticipated by Gleeds (Cost Consultants), Thomas & Adamson (Project Managers) and Bennetts (Architects) that they will reduce further, albeit not to 2019 levels. Gleeds have modelled inflation at a sum of 5.3% yielding an allowance for future inflation of £950,778. We have also reviewed the RIBA Stage 3 report and the costs reported in Table 9.1 incorporate some value engineering. We have identified value engineering of £578,000 and have adjusted the project cost accordingly. The contingency sum remains substantial to address unforeseen events.

We have also further progressed the Activity, Archive, Interpretive and Evaluation Plans and finalised their outputs and costs. Interpretive costs are included in 'Capital'. Evaluation and contingency are included in 'Other' costs. The Activity Plan demonstrates the significant levels of activity and how these will deliver the objectives established for the audience engagement aspects of the project. While the costs categorised as 'Activity' for the NLHF have reduced this is in part because we have allowed a contingency in 'Other' costs specifically against engagement costs.

We have reduced the costs of the project since the Interim Review by some £700,000 to ensure that the project continues to meet the objectives, including the engagement objectives, remains affordable and deliverable, and within the budget parameters approved by the CT Board.

The following Table compares the current costs to the Development Stage application costs.

Table 9.1 Delivery Phase Costs

	November 2019 (per NLHF Award Letter)	T&A August 2021	CHANGE (£)	CHANGE (%)
	£	£	£	%
Capital Costs	16,826,000	20,185,659	3,359,659	20.0%
Activity Costs	595,900	540,900	-55,000	-9.2%
Other Costs	5,287,300	4,058,192	-1,229,108	-23.2%
TOTAL	22,709,200	24,784,751	2,075,551	9.1%

The project cost remains robust with significant allowances for future inflation (£950,778) and contingencies (£2.7 million).

Table 9.2 Original Delivery Phase Capital Costs

The estimated capital costs contained in the Development Phase application in June 2019 were as follows:

Cost Heading	Description	Cost	VAT	Total
		£	£	£
Purchase price of items or property	Valleyfield Street purchase	20,000	-	20,000
Preliminary works (e.g. scaffolding, preliminaries, pre-construction archaeology)		2,433,000	-	2,433,000
Repair and conservation work	Exterior/interior, auditorium, bars	7,247,000	-	7,247,000
New building work	Roof terrace, back of house wing	2,296,000	-	2,296,000
Other capital work	Lifts, stairs, external works	3,239,000	-	3,239,000
Equipment and materials (capital)	Specialist lighting and AV	283,000	-	283,000
Other costs (capital)	Heritage interpretation	93,000	-	93,000
Professional fees relating to any of the above (capital)		1,215,000	-	1,215,000
Total Costs		16,826,000	-	16,826,000

Table 9.3 Updated Delivery Phase Capital Costs

The updated capital costs following over 2 years of development work including the completion of the RIBA Stage 3 report, detailed cost report and costed risk register are as follows:

Cost Heading	Description	Cost	VAT	Total
		£	£	£
Repair and conservation work	Exterior/interior, auditorium, bars	11,448,586		11,448,586
New building work	Back of house	499,034		499,034
Other capital work	Lifts, stairs, external works	3,274,491		3,274,491
Equipment and materials (capital)	Specialist lighting and AV	2,926,088		2,926,088
Other costs (capital)	Heritage interpretation	97,196		97,196
Professional fees relating to any of the above (capital)		1,940,264		1,940,264
Total Costs		20,185,659	-	20,185,659

There have been a number of alterations to the proposals and several refinements. The proposed roof terrace has been removed and the repair and conservation work increased as knowledge and understanding of the buildings condition became more complete. The Heritage Interpretation has changed reflecting the actual costs of delivery. Overall Capital Costs have increased by £3.3 million, or 20.0%. Some of this is a result of recategorisation of expenditure but there is an overall increase in Total Delivery Phase costs of £2.1 million, or 9.1%.

Table 9.4 Original Delivery Phase Activity Costs

The estimated activity costs contained in the Development Phase application in June 2019 were as follows:

Cost Heading	Description	Cost	VAT	Total
		£	£	£
New staff costs		168,400	-	168,400
Training for staff	Heritage training	6,200	-	6,200
Paid training placements	Per diems for FE/HE volunteer placements	3,500	-	3,500
Training for volunteers		1,200	-	1,200
Travel and expenses for staff		600	-	600
Travel and expenses for volunteers		4,000	-	4,000
Equipment and materials (activity)	Applies to a broad range of activities	35,300	-	35,300
Professional fees relating to any of the above (activity)		46,200	-	46,200
Other costs (activity)	Including consultation and advisory panels	330,500	-	330,500
Total Costs		595,900	-	595,900

Table 9.5 Updated Delivery Phase Activity Costs

The updated activity costs following over 2 years of development work including extensive consultation with partners and potential new audiences and detailed development proposals for the creation of an Archive are as follows:

Cost Heading	Description	Cost	VAT	Total
		£	£	£
New staff costs		312,752	-	312,752
Training for staff	Heritage training	10,000	-	10,000
Paid training placements		41,408	-	41,408
Training for volunteers		6,500	-	6,500
Travel and expenses for staff		5,550	-	5,550
Equipment and materials (activity)	Applies to a broad range of activities	34,806	-	34,806
Professional fees relating to any of the above (activity)		12,500	-	12,500
Other costs (activity)	Including consultation and advisory panels	117,384	-	117,384
Total Costs		540,900	-	540,900

The costs have been developed through the activity planning process and this has responded to the needs and opportunities with partners and new audiences. There is also an engagement contingency included in other costs. The new staff costs are higher than previously envisaged and reflect the need for resources to enable the Activity Plan to be delivered efficiently and effectively. The new staff will be supported by existing staff. Existing staff are not an eligible cost, but the Head of Creative Engagement is estimated to contribute at least 16 weeks to the activity plan delivery between May 2024 and September 2026. This represents a cost to Capital Theatres of at least £12,500. In addition, the marketing and communications activity costed for in the activity plan will be delivered by the Capital Theatres existing marketing team and this is not an eligible cost. However, over the duration of the project the contribution from the Marketing Department is estimated to be some £50,000. There is therefore an additional resource of at least £62,500 not included in the Activity Cost table that will be committed by Capital Theatres.

The costed activity plan achieves the objectives and outcomes set out in the Development Stage application. The Activity Plan report sets out in detail how this will be achieved.

