



ANNUAL REVIEW
2022





Opening Event: MACRO © Ryan Buchanan

FAREWELL FROM FERGUS

In her remarkable poem at the start of the Festival's Opening Event, Edinburgh Makar Hannah Lavery proclaimed:

'Edinburgh is not a place, it is a story'

2022 was a year when we needed to reconnect with our stories and hear those of others. We longed to gather, shoulder to shoulder with old friends and new to try to make sense of the past few years. The most remarked-upon element of the 2022 season was not what was on stage but rather the emotionally charged response of audiences.

Although the 2022 season was my last as Festival Director, it felt more like a beginning. While we were fortunate to have a number of experienced team members, for many Festival workers, this was their first Edinburgh season. Freight was held up in ports, repertoire was hastily changed, singers replaced overnight. In less resilient hands, these challenges would have spelled disaster. However, thanks to the good humour, hard work and professionalism of the whole team, we are able to report on a successful artistic and financial year.

The past eight years have been the most artistically rewarding period of my life. To have been asked to contribute to the history of this Festival has been a profound privilege. To all who have supported and encouraged me and to all who have challenged and questioned me, thank you from the bottom of my heart.

Edinburgh International Festival is a story, one that has spanned seven and a half decades. Under the inspirational creative leadership of Nicola Benedetti, the Festival is moving into the future. I know that I, along with all who care about the Festival, our city and our country, will be cheering on Nicola, Fran and the team as they write the next chapter.

Fergus Linehan

The 2022 Festival was characterised by feelings of hope and reconnection as we pioneered the return of the performing arts.

One of the founding principles of the 1947 International Festival was to bring artists and audiences together to heal divisions through international cultural collaboration. This felt particularly poignant in our 75th anniversary year. After last year's socially distanced, largely outdoor Festival, we were able to welcome Festival audiences back to our beloved indoor venues for the first time in three years.

We are grateful for the warm welcome back we received from residents of Edinburgh and its visitors, with Scottish audiences making up 70% of bookers. We must also thank all the local and international artists who brought us exceptional performances, allowing us to create such a far-reaching programme underscored by global collaboration.

The Festival is also an important meeting point for diplomatic delegations, politicians and policy makers. This year, we were privileged to bring together international diplomats, MSPs, MPs, councillors, citizens of Edinburgh and the Scotland-based Ukrainian community for an historic and powerful performance by the Ukrainian Freedom Orchestra. This moment of solidarity with all those impacted by the invasion of Ukraine will remain long in the memories of those who witnessed it.

The First Minister of Scotland, Nicola Sturgeon; Cabinet Secretary for the Constitution, External Affairs and Culture, Angus Robertson; and Minister for Culture, Europe and International Development, Neil Gray; joined us at many performances. We also welcomed the newly appointed US Ambassador to the UK, Her Excellency Jane Hartley, for her first ever visit to Scotland, as well as senior representation from countries including Spain, South Korea, Australia and France.

Investment from the City of Edinburgh Council, Creative Scotland and the Scottish Government is critical to the Festival's ongoing sustainability and ensures that we have a solid base from which to raise income from other sources. The current economic uncertainties present significant challenges for the Festival. This core of support from public funders remains critical for our ability to plan into the future to ensure the highest quality of work reaches the widest possible audience.

The 2022 Festival marked the final year of Fergus Linehan's tenure as Festival Director. Throughout his tenure, Fergus opened up the Festival

to new audiences and artists with the introduction of large-scale, outdoor opening events which have become an important feature of the Festival schedule. He also introduced contemporary music as a firm fixture in the programme and established Leith Theatre as one of the Festival's core venues. In 2022, we also said farewell to Christopher Wynn, Director of Development, who served for 14 years with the Festival. We were delighted to appoint Sir Ewan Brown as Honorary Vice President at the close of the Festival. This appointment was made in recognition of Sir Ewan's exceptional and exemplary support of, and long-lasting commitment to, the International Festival and its mission.

Our values – discovery, internationalism and connection – are at the heart of everything we do and will continue to be our guiding principles across all our activities. This year's appointment of Nicola Benedetti as Festival Director for a five-year period heralds a new chapter for the International Festival, and we can't wait to get started.



The Pulse © Andrew Perry

OUR YEAR IN NUMBERS

412 PERFORMANCES
(INCLUDES BOTH LIVE AND DIGITAL EVENTS)

OVER **2,400** ARTISTS OF OVER
45 NATIONALITIES

OVER **650**
SCOTTISH ARTISTS

OVER **150,000**
ATTENDANCES

46% LOCAL AUDIENCE
(CITY OF EDINBURGH)*

61%
NEW BOOKERS

16
VENUES

6
WORLD PREMIERES

7
COMMISSIONED WORKS

OVER **34,000** FREE TICKETS

OVER **16,000** ENGAGEMENTS THROUGHOUT OUR YEAR-ROUND WORK
WITH CHILDREN AND FAMILIES, COMMUNITIES AND THE CREATIVE SECTOR

233
FESTIVAL EMPLOYEES**

An Untitled Love © Jessy Eart

* BASED ON BOX OFFICE DATA

** INCLUDES PERMANENT AND SEASONAL STAFF



★★★★

'The orchestra's silky polish is consistently matched by awesome virtuosity ... Angel Blue's astonishing soprano voice blazed'

THE SCOTSMAN ON THANK YOU, EDINBURGH BY THE PHILADELPHIA ORCHESTRA

OUR PROGRAMME

In a curated programme that truly represented the founding principles of the Festival, renowned artists once again travelled from around the globe to perform on Edinburgh stages in a celebration of our 75th anniversary.

OPENING EVENT

Our anniversary year launched in style at BT Murrayfield with *MACRO*, our free opening event co-produced by Edinburgh International Festival and Adelaide Festival. *MACRO* was one of the key cultural events in the UK/Australia Season 2021–2022: a collaboration between the British Council and the Australian Government's Department of Foreign Affairs and Trade. The performance was a major international collaboration featuring Australian acrobatic company Gravity & Other Myths and Australian First Nations dance-theatre group Djuki Mala. Around 15,000 people gathered at the stadium to experience a unique fusion of traditional dance, circus and storytelling, including the surprise addition of a specially commissioned poem from Edinburgh Makar Hannah Lavery.

FREE EVENTS

Over 34,000 free tickets were issued across the 2022 Festival, giving audiences the opportunity to attend four major free events: the Opening Event: *MACRO*, the Ukrainian Freedom Orchestra's only Scottish concert, *Thank You, Edinburgh* from The Philadelphia Orchestra and *Dreamachine*.

