



EDINBURGH INTERNATIONAL FESTIVAL

ANNUAL REVIEW
2020



This year has without a doubt been one of the most challenging in the International Festival's history. As we entered March, our team was busily preparing for one of the key moments of the year: the launch of our Festival programme. The brochure was printed and stakeholders, donors and the media had been briefed on the programme. As the impact of the Covid-19 pandemic began to unfold, we quickly realised some difficult decisions would have to be made.

On 1 April, the Board of the International Festival took the decision to cancel the Edinburgh International Festival for the first time in 74 years. The realisation that the work that had gone into preparing our 2020 programme would go unseen was obviously disappointing but the team quickly refocused its energy on supporting the Festival ecosystem. Where possible, we honoured the commitments we had made to freelancers and suppliers, and offered a place in a future Festival to all artists and companies scheduled to appear in the 2020 programme.

Had this year gone as planned, the following pages would be filled with highlights from a 2020 programme of performances by some of the best-loved singers, musicians, writers, actors and dancers in the world, as well as the introduction of remarkable new voices to our audiences. Our Aberdeen Standard Investments Opening Event would have celebrated Scotland's Year of Coasts and Waters at a venue outside the city centre. A major study of traditional and indigenous folk music from Scotland and further afield was planned. Our second *You Are Here* programme featured works from Rwanda to Lebanon, alongside a fascinating series of talks and works in progress. An expanded season at Leith Theatre focused on electronic music and our dance programme included a remarkable intergenerational cross section of African American choreography. Our Usher Hall programme once again showcased a world-class opera in concert programme and our theatre season brought new plays as well as revisiting classics in fresh adaptations.

As always, the planned programme was the result of hundreds of conversations with individual artists, organisations, partners, stakeholders and curators. We are grateful to them all for their hard work, commitment and endeavour to ensure that this work is seen at future Festivals.

On 3 August we announced plans for a series of reimagined artistic activity that audiences could experience at home or outside in line with social distancing regulations. *My Light Shines On* was conceived with the intention of bringing joy to the Festival community and reminding the world of the unique experience of the Festival City every August. Our aim was to provide meaningful employment and help companies, artists and venues take the first steps in the return to live performance. This included reopening several venues and facilitating the first ensemble performances in music, theatre and dance since lockdown had begun.

While this year has seen the Festival tested in many ways, it is also a year that has provided moments of great encouragement and affirmation of the strength of support the Festival enjoys. We are enormously grateful to our funders and donors who have allowed us to repurpose their support to ensure the ongoing resilience of the Festival. The support we have drawn from our sister festivals and colleagues from venues and companies across the city has also been invaluable.

Throughout this extraordinary year we have been fortunate to be led by a dedicated and expert Board of Trustees who have given many hours of valued advice and guidance, steered with care and passion by Chairman Niall Lothian. We must also pay tribute to the incredible work and resilience of the International Festival team over these very trying months. We are proud to lead such a talented, resourceful and understanding group of people.

The global pandemic has affected so many people around the world who have suffered loss and distress. The International Festival was created in response to the destruction and suffering caused by the Second World War with the belief that great art can be used to heal divisions by focusing on our shared sense of humanity. This mission is as relevant now as it was then and over the coming months and years we will do all we can to ensure the Festival continues to make a positive contribution to both local and global recovery.

Fergus Linehan
Festival Director

Francesca Hegyi
Executive Director

OUR PROGRAMME

Edinburgh International Festival found innovative ways to present a programme of world-class artistic activity for audiences in the Festival City and beyond in 2020.

More than **60 events**, including digital performances, light installations and soundscapes

Employed over **500 artists and arts workers**

Drawing more than **1 million views** from **47 countries**

MY LIGHT SHINES ON

In an act of optimism and solidarity, *My Light Shines On* celebrated the enduring spirit of the Festival City and artists around the world. At a time when venues were closed and communities of artists and audiences were separated, at the International Festival we wanted to begin the long journey back to live performance. For the first time since lockdown began, orchestras, ballet companies, traditional musicians, theatre ensembles and designers came together safely to perform in and light up the venues they love.

Our programme also included a specially commissioned film, of the same title, presented by journalist Kirsty Wark and cellist Su-a Lee. The film featured extracts of performances from the August festivals and testimonies from artists including Akram Khan, Fiona Shaw and Alan Cumming about what the festivals mean to them. This unique celebration was broadcast on BBC Scotland, and to an online audience of over 61,000 through our YouTube and Facebook channels.

“There was something truly magical in seeing our beautiful stages in use again as part of Edinburgh International Festival’s *My Light Shines On* project.”