Table 9.6 Original Delivery Phase Other Costs

The estimated other costs contained in the Development Phase application in June 2019 were as follows:

Cost Heading	Description	Cost	VAT	Total
		£	£	£
Evaluation	costs as per Evaluation Brief, Energy survey at start/end	75,000	-	75,000
Full Cost Recovery		68,000	-	68,000
Contingency	Capital at 12.5%, other at 5%	1,940,400	-	1,940,400
Inflation	general at 17.9%	3,121,000	-	3,121,000
Volunteer time		82,900	-	82,900
Total Costs		5,287,300	-	5,287,300

Table 9.7 Updated Delivery Phase Other Costs

The updated other costs following over 2 years of development work are as follows:

Cost Heading	Ref	Description	Cost (£)	VAT (£)	Total (£)
Evaluation					
Comprehensive Evaluation			75,000		75,000
Other					
Statutory Fees		Building Warrant	50,000		50,000
Survey and Investigation			66,290		66,290
General Costs			112,688		112,688
Peer Review			1,500		1,500
Contingency - Construction					
Contingency - Construction		% based on a package-by-package assessment ranging from 5% to 10%. A further risk schedule has also been priced	1,786,976		1,786,976
Contingency - client			883,000		883,000
Contingency - heritage engagement		Contingency for Activity including the Archive	51,200		51,200
Inflation		Assumption			
Inflation		Assumed start on site Sept 22 with an 85-week programme. Calculation based on Gleeds indices	950,778		950,778
Volunteer time					
Volunteer Time			80,760		80,760
Total Delivery -phase other costs			4,058,192		4,058,192

The evaluation budget remains unchanged and is now supported by a detailed evaluation report that sets out the range of project evaluation that will be undertaken and how it will be achieved. The contingency sums have been determined through the design development process and a robust process provided by the Cost Consultants who have costed the risk register. In addition there is a separate client contingency that explicitly recognises the budgets that are their direct responsibility. There is also an engagement contingency. The allowance for inflation has been reduced as the cost plan has been updated and the revised costs now include some of the inflation forecast back in June 2019. The identified inflation allowance is based on a site start in September and an 85-week programme.

Volunteer time has been reduced slightly but has moved from an initial estimate to a detailed proposal that is supported by the activity plan and the proposed project management.

A detailed cost spreadsheet is provided with the Delivery Phase application as is a detailed cost report prepared by Gleeds.

The project cashflow is summarised in the following table.

Table 9.8 Project Cashflow

KING'S THEATRE REDEVELOPMENT																				TOTAL	
CASHFLOW FORECAST																					
Quarter ends	Dec 21	Mar 22	Jun 22	Sep 22	Dec 22	Mar 23	Jun 23	Sep 23	Dec 23	Mar 24	Jun 24	Sep 24	Dec 24	Mar 25	Jun 25	Sep 25	Dec 25	Mar 26	Jun 26	Sep 26	TOTAL
	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s	£'000s
Opening balance	3,664	3,220	7,252	6,548	6,003	3,460	5,401	6,003	1,712	832	490	743	780	737	858	(105)	76	46	225	194	
Income:																					
TDF - brought forward																					
TDF - tickets		342				300				300				500				550			1,992
TDF - paid from unrestricted										50											50
City of Edinburgh Council		2,000				2,000															4,000
NLHF		26	26	47	42	157	263	315	321	269	160	21	3	3	3	57	2	2	2	6	1,726
Fundraised income		1,535				1,050				359											2,944
Scottish Government		500				2,500			2,500	1,000											6,500
Prudential borrowing						5,000															5,000
	-	4,403	26	47	42	6,007	5,263	315	2,821	1,978	160	21	3	503	3	57	2	552	2	6	22,212
Expenditure:																					
Development phase -																					
Professional fees	(229)	(229)	(229)	(229)																	(916)
Development costs	(97)	(97)	(97)	(97)																	(389)
	(326)	(326)	(326)	(326)																	
Delivery phase capital -																					
Construction costs				(200)	(1,984)	(3,497)	(4,242)	(4,217)	(3,424)	(1,861)					(774)						(20,199)
Client direct costs			(270)					(103)	(155)	(155)	(104)										(787)
Client contingency	(44)	(44)	(44)	(45)	(106)	(106)	(106)	(106)	(106)	(106)	(70)										(883)
Professional fees				(137)	(137)	(137)	(137)	(137)	(137)	(137)	(92)										(914)
Activity			(36)	(36)	(27)	(23)	(28)	(26)	(29)	(32)	(40)	(37)	(46)	(41)	(36)	(31)	(32)	(32)	(33)	(51)	(616)
	(44)	(44)	(350)	(281)	(2,254)	(3,763)	(4,513)	(4,590)	(3,850)	(2,291)	(306)	(37)	(46)	(41)	(811)	(31)	(32)	(32)	(33)	(51)	(23,399)
	(370)	(370)	(676)	(607)	(2,254)	(3,763)	(4,513)	(4,590)	(3,850)	(2,291)	(306)	(37)	(46)	(41)	(811)	(31)	(32)	(32)	(33)	(51)	(24,704)
VAT - in	(74)	(74)	(128)	(114)	(445)	(748)	(897)	(913)	(764)	(452)	(53)	-	-	-	(155)	-	-	-	-	-	(4,817)
VAT - recovery	-	74	74	128	114	445	748	897	913	764	452	53	-	-	155	-	-	-	-	-	4,817
Prudential borrowing repayment										(341)				(341)				(341)			(1,023)
Net movement in (out)	(444)	4,033	(704)	(546)	(2,543)	1,941	601	(4,290)	(880)	(342)	253	37	(43)	121	(963)	181	(30)	179	(31)	(45)	149
Closing balance	3,220	7,252	6,548	6,003	3,460	5,401	6,003	1,712	832	490	743	780	737	858	(105)	76	46	225	194	149	

9.2 Project Funding

Capital Theatres started planning the funding of this project in 2016 and has developed a funding model to ensure the organisation has sufficient funds to deliver the ambitious target for the project. The funding model for the King's redevelopment is a blend of public and private funds as shown in Table 9.9. Full details of the Funding Strategy can be found in the Fundraising Strategy. This was revised in early 2021 considering the impact of COVID-19 and has been approved by the King's Campaign Board and Capital Theatres' Board of Trustees.

Table 9.9 Overview of Funding

Sources of Funding	Target	% of Total	Secured to Date	% Secured to Date
City of Edinburgh Council	£4,000,000	16%	£4,000,000	100%
Capital Theatres – Theatres Development Fund	£4,450,000	18%	£3,960,000	89%
Fundraised income	£3,030,000	12%	£2,276,678	75%
• Philanthropy	£2,300,000	• 75%	£2,160,500	94%
• Trusts and Foundations	£500,000	• 17%	£41,000	8%
• Corporates	£50,000	• 2%	£15,000	30%
• Low level Giving	£180,000	• 6%	£60,178	33%
Scottish Government	£6,500,000	26%	£6,500,000	100%
National Lottery Heritage Fund	£1,726,000	7%	£0	0%
Prudential Borrowing	£5,000,000	20%	£5,000,000	100%
Volunteer time	£80,760	0%	£80,760	100%
Total	£24,786,760	100%	£21,817,438	88%

Capital Theatres has a history of successfully raising funds for capital works including the £24m capital build of the Festival Theatre in 1994, and the £2m build of The Studio in 2013. We currently raise circa £200k a year from individual donations, corporate sponsorship and grants from trusts and foundations. This delivers our Creative Engagement programme, maintains our venues and brings rich and diverse performances to our stages. The organisation has a strong pool of committed Patrons who we have engaged throughout the development of the King's Theatre redevelopment project.

