



# **EDINBURGH INTERNATIONAL FESTIVAL**

# **ACCESS GUIDE**

**1–24 AUGUST 2025**

**Details about our free Access Pass including how to sign up**

**Access information about Festival venues and booking**

**Listings and information about our audio described, BSL interpreted, captioned, surtitled and relaxed performances**

**Accessible performances and access provisions are supported by Claire and Mark Urquhart**



© Andrew Perry

Image: The Marriage of Figaro Touch Tour

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# WELCOME

We want to make sure you have a relaxed and enjoyable experience at the International Festival. This Access Guide provides you with information on our accessible performances, venue access information and additional ways we are removing barriers to the Festival.

Further information about the performances listed in this guide can be found in the 2025 Edinburgh International Festival brochure or online at [eif.co.uk/access](https://eif.co.uk/access)

## ALTERNATIVE FORMATS

You can download a PDF of the Festival brochure and this Access Guide from [eif.co.uk/access](https://eif.co.uk/access)

Physical alternative formats are available on request or by signing up to our Access Pass (see page 7 for more information):

**English Language Braille** – Brochure and Access Guide

**English Language Plain Text** – Brochure and Access Guide

**English Language Large Print** – Brochure only

## CONTACT US

If you have any questions or feedback for our team, please don't hesitate to contact us:

[access@eif.co.uk](mailto:access@eif.co.uk)

[signlive.co.uk](https://signlive.co.uk)

+44 (0) 131 473 2056 (textphone prefix 18001)

Access Contact: **Callum Madge** – Access Manager

# HOW WE DEFINE 'DISABLED'

Guided by the **Social Model of Disability**, we recognise that D/deaf, disabled and neurodivergent people experience increased barriers due to systemic inequalities in society. Some people may experience these barriers even if they do not identify as disabled. Our goal is to remove as many barriers as possible so that everyone can positively experience the Festival.

**Disabled:** We use this term inclusively, covering people with physical, sensory, learning, or cognitive impairments, or long-term health conditions.

**D/deaf:** 'Deaf' refers to British Sign Language users, while 'deaf' refers to people with hearing loss, including deaf, deafblind and hard-of-hearing individuals.

**Neurodivergent:** This term refers to people whose brains process information in ways that differ from neurotypical standards.



# HOW TO BOOK

Online	<b>eif.co.uk</b>
SignLive	<b>signlive.co.uk</b>
Phone	<b>+44 (0) 131 473 2056</b>
In Person	<b>Edinburgh International Festival Box Office, The Hub, Castlehill, Edinburgh, EH1 2NE</b>

Ticket prices are inclusive of fees, except for events at the Edinburgh Playhouse, where a £1.75 theatre restoration levy charge will be applied to each ticket. In line with our commitment to environmental sustainability, we encourage you to choose electronic tickets, however, if you choose to receive your tickets by post a £3 charge will be applied – **this fee will not apply to Access Pass members who require printed tickets as an access requirement.**

## CONCESSION PRICING

D/deaf, disabled and neurodivergent people are eligible for a 50% concession on full-price tickets. Anyone who requires an Essential Companion can claim one free ticket with one paid ticket. For more information about how we define who is eligible for the DDN concession please turn to page 3. **The DDN concession is not available for tickets purchased through a multi-buy offer.**

## TICKET EXCHANGES AND REFUNDS

No refunds will be given except in the event of cancellation of a performance. Tickets may be exchanged up to 48 hours before a performance, for another performance of the same show, subject to availability. A £1.50 fee per ticket exchanged will be charged. Ticket prices may vary from previously purchased prices.

## TICKET PROTECTION

We have partnered with TicketPlan to offer optional ticket protection. This allows you to recoup 100% of the ticket price (including any fees) if you are unable to attend your event for any number of covered reasons, including illness, travel delays, adverse weather conditions and more. For more information, please visit **[ticketplangroup.com/eifrefundpromise](https://ticketplangroup.com/eifrefundpromise)**

Refund Protection is an optional service offered by Edinburgh International Festival and administered by TicketPlan. It is not an insurance policy.

## TELEPHONE BOOKING

**20–26 March** (Ambassadors and Friends only)

Monday to Friday 12noon – 4pm

Saturday and Sunday closed

**27 March – 29 July**

Monday to Friday 12noon – 4pm,

Saturday and Sunday closed

**30 July – 24 August**

Monday to Sunday 10am – 8pm

## IN-PERSON BOOKINGS AT THE HUB

**14 March – 29 July**

By appointment only, contact us on [boxoffice@eif.co.uk](mailto:boxoffice@eif.co.uk)

or **+44 (0) 131 473 2056**

**30 July – 24 August**

Festival opening hours at The Hub

Monday to Sunday, 12noon – 5pm

(open until show start time on performance nights at The Hub)

Please visit [eif.co.uk](http://eif.co.uk) for more information.

The Edinburgh International Festival Box Office is based at

**The Hub, Castlehill, Edinburgh EH1 2NE.**

Please visit [eif.co.uk](http://eif.co.uk) for more information.

## BSL VIDEO BOOKINGS WITH SIGNLIVE

We are working with SignLive to enable audiences to book tickets via an online BSL interpreting service. Download the SignLive app and find us listed in the SignLive Community Directory. For more information visit [signlive.co.uk](http://signlive.co.uk)

# GETTING TO THE HUB

The Hub, our Festival home, is situated near the top of the hilly Royal Mile, surrounded by cobblestones and the buzz of the crowd.

Recent renovations outside The Hub have widened pavements, removed curbs and created a flat route into the courtyard.

We're closely coordinating with the Royal Edinburgh Military Tattoo to ease your visit to The Hub.

During road closures – which prevent car or taxi drop-offs – **The Hub Shuttle** connects Johnston Terrace to The Hub. It's accessible for wheelchair users and those using mobility aids. Journeys last approximately five minutes. Friendly ushers and stewards will also be stationed along Johnston Terrace and Lawnmarket to assist with directions or other needs.

For more information and **The Hub Shuttle** schedule, visit [eif.co.uk/access](https://eif.co.uk/access)



© Maxime Ragni

Image: The Hub Shuttle passenger











# ACCESS PASS

The Access Pass is a free membership scheme for D/deaf, disabled or neurodivergent people, or anybody who experiences disabling barriers. If you are a carer or an essential companion, you can sign up and book on behalf of others.

Upon registration, members are asked to provide their access requirements, and these preferences are saved to your account, meaning you do not need to provide them each time you book. It also enables our box office and venue staff to tailor your Festival experience to your specific requirements.

## ACCESS PASS BENEFITS:

-  Box office and venue staff will be aware of your access requirements, so you don't have to explain every time you book or attend
-  Accessible seating (wheelchair spaces, aisle seats, extra leg room)
-  Concession discounts and free essential companion tickets
- BSL** BSL users can access best view seats for signed performances
-  Pre-show emails with information relevant to your needs
-  Access Newsletter sent via email four times per year
-  No postage fee if you need printed tickets
-  Access needs and fire evacuation requirements recorded securely
-  Brochure & Access Guide (available in braille, plain text, large print)
- AD** Audio description users can book tickets for touch tours

## HOW DO I SIGN UP?

Go to [eif.co.uk/access](https://eif.co.uk/access) to sign up.

Once we have processed your registration form, you will receive an email confirmation and will then be able to log in and book your access tickets online.

Contact us at [access@eif.co.uk](mailto:access@eif.co.uk) if you have any questions.

**Accessible seating will be held for Access Pass members to book up until three days before an event. After this time, they will be released on general sale.**

# **VENUE ACCESSIBILITY**

© Jess Shurte

understandably, right, if I  
spent my whole time being told  
that because I was a woman, well



Image: Keynote Talk Caroline Criado Perez

# FESTIVAL VENUES

The Festival has 11 venues across the city.

We have included information about travelling to the venues and what to expect when you arrive, to ensure your visit is as relaxed and enjoyable as possible.

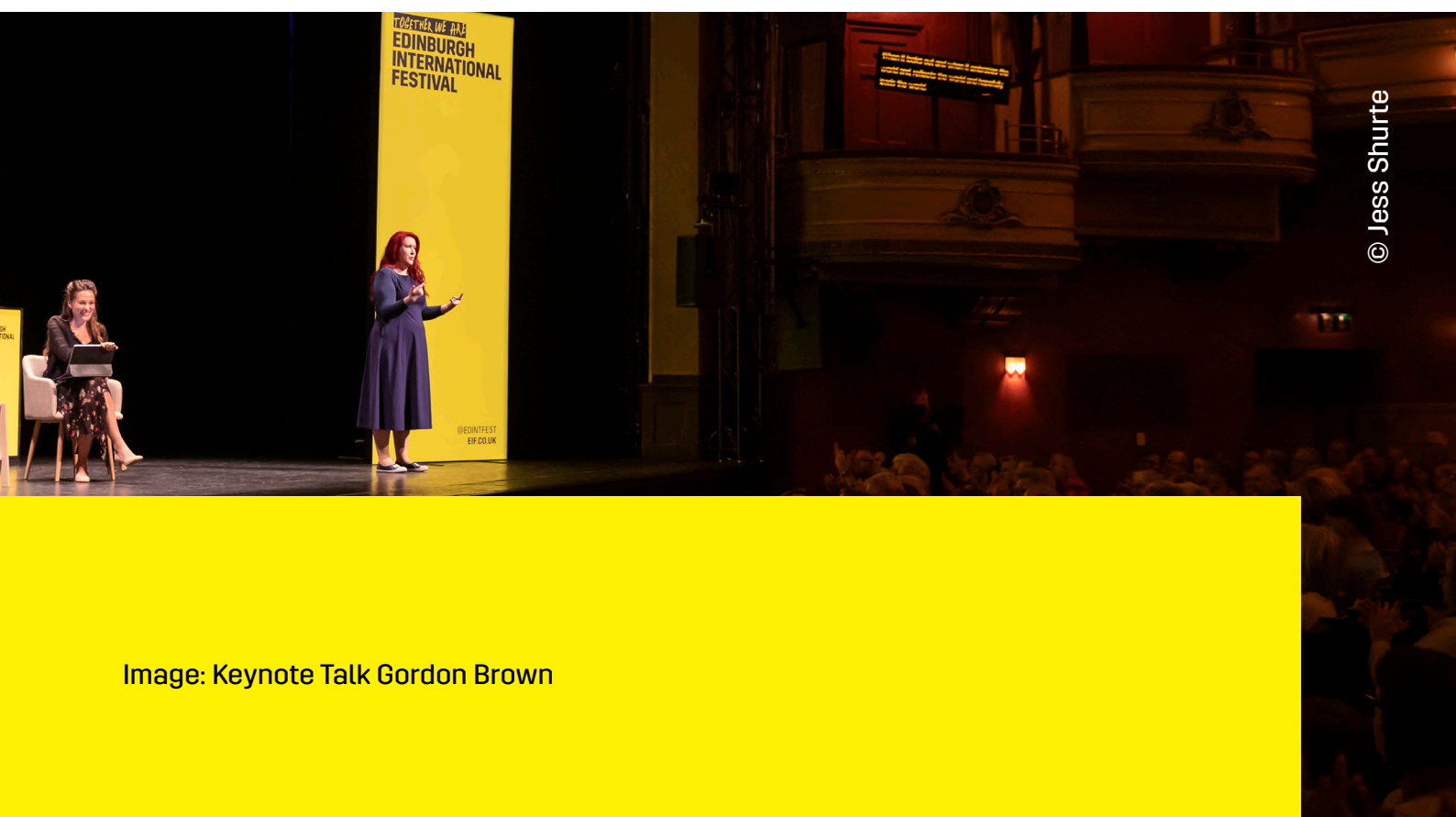
Venue staff will be available if you require assistance during your visit, but if you would like any specific information about a venue's accessibility in advance, please use the contact details provided at the bottom of each page. All our venues have level access and assistance dogs are welcome. For accessibility reviews from disabled people and their friends and families, visit [euansguide.com/edintfest](https://euansguide.com/edintfest)

**Please see Festival website venue pages for detailed access information.**

**This includes:**

- **Lift specifications**
- **Accessible toilet locations and transfer sides**
- **Seat dimensions, including legroom space availability**
- **Which seats have good or poor signal for hearing enhancement or audio description headsets**

**Available information varies according to each venue**









# VENUE KEY




## VENUE DETAILS

Here is where we will display access information relating to a specific venue.












