



# EDINBURGH INTERNATIONAL FESTIVAL

EDINBURGH  
INTERNATIONAL  
FESTIVAL

WELCOME  
TO

## ANNUAL REVIEW

2021





*‘This was an amazing transformative summer. Thank you to my home festival for inviting me and making Chineke!’s debut in Scotland so memorable. Roll on 75th anniversary festival!’*

ANDREA BAKER, MEZZO SOPRANO

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When, on 7 August 2021, Dalia Stasevska raised her baton and the sounds of the BBC Symphony Orchestra filled the vast tented arch of the Edinburgh Academy Junior School pavilion, a wave of relief spread across the audience and all those whose work and support had made the Festival a reality. It wasn't the end of the pandemic, but for many it was an emotional reunion with community and a joyous return to live music. The pandemic cannot be compared to World War II, but this year's Festival gave a glimpse of just how powerful the 1947 inaugural event must have been.

Festivals are fragile. They are little more than a commitment by an audience or a community to meet and celebrate in a certain place at a certain time. The fracture brought on by the pandemic questioned whether that commitment would hold firm. The answer was a resounding yes.

Many people have commented to us that it must have been a very difficult festival to put on. While it was certainly a complex undertaking, looking back the overriding memory is one of joy, kindness, and consideration. In his summary of the 1947 Festival for the Picture Post, the writer Lionel Birch observed that, 'At least for the duration of the Festival, the tetchiness and ungenerosity which have disfigured post-war Britain were wiped away. In their place was the fresh spirit – the Festival spirit, or the Christian spirit, or the divine spirit, or the human spirit, or whatever you like to call it. People treating all other people with consideration, and indeed (I have to say it) with love.'

Whatever that indefinable spirit is, it was alive and well in Edinburgh in August 2021. It was a great privilege for all of us at the Festival to be able to bring it to life.

Thank you.

**Fergus Linehan**  
Festival Director

**Francesca Hegyi**  
Executive Director

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**In a year like no other, the Edinburgh International Festival welcomed live performance back to the city.**

The success of the 2021 International Festival can be measured in the joy of audiences attending performances once again, artists returning to the stage to give exceptional performances in unfamiliar settings, the seamless experience of our outdoor venues, our beloved theatres opening their doors once more and the engagement of communities right across the city.

The majority of this year's performances took place in temporary outdoor pavilions with two-metre physical distancing and audiences in seated bubbles. Our reduced programme featured a higher proportion of UK-based artists and smaller ensembles to accommodate social distancing on stage. Our thanks go to the Scottish Government, EventScotland and colleagues from the City of Edinburgh Council for their patience and support as we navigated the Gateway process to ensure that our events were as safe and welcoming as possible.

Unsurprisingly, there were some changes to the planned programme due to ongoing restrictions and, regretfully, we had to cancel the *Aberdeen Standard Investments Opening Event: Night Light*. We are grateful to artists and audiences for their cooperation and understanding throughout.

With a fraction of our usual ticket inventory available, we had to rely on our other income streams to deliver the Festival this year. The unwavering support of our funders, donors and supporters kept us financially resilient and enabled us to share the International Festival experience with our audiences once again.

For the first time, we offered a series of free digital performances which attracted more than 350,000 online viewers from 50 countries across a variety of platforms. Our Learning and Engagement team also celebrated the joy of performance beyond our venues, connecting 77 artists with over 1,100 participants through our Festival Favours project.

We are incredibly grateful to our Board of Trustees for their ongoing support and guidance. We would like to note particular thanks to Professor Niall Lothian who stepped down as Chair in June 2021. Keith Skeoch succeeds Niall Lothian as Chair of the Board and we are delighted to be working with him to deliver the Festival's strategy for future years.

The 2021 programme was a collective effort between artists, arts workers, audiences, funders and supporters and we are incredibly grateful to all of you for keeping faith in what we do.



*'It was a totally wonderful experience and brilliantly managed at every venue I attended. Like Nicola Benedetti I wept with joy and gratitude. A million thanks to the organisers and all the musicians.'*

AUDIENCE MEMBER

Tide Lines © Jess Shurte

# OUR YEAR IN NUMBERS

**171**  
LIVE PERFORMANCES

**20**  
DIGITAL EVENTS

**988** ARTISTS  
FROM **25** COUNTRIES

**56,681**  
ATTENDANCES

**61%**  
LOCAL AUDIENCE

**51%**  
NEW BOOKERS

**7**  
VENUES

**350,000** VIEWS  
OF PERFORMANCE FILMS

**19**  
WORLD PREMIERES

**15**  
COMMISSIONED WORKS



★★★★★

*'By turns exhilarating and moving, this is what it sounds like when a singer and an orchestra are at the top of their game and understand one another perfectly. In other words, terrific.'*

THE TIMES ON JOYCE DIDONATO & IL POMO D'ORO

# OUR PROGRAMME

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The Edinburgh International Festival exists to bring people together to experience the shared joy of live performance. Even in this exceptional year, artists travelled from around the world to perform for Edinburgh audiences, lighting up stages across the city with music, theatre, opera, spoken word and dance.

## **Orchestral Music & Opera**

Our purpose-built venue at Edinburgh Academy Junior School hosted our orchestral programme, bringing together large ensembles to perform before a live audience, in many cases for the first time in over a year. World-class classical musicians and singers took to the outdoor stage, with innovative technology creating a consistent acoustic sound throughout the open-air venue.

This year, we had to contend with the challenge of keeping the International Festival truly international despite COVID-19 travel restrictions. We resolved to present leading UK-based orchestras with renowned conductors and soloists from around the world. This approach allowed us to prioritise safety, support local artists and reduce travel complications while retaining our international outlook.

The BBC Symphony Orchestra opened the Festival under the baton of Finnish conductor Dalia Stasevska, with a joyous programme that included the world premiere of *PIVOT* by the New York-based composer Anna Clyne.