In 2017 Capital Theatres created the post of Director of Development with the specific purpose of creating and leading a team to raise circa £6million for the King's redevelopment. During 2018 a Development team was formed with three more fundraising posts. Our Campaign Board (Appendix II) was formed in 2017 with volunteers from the private sector with experience of raising and managing funds, and networks of connections. Our Campaign Board is responsible for advising and reviewing the funding model and fundraising strategy. At their regular meetings, they review progress against key milestones and targets.

9.3 Financial Assessment of the Project

Pre-closure

Prior to the arrival of the COVID-19 pandemic, Capital Theatres had built a solid foundation on which to progress the project to redevelop the King's Theatre. The financial year 2019/20 was the ninth consecutive period during which we made a surplus of unrestricted income, accumulating positive reserves of £435,000 to carry forward into 2020/21.

We have been extremely prudent when preparing our annual accounts, ensuring that, when possible, we have written off costs to unrestricted reserves which might otherwise have been capitalised or charged to the King's Refurbishment reserve for future amortisation. These additional write-offs amounted to in excess of £500,000 during the years 2017/2018 and 2018/2019, without which the surplus declared would have risen by an equivalent amount.

As a consequence, when the pandemic struck in March 2020, we were in a strong position to withstand the very considerable cost of closure which is still present. Although our original projections suggested that we

could incur a deficit of approaching £1.9 million in the year 2020/21, we were able to claim over £1.5 million from the CJRS scheme (furlough), and will continue to do so until it ends in September 2022 and, after a prolonged campaign, received emergency funding through Scottish Government/Creative Scotland that enabled us to restrict the deficit to £260,000. In the circumstances, this was an immense achievement and, as a result, we ended the year to 31 March 2021 with positive unrestricted reserves of £175,000.

In light of the continuing uncertainty of how the current year will turn out and, in particular, whether we will be able to return to some sort of normal in September when our current plans anticipate a re-opening of our venues, we carried forward some of our emergency funding to use against projected losses. As a result, we have a realistic prospect of breaking even in the year 2021/2022 which would allow us to return to trading without the need to borrow from our TDF reserves to provide working capital.

Table 9.10 Pre-closure Financial Performance

	2018	2019	2020	2021	2022
	£'000s	£'000s	£'000s	£'000s	£'000s
	Actual	Actual	Actual	Actual	Budget
Income:					
Grants	726	647	598	3,034	1,562
Box office retentions, booking fees	11,513	14,589	10,020	196	8,509
Development	173	141	111	213	84
Studio income	94	94	103	60	61
Trading	1,405	1,715	1,353	6	721
Income Total	13,911	17,186	12,185	3,509	10,937
Expenditure:					
Producer, stage, technical	(8,012)	(10,415)	(6,379)	(10)	(5,696)
Box office, show related, marketing	(679)	(714)	(586)	(90)	(483)
Development, Creative Engagement	(64)	(82)	(95)	(17)	(55)
Payroll (ex-Trading)	(2,425)	(2,639)	(2,627)	(2,545)	(2,796)
Property	(877)	(1,216)	(774)	(793)	(724)
Trading	(1,085)	(1,340)	(1,098)	(9)	(686)
Administration, finance, IT	(213)	(276)	(245)	(170)	(183)
Depreciation	(129)	(163)	(80)	(80)	(72)
Irrecoverable VAT	(424)	(280)	(284)	(55)	(228)
Expenditure Total	(13,908)	(17,125)	(12,168)	(3,769)	(10,923)
Surplus (deficit)	3	61	17	(260)	14
TDF earnings	483	566	441	6	340

Closure

The closure of the King's, although only for 20 months, will span three financial years, and they have been identified separately in our projections.

To allow us to trade at breakeven during in 2022/2023 and 2024/2025 we will focus on four areas:

The curation of as full a programme at the Festival Theatre as possible, with the relocation of the pantomime and the accommodation of Scottish Ballet's festive show being of paramount importance.

The efficient use of permanent staff, using them to replace casual hours wherever that is feasible. We halted the recruitment of the large majority of permanent roles over two years ago, putting fixed term contracts in place until the King's closure, and will be below normal establishment levels at that point.

The strict control of all expenditure, which we have been extremely successful in doing during both the nine years of surplus and the last, pandemic year. The appointment of a Facilities Manager was a very important and successful move in 2018, and we have benefited from very significant cost savings as a result. We anticipate that trend continuing.

The sourcing of third-party grant aid to help fund a proposed, expanded Creative Engagement programme.

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9.4 Economic Impact

In 2017 we commissioned BOP Consulting to conduct a feasibility and Economic Impact study, this was updated in 2019. The following summarises the estimated current economic impact of the King's theatre on the Scottish and Edinburgh economies.

Table 9.13 Net Economic Impact in Scotland and Edinburgh (2018)

	Scotland	Edinburgh
Impact of operational		
Supplier spend	£0.9m	£0.7m
Wage spend	£1.9m	£1.3m
Visitor spend	£4.5m	£11.2m
Impact after redevelopment (p.a.)	£7.3m	£13.2m

The differences between the impacts for Scotland and Edinburgh are because:

1. Approximately 80% of the capital spending will stay in Scotland, as the majority of building works can be serviced by Scottish suppliers and companies, but at the regional scale this drops down to an estimated 45%;
2. Similarly, a smaller proportion of the supplies and services that King's Theatre needs for its ongoing operations can be procured within Edinburgh, currently only 26%. If possible, a shift in procurement to emphasise local or at least Scottish providers would bring further economic impact to the area.

The estimated project cost of the selected option was estimated at £20,000,000, (£16,857,175 excluding professional fees and fittings) and would generate a net economic impact of £19.5m in Scotland and £9m for Edinburgh over 2-year build period, as shown in Table 9.14. The economic impact of the capital spending is based on National Lottery Heritage Fund research which indicates that, on average, 45% of capital expenditure on a major HLF grant is spent within 10 miles of the heritage asset.

Table 9.14 Economic Impact - Capital Spend

Category		Projected
Gross capital costs		£16,857,175
Gross Economic Impact In Scotland*	80%	£13,485,740
Net Economic Impact in Scotland**	1.45	£19,554,323
Gross Economic Impact in Edinburgh***	45%	£7,585,729
Net Economic Impact in Edinburgh****	1.188	£9,008,053

Costs exclude VAT, professional fees, fittings, IT

*assume 80% stays in Scotland, estimate

**economic multiplier of 1.45 for Scotland, BIS occasional paper no 1

***assume 45% stays local, within 10 miles, HLF research

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

The redevelopment project will protect these economic impacts and provide a platform for Capital Theatres to increase this in future years. We intend to work with more producing theatre companies based in Scotland and will feature more original and remounted Scottish productions with a slight reduction in touring productions from England. This will retain more of the box office income in Scotland. This will benefit Scottish actors and technicians and the Scottish Producing Theatre Companies (such as The Lyceum, The Traverse, The Citizens, Dundee Rep, Perth Theatre, Pitlochry Festival Theatre etc).