Fiona Gibson, Chief Executive Officer at Capital Theatres



The broadcast was followed by a spectacular display of over 750 lights illuminating 13 of Edinburgh's major venues. Lighting Designers Kate Bonney and Simon Hayes of Lightworks created a mesmeric show across the city skyline in a hopeful reminder of the life and light that will return to our stages. The lights brought unexpected joy to Edinburgh audiences at home and around the city, celebrating all who keep Edinburgh's festivals thriving.

The *My Light Shines On* broadcast also launched a series of world-class recorded performances from artists across genres, including new digital works commissioned from Scotland's major national companies.

National Theatre of Scotland performed a powerful new piece written and directed by Hope Dickson Leach called *Ghost Light* – inspired by the centuries-old tradition of a light that is left burning in empty theatres. Actors including Siobhán Redmond, Thierry Mabonga and James McArdle performed the piece, featuring work by J.M. Barrie, David Greig and Jackie Kay.

Scottish Ballet made an expansive digital programme available as well as performing a brand new work, *Catalyst* by Nicholas Shoesmith featuring the entire company performing in masks on the empty stage of Edinburgh's Festival Theatre.

**“The Festival itself is kind of a refuge
for artists, and especially for me.”**

Akram Khan

Two of the country's finest orchestras returned to the stage: one of the world's leading Beethoven interpreters, Paul Lewis, marked the 250th anniversary of the composer's birth with an acclaimed performance of the Second Piano Concerto with the Scottish Chamber Orchestra. The Royal Scottish National Orchestra were joined by Scottish mezzo soprano Karen Cargill for a selection of Mahler's *Rückert-Lieder*, before the Orchestra performed the composer's Seventh Symphony, arranged for chamber orchestra by Klaus Simon.

Scottish Opera brought Menotti's *The Telephone* into the modern day with a recorded performance in and around the King's Theatre. Soraya Mafi and Jonathan McGovern made their Edinburgh International Festival debuts in a witty reflection on our obsession with our mobile phones.

At Leith Theatre, Aidan O'Rourke led a collaborative concert in the round featuring Rachel Sermanni, Bashir Saade, Graeme Stephen and Brighde Chaimbeul. Glasgow singer-songwriter Honeyblood performed an intimate set and Scottish folk group Breabach performed high energy traditional songs and original compositions.



CLASSICAL MUSIC

We brought leading chamber musicians and soloists together for 15 special performances recorded at the International Festival's home, The Hub. The audio from the recordings was broadcast to speakers scattered across Princes Street Gardens, allowing lunchtime listeners to enjoy a new performance every weekday for three weeks in August. Acclaimed performances included Andrea Baker's award-winning celebration of the African American female voice, *Sing Sistah Sing!* and the Maxwell Quartet's programme of pieces by Haydn, Joey Roukens and Anna Meredith.

Listeners relived some favourite memories from over 16 years of Festival performances through archive concerts broadcast on BBC Radio 3 as part of BBC Arts' Culture in Quarantine. A selection of 15 chamber concerts and recitals from The Queen's Hall included performances from Elisabeth Leonskaja, Nicola Benedetti and the Dunedin Consort. In September, a series of five Usher Hall symphonic and operatic concerts included performances BBC Scottish Symphony Orchestra, Cleveland Orchestra and the Orchestra dell'Accademia Nazionale di Santa Cecilia.

“It was a real pleasure to see incredible live performances in our building; beautifully lit, beautifully shot and with spine-tingling acoustics.”

Lynn Morrison, Executive Director at Leith Theatre

As a part of his Lockdown Commissions project, violist Lawrence Power commissioned legendary conductor and composer Esa-Pekka Salonen to compose a solo piece for him. *Objets trouvés* was premiered at The Queen's Hall and recorded for International Festival audiences to enjoy at home. Acclaimed double bassist Nikita Naumov recorded a performance of a piece by Calliope Tsoupaki, which was echoed by soloists across Europe in Festivals for Compassion and which recognised the difficulties festivals collectively face in the onset of the Covid-19 pandemic.

The Edinburgh Festival Chorus found a creative way to come together and perform work from their repertoire. Over 120 singers recorded their individual parts from two movements of Orff's majestic *Carmina Burana*, which were carefully blended together to create a choral soundscape with an accompanying video that celebrated the choir's joyful community spirit.



Andrea Baker *Sing Sistah Sing!* @ Ryan Buchanan

CONVERSATIONS WITH ARTISTS

Artists and creators from around the world came together for a series of conversations, *Artists in the Age of Covid*. These online events reflected on themes of community, future-gazing, power, artistic intersections and what art achieves above all else, with artists and speakers from Australia, Rwanda, South Africa, the Philippines and beyond speaking to audiences around the world. This series was co-produced with Edinburgh International Culture Summit, which also delivered an exciting online edition of its biennial summit examining the transformational power of culture in 2020. Artists, economists, educationalists, strategists, architects, medical scientists, philanthropists and Ministers of Culture were brought together through a series of films, podcasts and interactive panel sessions to learn from their peers.