In recognition of Edinburgh being twinned with the city of Kyiv, an historic free concert by the Ukrainian Freedom Orchestra was presented in partnership with the Scottish Government. Over 2,000 people attended the concert, including over 250 invited members of the Ukrainian community.

Thank You, Edinburgh was a special afternoon of music by The Philadelphia Orchestra, performed at the Edinburgh Playhouse and live-streamed into Princes Street Gardens. This concert celebrated the Festival's 75th anniversary and showed gratitude to the city's community for supporting one another through the COVID-19 pandemic.

Dreamachine was a new, immersive experience at Murrayfield Ice Rink, encouraging audiences to explore the potential of their own minds. One of this year's many bold collaborations, Turner Prize-winning artists Assemble and Grammy® Award-nominated composer Jon Hopkins worked with a team of leading technologists, scientists and philosophers to present this experience in partnership with Edinburgh Science and Collective Act, commissioned as part of UNBOXED: Creativity in the UK.

CLASSICAL MUSIC

We were delighted to welcome back world-leading soloists, orchestras and ensembles into Edinburgh's magnificent Usher Hall and The Queen's Hall.

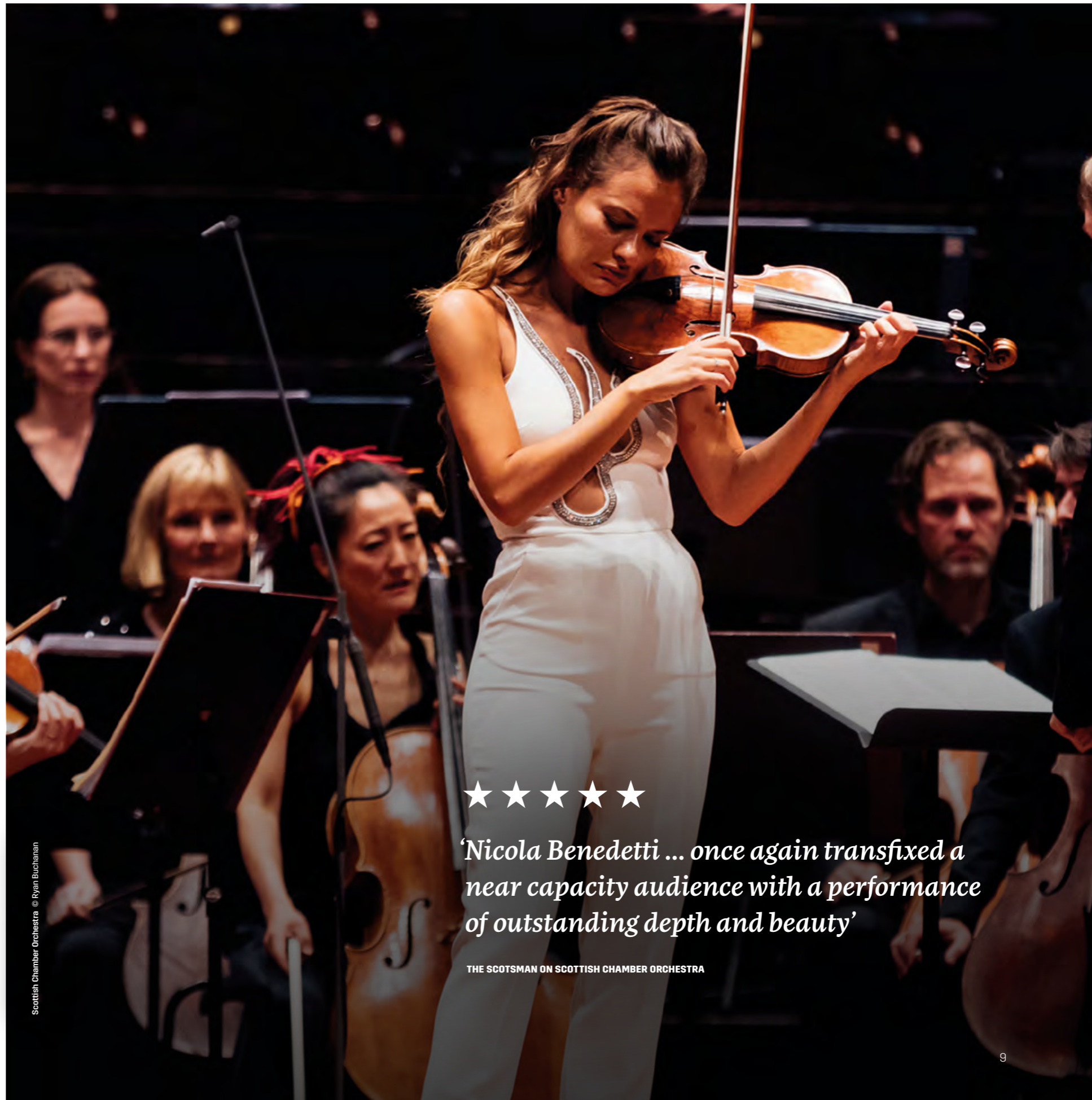
The classical music programme opened at the Usher Hall with a concert of two life-affirming pieces: Respighi's *Pines of Rome* and Orff's *Carmina Burana*. The concert marked the return of large orchestras and choirs being able to perform together. The BBC Scottish Symphony Orchestra performed alongside two full choirs: NYCOS National Girls Choir and our very own Edinburgh Festival Chorus.

The doors of The Queen's Hall were also reopened for our morning recitals, welcoming soloists from around the world including International Festival debuts from Sharon Kam, Bruce Liu and William Barton.

International orchestras included the Bergen Philharmonic Orchestra, Les Siècles, Australian World Orchestra, Czech Philharmonic and the Helsinki Philharmonic Orchestra. Scotland was represented by the BBC Scottish Symphony Orchestra, Scottish Chamber Orchestra and the Royal Scottish National Orchestra who performed a world premiere of *Memorial for Zoe* by Scottish composer Sir James MacMillan.

The classical music programme also included several concerts from The Philadelphia Orchestra and Philharmonia Orchestra performing a wide range of repertoire. This was part of our pilot programme of residencies aiming to make the Festival more sustainable.

Festival Director Designate Nicola Benedetti performed as soloist with the Scottish Chamber Orchestra. She then gave a moving speech to the packed auditorium announcing how honoured she was to take over as Festival Director and to serve the Festival's incredible audiences.



★ ★ ★ ★ ★

'Nicola Benedetti ... once again transfixed a near capacity audience with a performance of outstanding depth and beauty'

THE SCOTSMAN ON SCOTTISH CHAMBER ORCHESTRA



'this is opera sounding sumptuous, with Romaniw absolutely at the top of her game'

THE HERALD ON *RUSALKA*



Rusalka © Andrew Perry

Led by Sir Andrew Davis, the Royal Scottish National Orchestra brought the classical music programme to a stunning finale with Elgar's *The Dream of Gerontius*, alongside three British soloists, the Edinburgh Festival Chorus and the National Youth Choir of Scotland. The packed Usher Hall erupted in applause to close this memorable anniversary year.