### GETTING THERE

	Parking
	Bus stop and route numbers
	Taxi rank
	Drop off point
	Tram stop
	Train station

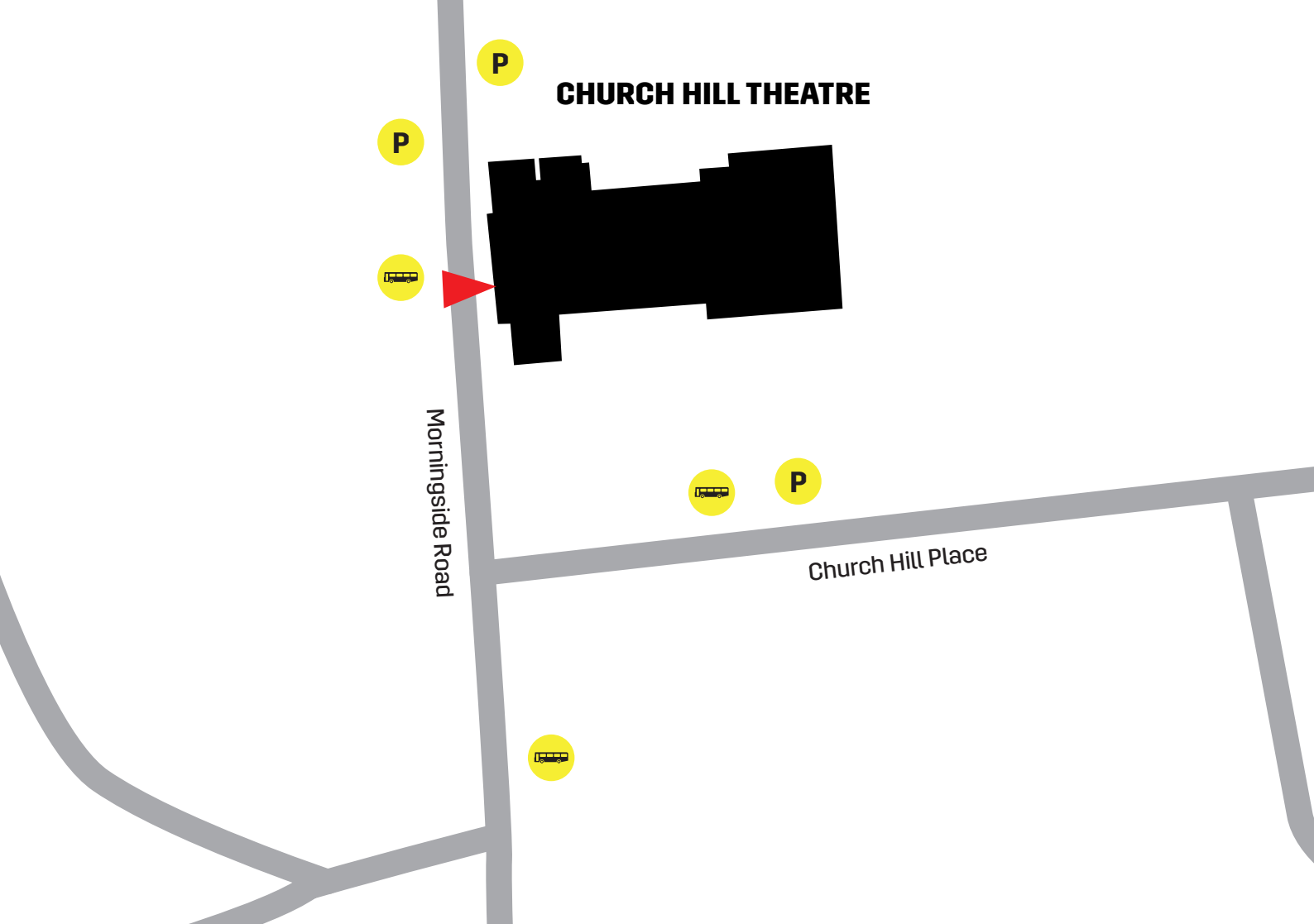
### FURTHER INFORMATION

	Telephone number
	Email address
	Website

### VENUE ACCESSIBILITY

	Lift
	Stairs
	Level and ramp access
	Wheelchair spaces
<b>WC</b>	Accessible toilets
	Loop system
	Ear defenders
	Box Office
	Assistance dogs
	Seating options
	Neurodivergent friendly
	Braille
<b>AD</b>	Audio Description
<b>BSL</b>	British Sign Language
<b>CAP</b>	Captions




A map of accessible parking bays in Edinburgh can also be found at [edinburgh.gov.uk/parking-spaces/find-parking-bays](https://edinburgh.gov.uk/parking-spaces/find-parking-bays)












# CHURCH HILL THEATRE

Morningside Road, EH10 4DR




## GETTING THERE

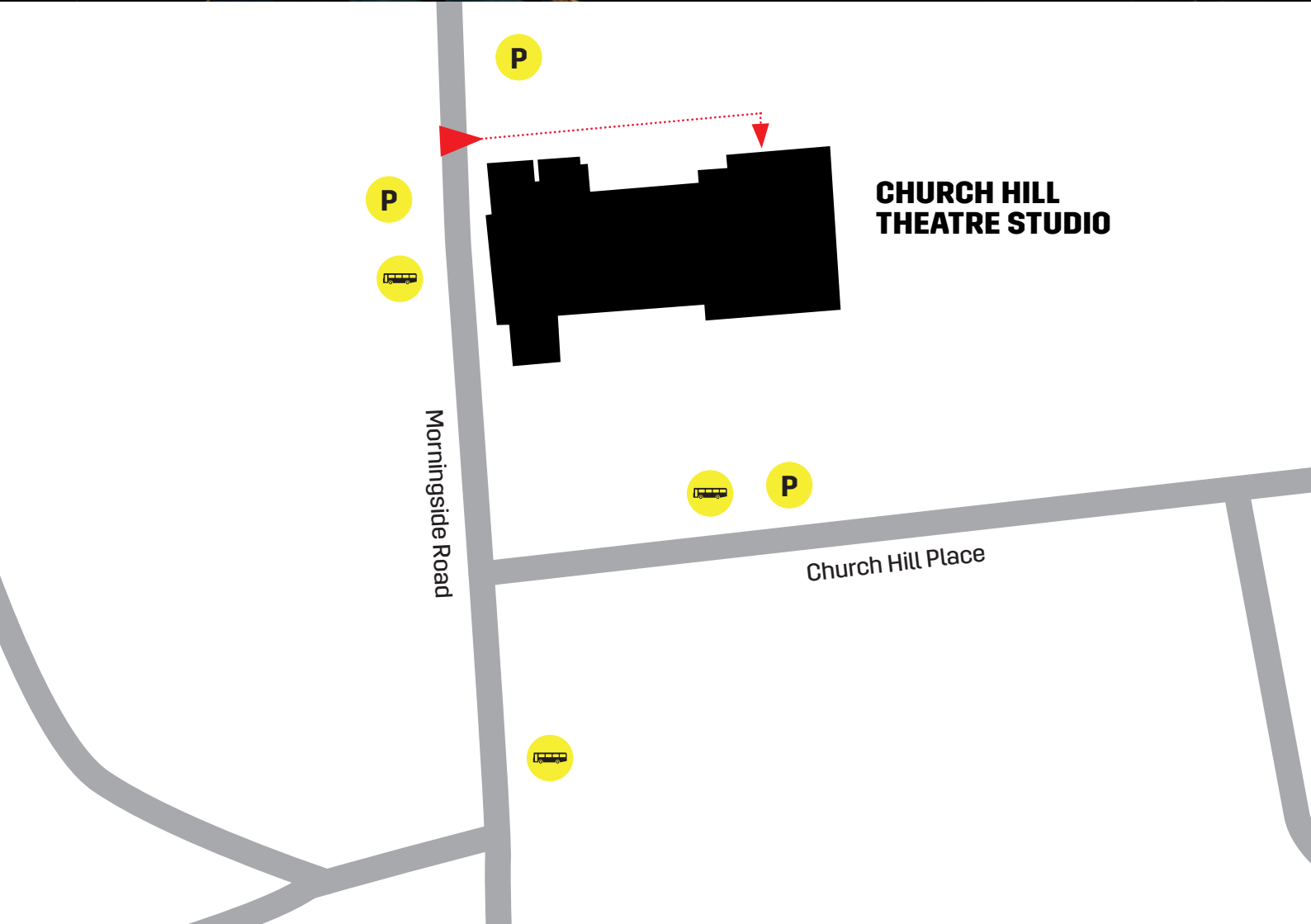
- P** Accessible parking bays available at venue, use email below to book. Closest on-street accessible parking bays on Newbattle Terrace, approx 200m from venue
- P** Pay and display parking on Morningside Road, Greenhill Park and Church Hill Place
-  Bus Stop (Morningside Road): 11, 15, 16, 23, 36
-  Bus Stop (Church Hill Place): 5
-  No local taxi rank but venue staff can help with booking taxis

## VENUE ACCESSIBILITY

-  Main entrance has ramped access and power assisted door
-  Lift access to all floors
-  Approximately 100 seats available in the bar, with a few seats in the lift lobby which may be quieter
- WC** Two accessible toilets
-  Bar has lowered counter on right hand side
-  Box Office has a high counter and no loop system
-  Assistance dogs are welcome and can be looked after by venue staff
-  Wheelchair spaces are in the centre of the auditorium in Row L
-  The best seats for people transferring from a wheelchair, or with limited mobility are: L 5-12, A – K 11 & 12
-  Hearing loop system in auditorium only, for use with hearing aids
- BSL** The positioning of BSL interpreters changes with each production. Seats with the best view of the BSL interpretation are held for Access Pass members.
- CAP** All seats in Church Hill Theatre have a good view of the captions

## FURTHER INFORMATION

-  +44 (0) 131 220 4348
-  [CHTenquiries@edinburgh.gov.uk](mailto:CHTenquiries@edinburgh.gov.uk)
-  [churchhilltheatre.co.uk](http://churchhilltheatre.co.uk)
