The success of many of the businesses in the Tollcross area is directly linked to the success of the King's. Many of the hotels, restaurants, bars and coffee shops benefit from the audiences coming to the King's and there is a great deal of interest in the redevelopment from these businesses. The increased activity during the day at the King's, the increase in the number of evening shows and the expected upturn in attendances at performances, post redevelopment, will benefit all these local businesses.

Creation of jobs in culture and arts

We estimate that 8-10 new posts will be created directly within Capital Theatres as a result of the redevelopment. Based within the King's, these jobs will be in catering and Creative Engagement. Two jobs will be created to deliver the Activity Plan. The job descriptions can be found as supporting document 9.

The use of more Scottish based theatre companies will provide a significant amount of extra work for actors, performers, directors, designers, and technicians based in Scotland.

The economic impact on the neighbouring businesses in the Tollcross area will create a number of new jobs in catering and hospitality.

10 Risk Assessment

We have a robust organisational risk assessment process in place which is managed by the Executive and reviewed on a six-monthly basis by the Board of Trustees. The organisation has managed other capital projects with rigorous risk management and we will apply the same approach to this project.

We have undertaken risk identification, assessment, mitigation and contingency planning at this early stage of the project. This will be an ongoing process which will be fully integrated into the project management and reviewed on a quarterly basis by the Project Team and Project Board. The project risk register can be found in supporting document 21.

10.1 Risks During Project Delivery

Table 10.1 Summary Risk Register

Risk	Likelihood	Impact	Mitigation	Lead
Inability to attract suitable contractor	Low	Medium	Assess appetite and suitability through procurement and PQQ processes	Project Manager
Insufficient funding	Medium	High	Funding plan in place, ongoing review against targets	Campaign Board
Exposure to/contraction of Covid	High	High	Project team home working, clauses in building contract, monitoring	Project Manager
Over-run of construction	Medium	High	Early contractor engagement and project planning	Capital Theatres
Ongoing deterioration before start	Medium	High	Early work to stabilise façade and plaster	Capital Theatres
Inflation costs higher than forecast	Low	Medium	Use best information available to forecast. Monitor and report.	Design Team

10.2 Risks Following Completion of the Project

Following completion of the project, the Project Board will be form the basis of a new buildings committee and responsibility for maintaining the outcomes of the project will sit with the Executive reporting to the Board of Trustees. Prior to the conclusion of the project, the Project Team will present a maintenance of outcomes plan to the Project Board. This will then form an action plan, with key milestones which will be regularly reviewed by the Executive.

Table 10.2 Summary risk register post project

The key risks following completion of the project are;

Risk	Likelihood	Impact	Mitigation	Lead
Audience Numbers fail to achieve the projected level of attendance	Low	High	Prudent forecasts reflect the anticipated programme. Attendances will be closely monitored. Training for staff will ensure high quality user experience. Facilities will be maintained and appropriately managed to ensure high standard of used experience.	Chief Executive Officer (CEO)
Daytime Heritage Engagement fails to attract anticipated level of engagement	Low	Medium	Marketing and communication campaign to create impact on re-opening. Audience development and activity programme delivered throughout project to identify and attract new audiences	Head of Creative Engagement (HCE)
Engagement with new audiences not sustained	Low	Medium	Activity Plan has been developed in consultation with Partners and potential audiences. Audience development and activity programme delivered throughout project to build sustainable engagement with audiences Ongoing feedback and monitoring throughout project to ensure that activities respond to the needs of the audiences	HCE
Still unable to attract the breadth and quality of productions as expected	Low	High	Ensure that we maintain a robust stakeholder strategy, maintain relationships with producers.	CEO
Partnership members leave/lose interest	Low	High	Ensure we consult, listen and adapt activities to effectively collaborate	HCE
Volunteer interest diminishes	Low	Medium	Ensure we have robust volunteer recruitment and management procedures and effective volunteer feedback mechanisms	HCE
Catering income levels not achieved due to lack of footfall	Medium	Medium	The catering activity is not conceived as a major income generator but will support the daytime offer. This prudent financial approach is reflected in the income projections. Footfall, income and operating costs will all be closely monitored.	Director of Finance and Business Services (DFBS)
Catering income not achieved due to lower than forecast expenditure per user	Medium	Medium	Prudent estimates based within Business Plan. Constant monitoring of catering performance Quality catering offer with options at various price points Quality retail offer that caters to the target audiences with products at	DFBS

Risk	Likelihood	Impact	Mitigation	Lead
			price points	
Operating costs higher than forecast	Medium	High	Prudent approach to business planning Significant cost allowances made in business planning Monitoring of accounts to highlight if budgets exceeded	Director of Operations (DOO)
Quality of interpretive materials not durable enough to survive conditions and visitor engagement	Low	Medium	Ensure sufficient budget for interpretation and that the materials used are durable	DOO
King's Theatre building fabric reverts to a deteriorating position.	Low	High	King's maintenance will remain a strategic priority of the Trust and resources will be available through the Theatre Development Fund	DOO

11 Monitoring and Evaluation

Monitoring and evaluation procedures are an important aspect of the project to ensure that it performs as intended and delivers the desired outcomes. It is crucial that robust evaluation systems are built into the project from the start, with data collection begun early and continued systematically throughout the life of the project.

10.1 Monitoring

Monitoring is an ongoing iterative process which will require collection, collation and analysis of quantitative data. In addition to monitoring performance indicators as outlined in the risk assessment above, the following measures of performance are envisaged:

Audience Metrics

- Number of tickets sold
- Percentage of total audience which is new to our theatres
- Percentage of total audience from out with Edinburgh, from the rest of Scotland and from outside Scotland

Programme Metrics

- Number of accessible performances included integrated BSL, Audio Described and Captioned
- Number of events Creative Engagement events
- Dementia friendly events
- Events and workshops from visiting companies
- Activities and workshops with children and young people

Creative Engagement

- Attracting new audiences identified as targets for development by the audience development strategy
- Achieving annual target number of activities, number and profile of people attending
- Achieving annual target number of schools and community projects, number and profile of people participating
- Achieving target number of volunteers
- Achieving a greater level of repeat visitation

Financial Performance

- Earned Income
 - Ticket sales
 - King's theatre Café – Catering income
 - Facilities Hire
- Unearned Income
 - Trust and statutory grants
 - Donations
 - Gift Aid
- Expenditure
 - Staff
 - Utilities
 - Maintenance

The methods used will be

- Capturing and reviewing box office data
- Annual on-site visitor surveys (capturing demographic information)
- Recording and reviewing the number of sessions and events
- Recording and reviewing the number and profile of event participants
- Recording number and profile of volunteers
- Monthly management accounts

10.2 Evaluation tools and methodologies

The Evaluation Plan builds on the front-end evaluation that has been undertaken during the development phase.

This has established relationships with key audiences and identified key issues to be addressed throughout the redevelopment process. Despite the pandemic King's Theatre staff and the evaluation team have consulted with key audiences during the development phase as detailed in the activity plan. Throughout the front-end evaluation we have captured the likelihood of visiting the redeveloped King's, engaging with its activities and visiting during the day. The evaluation training workshops will ensure staff have the skills to consult with key audiences throughout the evaluation process.