“This was so uplifting. Thank you @edintfest for letting us be part of this most extraordinary Festival season.”

Andrea Baker

OTHER ASSOCIATED EVENTS

In 2020, we were able to work with and support a number of local arts organisations. This included works like *Flags for Edinburgh* from Edinburgh Art Festival, which saw Peter Liversidge’s citywide installation of flags revived at locations including The Hub. The Hub also hosted *United We Stand*, an exhibition by photographer Jamal Yussuff-Adelakun, one of first works created as part of the Scotland-wide Black Lives Matter Mural Trail led by Wezi Mhura. We co-commissioned *Declan*, a brand new take on the Traverse Theatre’s 2019 hit production *Mouthpiece* about class, culture and appropriation reimaged through film, animation and audio. Celebrated West African supergroup Les Amazones D’Afrique gave a virtual live performance combining African kora playing with R&B, rap and reggae styles. We co-commissioned Martin Green’s fictional podcast *The Portal*, which features an original score, as well as supporting visual art installations across the city with partners Jupiter Artland, The Fruitmarket Gallery, Edinburgh Futures Institute and Edinburgh College of Art.

“I didn’t feel sad for what we don’t have this year when I watched the videos.”

Maria, Edinburgh Festival Chorus Member



Jamal Yussuff-Adelakun *United We Stand* © Ryan Buchanan

OUR AUDIENCES

1,012,651 views on all recorded performances

47 countries represented by viewers

A switch to a predominantly digital programme offered the opportunity to engage with a broader audience from across the UK and internationally in 2020. Our celebration of the enduring spirit of the Festival City aimed to engage not only our regular audience who missed the live experience this year, but also to reach a wider audience across Scotland and the rest of the UK, who were looking for new cultural experiences of the highest quality in the digital space.

Our campaign achieved a combined reach of over 880,000 across digital channels, generating over 10,000 clicks. Our YouTube subscriber base grew by 100%, with viewers across all our August content drawn from 47 countries around the world. Our social media content generated nearly 8,000 reactions, 900 comments and 1,500 shares, with a significant majority reacting positively toward the August programme.

“Thank you for finding ways to keep culture alive. That’s heroic.”

@GregoireSwan

We worked with some of the key Scotland-based media outlets to help us reach local audiences and communities. Cross-channel advertising campaigns with The Scotsman, Edinburgh Evening News, The Skinny and The List generated engagement with their audiences through their respective websites and social media channels.

A partnership with Classic FM helped raise awareness of, and drive engagement with, our daily series of music concerts from The Hub, with on air broadcasts and significant promotion through their social media channels.

Our continued long-standing partnership with BBC Radio 3 saw 15 recordings from their archive of concerts from The Queen’s Hall broadcast as part of BBC Arts’ Culture in Quarantine, reminding listeners of some magical moments from previous Festivals.



EDINBURGH INTERNATIONAL FESTIVAL
MY LIGHT SHINES ON
Celebrate Edinburgh's enduring festival spirit

Festival Theatre Edinburgh, *My Light Shines On* © Ryan Buchanan

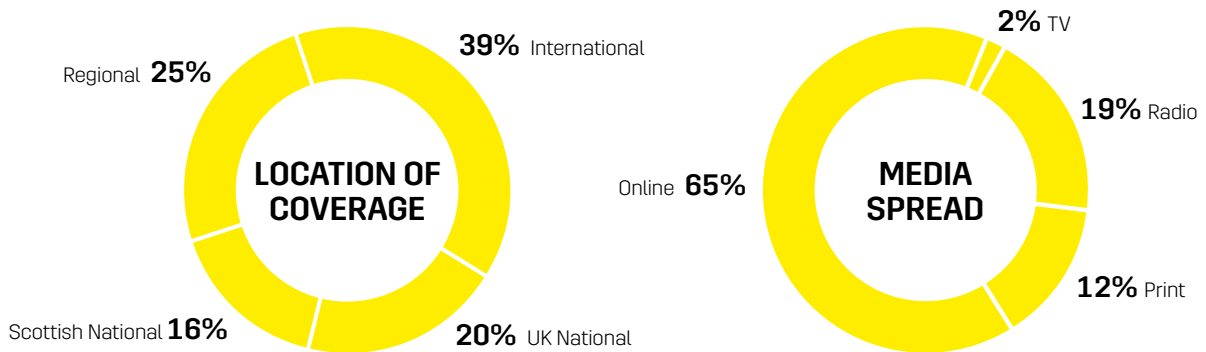
MEDIA COVERAGE

Total mentions
in the media **1,947**

Media coverage achieved
a combined estimated audience of **468,511,845**

A partnership with Classic FM amplified the reach of our
Chamber Music Soundscapes to an audience of **216,480**

BBC Radio 3 broadcasted concerts from our archive
across **20 countries** to an average audience of **455,000**