Our partnership with BBC Radio 3 included 20 recordings across the classical music programme, 15 of which were live broadcasts. These concerts were broadcast on BBC Radio 3 and European national broadcasters which have an estimated listenership of 938 million.

OPERA

Garsington Opera opened this year's opera programme with Dvořák's *Rusalka*, alongside the Philharmonia Orchestra as part of their residency. Natalya Romaniw performed the title role on opening night, with Elin Pritchard stepping in for the next two performances. Each performance was applauded with a standing ovation from International Festival audiences.

Our opera season also included three concert performances. Sir Donald Runnicles conducted the Philharmonia Orchestra in Beethoven's only opera, *Fidelio*. Swedish soprano Malin Byström took to the stage in *Salome* alongside the Bergen Philharmonic Orchestra and conductor Edward Gardner. The English Concert performed oratorio *Saul* led by John Butt, with Neal Davies taking the title role.

DANCE

The 2022 dance programme spanned continents, featuring dancers and choreographers from Scotland, America, China, India and Australia in the fields of ballet and contemporary.

Scottish Ballet presented the world premiere of *Coppélia*: their reimagining of this classical ballet in the age of artificial intelligence, choreographed by UK-based duo Jess and Morgs. The production gained numerous five-star reviews from critics, before touring to further venues across Scotland.

Making their Festival debuts, acclaimed American choreographer Kyle Abraham brought *An Untitled Love* to the King's Theatre, while Aakash Odedra Company presented their spellbinding piece *Samsara*.

Choreographer Akram Khan brought his first live work to the Festival since *XENOS* in 2018. Co-produced by Edinburgh International Festival, *Jungle Book reimagined* concluded the dance programme with a blend of dance, theatre and state-of-the-art animation.

THEATRE

International collaborations were central to the 2022 theatre programme. Artists explored themes spanning migration, sexuality, the climate crisis, death, friendship and hope.

Acclaimed theatre company Internationaal Theater Amsterdam (ITA) performed as part of our residencies pilot. They presented the UK premiere of Hanya Yanagihara's epic novel *A Little Life*, leaving audiences stunned. They also invited Toneelschuur Producties to present a new adaptation of *The End of Eddy*. Regrettably, ITA's performances of *The Magic Mountain* were cancelled, but were fortunately replaced with Gabriel Byrne's *Walking with Ghosts*, the final show at the King's Theatre before it undergoes a major refurbishment project.

As part of the UK/AU Season, Australian theatre company Belvoir presented *Counting and Cracking*. The production was ten years in the making and involved 19 performers hailing from six countries. Also part of the UK/AU Season, Julia Hales's work *You Know We Belong Together* brought the untold stories of performers with Down Syndrome to the stage.

National Theatre of Scotland (NTS) returned with the world premiere of dance-theatre show *Burn* with Alan Cumming. This was an Edinburgh International Festival co-production with The Joyce Theater, New York. NTS also presented former Makar Liz Lochhead's adaptation of *Medea* at our home, The Hub. The production garnered five-star reviews from critics, with Adura Onashile in the title role.



★ ★ ★ ★ ★

‘Transfixing, bloody, and reeking of danger, it’s a beautiful production with triumphant acting, and images that will linger in your mind for hours after ending.’

Medea © Jess Shurte

TIME OUT ON MEDEA



Niteworks © Andrew Perry

James Thierrée returned to the International Festival with *ROOM*, another spectacular physical theatre work. It was co-produced by Edinburgh International Festival as part of our ongoing commitment to commissioning large-scale international theatre.

Other commissions included Grid Iron's *Muster Station: Leith*, an immersive, site-specific theatre piece to celebrate our four-year residency at Leith Academy.

CONTEMPORARY MUSIC

The iconic Herbie Hancock kicked off this year's contemporary music programme with his International Festival debut at the Edinburgh Playhouse. In the sixth decade of his career and with 14 Grammy® Awards, he took the International Festival audience by storm.

The majority of the 2022 contemporary music programme took place at Leith Theatre, where we returned for the third time since 2018. This line-up of artists from Scotland and around the world provided an opportunity for Leith audiences to enjoy live music in their local venue, which has remained mainly unused for many years.

Highlights included sold-out shows for jazz supergroup Sons of Kemet in their last ever UK performance and indie singer-songwriter Lucy Dacus, who drew younger audiences to the Festival. Kae Tempest made a return to the Festival, while cult indie-rock duo Arab Strap performed with their first new album in 16 years. This year's line-up also included a significant number of International Festival debuts: Grammy® Award-winning singer Arooj Aftab, twin sisters Ibeyi and The Cinematic Orchestra.

Niteworks: Comann brought the series to a celebratory conclusion. The performance was a special collaboration with Scots singer Beth Malcolm, Gaelic vocal trio Sian and string players from Kinnaris Quintet.

REFUGE

In 1947, Rudolf Bing, himself a refugee, co-founded the Edinburgh International Festival. Seventy-five years later, we presented our *Refuge* series in collaboration with Scottish Refugee Council. *Refuge* was a season of contemporary theatre, dance, visual art, music and conversations that questioned what it means to be international in today's world.

This series celebrated the profound contribution to arts and culture that the movement of people across the globe has provided, across a series of ten performances at The Studio. Akeim Toussaint Buck opened the series with his dance-theatre piece *Windows of Displacement*, drawing on his own journey of migration from Jamaica to the UK. Further autobiographical performances were mandla rae's *as british as a watermelon*, and Iranian musician Aref Ghorbani's *Vocal صدای من*. The programme also featured the world premiere of dance-theatre piece *A Wee Journey*, a free, public art installation *It Will Live* by Palestinian printmaker Leena Nammari and verbatim scripts featuring the voices of refugees in *Detention Dialogues*.

CULTURE SUMMIT

The Edinburgh International Festival is a founding partner of the Edinburgh International Culture Summit, together with the Scottish Government, the UK Government, the Scottish Parliament and the British Council. The summit presents a unique platform for collaboration between artists, practitioners, thinkers and policy makers from across the globe.

The sixth edition of the summit took place at the Scottish Parliament, entitled *Culture and a Sustainable Future*. Ministers and Cultural Policy delegations from over 30 countries attended to reflect on the urgent need for investment in our future.

Participating delegations also attended performances of Akram Khan's *Jungle Book reimagined* and National Theatre of Scotland's *Medea*.