The Academy stage hosted three concerts from the Royal Scottish National Orchestra, joined by international conductors Valery Gergiev, Elim Chan and Thomas Søndergård, while celebrated American conductor Marin Alsop took to the podium with the BBC Scottish Symphony Orchestra. Alongside Scotland's national orchestras, we welcomed the London Symphony Orchestra conducted by Sir Simon Rattle, the Royal Philharmonic Orchestra and the Italian period ensemble Il Pomo D'Oro.

The Chineke! Orchestra made its Festival debut, joined by American conductor William Eddins for Judith Weir's song cycle *woman.life.song*, performed by Andrea Baker and featuring lyrics by writers Maya Angelou, Toni Morrison and Clarissa Pinkola Estés. A world premiere by composer Ayanna Witter-Johnson was performed alongside this trailblazing piece, creating a groundbreaking evening of contemporary classical music.

This year we selected some of the finest works written for smaller ensembles to create powerful performances while ensuring the safety of our artists. We presented two *al fresco* operas in concert, including a semi-staging of Richard Strauss's *Ariadne auf Naxos*. Written for just 37 musicians, *Ariadne auf Naxos* seemed a perfect piece for the era of social distancing. Together with the Barbican Centre and the Buxton International Festival, we co-commissioned *Dido's Ghost*, a new opera by Errollyn Wallen that reframes and expands on Purcell's *Dido and Aeneas*, featuring renowned South African soprano Golda Schultz in the title role. We were also delighted to reopen the Festival Theatre with Scottish Opera's uproarious performance of Verdi's *Falstaff*.

Members of the Edinburgh Festival Chorus were also able to unite for their first live performances since August 2019. One of the first choirs to return to the stage in Scotland, they performed with the Royal Scottish National Orchestra and in their own concert of uplifting works. The Rodgers & Hammerstein musical revue *A Grand Night for Singing* was a similarly joyous event, bringing glitz and glamour to the outdoor stage.



★ ★ ★ ★ ★

*'For an hour the audience sat spellbound by a display of focused virtuosity that was so extraordinary it shouldn't have been possible. Yet there it was, before our very eyes.'*

THE TIMES ON NICOLA BENEDETTI: *THE STORY OF THE VIOLIN*



**'An exceptional evening of poetry  
from two powerhouses'**

THE WEE REVIEW ON A TOAST TO THE PEOPLE: INUA ELLAMS & SAUL WILLIAMS

A Toast To The People: Inua Ellams & Saul Williams © Jess Shurte

### **Chamber Music**

Our chamber music series was performed in an intimate setting at the University of Edinburgh's Old College Quad. This scenic location hosted concerts from beloved artists including Renée Fleming, Malcolm Martineau and Nicola Benedetti.

***'Chamber music is not often as engrossing  
or as much fun as this!'***

EDINBURGH MUSIC REVIEW ON CHINEKE! CHAMBER ENSEMBLE

We were pleased to be able to support artists in residence across multiple projects this year. The Chineke! Orchestra opened its residency with a chamber concert championing two rarely heard pieces, while German bass-baritone Thomas Quasthoff led a masterclass, performed with his jazz quartet and returned to opera with a speaking role in *Ariadne auf Naxos*. The internationally acclaimed Scottish violinist Nicola Benedetti was also in residence, performing in three concerts: with an ensemble in Stravinsky's *A Soldier's Tale*, with her own baroque orchestra and in a rare solo appearance.

### **Traditional Music & Spoken Word**

The same picturesque stage also welcomed two new programme strands celebrating spoken word and traditional music. *A Toast to the People*, our spoken word series, was presented in partnership with Edinburgh International Book Festival while *In the Tradition* celebrated Scottish traditional music in collaboration with Celtic Connections, the University of Edinburgh and The Soundhouse Organisation.

*A Toast to the People* brought together leading local and international spoken word artists and performance poets for poetry and discussion, including Lemn Sissay, Inua Ellams, Hollie McNish and Saul Williams. The popular *In the Tradition* series showcased a huge range of Scottish music, from percussive dance and Gaelic song to the fast-paced instrumentation of the Talisk trio. A further traditional music project, *A Great Disordered Heart*, was curated by the Scottish fiddler Aidan O'Rourke, who returned to the International Festival with three concerts celebrating the interconnections between Irish and Scottish musical traditions.

Commissioning new works is an essential part of our role in supporting artists and developing artforms. The poets in our *A Toast to the People* series were each commissioned to write a new poem in response to the Gil Scott-Heron piece that gave the series its name, celebrating the return of live performance and looking to the

future. Each poet had a unique response to the prompt, including musings on influential women, ancestry, family, decolonising literature, imagining a new world and even toasting toast itself.

### **Contemporary Music**

We are proud of the continued success of our contemporary music programme, which we expanded to 23 concerts this year. At our Edinburgh Park venue audiences gathered to experience a diverse range of emerging and established artists known for pushing boundaries and subverting expectations. With explosive performances from the likes of Kokoroko, black midi and Laura Mvula, this year's performers drew from a huge range of musical influences, encompassing jazz, folk, pop, post-punk and Afrobeat.

Several acclaimed Scottish artists took to the outdoor stage, including Kathryn Joseph, Tide Lines and The Snuts, while excitement around the highly anticipated appearance of Damon Albarn, frontman of both Blur and Gorillaz, resulted in an extra performance being added to the schedule. The much-beloved Anna Meredith returned to a full house at the International Festival, showcasing her uncategorisable sound spanning pop and orchestral music.

The Edinburgh-based Shona the Musical Choir told a unique story set between Scotland and Zimbabwe, while a gig from the avant-garde poetry collective Neu! Reekie! included a special appearance by Edwyn Collins. We also welcomed international stars including Malian electric guitarist and singer Fatoumata Diawara, the eccentric US bassist Thundercat and Canadian DJ Caribou, all of whom soon had the crowd dancing at their seats!

### **Theatre & Dance**

We presented this year's theatre programme at The Lyceum, Festival Theatre and Traverse Theatre, working closely with the venues to open their doors for the first time since March 2020.

Although the programme was necessarily smaller in scale than usual, the themes addressed were by no means narrow. This year's plays covered powerful topics reflecting the modern world, such as mental health, institutional racism, prejudice and faith. Yet, they addressed these weighty issues with humour, joy and a sense of hope about the human spirit.