The future stages of the Evaluation are as follows:

- **Formative evaluation** will be conducted prior to the project's completion and ideally at a time when an element of change can be made based on feedback that has been captured. This stage of the evaluation process will include all key target audiences identified in the activity plan. The King's Theatre will have two new members of staff within its Creative Engagement team who will manage this process with mentoring provided by Scotinform.
- **Summative evaluation** will be conducted after the project has been completed to measure to what extent original objectives have been achieved, learning outcomes etc. It will establish how respondents rate their experience and likelihood of returning/recommending to others. This stage of the evaluation process will include all key target audiences identified in the Activity Plan. Summative evaluation will take place six months after re-opening and then a more detailed report will be prepared two years following re-opening with environmental and economic impacts also featured.

Evaluation Tools

Throughout the process, evaluation tools and methodologies will be selected based on the aims and objectives of the overall project and how best to engage with the key audiences.

Key questions will be incorporated into all elements of the evaluation process in order that a benchmark can be established at the outset and comparisons drawn throughout the process. In addition it will enable us to analyse findings by specific audiences highlighting differences in awareness, opinions, engagement and impact.

The evaluation will also establish what impacts (including social, health and well-being) engagement with the King's Theatre has had and incorporate key questions from our economist and environmental consultant. These questions reflect those included in the consultations to inform the activity plan.

Key questions will include:

Methodologies

We are mindful that we will be evaluating a programme of community heritage engagement activities which is focussed on the project's priority audiences and outcomes-based work. The programme will co-design high quality projects that make a real difference to the communities served by the King's. Co-design means listening to local communities and working together to develop bespoke programmes that respond to and support their individual needs and wishes. The engagement programme will be linked to the King's heritage themes and use its heritage assets and stories. We will adopt a co-design approach to evaluation when working with the key audiences. We will consult with participants about what successful engagement looks like/feels like to them and we will measure this alongside the NLHF objectives. The list below is by no means prescriptive but provides the opportunity to share ideas with audiences and work with them to establish which methodology is the most appropriate.

Panels of participants provide an invaluable resource which can be tapped into to ensure participants can provide insights and inform developments. A panel is a sample of an intended target market which provides feedback and insights to help inform future engagement and development. As part of a panel, participants and evaluator build a level of trust which can only be achieved over time. The panels will assist

with the development of research tools ensuring formats and terminology are fit for purpose when engaging with wider audiences. They will also be respondents for surveys as well as participants for group discussions.

The fact that the panels will be longitudinal means we can capture feedback and data from the same respondent sample over time. This enables us to track developments, engagement, social and health/well-being impacts and learning outcomes. We will consult at the outset to establish whether panel members would be interested in preparing a blog detailing their ongoing engagement with the redevelopment of the King's Theatre to share their experience with others. The Panel Members will become ambassadors for the King's Theatre sharing news and updates with their peers.

There will be four panels which will be an invaluable resource in our aims to co-design our programmes and to reflect our communities in our organisation and involve them in our decision-making. Each of the panels will work together as required to achieve a cohesive response to the work of the King's Engagement programme.

An Access Panel has been established during the development phase. Plans to establish other panels have been hampered by the Covid restrictions, but there has been an enthusiastic response from Tollcross Primary and Borroughmuir High Schools to the idea of recruiting the Youth Panel from primary and secondary school pupils. There has also been very positive response to proposals to create a Community Panel from many of the Theatre's contacts in the neighbourhood during the consultation process. The Older People's Panel will be recruited through the existing Dementia Friendly programmes and the Theatre will work with Tide and Vocal support groups to identify new members.

Capital Theatres has successfully created and manages a panel which includes a group of people living with dementia. Engagement has continued throughout the Covid-19 pandemic with the panel feeding into the content, research and development of a new audio play. They have also informed the development of the marketing artwork and taken cameo roles. The operation of this panel will inform the development of the panels for the King's Theatre project. The work conducted with this panel will be included in the research of our academic partner (see Activity Plan section 2.a.3) and will provide an opportunity to identify this work as best practice which can be shared with others.

All the panels will be supported by the Creative Engagement team, who will provide first point of contact with Capital Theatres.

All panels will be recruited as volunteers and will benefit from:

- Training and induction
- Expenses (travel, refreshments)
- Expenses that enable participation (interpreter, childcare support, IT equipment)
- Capital Theatres show tickets and café discounts

The four panels are:

- Access Panel – a pre-existing group, with scope to refresh membership
- Older People's Panel – to be recruited through the Creative Ageing programme and links with older people in the area
- Community Panel – to be recruited in collaboration with community groups, families, students, local residents
- Youth Panel(s) – to be recruited in collaboration with Tollcross Schools

Discussion groups

Discussion groups provide the opportunity to speak to a number of people in a setting in which they feel comfortable about a certain topic/experience. They can take place in person or online. In person, discussion groups work well when the facilitator piggybacks on an existing group/activity. In this way, participants are settled and comfortable and immediately at ease when invited to share their views. This approach would work well when consulting with local community groups, families, and after activities taking place within a community setting or at the King's.

An online approach provides the opportunity to consult with groups of people without them leaving their homes/work places. It is particularly effective when engaging with people who are time poor (i.e. participants with young families, those working unsocial hours). Participants are asked to log in at a specific time/date using a password and then they are able to contribute to a discussion. As with the

traditional discussion groups format, participants are able to see stimulus material which, in this instance, will include images of the redeveloped theatre. Clients are able to log in to view the discussion as it takes place. Participants are provided with ongoing software support throughout the group discussion if required. As with traditional focus groups, participants should be offered a cash incentive for participation although this tends to be less for online groups as participants are not required to travel to a venue. We are aware, however, that some audiences may not have digital access and this will be a key criterion to consider when selecting an appropriate methodology.

For young people (including students) this is particularly appealing as it takes a similar form to a chat room which is a forum with which they are familiar and feedback from groups Scotinform has facilitated with young people using this methodology has been very positive. They have told us they feel more confident in speaking in this way than in a traditional focus group forum and appreciate the fact that they are not required to be on camera.

Scotinform has found that a by-product from the pandemic has been that many people are more IT savvy than before March 2020 as it has been the key means of keeping in touch with family and friends. We believe that, in general, it is an inclusive approach to evaluation.

Mini groups – as the name implies – includes fewer people (typically 4-5) than a full focus group. This format works well in venues and where recruiting friendship groups (i.e. young people, young parents, etc) would make participants feel most comfortable and therefore more likely to contribute to a discussion.

Online surveys

Online surveys are sent to respondents who have provided their email details or shared on social media for completion if this is appropriate. Email addresses can be captured at events (thereby not imposing on the time visitors wish to spend enjoying themselves) or through organisations with whom respondents have a relationship i.e. community groups, etc. A key advantage of online surveys is that respondents have time to reflect on their experience when completing the survey rather than completing it at the event as would be the case with face-to-face interviews. To boost response levels a free prize draw with a cash/voucher incentive should be offered.