'Our inclusion in the Refuge programme felt like a really important recognition of the work that we do and to have Detention Dialogues included ... makes a statement that our issue-based work deserves a significant platform on which to be shared.'

ICE&FIRE ACTORS FOR HUMAN RIGHTS

We Are Monchichi © Jess Shurte



DIGITAL CONTENT

Following the success of the 2021 At Home programme, we extended our digital offer, allowing global audiences to experience world-leading performing arts for free.

Our At Home programme in partnership with abrdn continued this year with 16 new films and five online events. All content is available to watch for free, increasing accessibility to the Festival.

During August, we presented five online talks as part of our *Refuge* series, delving into topics brought up by this year's performances: internationalism, climate change and displacement. The *Refuge* series also included six episodes of the podcast *I Am An Immigrant* with International Festival artists. The podcast had 1,213 downloads by the end of October 2022.

This year, we released most of our At Home content after August, allowing enjoyment of the Festival to extend beyond the month. Throughout November, we released a series of five short films called *Edinburgh is a Story*, produced by Glasgow-based company Forest of Black. The films follow 2022 Festival artists on a journey through the city, featuring Edinburgh Makar Hannah Lavery, the Ukrainian Freedom Orchestra, Wayne Marshall, William Barton and Scottish Ballet. These performances in iconic Edinburgh locations were designed especially for a digital audience.

The At Home series also included backstage music sessions filmed in our venues. There were also full-length recordings of The Closing Concert and The Brandenburg Concertos and highlights from the concert performance of *Saul*. These films are available worldwide, ensuring that our programme can reach audiences across the globe, throughout the year.

We are grateful to abrdn for their continuing support of our digital programme.

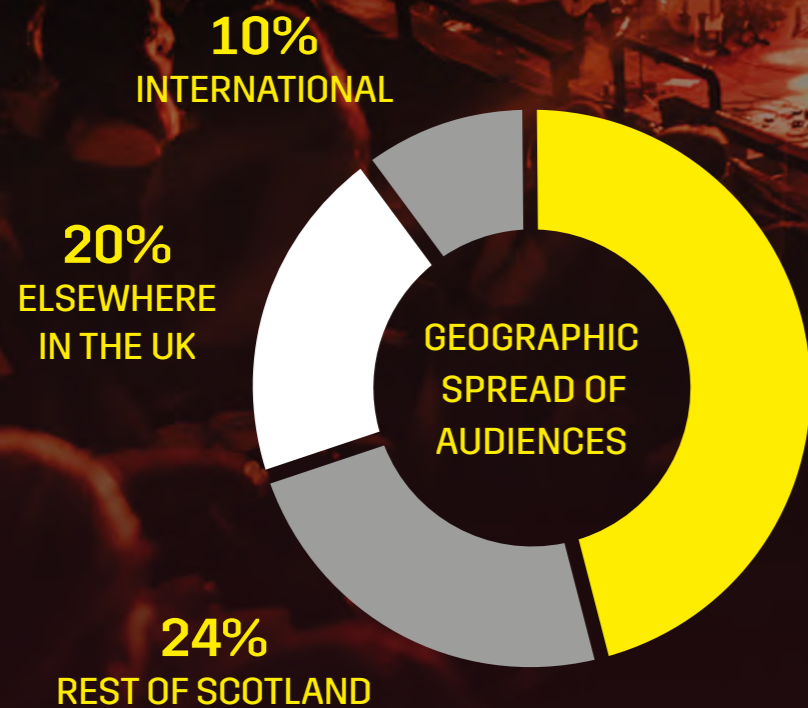
We also shared recordings of music from the Festival in partnership with Linn Records. These can be streamed on Apple Music, iTunes, Naxos Music Library, Spotify and others. Over the last year, there have been 197,548 total streams of music released by Edinburgh International Festival.

AUDIENCES AND IMPACT

Over 150,000 tickets were issued during the three-week Festival, marking just a 7% decrease compared to 2019, excluding the Fireworks Concert. The appetite for the return of the International Festival was further demonstrated by the popularity of our free events given in celebration of our 75th anniversary, which were fully booked within hours of going live.

We offered over 34,000 free tickets and issued a further 27,000 tickets which were discounted as concessions, given to community groups or allocated to young people as part of the Young Music Pass. A portion of these free tickets were targeted towards schools, local artists and NHS staff to expand audience reach and make our programme more accessible.

This year, we increased the availability of our £8 on the day standby tickets and expanded the eligibility criteria to all concession holders. These include under-26s, D/deaf and disabled people, recipients of low-income benefits, students and arts workers.



61%
NEW BOOKERS

39%
REPEAT BOOKERS

OVER **335,000** ENGAGEMENTS
ACROSS ALL SOCIAL MEDIA

OVER **800,000**
WEBSITE SESSIONS

94% OF BOOKERS RATED THE QUALITY
OF EVENT(S) AS GOOD OR VERY GOOD**

93% OF BOOKERS RATED THE WHOLE
EXPERIENCE AS GOOD OR VERY GOOD**

92% OF BOOKERS RATED THE EXPERIENCE
OF BOOKING TICKETS AS GOOD OR VERY GOOD**

94% OF BOOKERS RATED THE EXPERIENCE OF
ATTENDING OUR VENUES AS GOOD OR VERY GOOD**

Ezra Furman Leith Theatre © Ryan Buchanan

* % OF BOOKERS. BASED ON BOX OFFICE DATA.

** BASED ON OVER 5,000 AUDIENCE SURVEY RESPONSES

ACCESS

We want the Edinburgh International Festival to be accessible to everyone. We are committed to removing barriers to engagement during the Festival and throughout the year.

This year, we launched the Access Pass to improve the booking experience for our D/deaf and disabled customers. The Access Pass allows audience members to log their access needs to avoid declaring these each time they book. It also allows wheelchair user and essential companion tickets to be booked online.