# CHURCH HILL THEATRE STUDIO

Morningside Road, EH10 4DR




## GETTING THERE

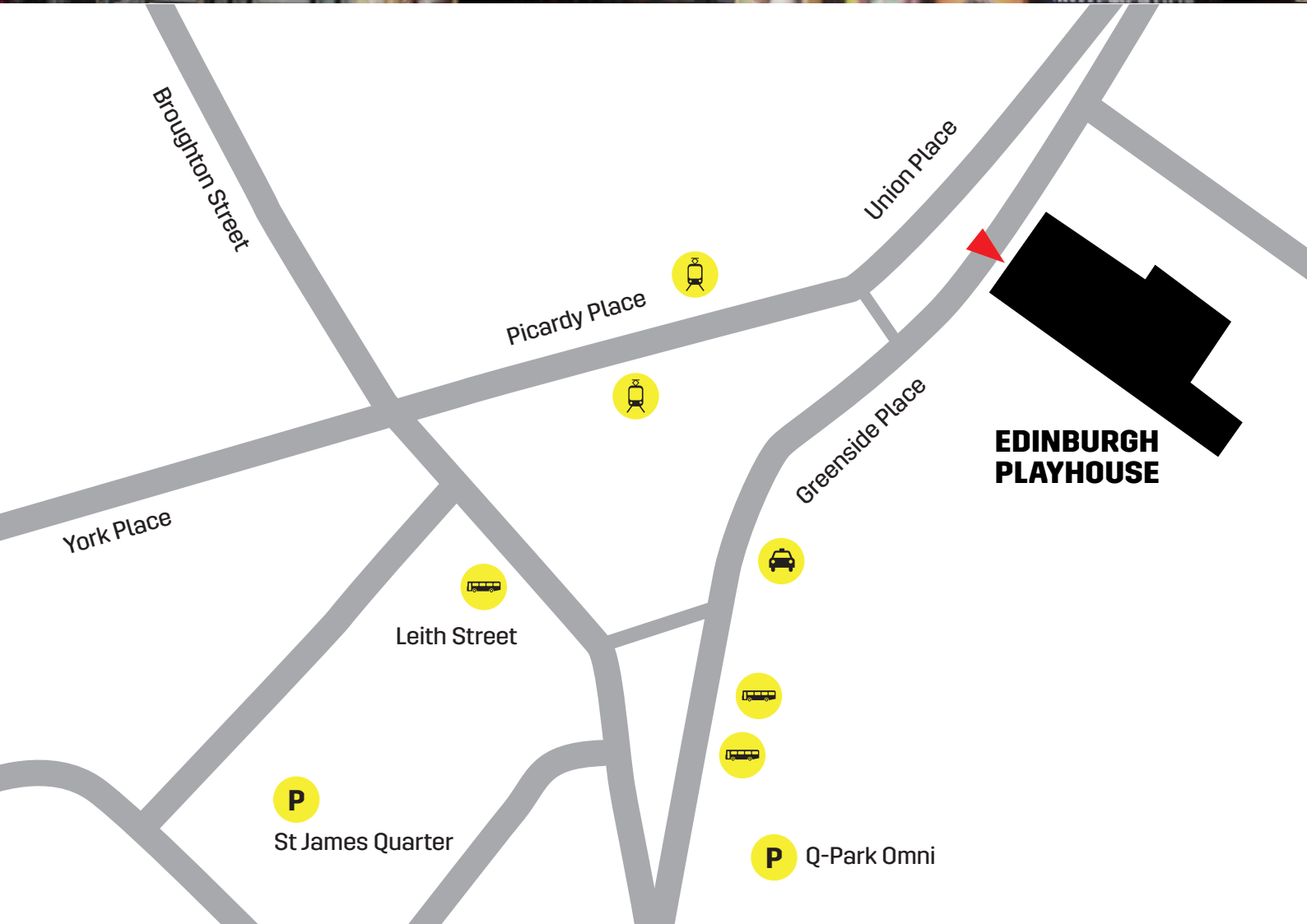
-  Accessible parking bays available at venue, use email below to book. Closest on-street accessible parking bays on Newbattle Terrace, approx 200m from venue
-  Pay and display parking on Morningside Road, Greenhill Park and Church Hill Place
-  Bus Stop (Morningside Road): 11, 15, 16, 23, 36
-  Bus Stop (Church Hill Place): 5
-  No local taxi rank but venue staff can help with booking taxis

## VENUE ACCESSIBILITY

-  Entrance has level access
-  Accessible toilets are located in the main building, see page 13
-  Box Office will be available in the main building, see page 13
-  Assistance dogs are welcome and can be looked after by venue staff
-  The event at this venue is a participatory workshop with flexible seating and non-slip mats
-  Wheelchair users do not need to book specific seating

## FURTHER INFORMATION









-  +44 (0) 131 220 4348
-  [CHTenquiries@edinburgh.gov.uk](mailto:CHTenquiries@edinburgh.gov.uk)
-  [churchhilltheatre.co.uk](http://churchhilltheatre.co.uk)










# EDINBURGH PLAYHOUSE

18–22 Greenside Place, EH1 3AA




## GETTING THERE

-  Pay and display parking on Union Place
-  Q-Park: Omni Centre (9 accessible bays)
-  St James Quarter car park (70 accessible bays)
-  Bus Stop (Leith Street - north): 1, 3, 4, 16, 19, 25, 30, 31, 34, 37, 44
-  Bus Stop (Leith Street - south): 3, 7, 8, 14, 15, 16, 25, 29, 30, 31, 37, 44, 49, 101, 101A, 102
-  Taxi ranks outside the Omni Centre and Marriott Courtyard
-  Tram stop Picardy Place
-  Waverley Station 0.4 miles

## VENUE ACCESSIBILITY

-  Box Office has a low counter and no loop system
-  No lift - level access to the Circle and Circle Bar only
-  Stalls accessed by 40 steps down, from street level
-  Balcony accessed by 25 steps up, from street level
- WC** Accessible toilet is located in the Circle Bar (left hand transfer)
-  Assistance dogs are welcome and can be looked after by venue staff
-  Wheelchair spaces are in Circle Row M. The best seats for people transferring from a wheelchair or with limited mobility are Circle, Row M (one step) or Row N (three steps). Balcony seats have limited legroom
-  There is no loop system in the auditorium
- AD** Infra-red system headsets for hearing enhancement or audio description, can be collected from venue staff
- CAP** Surtitles screens are best viewed from Stalls seats 18-33, rows L-Z; and Circle seats 20-36, rows A-K

## FURTHER INFORMATION




-  +44 (0) 800 912 6971
-  johnberry@atgentertainment.com
-  atgtickets.com/edinburgh











# FESTIVAL THEATRE

13–29 Nicolson Street, EH8 9FT




## GETTING THERE

- P** Pay and display parking on Chambers Street
- P** Accessible parking spaces in the Festival Theatre car park can be booked in advance by contacting Stage Door at [stagedoor@capitaltheatres.com](mailto:stagedoor@capitaltheatres.com) or by calling **+44 (0) 131 662 1112** and selecting option two
-  Bus Stop (Surgeon's Hall): 2, 3, 5, 7, 8, 14, 29, 30, 31, 33, 37, 47, 47B, 49
-  Taxi rank on Nicolson Square
-  Waverley Station 0.4 miles

## VENUE ACCESSIBILITY

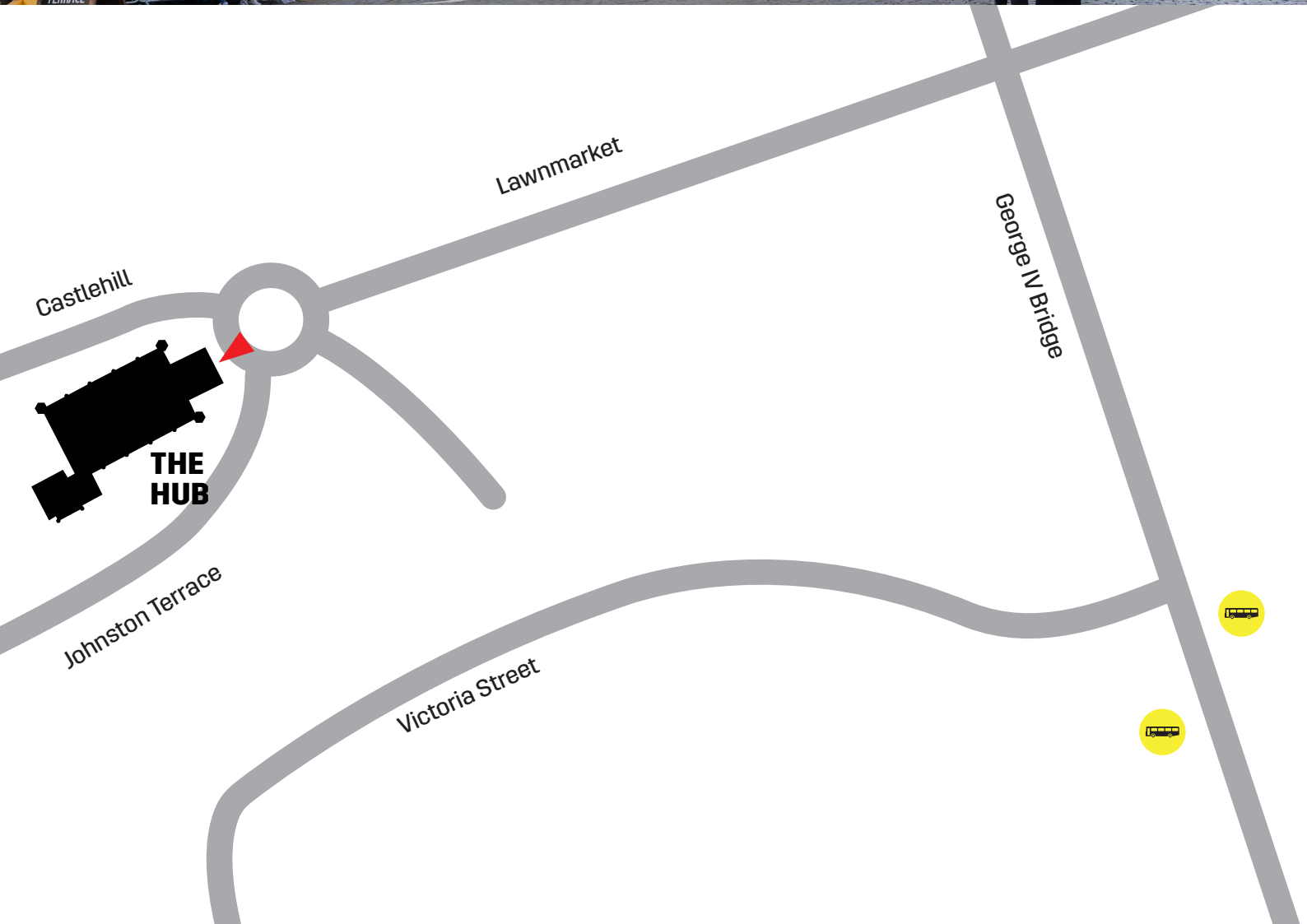
-  Level access to main entrance with power assisted door
-  Box Office has a low counter and no loop system
-  Lift access to all floors
- WC** Two accessible toilets
-  From main entrance, level access into all seating levels is via lift only
-  From courtyard side entrance, level access directly into Stalls
-  Assistance dogs are welcome and can be looked after by venue staff
-  Eight wheelchair spaces in the centre Stalls, Row Q. The best seats for people transferring from a wheelchair or with limited mobility are Stalls row R
-  Infra-red system headsets for hearing enhancement or audio description, can be collected from venue staff. Due to signal limitations, sitting in some areas of the auditorium will result in patchy signal
- CAP** Captioning screens are best viewed from the front half and centre of the auditorium. Due to the auditorium's size captions will appear quite small if seated at the rear of the venue
- BSL** Seats with the best view of the BSL interpretation are held for Access Pass members

## FURTHER INFORMATION

-  +44 (0) 131 529 6000
-  [foh@capitaltheatres.com](mailto:foh@capitaltheatres.com)
-  [capitaltheatres.com/your-visit](http://capitaltheatres.com/your-visit)



© Maxime Ragni



# THE HUB




## Castlehill, EH1 2NE

Please be aware that during August, the Lawnmarket and Johnston Terrace are closed to vehicles from 5pm on most evenings. The closest drop off point is the Radisson Collection Hotel on George IV Bridge.