COVERAGE APPEARED IN 47 COUNTRIES WORLDWIDE





THE SHOW MUST GO ON

EDINBURGH INTERNATIONAL FESTIVAL REVEALS AMBITIOUS DIGITAL LINE-UP Page 5

CORONAVIRUS CRISIS

Next up: Scottish ballet dancers Thomas Edwards, Sophie Harkin and Harlowe Rock Gibney at the launch of My Light Shines On at the Fest of Theatre

& THE SCOTTISH Sun

We'll keep a light on for Edinburgh

SHOW MUST GO ON... Kirsty and Sha in an unusually quiet Edinburgh

Comic opera about smartphone addiction is cheerfully diverting

Opera
The Telephone
Edinburgh International Festival
★★★★★
By Rupert Christiansen



Jonathan McGovern and Soraya Mafti star in an update of Menotti's *The Telephone*

During the immediate post-war era, the Italian-American composer Gian Carlo Menotti (1911-2007) seemed to be a great white hope for opera, an authentic and prolific successor to Puccini whose 'accessible' music could generate mass appeal. *Arsi et Morte* and the tear-jerking *The Saint of Bleecker Street* won a Pulitzer Prize. These works had considerable popular success through the 1950s, since when their reputation has plummeted. Occasional recent revivals don't suggest an imminent return to favour: he wrote fluently and had a strong sense of theatre, but broke no barriers and took no risks — for ears accustomed to a wide variety of sonorities and harmonies, his style is too safely tuneful, tonal and sentimental to have much lasting kick or arresting originality. *The Telephone* exemplifies his lighter side. A whimsical 20-minute sketch, intended as a curtain-raiser to the darker *La Medusa* — alongside which it had a run of more than 200 performances on Broadway after it was first performed in 1947 — its premise is simple. In her Manhattan apartment, a young woman named

Lucy is so absorbed in calls to her friends on her old-world dingy-ding handline that she doesn't allow her exasperated suitor Ben the space to make his romantic proposal in person. In the end, he walks out and calls her in order to pop the marriage question. The subject matter has a pendant in and expressively for the voice and had a strong sense of theatre, but broke no barriers and took no risks — for ears accustomed to a wide variety of sonorities and harmonies, his style is too safely tuneful, tonal and sentimental to have much lasting kick or arresting originality. *The Telephone* exemplifies his lighter side. A whimsical 20-minute sketch, intended as a curtain-raiser to the darker *La Medusa* — alongside which it had a run of more than 200 performances on Broadway after it was first performed in 1947 — its premise is simple. In her Manhattan apartment, a young woman named

of updating the setting to the present day and focusing on smartphones. She treats it with a nice light touch: this Lucy meets Ben not in her apartment, but the bar of King's Theatre, Edinburgh, and her telephoning habit involves a lot of fidelity-testing and FaceTiming. Two of our finest young singers give engaging performances in this romcom: soprano Soraya Mafti sings with crystalline clarity as Lucy and baritone Jonathan McGovern is warmly sympathetic as the patiently impatient Ben. From a studio, Stuart Stratford conducts Scottish Opera's orchestra with verve, and the camerawork is fluent. The case for or against Menotti remains unproven and no withers are wrong, but *The Telephone* is hard to dislike. To watch *The Telephone*, go to youtube.com/seeedinburghfestival

THE TIMES

One million saw festival's online shows

George Mair

Edinburgh's International Festival drew an online global audience of more than a million people. The event had a digital-only programme, *My Light Shines On*, for the first time in its 73 years. There were 1,013,000 views from 47 countries. Five festivals — the Edinburgh International Festival, Edinburgh Art Festival, Edinburgh International Book Festival and the Royal Edinburgh Military Tattoo — usually take place every August. Between them there are normally more than 5,000 events, an audience of 4.4 million, and more than 25,000 established and emerging artists.

Edinburgh Evening News
TUESDAY, SEPTEMBER 1, 2020 @TheRealEdiyou #EP (GBP for subscribers)

DOWN BUT NOT OUT

City centre visitors drop by 80 per cent

Festival aims to bounce back by targeting local audiences next summer



Edinburgh Evening News
TUESDAY, AUGUST 4, 2020 @TheRealEdiyou #EP (GBP for subscribers)



THE SCOTSMAN ON SATURDAY

SATURDAY 8 AUGUST 2020 www.scotsman.com

The Festival Everything you need to know as this year's Edinburgh International Festival launches

12-page pull-out inside

OUR SUPPORTERS

The International Festival is made possible by the generous and continued support of public funders, individual donors, business sponsors and charitable trusts.

The response from all our supporters in 2020 was remarkable. They sent us a very clear message: that they are committed to ensuring that the Festival is able to continue into the future.