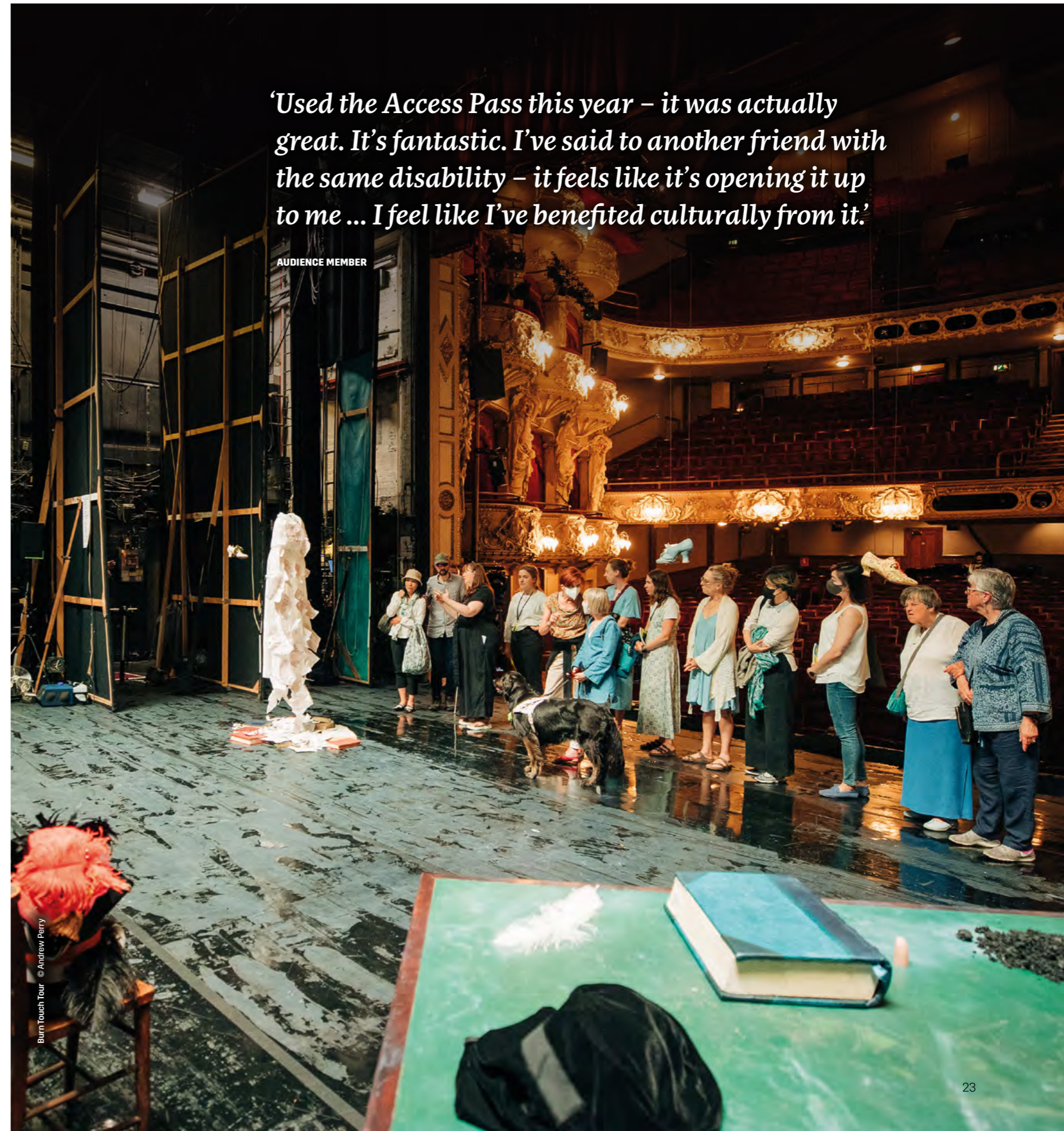
In 2022, the Access Pass had 351 registrations.

'As a disabled person often the booking process is a nightmare as people expect phone communication. However, you were great! Online communication was excellent. Gave me independence to sort out the tickets and not rely on my wife.' AUDIENCE MEMBER

We offered six British Sign Language (BSL) performances, eight audio described shows, five captioned performances and two relaxed performances. We also returned to offering free touch tours for visually impaired audience members, after these were paused in 2021 due to COVID-19.

Our website layout was also updated to include clearer explanations of the types of accessibility provisions we offer at different events. In 2022, we recorded 77 service users for our accessible shows, although many more people can benefit from these services without feeling obliged to state their requirements. In all, we issued 2,003 tickets to D/deaf and disabled audience members and 1,482 Essential Companion tickets for this year's Festival.

We delivered 686 Access Guides directly to access customers by post, as well as large print, braille and audio versions. We also distributed further copies through the organisations we work with including the Royal National Institute of Blind People, the Macular Society and Deaf Action.



'Used the Access Pass this year – it was actually great. It's fantastic. I've said to another friend with the same disability – it feels like it's opening it up to me ... I feel like I've benefited culturally from it.'

AUDIENCE MEMBER



OVER **16,000** TOTAL
ENGAGEMENTS

OVER **5,500** TICKETS DISTRIBUTED TO SCHOOLS,
COMMUNITIES AND ARTISTS

Sprog Rock St Marys RC Primary © Jessy Earl

LEARNING AND ENGAGEMENT

This year's return to a full-scale Festival allowed our Learning and Engagement team to continue to connect with people across Edinburgh and beyond, inviting them to join us in celebrating our 75th anniversary year.

This year, our Learning and Engagement team distributed thousands of free tickets on a scale that hadn't been possible with the limited capacity of our socially distanced 2021 Festival. As part of this year's series of large-scale free events, we offered wrap-around experiences for specific groups. This included providing refreshments at a community hub before the Opening Event and welcoming displaced Ukrainians to performances including the Ukrainian Freedom Orchestra concert. We also reserved tickets for Lothian Transport workers for the *Thank You, Edinburgh* concert in gratitude for their work helping the city to run.

We focused on connecting communities through Akram Khan Company's dance piece, *Jungle Book reimagined*, with its topical themes of the climate crisis and migration. Four local dance artists worked with Akram Khan Company to develop a workshop exploring these themes through movement. They then delivered the workshops to community groups across the central belt of Scotland, who were also invited to attend a performance of *Jungle Book reimagined*. Over 390 people attended – from young carers to a dance company for over-60s. The project was adapted to allow the dance artists to present a bespoke workshop at the Royal Hospital for Children and Young People. This featured a pop-up performance from Luke Watson, a Scottish dancer in *Jungle Book reimagined*.

Other projects connected to this year's programme included a *We Are Monchichi* family dance workshop led by one of the dancers from the Wang Ramirez Dance Company. A *Medea* schools project also saw over 360 secondary school pupils attend performances of the production before participating in an in-school drama workshop.

This summer also marked the culmination of our four-year residency at Leith Academy with a major project taking place in the school. The production of *Muster Station: Leith* by immersive theatre company Grid Iron created the opportunity for student activities and career development across the school. Students designed and made 120 blankets for the final scene of the production. We also trained 22 pupils to work in paid Front of House roles for the performance, learning valuable and transferable skills in a customer-facing environment. Several of these pupils will also gain a Level 5 Customer Service Award through participation in this project.

We were delighted to welcome the First Minister, Nicola Sturgeon, to Leith Academy, to hear first-hand the impact the residency has had on the pupils, staff and community.

'My thanks to the Edinburgh International Festival for having the vision to do this residency, and to bring it to such an amazing conclusion as this...