*'@edintfest for the brilliant Caribou...  
dancing and feeling the love!'*

@LWFEATHER





*'the finest theatre production  
in Edinburgh this summer'*

THE TELEGRAPH ON MEDICINE

The world premiere of Enda Walsh's *Medicine* featured a stellar cast led by Domhnall Gleeson and received outstanding reviews for its powerful themes and surrealist style. Hannah Lavery's staggering *Lament for Sheku Bayoh* returned to the International Festival, previously presented as a work in progress as part of our 2019 programme and as a digital version in 2020. We were proud to support the development of this necessary work, presenting the full production in partnership with the National Theatre of Scotland and the Royal Lyceum Theatre Edinburgh.

We continued to use our stages as a platform for works in development as part of our commitment to supporting emerging artists. At The Lyceum, we presented rehearsed readings of two new plays: *Hindu Times* by Scottish writer Jaimini Jethwa and *You Bury Me* – an exploration of life in post-Arab spring Cairo by the 2020 winner of the Women's Prize for Playwriting, Ahlam. We also supported the powerful *Niqabi Ninja* audio walking tour, written by Scotland-based writer Sara Shaarawi.

In line with our ongoing effort to support the cultural fabric of Scotland, we worked with major venues throughout Edinburgh, supporting summer programmes at Dance Base and Summerhall as well as the Talbot Rice Gallery's *The Normal* exhibition, showcasing a diverse range of artists' responses to the wake-up call of the pandemic.

The difficulties of hosting international dance companies and large ensembles led to an innovative approach towards our dance programme. As part of our *Dancing in the Streets* series, we commissioned and presented the world premieres of four dance films from leading choreographers. These filmic postcards created a snapshot of life in four cities, with films by Alice Ripoll from Rio de Janeiro, Omar Rajeh from Beirut, Gregory Maqoma from Soweto and Janice Parker from Edinburgh. Alongside this digital project, we presented a free outdoor dance performance, *Field: Something for the Future Now*, featuring an ensemble of local dancers performing in Holyrood Park.

# AT HOME

For the first time in our 74-year history, the International Festival chose to go both live and online, taking a hybrid approach to maintain our international reach while putting safety first.

As we took our first steps back to live performance after an absence of almost two years, we knew that many of our audiences would find it impossible to join us in person. Keen to welcome back both our international and domestic audiences, we built on our experience of producing original filmed performances in 2020 by delivering highlights from this year with Edinburgh International Festival At Home.

Our digital programme featured 19 full-length performance films available for free online, spanning classical, traditional and contemporary music, dance, theatre and spoken word. Fourteen of the films featured live performances recorded at the 2021 International Festival and were broadcast on our website, alongside five new commissioned works created especially for the digital experience.

One of our digital commissions, *Dancing in the Streets*, retained the international perspective of the Festival despite travel restrictions with the premiere of four dance works created for film by critically acclaimed choreographers from Rio de Janeiro, Beirut, Soweto and Edinburgh. Each of the four choreographers produced a short film with their dancers responding to the past year and reflecting on their relationship with their home cities.

Other highlights of the digital programme included: Nicola Benedetti alongside a specially selected ensemble in Stravinsky's *The Soldier's Tale*; Dorothea Röschmann in *Ariadne auf Naxos*; the National Theatre of Scotland's *Lament for Sheku Bayoh*; folk trio Talisk; Gambian kora virtuoso Sona Jobarteh; and spoken word artists Inua Ellams and Saul Williams.

Our digital programme continues beyond the 2021 Festival, with new films being released in autumn and available online into 2022. In August, 23% of our viewership came from Edinburgh and the surrounding areas, with a further 15% tuning in from the rest of Scotland and 33% from the rest of the UK. International viewers joined from 50 different countries, making up 28% of our audience.

We would like to thank abrdn for their support as our At Home Partner.



*'I'm rapt. I love the festival but with COVID travel restrictions I certainly did not dream of making it...and now, to a degree, I can. Thank you, thank you. Such a treat.'*