We are extremely grateful to our core funders, the City of Edinburgh Council and Creative Scotland, for allowing us to repurpose the support they had already committed in 2020 and to the Scottish Government and EventScotland for allowing us to repurpose project grants. With this financial support, we were able to safeguard the Festival and its workforce, support key industry expertise in the Festival City and deliver outdoor and online Learning and Engagement work. It also allowed us to celebrate the spirit of the Festival City in August with our unique programme of live events, soundscapes, light installations and new commissions for film.

“It’s wonderful to see that despite the difficulties the world is facing, the Edinburgh International Festival has harnessed that creative spirit to create a digital programme focusing on Scottish artists, once again bringing them to the global audience.”

Fiona Hyslop, Culture Secretary

We want to sincerely thank all the individuals and organisations who made the decision to continue their relationship with us in 2020.

We are immensely grateful for the support of James and Morag Anderson, Sir Ewan and Lady Brown, Carol Grigor and Dunard Fund, and the Festival Endowment Fund. Every year they support Festival projects that would not otherwise be possible.

We thank them alongside our family of donors and charitable trusts for pledging philanthropic support to both our year-round Learning and Engagement work and to ensuring the Festival’s future in this challenging year and beyond.



Hannah Donaldson *Ghost Light* @ Peter Dibdin

RESILIENCE STORIES: CORPORATE PARTNERSHIPS

Our headline corporate partners Aberdeen Standard Investments, Baillie Gifford Investment Managers and Virgin Money allowed us to repurpose their sponsorship in 2020.

“It was important to us, if we were in a position to do so, to be able to help the Festival to continue to put on a great show.”

Jill Maxwell, Head of Brand Activation at Aberdeen Standard Investments

One of our major corporate partners, Aberdeen Standard Investments has done inspiring work this year supporting the resilience of Edinburgh International Festival. When asked what influenced the decision to remain steadfast in their support, Jill Maxwell, Head of Brand Activation, answered: “We are a company that is in it for the long term, we do long term investing. It’s just the kind of relationship that we had that we wanted to try and do our bit.”

Likewise, Baillie Gifford, which has partnered with Edinburgh International Festival for over 20 years, made the generous decision to allow the International Festival and the other Edinburgh festivals they support to keep their funding and repurpose it however they saw fit. “We never once thought: we need to recoup the cost because they’re not doing a festival,” said Samantha Pattman, Sponsorship Manager at Baillie Gifford. “Our giving is philanthropic. We look at what we can do to help an organisation.”

“*[My Light Shines On]* really made me appreciate what we had missed, and what we are missing, because you take it for granted”

Samantha Pattman, Sponsorship Manager at Baillie Gifford

Our partnership with the University of Edinburgh has enabled a range of important work including an exciting new digital project. 2020 also marks the final year of Virgin Money’s sponsorship of the Virgin Money Fireworks Concert. We would like to thank Virgin Money for all their support over the last decade.



“Since the very beginning our festivals have fought against all odds – acting as a beacon of hope to unite people from all over Europe after the Second World War. Over the last 73 years they have turned a small city like Edinburgh into the world’s biggest stage and, while we had to do things very differently this year, they continued to light up our city and our screens.

“The Festival organisers very creatively designed a programme which brought audiences from across the world together to enjoy a one-of-a-kind celebration of culture, proving that Edinburgh’s festival spirit shines on.”

Councillor Donald Wilson, Culture and Communities Convener, City of Edinburgh Council

LEARNING AND ENGAGEMENT

Reached over **3,800 pupils**
from **33 schools** across Edinburgh

Worked with over
40 community groups

Our Learning and Engagement department delivers innovative year-round projects connecting thousands of people across the city. In 2020, that work became more important than ever before and the team took the opportunity to reimagine how they work with communities, young people, families and artists when it really mattered.

“I think this is a fab initiative to bring the arts to children safely outdoors. I know this pandemic has been tough and many have lost loved ones, however this is a positive outcome from the Covid-19 pandemic.”

@ChrisOrr_ELC on Play On: Stages

We were able to deliver some of our Learning and Engagement activity in person before social distancing measures were brought into effect. We worked with the National Theatre of Scotland and poet, playwright, novelist and Scottish Makar Jackie Kay to create community workshops; hosted a Christmas edition of our Culture Club initiative; and delivered our celebrated Art of Listening workshops designed to introduce Primary 7 pupils to the International Festival through song and live performance.



Leith Academy Residency

2019-2021

Creatively connecting the
world with our school

Leith Academy
Residency
2019-2021

EDINBURGH
INTERNATIONAL
FESTIVAL

EDINBURGH
THE CITY OF SCOTLAND'S LOVELY

Creatively connecting the
world with our school

Leith Academy
Residency
2019-2021

EDINBURGH
INTERNATIONAL
FESTIVAL

EDINBURGH
THE CITY OF SCOTLAND'S LOVELY

Working closely with the City of Edinburgh Council, we launched Play On – a project designed to empower children in our Festival City to continue playing when stages fell silent this August. The project has two strands: Play On: Stages and Play On: Music.