During the development stage, this methodology was used to consult with SEN school teachers, parents/carers of children who took part in Wee Creatives, King's Theatre audiences. We are also adopting this approach for volunteers working with the People's Archive. Following their training and first opportunity to capture oral histories, they have been surveyed on their experience, key strengths and areas for development.

Comments books/graffiti walls/sentence completion

This approach provides opportunity for audiences with limited time to provide feedback on their experience, interaction, learning outcomes etc. Whilst comments books are perceived as being an old-fashioned form of capturing feedback, they can provide a rich seam of knowledge surrounding what has worked well and not so well. Graffiti walls and sentence completion are more visual ways of capturing feedback. These approaches work best when:

- Located at the exit of an area or where people are likely to gather (i.e. the café/bar area and public spaces within the theatre)
- They actively encourage comment or the response to a question i.e., 'What I enjoyed most about my visit to the King's was ...' and 'what I learned about the Tollcross area today was ...'
- If space allows, ask people to add their place of residence so that you can identify where visitors are coming from and use this in the analysis process
- Children can be encouraged to participate by asking them to draw a picture of what they most enjoyed or found out.
- They are visual and therefore will attract attention and interaction. For this reason, we feel it would work well within the studio space and other public spaces within the King's showing others how the theatre is engaging with the community and its impact as well as providing a visual representation for those who have participated.

When analysing, feedback can be analysed to identify emerging themes under topics such as interpretation, accessibility, learning outcomes, staff engagement, etc.

Audiences can also be encouraged to post feedback via social media. Sentence completion (as mentioned above) could be useful here. Ensure that people are given a hashtag so that the posts are linked to the theatre.

Observation

By observing visitors in a particular space and/or engaging with interpretation you can get a sense of depth of engagement, what is working well, what is not working so well etc. This methodology works particularly well when it is accompanied with a depth interview. Once you have observed people in a specific space it is very useful to discuss with them what influenced their behaviour. By conducting the interviews in the space they can identify what they particularly liked/were not so keen on, probe for a bit more for information about their experience and establish whether the experience led to any learning outcomes.

Observation can be formal and informal. The latter would comprise watching people in a space for approximately 30 minutes at different times of the day and different days of the week to get a sense of what is working well and where issues may be arising e.g. bottle-necks or visitors not engaging with a specific interactive. Even this informal approach can tell so much. Front of house staff are observing every day so start any study by talking to them – they have so much knowledge and awareness of what is happening on a daily basis.

Those participating in activities can be observed to assess how well they engage with the activity as well as with those around them and Capital Theatre's staff. Observation will determine to what extent the activity appears to be working well with participants and where there may be opportunity for refinement/development.

This approach would work well when the theatre has re-opened and interpretation is displayed in the public spaces. Observing different types of visitor will capture how long they spend engaging with the interpretation, what is working particularly well in terms of learning outcomes and, followed by depth discussions, what they have learned about heritage.

We can also observe visitors and activity participants as they move around the new building to establish to what extent access has improved and there is a clear understanding of how to move from one floor to another. Depth interviews following observation will capture further the difference the new building has made to access, enjoyment, engagement, etc.

12 Organisational Impact Post Project

The King's redevelopment project will have a dramatic impact on our organisation. Importantly it will;

- Enhance our financial health due to increased ticket sales and trading opportunities
- Enhance our artistic programming across our venues, due to enhanced facilities which will attract top quality performing companies and a wider range of productions (adding contemporary dance and mid-scale opera to the mix)
- Transform our ability to engage with the local community and different stakeholder groups
- Create safer, more comfortable and more efficient working conditions for staff and visiting companies
- Create ongoing volunteering opportunities for volunteer tour guides and archivists

Section 8.1 provides details of the impact the redevelopment will have on the organisation's financial health.

The organisation will incur additional ongoing costs as a result of the project. These are likely to include;

- Implementing the management and maintenance plan, and conservation plan on an ongoing basis
- Continuing to run engagement activities beyond the scope of funding secured alongside the capital works
- Managing volunteers

The Project Board will form the basis of a new buildings committee. It is our intention that the additional posts of Creative Engagement Coordinator (Heritage) and the People's Archive Coordinator created for the project will be continued for at least two years. Beyond this time period will be subject to the availability of new fundraising. The number of Development Team posts will be reduced to an appropriate level for revenue fundraising.

12.1 Project Statistics and Impact

Impact on business performance

- The King's opening hours will double and see the facility open during the day for the first time [Source: *King's Business Plan*]
- Capacity of the front of house spaces, including bars, café and event spaces will increase by 150% [Source: *King's Design Scheme*]
- A café with a capacity of 40 will be created with an anticipated profit of over £50k each year [Source: *King's Business Plan*]
- 300 new seats in the Upper Circle will replace the existing worn out and unsuitable 1980's cinema seats, improving comfort and also improving acoustics. [Source: *King's Design Scheme*]

Impact on Artistic Programme [Source: Artistic Strategy]

- There will be 10% more shows programmed each year, resulting in 35 additional performances
- We estimate 4 times more dance will be programmed, resulting in 8 weeks of dance of varying forms/scales being shown at the King's per annum

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Economic Impact [Source: BOP Economic Impact study]

- The redevelopment will inject £19.5m in a one-off economic impact into the Scottish economy, and £9m into Edinburgh's economy.
- After the transformation, the King's Theatre will generate £11m in economic impact per year into the Scottish Economy, and £21.1m per year for Edinburgh. An increase of £3.7m and £7.9m respectively.
- We estimate between 8 to 10 new full-time jobs will be created directly within Capital Theatres because of the redevelopment. Most of these will be based within the King's in catering and Creative Engagement.

Access [Source: King's Design Brief]

- The installation of two lifts will enable visitors with mobility issues to access practically all areas of the King's for the first time.
- Disabled performers and musicians will be able to access dressing rooms, the stage and the orchestra pit for the first time.
- Wheelchair spaces will increase by 50%; currently only available in the stalls. The redevelopment will create wheelchair spaces on all levels of the auditorium.
- A changing spaces toilet will be installed, the only one within a square mile of the King's Theatre.
- Accessible toilets will be created on all levels of the theatre, for the first time

Diversity of our audiences [Source: Widening Access Strategy]

- It is anticipated that the number of people with a disability purchasing a ticket will increase by over 20% by 2026
- It is anticipated that the number of unwaged people purchasing a ticket will increase from 142 in 2018 to 400 by 2026
- The percentage of BAME audiences are expected to increase to 6% by 2026 (8% of Edinburgh's population identify as being part of a non-white ethnic minority group)
- We will introduce under 26 ticket incentives; we aim to increase take up to 600 tickets by 2026

Impact on the artistic facilities [Source: King's Design Scheme]

- 16 weeks of rehearsals will be enabled due to the new Creative Engagement studio, currently no rehearsals are able to take place within the King's
- The capacity of the orchestra green room will double, from 20 to 40
- 15 dressing rooms will be refurbished, and the overall capacity will increase by 12% up to 106.
- The number of showers for performers will increase by 150%