AUDIENCE MEMBER

# AUDIENCES AND IMPACT

**56,681**  
ATTENDANCES

**89%**  
TOTAL CAPACITY

**51%**  
NEW BOOKERS

**49%**  
REPEAT BOOKERS

**97%** OF AUDIENCES RATED THE QUALITY OF THE EVENTS GOOD OR VERY GOOD\*

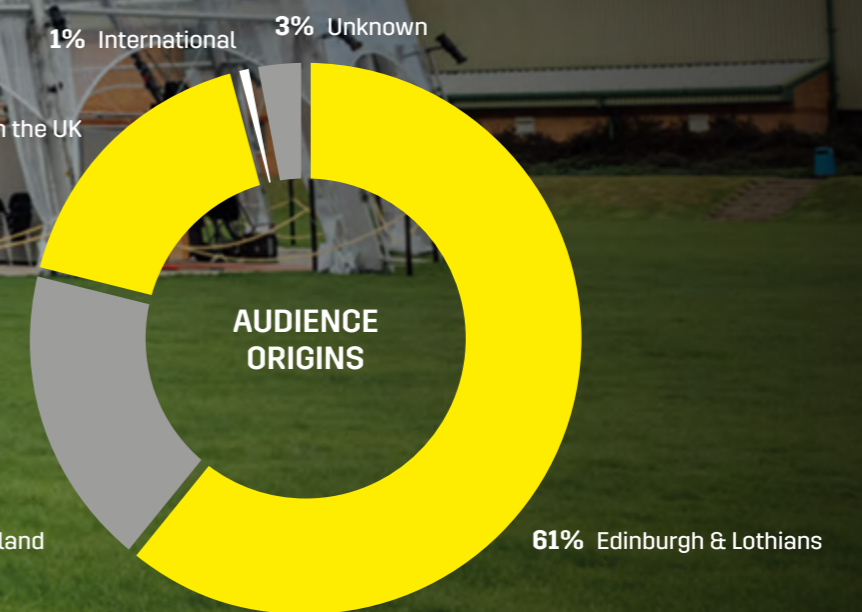
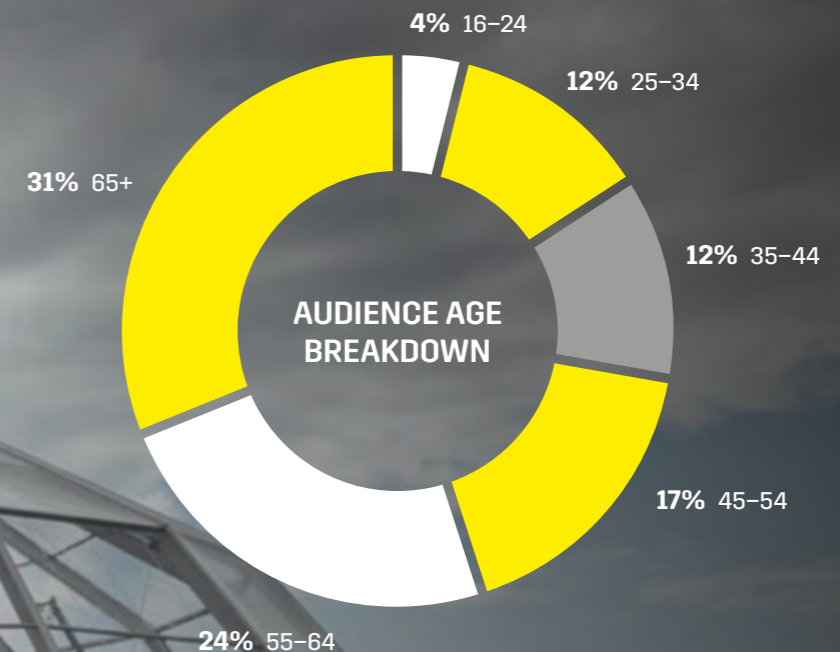
**97%** OF AUDIENCES AGREED OR STRONGLY AGREED THAT THE EVENT(S) THEY ATTENDED WERE SAFE AND WELL MANAGED\*

**83%** OF AUDIENCES RATED THE VALUE FOR MONEY OF TICKETS TO BE GOOD OR VERY GOOD\*

**92%** OF THOSE WHO LIVE IN SCOTLAND WERE PROUD THAT SCOTLAND IS HOME TO THE EDINBURGH INTERNATIONAL FESTIVAL\*

**10,701,324**  
IMPRESSIONS ACROSS ALL SOCIAL MEDIA

**407,930**  
WEBSITE SESSIONS



\*Audience survey based on 2,435 responses

# PRESS AND SOCIAL MEDIA

The 2021 communications campaign focused on the pioneering role the International Festival played in returning live performance to Scotland, the compelling artistic programme both live and online and the measures taken to ensure audience safety.

Our social media presenter brought video content to life across all our digital channels and offered audiences a view backstage. This allowed the online audience to experience British Sign Language interpreted walk-through videos for each of our outdoor venues, candid artist interviews and spontaneous acoustic music sessions, as well as fly-on-the-wall moments in and around the outdoor venues as they were constructed and unveiled. This approach increased traffic to our website from Instagram, where most of the content was hosted, by 1226% compared to the 2019 Festival.

Alongside our social media and content campaign, a comprehensive traditional media campaign saw news coverage, interviews, previews and reviews reach an estimated 107 million people globally across newspapers, magazines, online outlets, television and radio. The campaign successfully landed core messages to build audience confidence and develop the Festival's brand across Scotland, the UK and internationally, with 43% of the total media coverage containing key messages.

Partnerships with broadcasters BBC Radio 3 and Classic FM extended the reach of the International Festival to audiences outside Edinburgh and around the world. BBC Radio 3 recorded 17 concerts from Edinburgh Academy Junior School and the University of Edinburgh's Old College Quad, broadcasting to an average audience of 455,000 radio listeners per broadcast across the UK and to a further 12 European countries. Classic FM took International Festival performances to a combined audience of over 920,000 on-air and through their social media channels.



Shona the Musical Choir, Festival Launch Photo Call © Jess Shurte



**3,509**  
TOTAL MENTIONS IN THE MEDIA

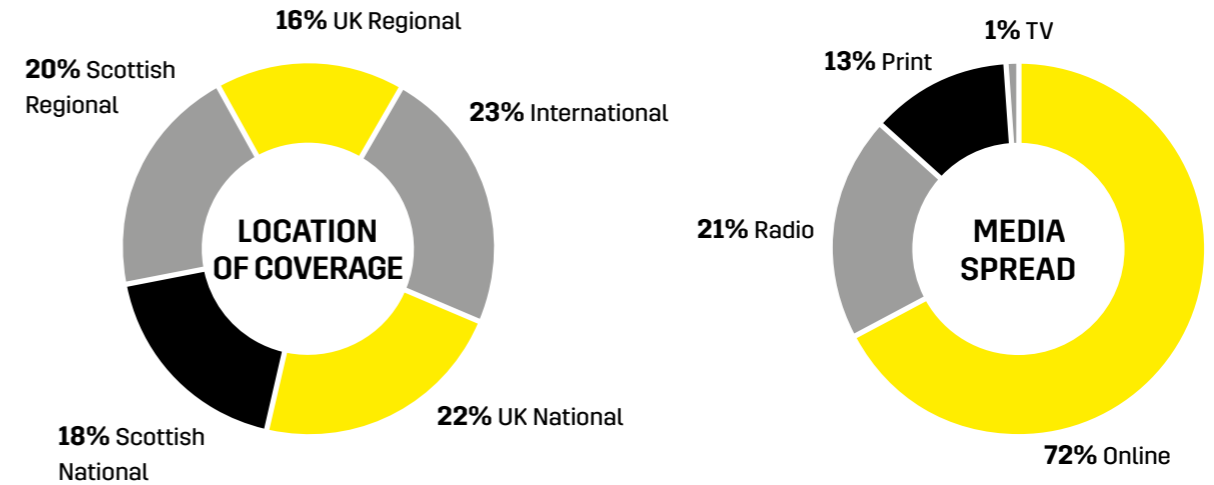
**105,023,645** ESTIMATED COMBINED  
AUDIENCE REACHED BY MEDIA COVERAGE