Play On: Stages is a project that sees outdoor stages being built in primary schools. Working in close consultation with the schools, the structures bring theatricality into playgrounds and support teachers to develop outdoor learning activities. The first stage was built in Hermitage Park Primary School in August and was accompanied by learning resources to introduce pupils to the stage and the artforms involved in the International Festival. The subsequent interest from schools has been overwhelming and we plan to build a total of 12 stages over the coming months, each one representing a stage that was unable to host International Festival performances this year.

In partnership with the City of Edinburgh Council’s music provision service, Play On: Music will see the International Festival donate over 1,600 musical instruments to school pupils, each one representing an instrument that wasn’t able to be played in the original 2020 programme. Across the city many children face barriers to accessing music or learning instruments that Play On: Music will work to address.

“We have had some great feedback from the families that did attend to say that you guys were a life saver and really helped them spend some good quality time together in the last week of the holidays.”

Goodtrees Neighbourhood Centre on Culture Club Classes

In 2019 we looked at ways to deepen our engagement with the citizens of Edinburgh and expand our reach and connection with people who may not have previously attended the Festival. This was achieved through projects such as Culture Club, an initiative developed to connect communities with each other through cultural experiences. This year, our Culture Clubs were reimaged as Culture Club Classes, a week of online creative workshops and fun activities for families and communities across Edinburgh. Each day was dedicated to one of the four major artforms that the International Festival presents: music, dance, theatre and opera. Artists included writer and rapper Conrad Murray, dancer Ashley Jack, soprano Emma Morwood, theatre designer and puppeteer Elspeth Chapman and storyteller Mara Menzies.



A brand new project saw Edinburgh International Festival take the lead on a collaboration between Edinburgh's five August festivals. *Faces of Edinburgh Festivals* celebrated those working hard behind the scenes to create the unique buzz felt in Edinburgh each August. From wardrobe dressers to box office managers and volunteers to lighting designers, this project brought together Edinburgh Festival Fringe, Edinburgh Art Festival, Edinburgh International Book Festival and The Royal Edinburgh Military Tattoo to shine a light on their untold stories under the banner #edfests.

The second year of our residency at Leith Academy reached an even deeper level of engagement this year with the Festival supporting the school before, during and after lockdown. Three students completed our Personal Development Award: Festival Resident, gaining an SQA level six qualification (equivalent to a Higher) in 2020 thanks to training with the International Festival. Seven more students are set to undertake the course next year. Third year students in Art & Design and Craft, Design & Technology collaborated with the Festival's Marketing and Communications team to launch a new brand identity for the residency that reflected the relationship. An edition of our Culture Club saw the residency reach into the local community as parents joined pupils and teachers for Scottish Ballet's *The Snow Queen*. We have begun work with Leith Academy's feeder primary schools through projects like Play On: Stages, expanding the impact of the residency.

“I was directly working with the people who help develop and run the Festival each year and I found that to be very rewarding.”

Shona Baxter, PDA Student

Our work with Leith Academy has been used as an example of best practice by Creative Scotland and we have ambitious plans to take it into the future. A major focus lies in our support for our colleagues in arts education. We aim to use our position as a sector leader to connect them with artists and resources alongside developing our projects for the digital space. Throughout it all, however, we will continue to maintain our connections with families, young people, communities and artists during this uncertain period.



ONGOING WORK

In 2020, Edinburgh International Festival has invested in ongoing projects that shape who we are in the long term.

For the first time in 74 years, the annual Edinburgh International Festival was unable to go ahead. While this was a blow for many in our Festival community, it has also enabled us to reflect on the future of this world-class event and all who make it happen. Without the intensity of an August Festival in its full form, our team has had more time to commit to some of the long-term projects they have been working on for a number of years.

The 2021 International Festival and Beyond

All at the International Festival are currently working with our stakeholders and those in our industry, both nationally and internationally, to establish when it will be safe to return to live performance. We know that when that time comes, we will play an important role in rebuilding the cultural, social and economic life of Edinburgh, Scotland and the UK. At present there is no clear timeline for this return, but we are working hard to ensure that when it is safe to do so, we are ready to respond quickly with compelling performances playing to the widest possible audiences. To achieve this, the Festival team will remain flexible and responsive over the coming months.

As venues carefully reopen and the public begins to return, we can expect to see a number of patterns emerging. Audiences may choose to attend local venues rather than travelling to other cities; those who are vulnerable to illness may be slower to return; larger halls, outdoor venues or those with sophisticated ventilation systems may be more attractive to audiences. Early indications are that both audience numbers and ticket prices will initially be reduced. However, we continue to learn, innovate and be optimistic that we will be in a position to deliver a 2021 season.