Impact on Creative Engagement [Source: Activity Plan]

- A programme of heritage engagement activities will run for 4.5 years from spring 2022 to autumn 2026
- 2 new members of staff will be appointed
- 3, one-year paid internships will support the Creative Engagement team
- 102 volunteers will be recruited
- 120 oral histories will be taken
- 8,000 people will take part in heritage engagement activities
- 4 Advisory Panels will inform and influence the Activity Plan development
- The project will address inequalities laid bare by COVID19
- A rich and buildable archive resource will be created in the People's Archive
- Programme partnerships will be built on and developed to engage with our target audiences

13 APPENDIX I - BIOGRAPHIES OF PROJECT BOARD

Robert (Bob) Jeffrey

Bob is a Quantity Surveyor with over 40 years' experience in the Construction Industry, 21 of which were as a Director and part owner of Thomson Bethune Ltd. During his career Bob has worked across all areas of the Industry, for both Public and Private Clients and in particular in the Sectors of Health, Education, Arts & Leisure, Commercial, Custodial, Residential and Industrial. His cost management knowledge encapsulates all aspects of the build process including mechanical, electrical and specialist services. He has extensive knowledge of conservation works to historic and listed buildings particularly in the Old and New Towns of Edinburgh. Bob was responsible for leading the Project Management Service provided by the Company and as such acted as Client Adviser and Employer's Agent for a number of key Clients. He has acted as Facilitator on risk management workshops across a variety of Project types. For ten years he was a visiting lecturer in cost control techniques to the Napier University and Heriot-Watt University and also spent a period as an External Examiner on the BSc Building Economics and Quantity Surveying Course at the Heriot-Watt University.

Joanne McClelland

Joanne joined GLM in 2018 as an experienced senior architect, accredited in building conservation, whose varied career to date in large and small architectural practices have perfectly prepared her for her life at GLM. Joanne is of the generation of architects who is fluent in the use of 3D CAD modelling which she uses with considerable artistry as well as fluency.

The mother of two young children she demonstrates her project management skills by seamlessly balancing her home and work lives (at least that is how it appears) and has already produced an impressive body of work.

Joanne was born in Northumberland, and graduated from Edinburgh College of Art with a First Class Degree in Architecture and was nominated for the RIAS Award for her Diploma in Architecture and Urban Design in 2006. She went on to complete an MA entitled recycling Urbanism.

Aisling O'Reilly

As well as working at the University of Edinburgh, Aisling is also involved with Construction Scotland Innovation Centre. After completing an MSc in Environmental Protection and Management at the University of Edinburgh, Aisling went on to work for Changeworks, providing energy advice to householders with projects focused on the private rental sector and renewable technologies. Aisling works to identify and deliver projects that save energy and carbon on campus, aligning with our zero carbon by 2040 ambitions. She is also one of the key contacts for the University's Sustainability Champions, a network that aims to make positive changes in response to the climate emergency and global Sustainable Development Goals.

Dame Joan Stringer FRSE (Chair)

Joan was the Principal and Vice-Chancellor of Edinburgh Napier University until 2013 after more than 10 years in post. In 2001, Dame Joan was awarded a CBE for Services to Higher Education and she was made a DBE in 2009 for Services to Local and National Higher Education. She has held a number of senior public appointments with esteemed organisations such as the Equal Opportunities Commission, the Judicial Appointments Board for Scotland, the Scottish Council for Voluntary Organisations, Grampian Health Board and the National Theatre of Scotland. She currently chairs Capital Theatres, is a Trustee of the Saltire Foundation and Chair of Community Integrated Care. She is a Council member of the Royal Society of Edinburgh and the Senior Independent Council Member at the Institute of Directors. In 2011, she was named Public Sector Leader of the Year at the Scottish Leadership Awards.

Karyn Watt

Karyn is a partner and Head of Infrastructure at Anderson Strathern. She has nearly 30 years' construction industry experience and is a Law Society of Scotland Accredited Specialist in Construction Law. She also heads up the International Sector of the Construction Scotland Industry Leadership Group, which plays a vital role in shaping the country's economic ambitions. Karyn is also called to the New York Bar and is a qualified mediator. Karyn was awarded an Honorary Fellowship of the Royal Incorporation of Architects Scotland in 2013. Karyn is a Board member of the Capital Theatres.

Gerry Webber

Gerry was University Secretary of Edinburgh Napier University for 18 years prior to retirement in January 2018. During that time, he was a senior manager within the University and operated at board level, delivering strategic change, professional leadership, and improved results. His experience includes leading and managing up to 400 staff, controlling operating budgets of around £20m per annum including the generation of commercial income, and delivering complex projects, including capital developments to a value of approximately £70m. He was responsible as University Secretary both for institutional good governance and effective operations, including inter alia the oversight of property and facilities. In this capacity, he also served as the project sponsor (chair of the project board) responsible for the successful re-development of Edinburgh Napier's Sighthill Campus, which was completed in 2010, on time and within budget, having previously delivered major improvements to the Craiglockhart Campus in 2004. He was Chairman of the Board of APUC Ltd from 2014 to 2018, supporting best practice in procurement including the management of collaborative purchasing.

14 APPENDIX II - BIOGRAPHIES OF CAMPAIGN BOARD

Guy Cameron

A founding director of Cameron Hume, a specialist fixed income investment management firm, Guy is Chief Investment Officer and has over 30 years' investment management experience. Prior to founding Cameron Hume, Guy was a partner in Baillie Gifford & Co.

Bonnie Clarke

Bonnie has been Chief Executive at Remarkable (previously Investors in People Scotland) since 2017. She has been responsible for a diverse range of business sectors and has specialised in HR, Executive Search and Senior Interim roles within the Public Sector, Banking and Finance within Scotland. Bonnie also has experience of running her own business. Her previous experience includes Director for Scotland at Badenoch & Clark and regional Director with Hays. Bonnie is a Non-Executive Director with Women's Enterprise Scotland. She was the Chair of Women onto Work and the Chair of The National Theatre Scotland Advisory Development Board. In 2014 she was awarded the Institute of Directors (IoD) Female Director of the year and in 2015 the IoD Director of the year for Family Friendly Flexible working. Outside of work, Bonnie's interests include her horse and all things equestrian.

Gordon Dewar

Gordon has been Chief Executive at Edinburgh Airport since July 2012. Prior to that, he was Chief Executive at Bahrain International Airport. He joined BAC, the operator of Bahrain International Airport, in 2010 to develop the newly created business and its recent acquisition of the airport operations. Gordon spent four years with BAA running Glasgow and Edinburgh airports through periods of extensive investments in terminal capacity and passenger growth from 2007 to 2010. He has held a number of senior positions with leading transport operators, including commercial, general management and business development roles.

Duncan Hendry

Duncan has worked in the cultural sector in Scotland for over thirty years and is currently Chair of Lung-Ha Theatre Company and Board Member of Creative Scotland.