ONLINE ARTICLES WERE SHARED **53,607** TIMES ON SOCIAL MEDIA:  
**f 48,920**, **t 4,500**, **g 139**

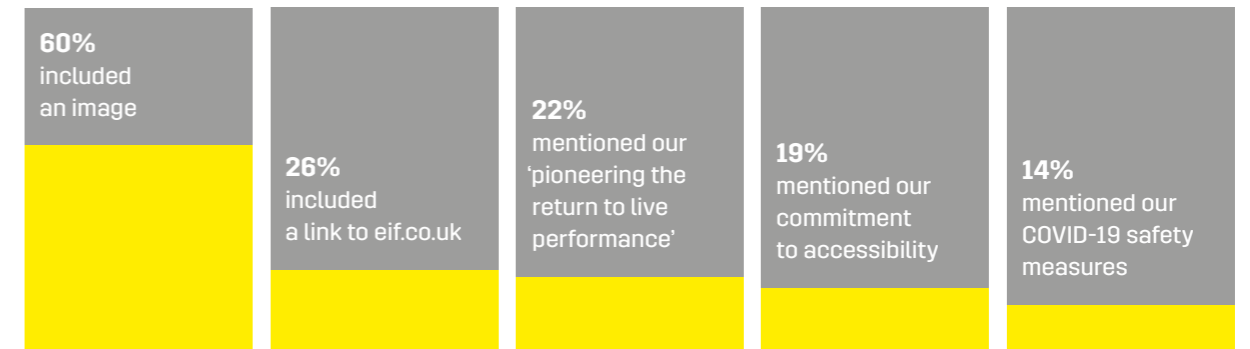
INSTAGRAM ENGAGEMENT **DOUBLED** AND TRAFFIC  
FROM INSTAGRAM TO THE WEBSITE GREW BY **1226%**

**888,190**  
TOTAL VIEWS OF VIDEO CONTENT

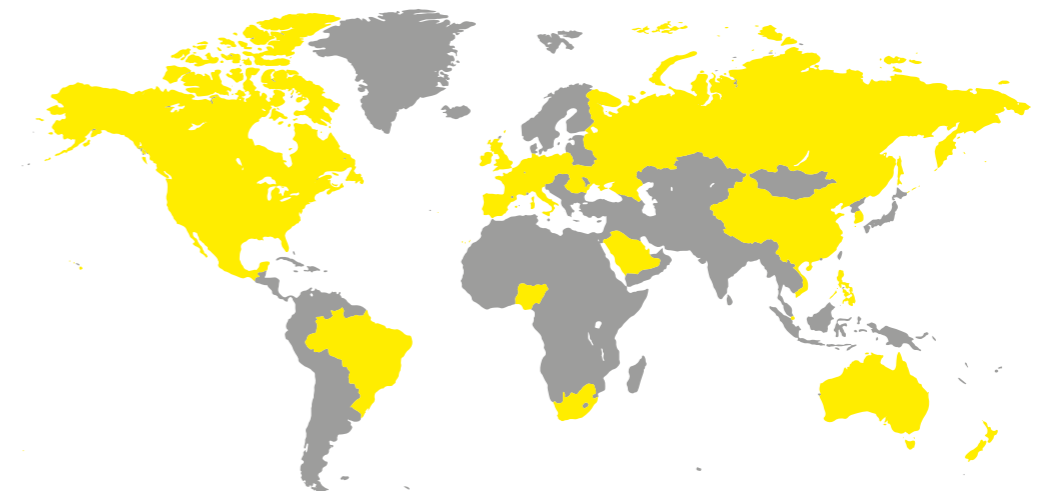
# MEDIA COVERAGE



## QUALITY OF COVERAGE



## APPEARED IN 31 COUNTRIES



# LEARNING AND ENGAGEMENT

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This year, our Learning and Engagement team helped reconnect the people of Edinburgh to each other, to culture and to the wider world through a series of in-person and digital projects.

Our engagement projects inspire creativity year-round, making connections with children and families, young people, communities and creative professionals. Throughout the extended period of lockdowns and restrictions leading up to this year's Festival, our Learning and Engagement team delivered a series of innovative digital projects to bring the people of Edinburgh together during a time of isolation. This summer, our team was able to bring communities, schools and artists together in person, sharing the joy of creativity with the people of Edinburgh and beyond.

In 2020, amid strict COVID-19 restrictions, we launched our Play On project to encourage the children of Edinburgh to continue connecting with the performing arts. Through Play On: Music, we donated 724 musical instruments to school children across the city, allowing many to learn an instrument for the first time. For Play On: Stages, we built four outdoor stages in the playgrounds of Edinburgh primary schools, sharing the joy of play and performance with the children of the Festival City while the stages of theatres and concert halls remained silent.

As live performance returned to Scotland this summer, we were delighted to progress the Play On project further, starting a two-year engagement project with each of the Play On: Stages schools. As well as creating digital initiatives to connect pupils to artists, in August we brought these outdoor stages to life with *Mixed Up* – an interactive performance by Starcatchers and visual artist Katy Wilson, presented in partnership with Imagineate. Devised for Primary 1 and 2 classes, the performances used dance, art and beatbox to explore how mixed up emotions can get in turbulent times.

This August, we also collaborated with the Scottish Chamber Orchestra to present a free outdoor family concert, *Sir Scallywag and the Golden Underpants*, at Craigmillar Castle. This joyful, inclusive event incorporated music, storytelling, circus and dance in a celebration of creativity.



*'The entire outdoor workshop was pitched exactly right for the age of the pupils...it allowed all our pupils to participate in whatever form they felt most comfortable, including our children with additional support needs and English as an Additional Language.'*

LEITH PRIMARY SCHOOL TEACHER ON MIXED UP

Play On: Stages © Ryan Buchanan



## YEAR-ROUND PROJECTS

17  
Projects

8,340  
Engagements

*'A new engagement, a different experience, an interesting and innovative hour that brought us closer together'*

FESTIVAL FAVOUR PARTICIPANT

Festival Favours Photography Workshop © Jess Shurte

This year, our work with schools has included activities inspired by the Festival programme, exploring wider themes. We have offered schools across Scotland free access to two full-length performance films: Akram Khan's *Chotto Xenos* and Hannah Lavery's *Lament for Sheku Bayoh*. Both projects are accompanied by in-depth teaching resources available throughout the autumn term.