The five-minute walk up the hill to The Hub is steep and there are areas of cobbled street. Due to its proximity to Edinburgh Castle, the area outside The Hub can be extremely busy with tourists at all points of the day - so if you have limited mobility you may want to attend with a companion.

A free shuttle service is available from the bottom of Johnston Terrace, see page 6 for more information.




## GETTING THERE

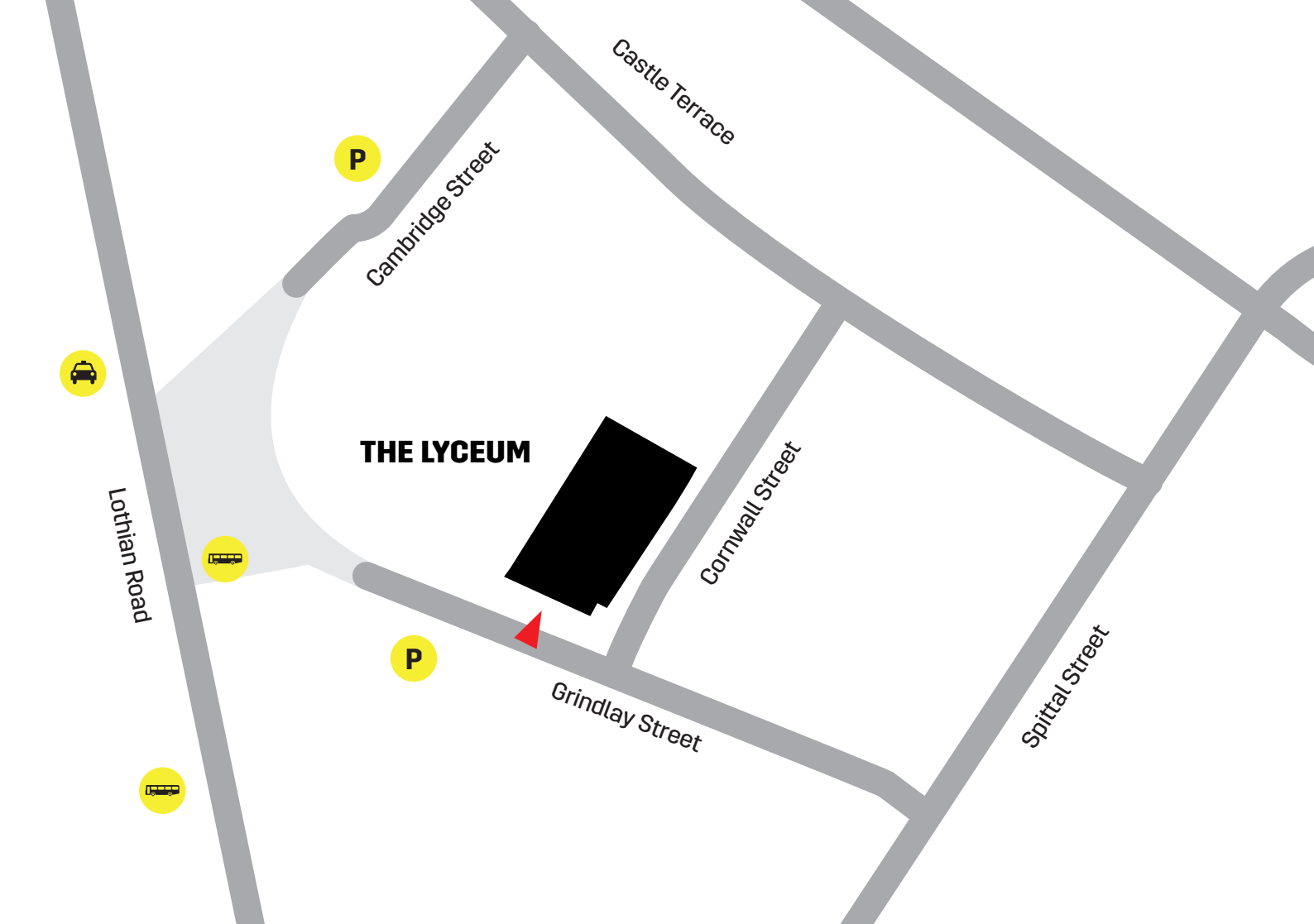
-  NCP Castle Terrace (5 accessible bays)
-  Bus Stop (Victoria Street) 9, 23, 27
-  Waverly Station 0.4 miles – up steep hill

## VENUE ACCESSIBILITY

-  Level access from street level into Box Office
-  Box Office has a low counter and induction loop system; set hearing aid to the T position
-  The level access route from Box Office to Main Hall uses a combination of platform lift and passenger lift. Level access route to Dunard Bar is via Main Hall
-  Assistance dogs are welcome and can be looked after by venue staff
- WC** Five accessible toilets across all levels
-  Two wheelchair spaces available in the Main Hall.
-  The best seats for people transferring from a wheelchair or with limited mobility are in the Main Hall
- CAP** Captions will be displayed in the centre of hall
- BSL** BSL interpreter will be placed on stage left
-  Seating is unreserved but if you notify front of house about an access requirement they will help you find an appropriate seat

## FURTHER INFORMATION

-  +44 (0) 131 473 2056
-  [access@eif.co.uk](mailto:access@eif.co.uk)
-  [eif.co.uk/venues](http://eif.co.uk/venues)















# THE LYCEUM

30b Grindlay Street, EH3 9AX




## GETTING THERE

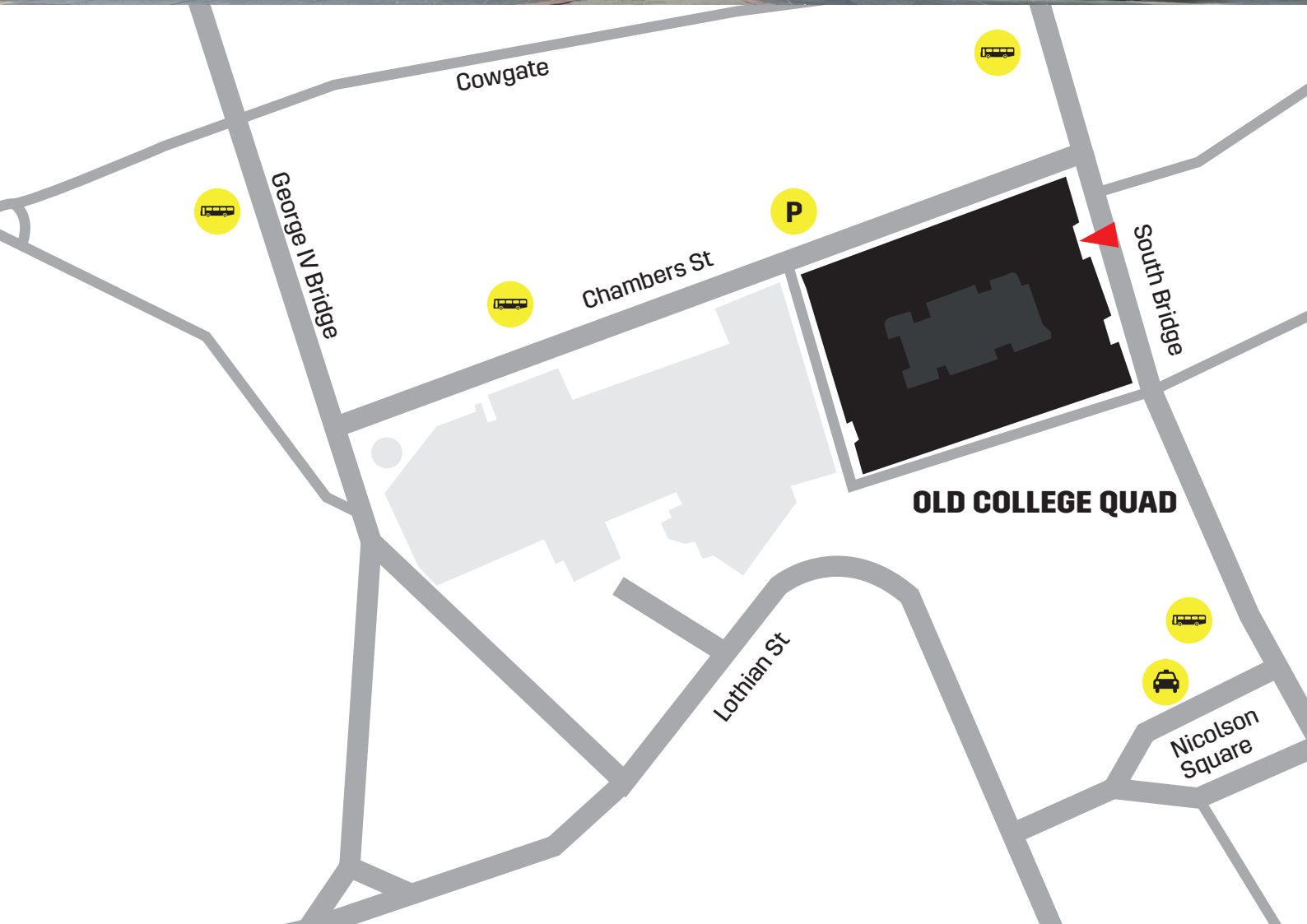
- P** Accessible parking bays on Grindlay Street (5 bays) and Cambridge Street (5 bays)
-  Bus Stop (Usher Hall): 1, 10, 11, 15, 16, 24, 34, 36, 47, 47B
-  Taxi rank on Lothian Road
-  Haymarket Station 0.6 miles
-  Tram stop Shandwick Place

## VENUE ACCESSIBILITY

-  Passenger lift access to all levels  
Platform lift from Foyer to Stalls Bar, please ask staff for assistance
-  Level access to Box Office and Foyer
-  Box Office has low counter and loop system
- WC** Accessible toilet in Foyer
-  Assistance dogs are welcome and can be looked after by venue staff
-  Wheelchair spaces located in the Stalls Boxes A & C, and Row G of the Grand Circle
-  The best seats for people transferring from a wheelchair or with limited mobility are Stalls Boxes A & C – as these seats are individual chairs – or Stalls B5, B25, G4, G25, H4, H26
- AD** FM radio wave system headsets for both hearing enhancement and audio description, can be collected from the shop in the foyer. The best seats for signal are in the centre of the auditorium
- CAP** Captions will be displayed on either side of the auditorium at Grand Circle level. Seats with the best views are the rear Stalls, or front of the Grand Circle and Upper Circle
- BSL** Seats with the best view of the BSL interpretation are held for Access Pass members

## FURTHER INFORMATION

-  +44 (0) 131 248 4848
-  [info@lyceum.org.uk](mailto:info@lyceum.org.uk)
-  [lyceum.org.uk/access](http://lyceum.org.uk/access)







# OLD COLLEGE QUAD






University of Edinburgh, South Bridge, EH8 9YL

Performances at this venue are outdoors, bring suitable clothing




## GETTING THERE

-  Pay and display parking on Chambers Street
-  Bus Stop (Surgeon's Hall): 2, 3, 5, 7, 8, 14, 29, 30, 31, 33, 37, 47, 47B, 49
-  Taxi rank on Nicolson Square
-  Waverley Station 0.4 miles