He was artistic director of the Aberdeen Alternative Festival from 1988 to 1997 before becoming General Manager of the Music Hall in Aberdeen in 1998. A year later he was promoted by Aberdeen City Council to General Manger of His Majesty's Theatre and The Music Hall - a post he held from 1999 to 2004. Duncan led on taking the venues out of the local authority into an arm's length trust (Aberdeen Performing Arts) and on an £8m redevelopment of the grade A listed His Majesty's Theatre. Aberdeen Performing Arts (APA) started trading in April 2004 with Duncan as its first Chief Executive and His Majesty's Theatre re-opened in 2005 after an 18-month closure period for its redevelopment.

Duncan was Chief Executive of APA for 8 years – operating His Majesty's Theatre, The Music Hall and (latterly) The Lemon Tree. He was appointed as Chief Executive of Festival City Theatres Trust (now Capital Theatres) in January 2012. In 2013 the Trust built and opened a new studio theatre on Potterrow and carried out a partial refurbishment of the King's Theatre. Having spearheaded the King's redevelopment, when Duncan retired in December 2019 he stayed on as a member of the Campaign Board to lend his skills to secure the remaining funds required.

Simon Mackintosh

Simon is Chairman of Turcan Connell. His practice includes tax and succession work and charity law. After reading law at Cambridge and Edinburgh Universities, his career began with W & J Burness, where he was a partner until joining Turcan Connell in December 1997. Simon is the former Chairman of The Edinburgh Academy and of The Scottish Episcopal Church Pension Fund. He served on the McFadden Commission and on the board of the Edinburgh International Book Festival. He currently chairs the Family Council of Macphie of Glenbervie, as well as acting as Collector of the WS Dependants' Annuity Fund.

Andrew Milligan OBE

Andrew joined Standard Life Investments in 2000 as Global Investment Strategist before being appointed Head of Global Strategy in January 2001. His career began in the civil service, at HM Treasury; turning to the City, he was employed at Lloyds Bank and Aviva before his move to Scotland. Andrew is a Court member of

Heriot Watt University and was a board member of Edinburgh Business School until summer 2017. He is a fellow and council member of the Society of Business Economists.

Eric Milligan

Eric was a City of Edinburgh Councillor for Sighthill/Gorgie ward for nearly 20 years. He is a member of the Labour party. He was Convenor of the Lothian and Borders Police Board from 2003 until 2007. He was the last Convenor of Lothian Regional Council and subsequently became a member of the City of Edinburgh and Lord Provost of Edinburgh from 1996 to 2003. He received an Honorary Doctorate from Heriot Watt University in 2004.

Dame Joan Stringer FRSE

As above

Karyn Watt

As above

15 APPENDIX III - BIOGRAPHIES OF PROJECT TEAM

Fiona Gibson, Chief Executive

Fiona became Chief Executive of Capital Theatres in April 2020. Prior to this, she was the Interim CEO at the Liverpool Everyman and Playhouse Theatres, a multi-theatre trust spanning two landmark theatres, one producing and one receiving, placing her at the heart of culture, arts, business & community regeneration in a culturally vibrant city. She developed a new 10 year vision for the theatres, supported by a robust business plan, transforming the long term resilience of the trust.

Before this role, Fiona was the Business Director of the Octagon Theatre, Bolton, managing the scoping, funding and budgeting of a £12m capital redevelopment programme. Her role was to ensure resilience of the whole organisation through offsite programming during the capital works, as well as planning for a successful return to the new building 18 months later.

Outside of her theatre day job in the North West of England, Fiona was also the Board member for culture on the Greater Manchester Local Enterprise Partnership, a member of the Greater Manchester Culture Steering Group and a member of the Greater Manchester Visitor Economy Board.

Before her roles in the arts, Fiona's career spanned 22 years with Accenture, the global strategy, consulting, digital, technology and operations business, undertaking a range of both international and regional client and business leadership roles. Her expertise spans cross-sector organisational transformation projects, including Retail, Life Sciences, Hospitality, Construction and Infrastructure. A trustee of the Accenture Foundation Board, she managed a range of community investment projects, culminating in her appointment as the HRH Prince of Wales Ambassador for Responsible Business in the North West of England.

Brian Loudon, Director of Operations

Brian has worked in producing and receiving theatres for over 35 years. He first started working for the Trust before the Festival Theatre opened, where he undertook a client liaison role with the construction team, before managing estate and production planning matters as Operations Manager. Brian was in post when the Trust took over management of the King's Theatre in 1998. Prior to that he had been heavily involved, as Theatre Manager, in the creation of new rehearsal and office space, in the 1990 refurbishment of the Royal Lyceum Theatre in Edinburgh.

Brian moved away from Edinburgh first to oversee the final stages of construction of the Eastgate Theatre and Arts Centre in Peebles where he was Theatre Director. This was a £2.5M conversion of a former church into a small theatre and studio space. He then moved to become Director of Operations and Services for Wales Millennium Centre, a £105m new build project in Cardiff Bay. As well as final fit out and grand opening, he was responsible for all estate matters for the theatres, 8 resident organisations and 7 commercial units within the building and precinct liaison with other operators in the Bay. Brian returned to Edinburgh in 2008 to oversee the refurbishment works of the King's Theatre in 2012, the restoration of the King's Theatre dome in 2013, the build of The Studio in 2013.

Crawford Hunt, Director of Finance and Business Services

Crawford has over 20 years of senior finance experience across the charity, entertainment and banking sectors both in the UK and internationally. He began his career at Ernst & Young in London, later moving into international development with Oxfam and Concern Worldwide in Timor-Leste, Angola and Zambia. Thereafter, he joined the Royal Bank of Scotland Group where he held various senior leadership positions including Head of Investment Appraisal and Senior Finance Business Partner for the Commercial Banking division. In 2017 he moved into global project consultancy working on EU and UN projects with Moore Stephens before moving to the Royal Edinburgh Military Tattoo as Head of Finance & IT. Crawford also volunteers as a Director and Treasurer of the UNESCO North West Highlands Geopark, holds an honours degree in Accountancy and Business Finance from the University of Dundee, and is a Chartered Accountant registered with the Institute of Chartered Accountants of Scotland since 2000.

Charlotte di Corpo, Director of Development

Charlotte joined the team in August 2021 from Glasgow Life where, as Head of Development, she managed the fundraising for the £68.25M Burrell Renaissance capital project including supporting the application to NLHF for £15M. Charlotte has over 20 years of fundraising experience in the cultural and third sectors and has

increased levels of external funding for organisations such as Scottish Ballet, Thistle Foundation and National Museums Scotland.

Gary Smith, Director of Sales and Marketing

Gary has over 25 years arts marketing experience and has been heading up programming at Capital Theatres since December 2019. He has had roles across the UK and in the West End working for producing companies, touring venues and festivals. Gary has experience working across artforms including theatre, visual arts, dance, music and film. Previous contracts include positions with Headlong, Birmingham Hippodrome, Birmingham Royal Ballet, Motionhouse Dance Theatre, English Touring Theatre, First Light Movies, Dovecot, Usher Hall and BBC Music Live.



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