The International Festival's residency at Leith Academy has been extended by a further year due to the pandemic, allowing us to continue engagement around the theme of 'persevere'. Despite lockdowns and home-schooling, we were delighted to deliver our bespoke Festival Resident qualification for a second year. Six students gained workplace experience with the Festival, building skills and confidence and receiving a Personal Development Award in August.

We also began a new relationship with Goodtrees Neighbourhood Centre in the Moredun area of Edinburgh, starting with Amplify, a songwriting project for 12-16-year-olds. This project was designed to develop young people's confidence by providing them with new vocational skills, increasing their connection to the creative arts and providing an outlet for their voices following the difficulties they have faced during the pandemic. In partnership with Vox Liminis, participating artists Kim Edgar, Louise McCraw and Nova Scotia the Truth worked with the young people to write a collection of powerful new music, expressing what it means to grow up in an area of the city with high levels of deprivation during a global pandemic. We are now working together on the next stage of Amplify to explore how the songs can be shared more widely through professional recordings and music videos.

Our community engagement projects have continued despite the pandemic. Amid the restrictions of last December, we created a CD of musical highlights from 2020's *My Light Shines On* to distribute to socially and creatively isolated older communities in Edinburgh. This summer, we were delighted to resume our work with communities in person, gifting a personal piece of the Festival to the people of Edinburgh with our Festival Favours project. Offering residents of all ages the opportunity to receive an artistic experience from an artist or creative individual, the project was designed to meet community groups in their own spaces to support reconnection with each other, with creativity and with the Festival.

We delivered 31 Festival Favours from July to October, encompassing a wide range of artforms from classical music to creative writing. The first *Favour* brought together the Oxfords Walking Group with Edinburgh-based performance company Curious Seed, who led the local community in an intergenerational dance workshop. Other Festival Favours included a drumming workshop with Leith Women's Institute, a drag performance for the support workers of a mental health charity and a mini rock concert for early years and their dads. Goodtrees Neighbourhood Centre also received a Festival Favour, with their new mural unveiled with accompaniment from the Oi Musica group. The International Festival commissioned two visual artists to help create this mural for the centre's playing field, using the theme 'think global, act local'.

Alongside school and community-focused projects, we continue to work with creative professionals to give back to the creative sector and nurture new talent. As well as providing 120 tickets to Edinburgh-based artists for this year's Festival, we also partnered with Dance Base on a professional development day for 12 Scottish-based dance artists. Led by the four acclaimed international choreographers from our *Dancing in the Streets* series, the dancers came together for a day of developing practice and exploring creativity.

We would like to thank Baillie Gifford Investment Managers for their support as our Learning & Engagement Partner.



*'It was so joyous and inspiring! Such a wholesome experience that really reinvigorated my practice.'*

DANCING IN THE STREETS DEVELOPMENT DAY PARTICIPANT



*Celebrating diverse cultures, values and practices is critical to the success of the Edinburgh International Festival.*



Field: Something for the Future Now © Matt Beech

# DIVERSITY AND INCLUSION

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As an international festival, we aim to reflect the world on our stages and behind the scenes.

Over recent years, we have scrutinised our record in the areas of equality and diversity in our programming, employment and audience reach. Supported by our board and an external agency, The Unmistakables, we have identified several key areas in which we must strengthen our commitment to present the widest possible range of artistic voices in ways that are accessible and meaningful for everyone.

## **Artistic Programme**

We commit to presenting a more diverse programme that better reflects local and international voices currently underrepresented in the performing arts in Scotland and the UK, creatively enriching the Festival and helping audiences to discover more wide-ranging artistic experiences. We will work in partnership with artists and companies who share our values to create lasting change across our industry.

## **Workforce**

We commit to creating a workplace that better reflects the people we serve in Scotland, the UK and around the world. We are designing a human resources strategy to make our organisational culture as welcoming as possible. In 2021, we ran our first company-wide inclusion training and facilitated inclusive leadership training for all levels of management. This year, we began working with Stonewall on our LGBTQ+ approach to strategy, culture and policy and became a living wage employer.

Over the past two years, our trustees have played a central role in our work on diversity and inclusion and the makeup of our board has become more diverse.

## **Audiences**

We commit to increasing the diversity of our audience makeup, ensuring we remain culturally relevant to arts enthusiasts around the world whilst also engaging with communities, schools and young people. We made our programme more accessible in 2021 by delivering a series of free performances online, reaching global audiences. We regularly review and update our ticket concessions policy to increase access to our performances for young people, disabled people and those from lower socio-economic backgrounds.

# ACCESS

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This year, we expanded our efforts to make the International Festival as accessible as possible, removing barriers to engagement for both in-person and digital events.

Our temporary outdoor venues were built with physical accessibility integrated into plans from the very start, including ramped access, accessible toilets and accessible parking spaces. Our new digital At Home programme also allowed a wider audience than ever before to view full-length performances online, for free.

Leading up to the Festival, we continued to improve our online access provision, integrating our launch video and filmed venue walkthroughs with British Sign Language (BSL) for the first time. We also delivered 500 Access Guides to audience members, available in large print, audio and Braille.

Within this year's smaller-scale programme, we were proud to offer a total of 16 performances with enhanced accessibility provision, including audio description, BSL interpretation/integration and captioning.

All our digital At Home films were subtitled, with audio description for dance films and BSL interpretation for theatre. Our future accessibility plans will build on this experience of delivering a hybrid Festival of in person and digital events.