While our 2021 Festival may not be on the same scale as previous years, our ambition to celebrate brilliant artists from all over the world is in no way dimmed. The Festival's light continues to shine bright.

Sustainability

This year, Edinburgh International Festival is developing an ambitious carbon reduction plan to reach net zero by 2030 or sooner, in line with City of Edinburgh Council's targets. Our biggest contributing factor is travel and we are actively committed to reducing carbon emissions in this area, reducing overall staff travel and working with artists and visiting companies to reduce theirs.



Paul Lewis with Scottish Chamber Orchestra © Mihaela Bodlovic

We are working with colleagues across Edinburgh's festivals to ensure our contribution to Edinburgh's Festival City is sustainable for artists and audiences into the future. We continue to work with partner venues across the city to optimise our operations and audience experience, including reusable cup schemes in front of house spaces.

We are embedding sustainable practice throughout our organisation with staff consultation and engagement workshops. A strategic green team with representatives across departments is responsible for delivering our carbon reduction plan and developing policies including procurement and travel. In the year ahead, we will explore rigorous carbon offsetting options to reduce our footprint in the short term, while we embark on long-term planning and switch to a renewable energy supplier in our headquarters at The Hub.

Accessibility

The Edinburgh International Festival's access team worked hard to increase provisions for an August programme that, unfortunately, could not go ahead. However, the *My Light Shines On* digital activity brought about new opportunities to build access provision and reach new audiences who had not previously engaged with the Festival.

The global reach of the recorded performances was matched with access provision wherever possible, including audio described versions of *An Evening with Scottish Ballet*, *Ghost Light* and *The Telephone*, as well as captioning available on a number of films across the series. Edinburgh International Culture Summit events and *Artists in the Age of Covid* discussions were live-captioned and BSL interpreted, maintaining our high standards despite new logistical challenges.

Digital programming removes some barriers for engagement in access provision but introduces others. Our team is exploring how to address these in the future, as we look to incorporate access requirements into our programme planning from the early stages in years to come.

Diversity and Inclusion

Celebrating diverse cultures, values and practices is critical to the success of an international performing arts festival. We are developing a bold five-year strategy, to be implemented from early 2021, setting out our commitments and ambitions for increased diversity and inclusion across the breadth of our artistic and operational output: addressing workforce, audience, programming and community engagement. Working with external partners and strengthening relationships with our creative community, with the full support of our board, we will set new standards for the International Festival and wider industry to remain representative into the future.



STAFF

Every year, Edinburgh International Festival employs a highly specialised team from all over the world. Without the skilled individuals who support the entire Festival ecosystem, it simply wouldn't be possible to do what we do. This year, Edinburgh International Festival would like to extend its particular thanks to its staff, who showed resilience, commitment and adaptability in the unprecedented circumstances of 2020. Many were required to apply themselves to work outwith their job description, all had to adjust to working from home and to the cancellation of the Festival for the first time in 74 years. Overcoming these challenges, and many more, is what has kept the enduring spirit of Edinburgh's festivals alive this year and into the future.

Andrew Brownlie

Head of Finance

Siobhan Clark

Contracts Manager

Carrie Cruikshank

Office Manager

Kirsty Dickson

Marketing Officer

Caroline Donald

Head of Learning & Engagement

Dean Dyer

IT Officer

Imogen Ensoll

Technical Administrator

Amy Firth

Learning & Engagement Officer

Neil Fox

Project Manager (Learning & Engagement)