I want to pay tribute to the work that the International Festival does ... closing the gap between the Festival ... and some groups that perhaps haven't been able to experience the Festival in the same way as others have over the years. And also, the work to nurture the creative talent of the next generation, which is so incredibly important.' NICOLA STURGEON, FIRST MINISTER OF SCOTLAND

We gave away 296 tickets to staff, pupils, and the wider community of Leith Academy to attend performances of *Muster Station: Leith*. This allowed them to enjoy a sense of pride in this professional production taking place in their school.

Other opportunities as part of the residency have included our Development team teaching the school's Business students about fundraising. This led to the pupils raising £10,000 for music technology equipment for the school's Music department. We also partnered with theatre company Civic Digits which saw Computing Studies pupils create a data-driven actor bringing together expressive arts and IT. In 2021-22, we recorded 2,383 engagements, bringing up the total residency engagements since late 2018 to 10,226.

As part of our work to develop artistic talent, we provided tickets to shows across the Festival programme to working performers, artists, music and drama teachers. We partnered with Dance Base to enable 20 dancers to see a selection of dance shows of their choice to support their professional development.



'The Festival was a time of year I always looked forward to when I was younger, so to have a small part in it was like a dream'

MURRIN, FRONT OF HOUSE ASSISTANT FOR *MUSTER STATION: LEITH*, LEITH ACADEMY



Through our Artists As Audiences initiative, we donated over 385 tickets to working artists to enable them to attend the Festival. Our classical music ticketing programme, Young Music Pass, offered young people interested in classical music a chance to attend International Festival concerts for free. Using the ballot scheme begun in 2021, we issued a total of 1,429 free tickets, representing a 64% increase on 2019.

Year-round, we continued several projects that had begun under social distancing restrictions and could now be expanded. Our Amplify project at Goodtrees Neighbourhood Centre offered young people the chance to amplify their voices through songwriting. They worked with professional artists to write and record their own songs, and even had the opportunity to create music videos.

We also resumed work with communities through the Heart and Home project. This was in connection with *A Great Disordered Heart*, which included performances in 2021's programme and a film release this year. Three evenings took place in communities throughout Edinburgh – Leith, Fountainbridge and Cowgate – where communities gathered for shared music, art, food and stories.

In our work with primary schools, we re-engaged with our Play On: Stages schools to whom we gifted playground stages during the pandemic. This included an upbeat outdoor rock performance by the band Sprog Rock and performances of *Mixed Up* in partnership with Imagine and Starcatchers. We also offered the schools deeper engagement with Snappy Operas, in partnership with Mahogany Opera. Primary school children were introduced to the artform through mini operas written for young people. The initiative ended with all classes performing at The Queen's Hall in an evening celebration for family and friends.

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

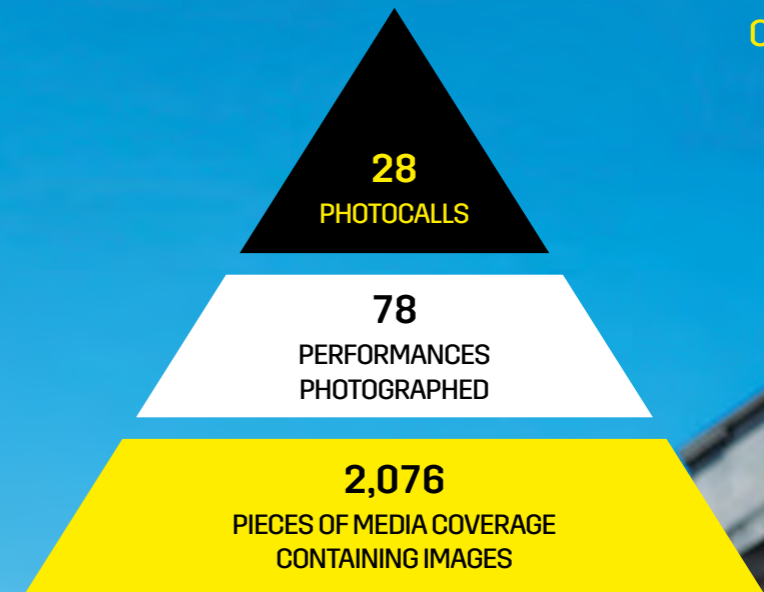
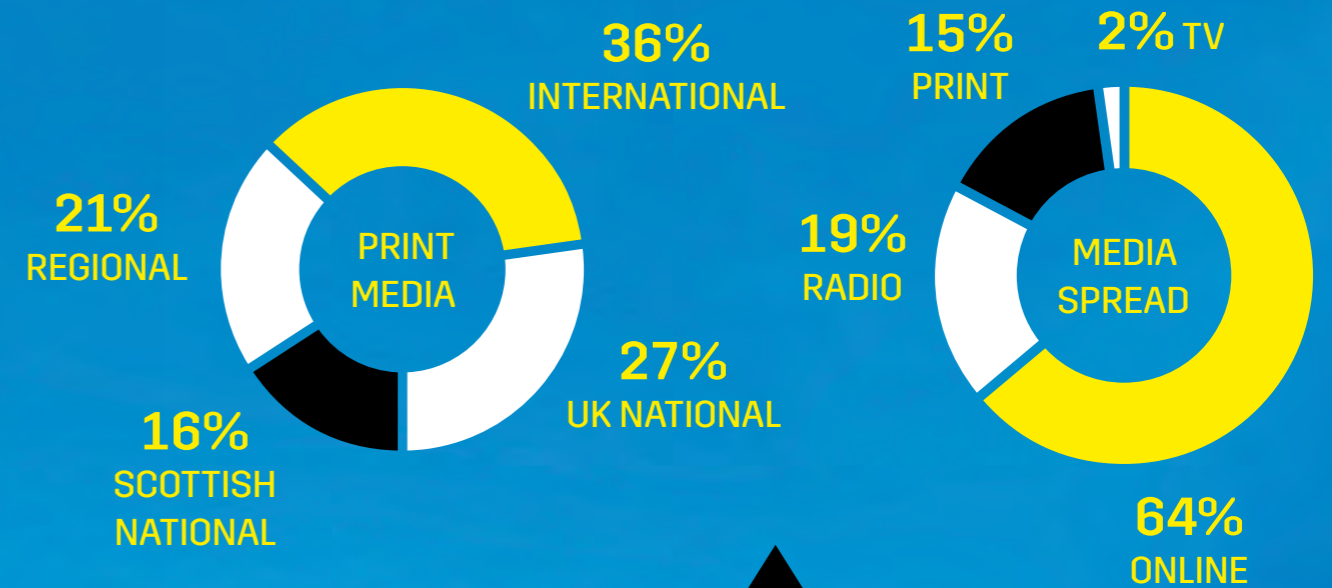


MEDIA

This year's media campaign reached a significant 5,795 pieces of coverage. This represents a 40% increase on 2019 and a 65% increase on 2021. Our coverage was 36% international, reaching 93 countries – the widest international reach to date. Print publications included The Australian, New York Times, The Irish Times, The Toronto Sun, and Le Figero. TV and radio stations included ABC, CBC, Capital Public Radio, Euronews and BBC World Service. International online publications included Brooklyn Vegan, USA Today, Limelight, Variety and BBC Persia.