*'Got to hand it to the @edintfest for their accessibility information*

*Just received my 35-page Access Guide along with my programme, two months prior to the festival begins'*

@GINNYANDT

BSL Interpretation, A Toast to the People © Jess Shurte



*The Edinburgh International Festival has developed an ambitious carbon reduction plan to reach net-zero by 2030 or sooner.*

© Matt Beech

# ENVIRONMENTAL SUSTAINABILITY

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We are committed to embedding sustainability into the heart of our practices and using our leadership position within the arts to enact wider change.

The International Festival is committed to reaching net-zero carbon emissions across our organisational operations by 2030 and across our artistic programme by 2045, in line with the City of Edinburgh Council and Scottish and UK Government targets respectively. We have set out our ambitious targets and steps towards them in our Sustainability Action Plan and Carbon Reduction Plan, both available on our website.

As the world's leading performing arts festival, we hold a leadership position in improving the sustainability of the arts sector. As such, we have joined the Edinburgh Climate Compact and this August partnered with Edinburgh International Culture Summit for an online event on culture and sustainability. We are also working together with our sister festivals to advocate actions towards achieving our sustainability goals.

Although international travel to this year's Festival was reduced due to travel restrictions, bringing artists together from around the world will continue to be an essential part of our work. This year we have started conversations with leading international touring orchestras and companies about their sustainability ambitions and devised plans to reduce travel emissions for international artists. As well as reducing carbon emissions from international travel as much as possible, we will also begin to offset our carbon output with Trees for Life, accredited by the Woodland Carbon Code.

Alongside our wider advocacy work, we have established a cross-departmental working group to embed principles of sustainable working within the organisation. At our Edinburgh Park venue this August, we worked with cutting-edge technology, using a green hydrogen generator to power live events in a first for Scotland's outdoor events sector. We also switched to a green energy supplier within our buildings, ensured that all disposable items in Festival bars and green rooms were recyclable or made from biodegradable materials and issued reusable International Festival water bottles to all artists.

We will continue to evaluate our practices each year to make sure we are moving towards our goals as quickly and efficiently as possible.

# FUNDERS, SPONSORS AND SUPPORTERS

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The Edinburgh International Festival's return to live performance was made possible by the generous and continued support of public funders, individual donors, corporate partners and charitable trusts.

We are incredibly grateful to the City of Edinburgh Council and Creative Scotland for their critical support in safeguarding the success of the Festival and its workforce, enabling us to continue to present work of the highest quality from local and international talent.

Our principal supporters have provided steadfast support to the Festival. We remain hugely grateful to Dunard Fund, James and Morag Anderson, Sir Ewan and Lady Brown, the Léan Scully EIF Fund and the Edinburgh International Festival Endowment Fund. We would like to thank Carol Colburn Grigor and Dunard Fund for their astonishingly generous additional COVID-19 resilience gifts, which allowed us to remain firmly focused on delivering a Festival during a period of great uncertainty.

Leading up to the Festival, we participated in the Scottish Government Gateway process which provided us with the funding to implement crucial additional safety measures at our three outdoor performance venues, mitigating the risks associated with public events.



*'Arup has sponsored the Festival over a number of years and it continues to be a key event in our yearly calendar. We have enjoyed several first class performances and the team has consistently provided first class care to us and our guests.'* JEREMY GRANT, ARUP

Old College Quad © Ryan Buchanan

*'Huge congratulations. Tremendous spirit, ambition and delivery achieved. We were really proud to be a supporter and look forward already to working with you again next year.'*

BARBARA KIDD, EDINBURGH NAPIER UNIVERSITY



Anna Meredith © Jess Shurte

Funding through the PLACE programme provided us with the opportunity to present work from artists with fresh perspectives and insights, ensuring that the Festival remains relevant and resilient. The continued investment from the Scottish Government's Festivals Expo Fund allows us to showcase Scottish artists and companies and to provide a platform for collaboration between international and Scottish artists. This year's Expo funded project *A Great Disordered Heart* continued to do this with a focus on Scotland's relationship with Ireland.

For the first time in the International Festival's history, we presented both a programme of live events and a significant digital offering this year. Our At Home programme, in partnership with abrdn, allows audiences worldwide to discover and experience the spirit of the Festival remotely, with performance films available throughout the winter months. We are grateful for the additional funding from the UK government towards this free, online programme, allowing us to invest in our digital offering.

Support from our Learning and Engagement partner Baillie Gifford Investment Managers enabled us to share the joy of creativity with people across Edinburgh and the Lothians through in-person community engagement. With Baillie Gifford's support, our Learning and Engagement team engaged with over 8,000 people of all ages and ran 17 projects this year. Our community engagement programme linked to this year's *A Great Disordered Heart* series was made possible through collaboration with The University of Edinburgh's Futures Institute, exploring the themes of migration and belonging.

We are grateful to Sir Ewan & Lady Brown and Parabola for their support of our temporary Edinburgh Park venue, bringing world-class International Festival performances to a new part of the city. This exciting new venue allowed us to stage large-scale contemporary music performances in a safe and atmospheric space.

In 2021 we launched our Corporate Membership Scheme, building a local business community committed to supporting the Festival. Our members enjoyed complimentary tickets across the programme and access to images and content to highlight their support. The scheme has been further developed for 2022, introducing a second tier with increased hospitality and staff engagement opportunities. We are looking forward to welcoming more corporate members to celebrate our 75th Anniversary with us in style.

With the help of our supporters during the 2021 International Festival:

- 344 Young Musician's Passport scheme holders were able to attend classical music concerts for free with the support of the Turtleton Charitable Trust and the Pirie Rankin Charitable Trust.
- We provided 7,292 concessionary tickets, thanks to several supporters including the Royal Edinburgh Military Tattoo (Charities), the Stevenston Trust and the Pirie Rankin Charitable Trust, enabling us to increase access to the Festival to a wider audience.
- We provided reusable and sustainable water bottles and water coolers for performers and crew, with support from the Postcode Local Trust.
- The world premiere of Enda Walsh's breathtaking play *Medicine* was made possible by the support of Culture Ireland. Our international outlook would not be possible without several other international partnerships, supporting leading artists from around the world to perform at this year's Festival.
- A new partner for 2021, d&b Audiotechnik created an innovative approach to the difficulties of presenting classical music outdoors. Their new Soundscape design guaranteed the best sound for our acoustic venues.

