



EDINBURGH  
INTERNATIONAL  
FESTIVAL

Edinburgh International Festival Society  
The Hub Castlehill Edinburgh EH1 2NE  
Telephone 0131 473 2099  
[www.eif.co.uk](http://www.eif.co.uk)



EDINBURGH  
INTERNATIONAL  
FESTIVAL

# REVIEW OF 2003

# OUR OBJECTIVES AND HISTORY



The Edinburgh International Festival's objectives are:

- To promote and encourage arts of the highest possible standard
- To reflect international culture in presentation to Scottish audiences and to reflect Scottish culture in presentation to international audiences
- To bring together a programme of events in an innovative way that cannot easily be achieved by other organisations
- To offer equal opportunity for all sections of the public to experience and enjoy the arts, and thus encourage participation through other organisations throughout the year
- To promote the educational, cultural and economic well-being of the city and people of Edinburgh and Scotland

The Edinburgh International Festival was established in 1947; 2003 marked the 57th Festival. Long ranked as one of the most important cultural celebrations in the world, from the beginning the Festival has presented programmes of classical music, opera, theatre and dance of the highest possible standard, involving the best artists in the world. Founders of the Festival included Rudolf Bing, then the General Manager of Glyndebourne Opera, Henry Harvey Wood the Head of the British Council in Scotland, and a group of civic leaders from the City of Edinburgh. They believed that the Festival should enliven and enrich the cultural life of Europe, Britain and Scotland and 'provide a platform for the flowering of the human spirit'.

They also recognised that, if the Festival succeeded in its artistic ambitions, it would create a major new source of tourism revenue for Edinburgh and for Scotland. Edinburgh's festivals are now of substantial economic benefit to Edinburgh and to Scotland as a whole: in 1997 this impact was assessed as generating £125 million of expenditure in Edinburgh, and sustaining the equivalent of nearly 4,000 jobs across Scotland.

Over the years a number of other festivals have grown up around the International Festival. Most notably, in July and August the Edinburgh Festival Fringe, the Military Tattoo, and Book, Film, Jazz and Mela Festivals take place, but festival events have now been expanded into other times of the year with the Hogmanay Festival and the Science and Children's Festivals. All of these events are administered separately from the Edinburgh International Festival.

## CONTENTS

CHAIR OF FESTIVAL COUNCIL MESSAGE	01
FESTIVAL DIRECTOR'S REVIEW	02
FESTIVAL FACTS	04
EDUCATION AND OUTREACH WORK	06
SPONSORSHIP AND DONATIONS	08
HOW WE ARE FUNDED	11
HOW WE OPERATE	12
FESTIVAL BOARD AND MANAGEMENT STRUCTURE	13

# HIGHLIGHTING 2003



Rt Hon Lesley Hinds

The Festival City was at its best in 2003: the sun shone, box office records were broken across town, and the visitors and media who flocked to this beautiful city joined the local audience in acclaiming this as one of the best years ever. The Edinburgh International Festival celebrated its highest ever ticket sales, alongside some very successful audience development projects which saw its audience becoming ever more diverse. My congratulations go to the artists, companies, sponsors, donors, public sector funders, ticket buyers and Festival team, who all contributed to this wonderful success. I would like in particular to congratulate the Programme Development team at the Festival, who won a Herald Angel in 2003 in recognition of the work they do throughout the year in making connections between the Festival and its local community.

I would also like to pay tribute to two people who passed away in 2003, and whose contribution to the Festival was immense. Ian Hunter was involved with the Festival from the beginning, as assistant to Rudolf Bing from 1947-1949. He became the Festival's second Director in 1950, serving until 1955. Arthur Oldham was Chorus Master of the Edinburgh Festival Chorus from its inception in 1965 until 1977, and then again from 1987 until he retired to Paris in 1994.

## **The Rt Hon Lesley Hinds**

Lord Provost of the City of Edinburgh  
Chair of Festival Council

**1 Die Walküre, Scottish Opera**  
Sponsored by Bank of Scotland  
Photo: Douglas Robertson

**2 The Seagull, EIF Production**  
Sponsored by Standard Life  
Photo: Douglas Robertson

**3 Fluke, Cullberg Ballet**  
Photo: Douglas Robertson

**4 The Last Night of Mankind,  
El Periférico de Objetos**  
Sponsored by The List  
Photo: Douglas Robertson

# FESTIVAL DIRECTOR'S REVIEW



The 2003 Festival was a particularly happy event. We saw some wonderful shows, and record ticket sales. Visitors and locals alike thronged to the widest possible range of performances, from Peter Stein's production of Chekhov's *The Seagull* and Calixto Bieito's staging of Shakespeare's *Hamlet* to the wonderful traditional Korean art form Pansori. Wagner's Ring Cycle was presented in Scotland for the first time in over 30 years in Scottish Opera's acclaimed production.