UK publications included the full range of Scottish and UK national broadsheets – The Telegraph, The Sunday Times, The Herald, The Scotsman, The Guardian and the Financial Times. Broadcast included BBC radio and TV across the UK, as well as STV and Forth One in Scotland.

The campaign was particularly successful in communicating a core message that 2022 was the International Festival's 75th anniversary, as 26% of coverage referred to the anniversary. Of the online coverage of the Festival this year, 24% contained a link to eif.co.uk, driving traffic to the website for further reading or to buy tickets.



The Book of Life Media Call © Jessy Earlt



5,795
TOTAL MENTIONS IN THE MEDIA

IMAGERY SEEN BY
60M PEOPLE

ONLINE ARTICLES WERE SHARED **89,477** TIMES ON
SOCIAL MEDIA: **80,127** **9,234** **116**

COVERAGE APPEARED
IN **93** COUNTRIES

SOCIAL MEDIA AND DIGITAL COMMUNICATIONS

For the second year running, we were joined by a Social Media Presenter who conducted backstage tours at our venues and led Instagram Live interviews with artists across the programme. This included performers Bruce Liu, Kiki Katese and Gabriel Byrne, creative associate Mavin Khoo, designer Tom Piper and conductor Maxim Emelyanychev. We also invited artists from this year's programme to take over our Instagram. Gravity & Other Myths, the Chinegays (a group of LGBTQ+ musicians from the Chineke! Orchestra) and Scottish Ballet each took over our Instagram stories. Audiences experienced a day in the life of the performers and behind-the-scenes footage. This resulted in another year of growth on Instagram, with engagements increasing by 38%, to our most engagements yet on this channel.

Our engagements across all social media channels increased by 110% from 2021 and 49% from 2019. Our video content views also increased by 22% from 2021. For digital communications, we increased the average number of page views per blog article by 50% from 2021 and 1,248% from 2019. We shared articles highlighting different aspects of the programme, shone a light on specific performances and helped audiences plan their weekends at the Festival.

Samsara Media Co. © Ryan Buchanan



OVER **335,000** ENGAGEMENTS
ACROSS ALL SOCIAL MEDIA CHANNELS

OVER **8,900** MENTIONS OF THE FESTIVAL ACROSS
SOCIAL MEDIA CHANNELS INCLUDING USE OF **#EDINFEST**

OVER **520,000** TOTAL VIEWS OF VIDEO CONTENT ON THE
FESTIVAL'S SOCIAL MEDIA CHANNELS ACROSS THE 2022 CAMPAIGN



DIVERSITY AND INCLUSION

The Edinburgh International Festival aims to be an inclusive, welcoming environment for all. We entered 2022 with a renewed commitment to present the widest possible perspectives through our programme, our workforce and our audiences.

In March 2022, we published our Diversity and Inclusion Statement. This followed from an in-depth review of our record in equality and diversity in our programming, employment and audience reach. We believe that building a long-term inclusive environment involves everyone. We have established strong Diversity and Inclusion involvement at all levels and we are now embedding commitments to widening access and representation into our strategic plan for the next five years.

In 2021, we introduced several Diversity and Inclusion staff-led working groups which have developed initiatives that align with the commitments made in our Diversity and Inclusion statement. Our LGBTQ+ staff working group has led to working with Stonewall, sharing an introduction to using pronouns, and fundraising for LGBT Unity Glasgow/Scotland. Our Menopause staff working group has led to the Festival's first Menopause Policy. Our Access and Disability group has led to updated positive action in our recruitment processes under section 159 of the Equality Act in relation to disability or race. We also became a Disability Confident employer.

ENVIRONMENTAL SUSTAINABILITY

We are committed to improving the environmental sustainability of every area of our work and to using our leadership position within the arts to advocate for wider change.

We continue to work towards the targets set out in our Sustainability Action Plan and Carbon Reduction Plan. We aim to achieve net-zero carbon emissions across our organisational operations by 2030 and across our artistic programme by 2045.

To help drive projects that will cut down our carbon footprint, we have recently recruited an Environmental Sustainability Manager for an 18-month period. We are grateful to have received funding through a Scottish Enterprise Business Innovation and Growth grant which has made the creation of this role possible.

This year, we used and encouraged sustainable practices when working with partner venues, such as avoiding single-use plastics and providing biodegradable access passes. We also began work with GH Digital Print to improve the sustainability of our city-wide branding over the next five years.

We have so far offset 328 tonnes of carbon with Trees for Life, a charity based in the North East of Scotland who only offset in Scotland. The carbon credits that we have purchased have planted native trees to help restore the Caledonian Forest.

This year marked a return to bringing large-scale international works and orchestras to the Festival, central to our role as the world's leading performing arts festival. Yet, we still aim to reduce travel and use sustainable means where possible. This August, we introduced residencies to avoid the need for artists to travel between countries for short engagements and to help reduce emissions. The Philadelphia Orchestra, Philharmonia Orchestra and Internationaal Theater Amsterdam all took part in our residencies pilot.



Usher Hall Branding © Ryan Buchanan

We would like to pay particular thanks to James and Morag Anderson, Performing Arts Fund NL and the Dunard Fund for helping us create projects to improve our sustainability.

Within our programme, the climate crisis was a central theme of many works we commissioned, co-produced or presented. This included *Jungle Book reimagined*, which Akram Khan Company designed using a sustainable touring model involving minimal set and train travel.

We were also delighted to be selected as a finalist for the 2022 VIBES Scottish Environment Business Awards, recognising our ongoing commitment to reducing our environmental impact and taking a leadership role in this area.

Working with our Environmental Sustainability Manager and cross-departmental Sustainability working group, we will continue to evaluate and improve our sustainability practices each year.

FUNDERS, PARTNERS AND SUPPORTERS

A group of performers in white clothing are performing a human pyramid on a stage. They are arranged in several vertical columns, with some standing on the shoulders of others. The stage is lit with blue spotlights, creating a dramatic atmosphere. The background is dark, and the performers are the central focus of the image.

The continued and generous support of our funders, partners and donors was essential to ensuring the success of our first full-scale Festival since 2019.