## VENUE ACCESSIBILITY

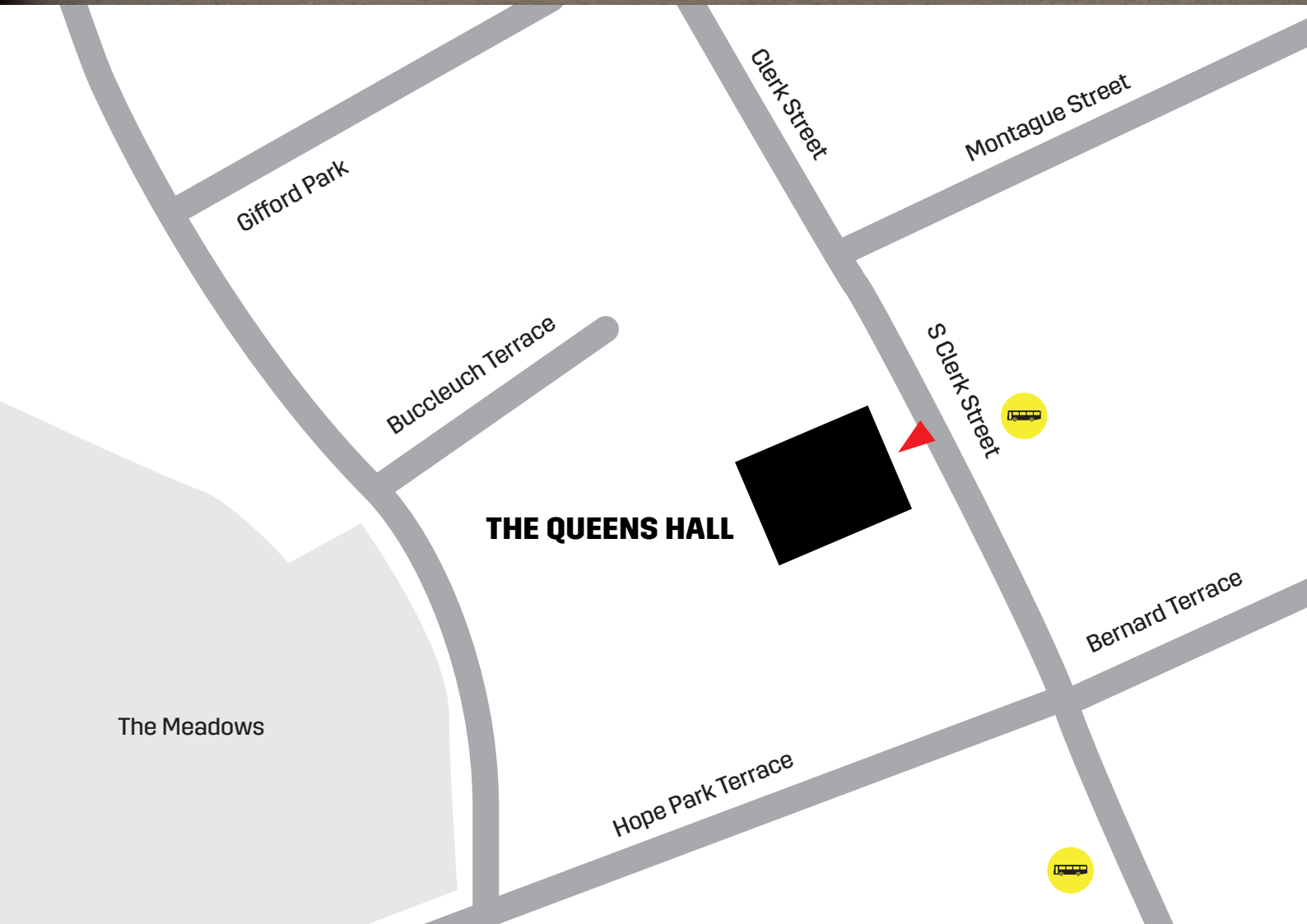
-  There is a very steep ramp into the quad from South Bridge - Front of House staff will be available to assist you with the ramp if required
-  Box Office will be located on South Bridge, before the ramp into the main quad
-  Performances at this venue are promenade; standing with short amounts of walking between different elements of the performance - all walking is step-free
-  A limited number of stools will be available, on a first-come, first-served basis
-  **WC** An accessible toilet is available, ask Front of House for directions

## FURTHER INFORMATION

-  +44 (0) 131 473 2056
-  [access@eif.co.uk](mailto:access@eif.co.uk)
-  [eif.co.uk/venues](http://eif.co.uk/venues)



© Ryan Buchanan





**THE QUEENS HALL**

# THE QUEEN'S HALL











**85–89 Clerk Street, EH8 9JG**

Please be aware that the pavement outside the venue is narrow and may become busy before performances




## GETTING THERE

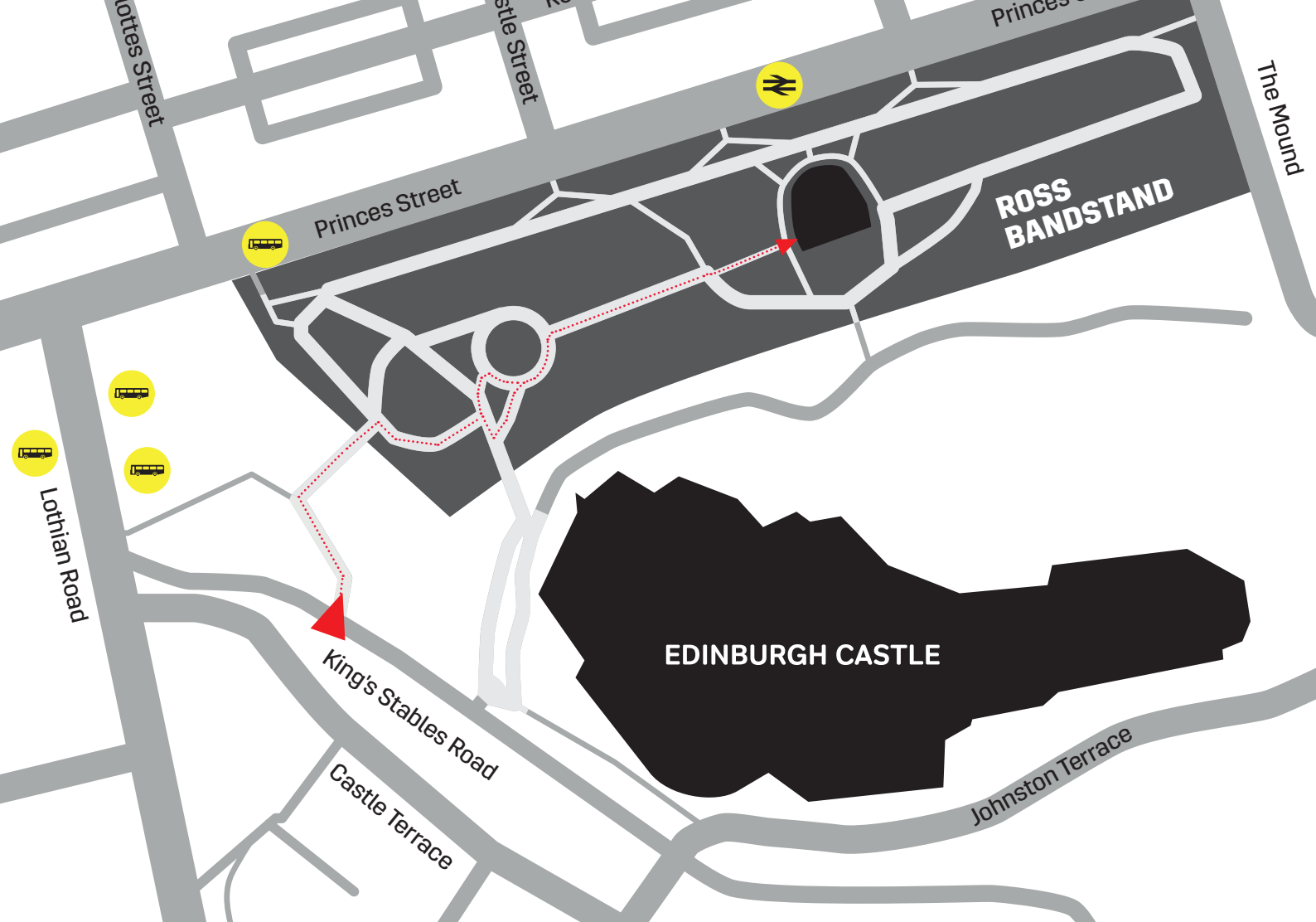
- P** Parking near the venue is very limited. The closest accessible parking bay is outside the police station on St Leonard's Lane (0.2 miles)
- P** Pay and display parking on Montague Street and Rankeillor Street
-  Bus Stop (Bernard Terrace): 2, 3, 5, 7, 8, 14, 29, 30, 31, 33, 37, 47, 49, 51
-  Waverley Station 0.9 miles

## VENUE ACCESSIBILITY

-  Level access to Box Office, which has low counter. Level access to Stalls and Bar. There is no level access between Box Office and rest of venue; step free route between them is via street
-  Limited seating in the foyer spaces, approximately 80 seats
-  Assistance dogs are welcome
-  Sensory kits containing ear defenders and other tools are available to book via the venue
-  A visual story of the venue is available at the link below
- WC** Two accessible toilets: Ground Floor by Bar: right-hand and left-hand transfer
-  No lift, only Stalls has level access. No level access to Gallery
-  Level access to Centre Stalls and a limited number of Side Stalls seats
-  Majority of Side Stalls seats are accessed via a few steps
-  The remaining Stalls seats are accessed via a few steps
-  Wheelchair spaces are located in Centre Stalls. The best seats for people transferring from a wheelchair or with limited mobility are aisle seats in Centre Stalls

## FURTHER INFORMATION

-  +44 (0) 131 668 2019
-  [info@queenshalledinburgh.org](mailto:info@queenshalledinburgh.org)
-  [thequeenshall.net/your-visit/access-information](https://thequeenshall.net/your-visit/access-information)










# ROSS BANDSTAND






**Princes Street Gardens, 104 Princes St, EH2 3AA**

Performances at this venue are outdoors, bring suitable clothing




## GETTING THERE

-  Tram Stop: Princes Street
-  Bus Stop (Princes Street): 1, 4, 10, 11, 15, 16, 24, 30, 34, 44, 101, 101A, 102, 124
-  Accessible drop-off point at King's Stables Road
-  Taxi rank on Frederick Street
-  Haymarket Station 0.8 miles
-  Waverley Station 0.5 miles
-  Level access route via churchyard of The Parish Church of St Cuthbert, entrance on King's Stables Road