Our loyal members and benefactors have been a bedrock of support throughout this challenging period. Through their philanthropy and continued commitment to the Festival, they have been fundamental to our success, accounting for a significant percentage of our ticket sales during this time.

We would like to extend our gratitude to each of the individuals, companies, public funders, trusts and foundations who continue to support the Edinburgh International Festival, and without whom the Festival would not be possible. Thanks to their generosity, we have been able to deliver a Festival which once again brought the world's top artists and ensembles to Edinburgh, and kept the arts alive through an uncertain time. We look forward to sharing the 2022 Festival with all our supporters.



*'The kids loved the experience and it will be a lifelong memory for them. They hadn't seen anything like it before...Thank you for making it possible!'*

A RECIPIENT OF THE YOUNG MUSICIAN'S PASSPORT SCHEME ON CHINEKE!



*‘Individually, these singers are wonderful,  
but together they’re a toe-tapping, thigh-slapping thrill.’*

THE WEE REVIEW ON A GRAND NIGHT FOR SINGING

*‘BRILLIANT. Felt like jumping up and down  
and dancing through the seats’*

@MBC72



Danielle de Niese, A Grand Night for Singing © Jess Shurte

## STAFF LIST

### Year-round staff

**Andrew Brownlie** Head of Finance  
**Andrew Burton** Head of Commercial & Estate Operations  
**Rosie Castle** Digital & Marketing Officer  
**Siobhan Clark** Contracts Manager  
**Carrie Cruikshank** Office Manager  
**Kirsty Dickson** Audience Insights Analyst  
**Caroline Donald** Head of Learning & Engagement  
**Dean Dyer** IT Officer  
**Imogen Ensoll** Administrator  
**Amy Firth** Learning & Engagement Projects Officer  
**Neil Fox** Project Manager (Learning & Engagement)  
**Kate Garbutt** Individual Giving Manager  
**Grace Gilbert** Project Assistant (Learning & Engagement)  
**Emma Goodacre** Media Manager  
**Leon Gray** Head of Ticketing & CRM  
**Joyce Green** Ticketing Manager  
**Emma Hay** Programme Manager  
**Francesca Hegyi** Executive Director  
**Emily Hood** Social Media & Digital Content Officer  
**Callum Howie** Technical Co-ordinator  
**Jacqueline Howie** Senior Finance & Payroll Officer  
**Jill Jones** Head of Artistic Management  
**Rob Knight** IT & Database Manager  
**Fergus Linehan** Festival Director & Chief Executive  
**Roy Luxford** Programme Director  
**Sandra Mackenzie** Digital & Campaigns Manager  
**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  
**Neil McLeod** Media Assistant  
**Hugo Mintz** Head of Communications  
**Andrew Moore** Head of Music  
**Catherine Moy** Development Administrator  
**Sam Mudie** Head of HR & Organisational Development  
**Iwona Nabialek** Development Officer  
**Aidan Oliver** Chorus Director  
**Alyson Orme** Development Officer (Trusts & Corporates)  
**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 & Foundation Manager  
**Kat Shearer** Corporate Partnerships Manager  
**Rebecca Sneddon** Executive Assistant to  
the Festival Director and Executive Director  
**Kirsten Stewart** HR & Payroll Manager  
**Amie Stoebner** Membership Officer  
**Gemma Wallbanks** Chorus Manager  
**Tina Walsberger** Marketing & Communications Director  
**Christopher Wynn** Development Director  
**Drew Young** Artists Co-ordinator

### Contract Staff

**Julian Almeida** Transport Manager  
**Leanne Amodeo** Publications Editor  
**Grant Anderson** Site Lighting Designer  
**Graeme Beattie** Artist Manager (Contemporary Music)  
**John Campbell** Deputy Head of Lighting  
**Paul Cockburn** Development Assistant  
**Guy Coletta** Deputy Head of Sound  
**Anastasia Connor** Contemporary Music Media Officer  
**Inga Dale** Social Media Presenter  
**Ruth Davie** Artist Manager  
**Maree Douglas** Contemporary Music Media Officer  
**Golda Fischer** Surttitle Coordinator  
**Philippa Forrester** Supporter Relations Manager  
**Martina Furlan** Classical Music Media Officer  
**David Graham** Site Manager Old College Quad  
**Mike Hall** Head of Staging  
**Mike Hannah** Head of AV  
**Kirsty Harris** Concerts Manager  
(Orchestra/Ensemble Series)  
**Ronald Herd** Music Porter  
**Hal Hutchison** Music Production Co-ordinator  
**Carrie Hutcheon** Head of Stage Management  
**Paul Keenan** Assistant Ticketing Team Leader  
**Nikala Knox** Ticketing Specialist  
**Delphine Lescole** Development Assistant  
**Heather Lynn** Concerts Assistant  
**Robert Kearns** Concerts Manager (Chamber Series)  
**Claire Macdonald** Special Projects Manager  
**Eleanor Mackie** Concerts Assistant  
**Neil Mitchell** Music Porter  
**Pete McCabe** Site Manager Edinburgh Academy  
**Joshua McCullough** Assistant Ticketing Team Leader  
**Blair Neilson** Ticketing Specialist  
**Harry Norris** Health & Safety Consultant  
**Matthew Price** Content Creator  
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**Lucy Serjeant** Artist Manager  
**Jackie Skinner** Ticketing Team Leader  
**Sarah Woolhouse** Concerts Manager (Chamber Series)  
**Tom Zwitserlood** Head of Sound

We would also like to thank the many temporary staff who join us as drivers, technical staff and box office assistants for the International Festival period each year.

# THANK YOU TO OUR 2021 SUPPORTERS

## Public Funders



Edinburgh International Festival is supported through the PLACE programme, a partnership between the Scottish Government – through Creative Scotland – the City of Edinburgh Council and the Edinburgh Festivals

## At Home Partner



## Learning & Engagement Partner



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PARABOLA



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# THANK YOU TO OUR 2021 SUPPORTERS

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