We are hugely grateful to the City of Edinburgh Council, Creative Scotland, EventScotland and the Scottish Government for their ongoing support. This has been vital in ensuring that after a year of outdoor venues and productions, we were able to return with a full Festival in 2022.

Our principal supporters continue to offer unwavering support, even during these challenging times. We remain incredibly thankful to James and Morag Anderson, Sir Ewan and Lady Brown, Dunard Fund, the Edinburgh International Festival Endowment Fund and the Léan Scully EIF Fund.

The funding we received through the Platforms for Creative Excellence (PLACE) programme allowed us to present new works from international artists with fresh perspectives. This focused on supporting this year's *Refuge* series and productions in our theatre programme. The Edinburgh Futures Institute at the University of Edinburgh provided both financial and academic support as part of this partnership, with additional support from Claire and Mark Urquhart.

Funding from the Scottish Government's Festivals Expo Fund allowed us to commission *Muster Station: Leith*, a new work to celebrate the International Festival's four-year residency with Leith Academy. This continued funding allows us to showcase Scottish artists and encourage international collaborations.

The ongoing support from our Learning and Engagement Partner Baillie Gifford Investment Managers, and additional support from the Binks Trust, allows us to connect with local and international audiences through a year-round bespoke programme of projects and opportunities.

Opening Event: MACRO © Andrew Perry



First Minister Visits Leith Academy © Jess Shute

As part of the Leith Academy residency, the International Festival's Development team led fundraising workshops with students to help raise money for new music equipment. We would like to thank Baillie Gifford Investment Managers, Philip Rudge and the late Michael Shipley for their support with this programme.

'As the Festival's Learning & Engagement Partner, our support is directed to where the Festival can make a difference in the communities around us. It is important to us that as many people as possible have access to this world class programme of culture, engagement and understanding. We are delighted to continue our support of the International Festival as it moves from its 75th anniversary to a new Festival Director in 2023.'

SAM PATTMAN, PHILANTHROPY MANAGER, BAILLIE GIFFORD INVESTMENT MANAGERS

Our 75th anniversary year opened with a free celebration of Australian and Scottish culture in our Opening Event: MACRO, which wouldn't have been possible without our supporters. This was the Edinburgh International Festival's first opening event since 2019 and was supported by EventScotland and the Scottish Government's Platforms for Creative Excellence Resilience Fund. Our collaboration with Scottish Rugby enabled us to present this performance in the impressive surrounds of BT Murrayfield Stadium, while the performance itself was part of the UK/Australia Season 2021-22, a joint initiative of the British Council and the Australian Government's Department of Foreign Affairs and Trade, supported by the Australian Government through the International Cultural Diplomacy Arts Fund, the British Council and the Government of South Australia through Arts South Australia.

The Edinburgh International Festival exists to bring world-leading artists together with audiences. As we celebrate our 75th anniversary of bringing world cultures together, we recognise that this would not be possible without the support of our international partners. They are vital to making visits by exceptional artists possible, ensuring they can perform on Edinburgh stages.

Our thanks also extend to The Edinburgh International Festival Endowment Fund, and in particular this year to the Pirie Rankin Charitable Trust. The Pirie Rankin Charitable Trust was established by Mairi Rankin in 2012 to support the Edinburgh International Festival.

Following her passing in 2015, family members Marjorie Kerr and Lesley Kerr became just as enthusiastic Trustees, continuing the Trust's legacy of support for our artistic productions and access initiatives. Now, a new era has arrived for the Trust as they have transferred all assets to the Edinburgh International Festival Endowment Fund. This will allow the Trust's philanthropic support of the Festival to continue in perpetuity. We are grateful to the Edinburgh International Festival Endowment Fund for their stalwart and enduring support of our activities, and to the Pirie Rankin Charitable Trust for making such a meaningful, lasting commitment to our mission.

After the success of last year's online At Home series in partnership with abrDN, we are thrilled that abrDN have continued their support, allowing global audiences the opportunity to experience world-class performances for free.

'We're delighted to continue our support of the Edinburgh International Festival At Home programme for a second time ... and we're excited to continue our association with the world's leading performing arts festival in 2022.'

JUDITH KYNASTON, HEAD OF GLOBAL BRAND, ABRDN



At Home Filming Scottish Ballet © Jess Shurte



Coutts joined us as a first-time Festival sponsor, supporting the performances of Garsington Opera's *Rusalka* at the Festival Theatre. We also launched our newly developed Corporate Membership Scheme. The scheme continues to build a community of businesses who support the Festival and enjoy a host of benefits including tickets, hospitality, and opportunities to engage with their clients and staff. We are thankful to have received continued support from founding members Arup and Edinburgh Napier University, and to welcome Blackford Insurance, Green Investment Group and Hamilton & Inches as new members in 2022.

'Coutts were delighted to be part of this year's Festival through our sponsorship of Rusalka at the Festival Theatre. The whole evening was a wonderful and unique experience for our guests and the EIF team made sure every detail was taken care of.'

ALISDAIR DEWAR, EXECUTIVE DIRECTOR, COUTTS

We also worked with local businesses to form new partnerships. Lind & Lime became this year's official gin partner and supported our International Lounges. As our official catering partner, The Pantry catered Festival events and provided 100 snack packs for the *Thank You, Edinburgh* concert that was live-streamed to Princes Street Gardens.

This year's successful return to a full-scale Festival would not have been possible without the continuing and fundamental support of thousands of individuals, members, businesses, trust and foundation supporters and public funders.

We are looking forward to a new chapter for the International Festival and are excited to share this with all our supporters in 2023.



RSNO and Elin Chan © Ryan Buchanan

STAFF LIST

YEAR-ROUND STAFF

Fergus Linehan

Festival Director (to 30 September 2022)

Nicola Benedetti

Festival Director (from 1 October 2022)

Francesca Hegyi

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James Anderson

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Katy Bowman

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Murray Boyd

Project Manager (Production)

Megan Boyle

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Sam Mudie

Head of HR Organisational Development

Aidan Oliver

Chorus Director

Alyson Orme

Corporate Partnerships Manager

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Consultant Creative Producer

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Head of Business Strategy and Stakeholders

Katherine Planas

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Ailsa Foley

Ticketing Support Assistant

Jessica Freeman

Customer Experience and Access Officer

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Ellie Taylor

Programme Assistant

Brian Watson

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Sarah Woolhouse

Artist Manager

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

THANK YOU TO OUR FUNDERS AND PARTNERS

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Edinburgh International Festival is supported through the PLACE programme, funded by the Scottish Government, the City of Edinburgh Council, and the Edinburgh Festivals, and supported by Creative Scotland

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