## VENUE ACCESSIBILITY

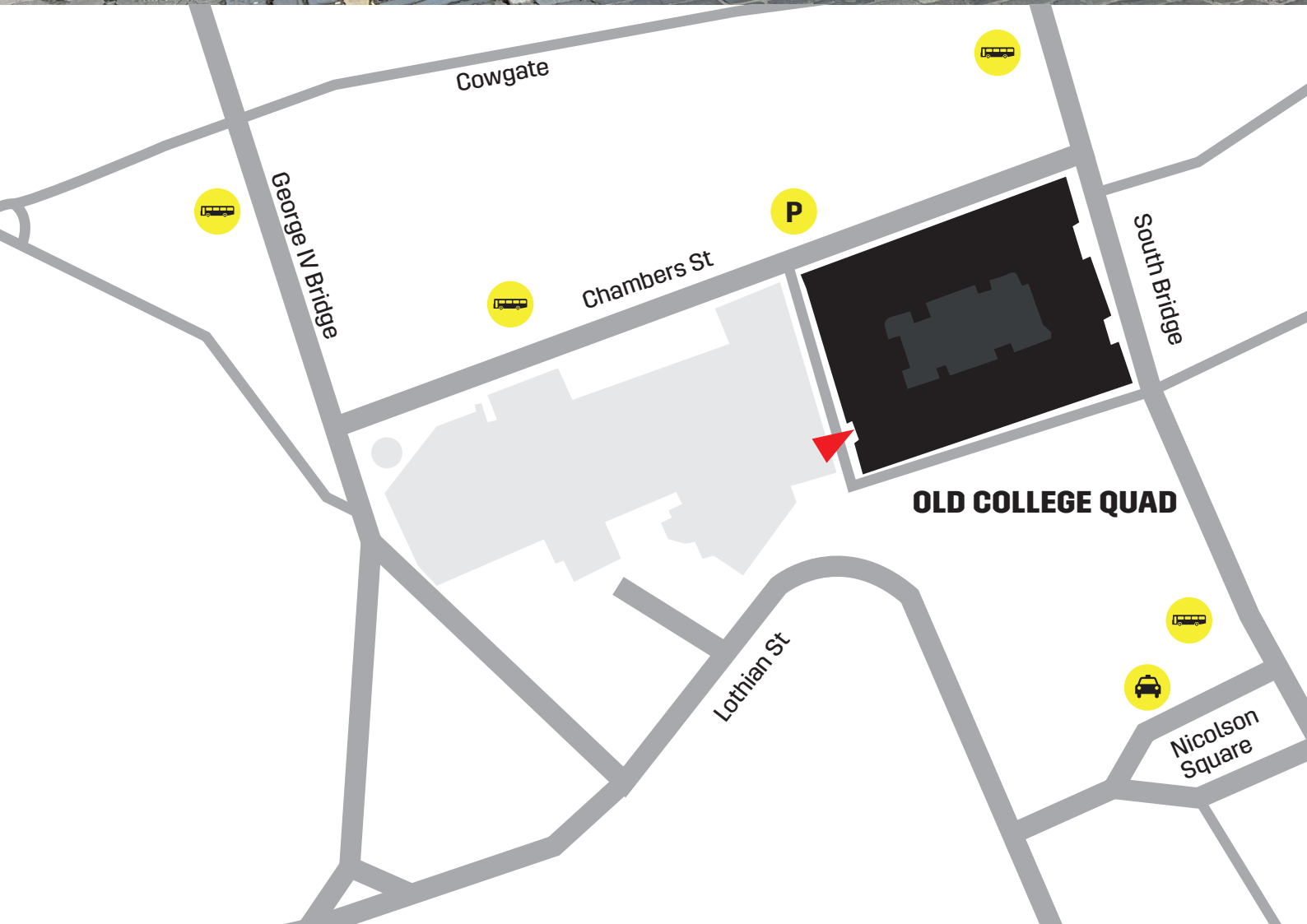
-  Box Office available
- WC**  Portable accessible toilets available
-  Assistance dogs are welcome and can be looked after by venue staff
-  Wheelchair spaces available – seats are freestanding chairs, wheelchair users will be accommodated in the front row.
-  The best seats for people transferring from a wheelchair or with limited mobility are in the front row

## FURTHER INFORMATION

-  +44 (0) 131 473 2056
-  [access@eif.co.uk](mailto:access@eif.co.uk)
-  [eif.co.uk/venues](http://eif.co.uk/venues)



© Monika Jurczyk













# TALBOT RICE GALLERY

The University of Edinburgh, Old College, West College Street, EH8 9YL



## GETTING THERE

-  Pay and display parking on Chambers Street
-  Bus Stop (Surgeon's Hall): 2, 3, 5, 7, 8, 14, 29, 30, 31, 33, 37, 47, 47B, 49
-  Taxi rank on Nicolson Square
-  Waverley Station 0.4 miles



## VENUE ACCESSIBILITY

-  Entrance via West College Street has level access directly into lobby, but the street is cobbled and on a hill
-  The main entrance is on the second floor accessed by passenger lift
-  Assistance dogs are welcome
- CAP** All sound works in the exhibition feature closed captioning
- BSL** A British Sign Language welcome video is available at the front desk
-  A large print guide is available for the exhibition and can be collected from front desk




### White Gallery

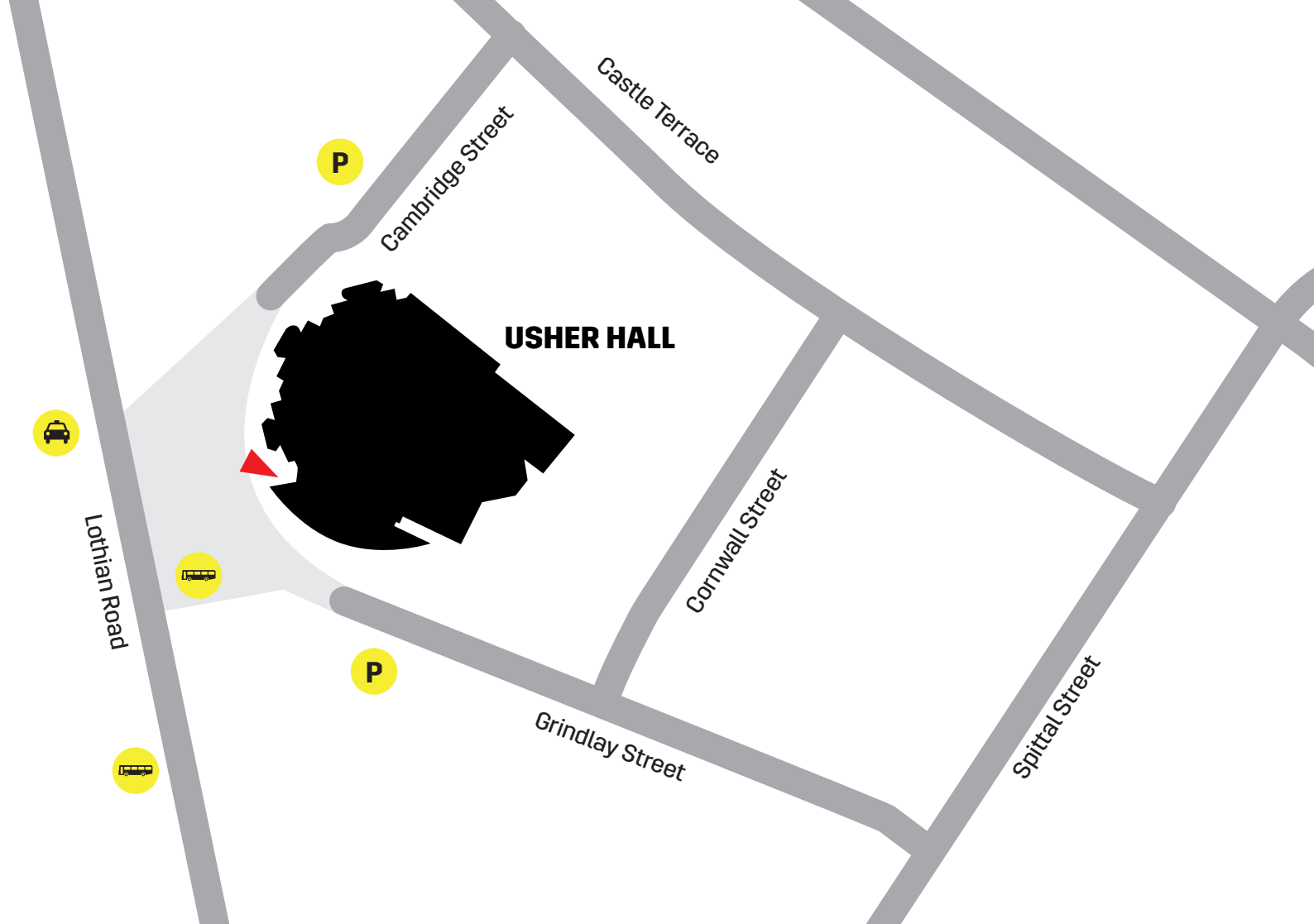
-  The White Gallery is on the same level as the main entrance.
-  The mezzanine level to the White Gallery is accessible via stairs and a lift

### Georgian Gallery

-  The Georgian Gallery is accessed through the White Gallery. There are 5 steps up to the Georgian Gallery, serviced by a stair lift
-  Wheelchair access to the Georgian Gallery balcony is limited due to narrow walkways

## FURTHER INFORMATION






-  +44 (0) 131 650 2210
-  [info.talbotrice@ed.ac.uk](mailto:info.talbotrice@ed.ac.uk)
-  [trg.ed.ac.uk/about-us/visit-us](http://trg.ed.ac.uk/about-us/visit-us)














# USHER HALL

Lothian Road, EH1 2EA




## GETTING THERE

-  Accessible parking bays on Grindlay Street (5 bays) and Cambridge Street (5 bays)
-  Bus Stop (Usher Hall): 1, 10, 11, 15, 16, 24, 34, 36, 47, 47B
-  Taxi rank on Lothian Road
-  Haymarket Station 0.6 miles
-  Tram stop Shandwick Place

## VENUE ACCESSIBILITY

-  Main entrance through glass wing has level access and power assisted doors
-  Box Office has low counter and no loop system
-  Lift access to all levels
-  Bars at Box Office and Upper Circle have step free access  
Bars in Stalls accessible via two steps (with handrails), and Grand Circle accessible via two steps (no handrail)
-  Assistance dogs are welcome and can be looked after by venue staff
-  There are approximately 180 seats available across the various foyer spaces
- WC** Three accessible toilets available
-  Wheelchair spaces are located in the Stalls and Grand Circle levels
-  The best seats for people transferring from a wheelchair or with limited mobility are aisle seats in the Stalls
-  Seats in the Upper Circle are very high up and may not be suitable for people who have an issue with heights
-  The steps up to the different rows in the Upper Circle are steep, they are not suitable for anyone with mobility requirements
-  Loop system in the auditorium, turn hearing aid to 'T' position
- CAP** We recommend booking seats in the centre of the Stalls and Grand Circle for a clear view of captioning screens

## FURTHER INFORMATION

-  +44 (0) 131 228 1155
-  [customer.enquiries@usherhall.co.uk](mailto:customer.enquiries@usherhall.co.uk)
-  [usherhall.co.uk/your-visit/access](http://usherhall.co.uk/your-visit/access)

# **ACCESSIBLE PERFORMANCE LISTINGS**



Image: The Marriage of Figaro Touch Tour

# AUDIO DESCRIBED PERFORMANCES AND TOUCH TOURS

## WHAT IS AUDIO DESCRIPTION?

Audio described shows provide a live commentary of the visuals of a performance – for example explaining how a character may dance, stomp, or skip across a stage, as well as other important details. This means that if you are blind or partially sighted then you won't miss a beat of the action, or any gestures that are pivotal to understanding the plot.

Audio description is delivered via private headsets or headphones which you can pick up from staff at the venue. The commentary begins 10–15 minutes before the curtain rises.

## WHAT AUDIO DESCRIPTION ISN'T:

Audio describers won't talk over the dialogue of the show or speak over all the music – so you don't need to worry that by using audio description you'll miss out on other elements of the performance.

It isn't backstage information or a director's commentary – it's the necessary information needed to visualise the performance.

## WHAT IS A TOUCH TOUR?

Some audio described performances also offer a touch tour. When you buy a ticket for an audio described show, you will be asked if you would also like free tickets for you and a companion for a touch tour – if there is one available.

Touch tours usually take place on the stage, before the venue opens to the public, with the audio describer giving context about set, props and costumes. Customers will be able to touch and feel the textures of these objects to help create a more vivid experience during the show.

## WHAT A TOUCH TOUR ISN'T:

A backstage tour – there is no assumption that people already know about the plot of the show, or anything about its actors, characters or directors. Descriptions are kept very practical and factual.

## AUDIO DESCRIBER BIOGRAPHIES:

**Amanda Drollinger** is an Audio Describer based in Edinburgh. She was trained by Audio Description Association Scotland in 2010 receiving National Open College Network Certificate in Audio Description Skills. She has worked on the audio descriptions of theatre-based performances in a variety of performance formats throughout Scotland with a particular interest in dance and musical theatre.