Kate Garbutt

Individual Giving Manager

Emma Goodacre

Media Manager

Leon Gray

Head of Ticketing & CRM

Joyce Green

Ticketing Manager

Emma Hay

Planning Administrator

Francesca Hegyi

Executive Director

Emily Hood

Digital Content & Community Officer

Callum Howie

Technical Co-ordinator

Jacqueline Howie

Senior Finance & Payroll Officer

Aglia Hristeva

Creative Artworker

Sarah Hunt

Digital & Campaigns Manager

Hal Hutchison

Music Production Co-ordinator

Jill Jones

Head of Artistic Management

Katie Jowett

Publications Editor

Rob Knight

IT & Database Manager

Fergus Linehan

Festival Director & Chief Executive

Roy Luxford

Programme Director

Katie McAllister

Marketing Officer – Campaigns

Greg McCracken

Public Affairs Manager

Calum McDonald

Community Engagement & Access Officer

Kate McGrath

Curator – *You Are Here*

Susan McIntosh

Director of Finance & Commercial

Sadie McKinlay

Head of Development

Hugo Mintz

Head of Communications

Andrew Moore

Head of Music

Iwona Nabialek

Development Officer

Aidan Oliver

Chorus Director

Bryn Ormrod

Consultant Creative Producer

Katie Paterson

Head of Business Strategy & Stakeholders

Marcin Potępski

Graphic Designer

Caitlin Reid

Membership Officer

John Robb

Head of Technical

Anna Robinson

Strategic Partnerships Manager

Jonathan Rowbotham

Marketing Manager

Piotr Schmidtke

Finance Officer

Katherine Shaw

Trusts & Foundations Manager

Kat Shearer

Corporate Partnerships Manager

Kirsten Stewart

HR & Payroll Manager

Steven Stewart

Finance Manager

Dawn Taylor

Producer – *You Are Here*

Louise Thomson

Executive Assistant to the Festival Director

& Executive Director

Gemma Wallbanks

Chorus Manager

Tina Walsberger

Marketing & Communications Director

Lucy Wilson

Learning & Engagement Assistant

Ola Wojtkiewicz

Programme Associate

Christopher Wynn

Development Director

Drew Young

Artists Co-ordinator

Patron

His Royal Highness the Earl of Wessex KG GCVG

Board of Trustees

Professor Niall Lothian OBE

Chairman

Leonie Bell

Chris Condron

Marion Davis

Ann Henderson

Councillor Amy McNeese-Mechan

Andrea Miller

Keith Miller

Caroline Roxburgh

Keith Skeoch

Yasmin Sulaiman

Councillor Iain Whyte

Councillor Donald Wilson

Chair of the Edinburgh International Festival Society

Councillor Frank Ross

the Rt Hon the Lord Provost of Edinburgh

Honorary President

Valery Gergiev

Honorary Vice President

Carol Colburn Grigor CBE

Honorary Secretary

Andrew Kerr

Chief Executive, City of Edinburgh Council



The Festival is extremely grateful to all those who serve on its Board and in honorary roles for their important contribution to its work.

Behind the scenes of *Catalyst* © Mihaela Bodlovic

Thank you to the following individuals and organisations for their support of the International Festival. Their generosity and commitment has allowed our light to shine on and enabled us to celebrate the spirit of the Festival City this year.



Dunard Fund

Léan Scully EIF Fund

James and Morag Anderson

Sir Ewan and Lady Brown

American Friends of the

Edinburgh International Festival

Edinburgh International Festival

Endowment Fund

We would also like to thank all of our Ambassadors, Patrons, Friends and those donors who have chosen to remain anonymous as well as the following:

The Badenoch Trust	The Negaunee Foundation
Geoff and Mary Ball	Sarah and Spiro Phanos
Binks Trust	Penpont Charitable Trust
Richard and Catherine Burns	The Pirie Rankin Charitable Trust
The Calateria Trust	The PLACE Programme
Capital Document Solutions	Postcode Local Trust
The Castansa Trust	Pulsant
Sheila Colvin	Brenda Rennie
Cruden Foundation Limited	Risk Charitable Fund
Cullen Property	George Ritchie
Edwin Fox Foundation	Françoise Robertson
Joscelyn Fox	The Royal Edinburgh Military Tattoo
Gordon Fraser Charitable Trust	Scottish Government's Festivals Expo Fund
Gavin and Kate Gemmell	Michael Shipley and Philip Rudge
GH Digital Print	Keith and Andrea Skeoch
Flure Grossart	The Stevenston Charitable Trust
The Inches Carr Trust	Jim and Isobel Stretton
Professor Ludmilla Jordanova	Andrew and Becky Swanston
Niall and Carol Lothian	The Sym Charitable Trust
Bridget and John Macaskill	Susie Thomson
Donald and Louise MacDonald	The Turtleton Charitable Trust
Anne McFarlane	Claire and Mark Urquhart
H I McMorrnan Charitable Foundation	Viewforth Trust
Vivienne and Robin Menzies	West Hall Charitable Fund
David Millar	Mr Hedley G Wright
Jean and Roger Miller's Charitable Trust	Judith Zachs
Keith and Lee Miller	Zachs-Adam Family

Thank you to all the Donors, Sponsors and Trusts who had committed their support to the 2020 International Festival; we look forward to welcoming them back in 2021.

Appetite Events, Arnold Clark, ARUP, Australian High Commission in the UK, Black Light, Bonhams, Canada Council for the Arts, Culture and Business Fund Scotland, Culture Ireland, The Peter Diamand Trust, Dine, D'Oyly Carte Charitable Trust, The Evelyn Drysdale Charitable Trust, Edinburgh Napier University, The Educational Institute of Scotland, Fingal, Gordon Fraser Charitable Trust, Miss K M Harbinson's Charitable Trust, High Commission of Canada to the United Kingdom, Kuenssberg Charitable Trust, The List, Lori A. Martin and Christopher L. Eisgruber, Norwegian Consulate General, Edinburgh, Sheraton Grand, Sound Moves, Springbank Distillers, Steinway & Sons, The William Syson Charitable Foundation, Waldorf Astoria, The Warehouse.



EIF.CO.UK