**Bridget Stevens** has been an audio describer for more than 20 years, working in venues around the UK, including non-traditional spaces like Aberdeen Beach and Edinburgh Castle. She described the first-ever relaxed performance staged by the Festival Theatre in Edinburgh. She is also an AD Trainer, Assessor and Quality Monitor.

**Caroline Jaquet** is involved in promoting audio description and bringing it to new audiences, recently working with groups including Edinburgh Science Festival and Authentic Artists Collective. She works mostly in live theatre of all genres, but has recently begun describing textiles, exhibitions, and large-scale concerts.

**Christopher McKiddie** has a passion for access and for 12 years has provided live audio description and touch tours at venues across Scotland, from panto to Pinter. He also provides audio description scriptwriting services for a variety of film, television and translation companies.

**Emma-Jane McHenry** has been describing live theatre for over 15 years. Emma-Jane is a dance and theatre specialist who has worked all over the UK and internationally, working in traditional theatre settings, non-performance spaces, and film, turning the beauty and dynamism of movement into words.

**Fiona Pedgrift** is an experienced ADA Scotland-trained audio describer, Fiona has been actively involved with both traditional theatre and Scottish Ballet for eight years. Fiona's enjoyment in her work comes from offering an enhanced understanding of both drama and dance productions to visually impaired audiences, by bringing to life, through words and tone, the wonder that is played out before her on stage.

**Jonathan Penny** has ten years' experience making live performances and television programmes accessible. A skilled and versatile audio describer, clients include the Scottish Ensemble, the SEC in Glasgow, and Take Me Somewhere festival. Jonathan also enjoys leaning on his musical background, having a long relationship supporting Scottish Opera with audio description.

**John Cummings** has worked in theatres throughout Scotland including at Edinburgh International Festival and Edinburgh Festival Fringe. John has described for film companies as well as establishing audio described tours for art galleries, museums and The Royal Botanic Garden Edinburgh. He is on the committee for Audio Description Association Scotland.

**Lydia Kerr** has over 20 years' experience audio describing theatre in Scotland; including several Edinburgh International Festival productions. Lydia also works in higher education with a role focused on accessibility and widening participation.

**Myra Galletly** trained as an audio describer in 2017, and has since worked with the Festival, Kings, Lyceum and Traverse theatres in Edinburgh, as well as delivering audio descriptions for the Edinburgh International Festival and The Edinburgh Festival Fringe. She enjoys the collaborative approach of The Audio Description Association of Scotland, and loves the work involved in making theatre accessible to a wider audience.

**Trina Gillies** retired early from a career in teaching, she was looking for something worthwhile to fill her time and discovered audio description. Since 2011, she has gained experience in different genres including theatre, musicals, film, opera and art description.

**Veronica Kinahan** is an experienced and enthusiastic audio describer. She has championed the provision of audio description and touch tours in all genres of theatre, music and film around Scotland. From Panto to Scottish Opera, Taylor Swift at Murrayfield or one-to-one music workshops, Veronica loves the challenge of describing them all.



## AUDIO DESCRIBED LISTINGS

SHOW	VENUE	DATE	TIME	TOUCH TOUR	PROVIDER
<b>THE DAN DAW SHOW</b>	The Lyceum	4 Aug	8pm	7pm	Myra Galletly
<b>MAKE IT HAPPEN</b>	Festival Theatre	6 Aug	2.30pm	1.30pm	Hazel Ann Crawford
<b>WORKS &amp; DAYS</b>	The Lyceum	10 Aug	3pm	2pm	Lydia Kerr & Bridget Stevens
<b>ORPHEUS &amp; EURYDICE</b>	Edinburgh Playhouse	16 Aug	3pm	1.30pm	Veronica Kinahan & Trina Gillies
<b>BOOK OF MOUNTAINS AND SEAS</b>	The Lyceum	16 Aug	8pm	7pm	Amanda Drollinger
<b>CUTTING THE TIGHTROPE</b>	Church Hill Theatre	17 Aug	7.30pm	N/A	Amanda Drollinger & Jonathan Penny
<b>MARY, QUEEN OF SCOTS</b>	Festival Theatre	17 Aug	3pm	1.30pm	Emma-Jane McHenry & Fiona Pedgrift
<b>FAUSTUS IN AFRICA!</b>	The Lyceum	23 Aug	7.30pm	6.30pm	John Cummings
<b>FIGURES IN EXTINCTION</b>	Festival Theatre	24 Aug	3pm	2pm	See <a href="http://eif.co.uk/access">eif.co.uk/access</a>



© Andrew Perry

Image: Philharmonia Orchestra Residency - Family Concert

## BRITISH SIGN LANGUAGE INTERPRETED PERFORMANCES

If British Sign Language (BSL) is your preferred language, we offer multiple performances in which BSL interpreters are either integrated into the performance or stand on the side of stage.

### SIGN LANGUAGE INTERPRETER BIOGRAPHIES:

**Greg Colquhoun** is an in-house BSL interpreter at Just Sign Ltd. He has experience of working across different sectors, however, his passion lies within the arts. He has worked with artists and companies in different disciplines in both professional and amateur productions and enjoys the process of developing creative interpretation into a performance.

**Paul Whittaker OBE** Deaf from birth, Paul Whittaker OBE is a musician and has been signing concerts and theatre performances for over 30 years. This season he is working with, amongst others, the Dunedin Consort, RSNO, SCO, RLPO and RPO. He also works with NYCOS to promote singing using British Sign Language and is an advocate for Deaf access to music.

**Rachel Amey** is a freelance BSL interpreter based in Edinburgh. She has experience of working in a range of different sectors, including a wide variety of arts settings. Rachel enjoys the collaborative nature of creative work, whether in rehearsal, backstage or performance.

## BSL LISTINGS

SHOW	VENUE	DATE	TIME	PROVIDER
<b>THE DAN DAW SHOW</b>	The Lyceum	3 Aug	8pm	Greg Colquhoun, and Just Sign Ltd
<b>NYO2: FAMILY CONCERT</b>	Usher Hall	4 Aug	2pm	Paul Whittaker
<b>MAKE IT HAPPEN</b>	Festival Theatre	5 Aug	7.30pm	Rachel Amey & Yvonne Waddell
<b>CUTTING THE TIGHTROPE</b>	Church Hill Theatre	16 Aug	7.30pm	Rachel Amey
<b>THE UNSEEN TRUTH: SARAH LEWIS</b>	The Hub	18 Aug	2pm	Rachel Amey
<b>THE TRUTH WE SEEK: SIMON FANSHAWE OBE</b>	The Hub	See <a href="http://eif.co.uk">eif.co.uk</a>	See <a href="http://eif.co.uk">eif.co.uk</a>	See <a href="http://eif.co.uk">eif.co.uk</a>

## CAPTIONED PERFORMANCES

Captions are displayed in large text on either side of the stage. Dialogue appears in real time as the words are spoken by the performers. Captions also provide information about who is speaking and any sound effects or music that may be important to understanding the performance.

Captions will be on stage so everyone can see them, but if you need a good view of the screens then choose seats in the centre and near the front on each level.

### CAPTIONER BIOGRAPHIES:

**Claire Hill** with nearly 30 years' experience of court reporting and captioning, and a BMus from King's College London, Claire Hill relishes the challenge of live captioning at the Usher Hall. She also live captions comedy and theatre at Edinburgh Festival Fringe, and throughout the rest of the year splits her time between the Southbank Centre and the comedy circuit.

**Glenda J. Carson** has created accessible theatre performances for over 20 years, qualifying as an audio describer in 2003 and as a Stagertext captioner in 2007. Glenda captions a wide variety of theatre shows throughout Scotland and also enjoys her side hustle as a subtitle editor in film and TV.

**Louisa McDaid** has 20 years' experience as a live captioner, Stagertext qualified theatre captioner and lipspeaker. She is based in Edinburgh and has captioned scripted, semi-scripted and unscripted performances and events at the Edinburgh International Festival and the Edinburgh Festival Fringe. Louisa has level 6 BSL, and has experience of captioning theatre shows with BSL, Spanish and Scottish Gaelic content as well as English.

## CAPTIONED LISTINGS

SHOW	VENUE	DATE	TIME	PROVIDER
<b>THE DAN DAW SHOW</b>	The Lyceum	2–4 Aug	8pm	Integrated into performance
<b>NYO2: FAMILY CONCERT</b>	Usher Hall	4 Aug	2pm	Claire Hill
<b>MAKE IT HAPPEN</b>	Festival Theatre	8 Aug	7.30pm	Glenda J. Carson
<b>BEETHOVEN AND SHOSTAKOVICH</b>	Usher Hall	12 Aug	7.30pm	Claire Hill
<b>CUTTING THE TIGHTROPE</b>	Church Hill Theatre	17 Aug	7.30pm	Louisa McDaid
<b>SHOSTAKOVICH INSIDE OUT</b>	Usher Hall	18 Aug	2pm	Claire Hill
<b>THE UNSEEN TRUTH: SARAH LEWIS</b>	The Hub	18 Aug	2pm	Sheryll Holley
<b>FAUSTUS IN AFRICA!</b>	The Lyceum	22 Aug	7.30pm	Glenda J. Carson
<b>FIGURES IN EXTINCTION</b>	Festival Theatre	23 Aug	8pm	Nederlands Dans Theater
<b>THE TRUTH WE SEEK: SIMON FANSHAWE OBE</b>	The Hub	See <a href="http://eif.co.uk">eif.co.uk</a>	See <a href="http://eif.co.uk">eif.co.uk</a>	See <a href="http://eif.co.uk">eif.co.uk</a>

## SURTITLED PERFORMANCES

As well as captions, we also have surtitles for other performances. Surtitles are displayed in large text above the stage. Dialogue or lyrics are transcribed or translated into English and displayed in real time as the words are sung or spoken by the performers.

## SURTITLED LISTINGS

SHOW	VENUE	DATE	TIME	LANGUAGE
<b>COLIN CURRIE &amp; THE KING'S SINGERS</b>	The Queen's Hall	2 Aug	11am	Sung in Japanese, Zulu and English with English surtitles
<b>OPENING CONCERT: THE VEIL OF THE TEMPLE</b>	Usher Hall	2 Aug	2.30pm	Sung in English, Aramaic, Church Slavonic, Greek & Sanskrit with English surtitles
<b>BEST OF MONTEVERDI CHOIR</b>	Usher Hall	4 Aug	7.30pm	Sung in English, German and Latin with English surtitles
<b>MOZART'S LA CLEMENZA DI TITO</b>	Usher Hall	9 Aug	6pm	Sung in Italian with English surtitles
<b>ORPHEUS AND EURYDICE</b>	Edinburgh Playhouse	13, 15 Aug	8pm	Sung in Italian with English surtitles
		16 Aug	3pm	
<b>BOSTRIDGE, PAPPANO &amp; MEMBERS OF THE LSO</b>	The Queen's Hall	13 Aug	11am	Sung in Italian and English with English surtitles
<b>VAUGHAN WILLIAMS'S A SEA SYMPHONY</b>	Usher Hall	14 Aug	7.30pm	Sung in English surtitles
<b>BOOK OF MOUNTAINS AND SEAS</b>	The Lyceum	14 – 16 Aug	8pm	Sung in Mandarin and fictional language with English and Chinese surtitles

<b>PUCCHINI'S SUOR ANGELICA</b>	Usher Hall	16 Aug	7pm	Sung in Italian with English surtitles
<b>RISING STARS OF VOICE</b>	The Queen's Hall	19 Aug	11am	Sung in German with English surtitles
<b>DUNEDIN CONSORT &amp; JOHN BUTT</b>	The Queen's Hall	21 Aug	11am	Sung in Italian with English surtitles
<b>EMILY D'ANGELO &amp; SOPHIA MUÑOZ</b>	The Queen's Hall	22 Aug	11am	Sung in German and English with English surtitles
<b>BERNSTEIN &amp; STRAVINSKY</b>	Usher Hall	21 Aug	7.30pm	Sung in Hebrew with English surtitles
<b>CLOSING CONCERT: MENDELSSOHN'S ELIJAH</b>	Usher Hall	24 Aug	7.30pm	Sung in English with surtitles

## RELAXED PERFORMANCES

The term “relaxed” refers to having a relaxed attitude to some of the more formal aspects of traditional performance; this could relate to aspects of the production or to a person’s experience within the venue. We do this to create an atmosphere and environment that is inclusive and welcoming for people who may otherwise experience barriers when attending live performance.

Common features of a relaxed performance include: the house lights remaining on low during the performance, the loudest sounds and brightest lights being slightly reduced, allowing the audience to talk or make noises during the performance and being allowed to leave and return to the auditorium as many times as they like. Every relaxed performance is different, so please check an event listing to understand the relaxed features specific to that performance.

SHOW	VENUE	DATE	TIME
<b>THE DAN DAW SHOW</b>	The Lyceum	2–4 Aug	8pm

Features of this relaxed performance:

- Please be aware that if you experience overwhelm in crowded environments, **there will not be reduced audience capacity at this event**
- Audiences can speak or make noise throughout the concert
- Audiences can move around, leave and return to the auditorium as much as they like
- A quiet area will be available close to the auditorium, should audience members wish to take a break from the performance
- The company offer a Pre-Show Access drop-in session that starts an hour before the show starts which includes:

Access to the stage and set\*, demonstration of the lights at their brightest\*, demonstration of the sound at its loudest\*, explanation of trigger content, priority entry to the theatre, information on the set, props and costume, the music in the show, and show credits

\*these elements are only available for the first 30 minutes of pre-show access until the performance space closes for the performers to warm up.



SHOW	VENUE	DATE	TIME
<b>DEMENTIA-FRIENDLY CONCERT</b>	The Queen's Hall	19 Aug	3pm

This performance is intended for audiences with dementia (and their friends and family), and anybody who may benefit from a relaxed environment is welcome to attend.

This performance is being delivered in partnership with Scottish Chamber Orchestra, in association with Alzheimer Scotland.

Features of this relaxed performance:

- This performance will have a reduced audience capacity
- The auditorium will open at 2.30pm, giving people time to settle into the space before the performance begins
- House lights will remain on low throughout the performance
- One of the musicians will introduce each piece of music before it is played
- Audiences can speak or make noise throughout the concert
- Audiences can move around, leave and return to the auditorium as much as they like
- A quiet area will be available close to the auditorium, should audience members wish to take a break from the performance
- Hot drinks and sweet treats will be available

For the most up-to-date details of our accessible performances programme, please visit [eif.co.uk/access](https://eif.co.uk/access)

# SHOW DESCRIPTIONS

in alphabetical order of show name

## **BEETHOVEN AND SHOSTAKOVICH** MUSIC (brochure p64)

2hrs approx. | One interval

Nicola Benedetti and Sir Antonio Pappano co-present this concert, introducing two monumental symphonies by composers reckoning with mortality and the world around them: Beethoven's Fifth and Shostakovich's Tenth.

## **BERNSTEIN & STRAVINSKY** MUSIC (brochure p68)

1hr 40mins approx. | One interval

Karina Canellakis leads this monumental programme with the Edinburgh Festival Chorus, characterised by thrilling sounds and ideas of love, divine or human.

## **BEST OF MONTEVERDI CHOIR** MUSIC (brochure p58)

2hrs approx. | One interval

The Monteverdi Choir and the English Baroque Soloists have been at the cutting edge of historically informed performance for over 60 years. With esteemed Baroque conductor Jonathan Sells, the Monteverdi Choir showcases enthralling works from their repertoire.

## **BOOK OF MOUNTAINS AND SEAS** OPERA (brochure p19)

1hr 15mins approx. | No interval

A giant tries to capture the sun. A drowned princess seeks revenge on the ocean. Ten suns compete to light the Earth. Huang Ruo reimagines ancient Chinese myths, first transcribed in the fourth century BC, through the lens of today's environmental challenges.

## **BOSTRIDGE, PAPPANO & MEMBERS OF THE LSO** CONCERT (brochure p79)

1hr 40mins approx. | One interval

Benjamin Britten's songs celebrating the tenor voice are paired with Ralph Vaughan Williams's exquisite cycle *On Wenlock Edge*, which infuses the composer's 'English' style with a noticeable French shimmer.

## **CLOSING CONCERT: MENDELSSOHN'S ELIJAH** MUSIC (brochure p70)

2hrs 45mins approx. | One interval

Felix Mendelssohn's triumphant oratorio tells the story of the miracle-working prophet Elijah's life, death and ascension. With a blend of Baroque grandeur and lush Romantic orchestration, Elijah features thrilling choruses and powerful solos.

## **COLIN CURRIE & THE KING'S SINGERS** MUSIC (brochure p74)

1hr 30mins approx. | One interval

Award-winning ensemble The King's Singers team up with one of the world's leading percussionists, Colin Currie, for a dazzling performance of contemporary music.

## **CUTTING THE TIGHTROPE** THEATRE (brochure p30)

2hrs approx. | One interval

A collection of political plays, Cutting The Tightrope delves into the ever-tightening grip of censorship on artistic freedom. This is an audacious exploration of the role of the arts in today's global conflicts and political resistance.

## **DEMENTIA-FRIENDLY CONCERT** MUSIC (brochure p47)

1hr approx. | No interval

This relaxed performance by musicians from Scottish Chamber Orchestra enables those who have dementia to enjoy familiar repertoire of works by Johann Strauss and a selection of Scottish tunes in a relaxing and flexible environment. In association with Alzheimer Scotland.

## **DUNEDIN CONSORT & JOHN BUTT** MUSIC (brochure p83)

1 hr 45 mins approx | One interval

Clori, Tirsi e Fileno is the pastoral tale of an indecisive shepherdess who can't choose between two lovers. Who better to bring this once-neglected comedy to fizzing life than Dunedin Consort, their Music Director, John Butt, and a cast of astonishing soloists.

## **EMILY D'ANGELO & SOPHIA MUÑOZ** MUSIC (brochure p82)

1hr 30mins approx. | One interval

Mezzo soprano Emily D'Angelo and pianist Sophia Muñoz present a diverse programme anchored in the natural world. Each song explores the relationship between nature and human experiences.

## **FAUSTUS IN AFRICA!** THEATRE (brochure p29)

2hrs approx. | One interval

Would you strike a reckless deal with the devil for power, pleasure or profit? Faustus in Africa! reimagines the timeless tale of Faust's downfall, reframing it to confront the catastrophic costs of colonialism and the climate emergency.

## **FIGURES IN EXTINCTION** DANCE (brochure p37)

2hrs 30mins approx. | Two intervals

Fusing contemporary dance with striking soundscapes and dialogue, Nederlands Dans Theater and Complicité's Figures in Extinction calls for unity in a fractured world, finding a collective spark of hope in the darkness.

## **MAKE IT HAPPEN** THEATRE (brochure p25)

2hrs 10mins approx. | One interval

Behold the rise, fall and fail of the biggest bank in the world – The Royal Bank of Scotland. At the helm is Fred 'The Shred' Goodwin, armed with an unshakeable belief in the wisdom of the 'founder of modern capitalism', Adam Smith. Set in Edinburgh, Make It Happen sees legendary actor Brian Cox return to the Scottish stage for the first time in a decade.

## **MOZART'S LA CLEMENZA DI TITO**

OPERA IN CONCERT (brochure p60)

3hrs approx. | One interval

Written in the year of the composer's death, La clemenza di Tito is loosely inspired by the life of the first-century Roman Emperor, Titus. Mozart's dramatic score sets a tale of political intrigue and personal jealousy alight.

## **MARY, QUEEN OF SCOTS** DANCE (brochure p35)

1hr 50mins approx. | One interval

As her death approaches, Elizabeth I of England is haunted by memories – both real and imagined – of her cousin and rival, Mary, Queen of Scots. From the exceptional Scottish Ballet, Mary and Elizabeth's relationship inspires a rich and resonant journey through memory, history and myth.

## **NYO2: FAMILY CONCERT** MUSIC (brochure p57)

1hr approx. | No interval

This special interactive introduction to classical music is perfect for children and their grown-ups. Worlds collide in this transatlantic musical journey, contrasting Scottish musical traditions with the sounds of America.

## **OPENING CONCERT: THE VEIL OF THE TEMPLE** MUSIC (brochure p55)

8hrs approx. | Multiple intervals

Experience a day-to-night concert as Usher Hall transforms into a sanctuary for John Tavener's magnum opus, *The Veil of the Temple*. Written just over 20 years ago, it isn't only for religious listeners – Tavener composed it to unlock everyone's spiritual side.

## **ORPHEUS AND EURYDICE** OPERA (brochure p17)

1hr 20mins approx. | No interval

Soaring vocals, hypnotic visuals and acrobatic feats plunge you into an ancient tale of love, lust and loss. Circa joins with the Scottish Chamber Orchestra and a chorus from Scottish Opera for the European premiere of this electrifying production of Gluck's seminal opera.

## **PUCCINI'S SUOR ANGELICA** OPERA IN CONCERT (brochure p65)

2hrs approx. | One interval

Encounter the tragic tale of a nun with a secret. Set in a 17th-century Italian convent, Giacomo Puccini's opera follows the story of Sister Angelica, whose search for peace is troubled by her past.

## **RISING STARS OF VOICE** MUSIC (brochure p81)

2hrs approx. | One interval

Emerging vocalists, selected through auditions, perform Brahms's *Liebeslieder Waltzes*. With a professional mentor by their side, the up-and-coming singers perform this romantic and intricate cycle.

## **SHOSTAKOVICH INSIDE OUT** CONCERT (brochure p67)

1hr 20mins approx. | No interval

We invite you to listen to Dmitri Shostakovich's Fifth Symphony from the inside out, with a conversational presentation in the round.

## **THE DAN DAW SHOW** THEATRE (brochure p39)

1hr 30mins approx. | No interval

His whole life, the Australian disabled dancer Dan Daw has been told that he's 'brave' or 'an inspiration'. Now, he's turning the spotlight inward, to find his own truth through a subject that holds the power to both challenge and liberate: kink.

## **THE TRUTH WE SEEK: SIMON FANSHAWE OBE** TALK (brochure p45)

Listen to Simon Fanshawe – broadcaster, author and University of Edinburgh Rector – explore The Truth We Seek through artistic and academic freedoms, in discussion with a panel of special guests.

## **THE UNSEEN TRUTH: SARAH LEWIS** TALK (brochure p45)

Sarah Lewis is an art and cultural historian and founder of the civic initiative Vision & Justice. Her research focuses on the intersection of visual representation, racial justice and democracy in the United States.

## **VAUGHAN WILLIAMS'S A SEA SYMPHONY** MUSIC (brochure p65)

2hrs 5mins approx. | One interval

Three striking visions of the 20th century come together in this London Symphony Orchestra concert. It concludes with Ralph Vaughan Williams's majestic A Sea Symphony, with the Edinburgh Festival Chorus.

## **WORKS AND DAYS** THEATRE (brochure p27)

1hr 10mins approx. | No interval

Birth, life and death converge at the heart of this visually spectacular performance, as theatre collective FC Bergman seeks the truth about our place in the wider world. Their latest wordless piece blends stunning imagery, movement and music to explore our connection with the land we inhabit.



Image: The Marriage of Figaro Touch Tour

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