Sir Brian McMaster

Scottish companies were also well represented in theatre and music, with the premiere of *San Diego*, a new play by Scottish playwright David Greig presented by the Festival in co-production with the Tron, Glasgow, and glorious performances from the Royal Scottish National Orchestra, BBC Scottish Symphony Orchestra and Scottish Chamber Orchestra.

The buzz continued right to the end of the Festival, with a remarkable triple bill from San Francisco Ballet, presenting the work of Christopher Wheeldon – one of the most exciting talents working in classical ballet today. The 3,000 seat Playhouse Theatre was packed for an evening of new ballet, including the world premiere of *Rush*, a work commissioned by the Festival.

I was particularly pleased to be able to present some of the younger generation of hugely talented young conductors, including Garry Walker, Ilan Volkov, Jonathan Nott and Ingo Metzmacher, all of whom made a big impression on audiences and critics. Another notable debut was the young Welsh pianist Llŷr Williams, whose Queen's Hall recital electrified the audience, and who certainly has a major career in front of him.

Record income from ticket sales, while very welcome, is by no means our only criterion for success. I am pleased to report that our long standing commitment to providing access to the widest possible range of people through education, outreach and audience development initiatives is producing significant results. Fuller reports on these activities can be found on subsequent pages of this Review.

**OUR LONG STANDING COMMITMENT TO PROVIDING ACCESS TO THE WIDEST POSSIBLE RANGE OF PEOPLE THROUGH EDUCATION, OUTREACH AND AUDIENCE DEVELOPMENT INITIATIVES IS PRODUCING SIGNIFICANT RESULTS.**

Turning to the Festival's finances. Last year I was able to report that our principal funders in the public sector, the City of Edinburgh Council and the Scottish Arts Council, had restored our annual grants to 1994 levels. This was something that we had campaigned for over many years. Its achievement was the first stage in our voyage towards a secure financial base for the Festival.

I am delighted to be able to say that 2003 has seen the second stage completed. My grateful thanks go to the City of Edinburgh Council and the Scottish

**1 The Seagull, EIF Production**  
Sponsored by Standard Life  
Photo: Douglas Robertson

**2 The Seagull, EIF Production**  
Sponsored by Standard Life  
Photo: Douglas Robertson

**3 Pansori**  
Supported by Visiting Arts  
Photo: Douglas Robertson

**4 Das Rheingold, Scottish Opera**  
Sponsored by Bank of Scotland  
Photo: Douglas Robertson

**5 Siegfried, Scottish Opera**  
Sponsored by Bank of Scotland  
Photo: Douglas Robertson

**6 San Diego, Tron Theatre Company**  
Photo: Douglas Robertson

**7 Rush, San Francisco Ballet**  
Supported by Edinburgh International Festival Muses  
Photo: Douglas Robertson



Executive, who each gave £400,000 to write off the deficits accumulated during the period between 1994 and 2002. During those years we continued to produce Festivals to meet the needs of Edinburgh and Scotland – securing a reputation abroad, attracting ever-growing numbers of visitors, augmenting our appeal to investors and, above all, providing memorable and life-enhancing experiences for our audiences.

That we are able to record a successful 2003 Festival delivered on a balanced budget is a tribute to many people, not least the Festival Council, who supported the vision of a Festival of high quality, accessible to people of all income levels.

Also deserving of special mention is the Edinburgh International Festival Endowment Fund and its Trustees. They have always been major donors to the Festival but in 2003 their support, with a special contribution, literally made possible one of our most successful Festivals ever. They will not be able to continue supporting us on the same scale and maintain and grow the Fund.

### **THE COST OF MOUNTING A FESTIVAL HAS RISEN FAR HIGHER THAN ANY STANDARD MEASURE OF INFLATION**

There is, therefore, a third stage of difficult water ahead for the Edinburgh International Festival. The nub of the problem is that whilst income has been restored to 1994 levels, the cost of mounting a Festival has risen far higher than any standard measure of inflation. There are a number of factors at play here: international competition has pushed up the fees of artists and companies of international standard; Scottish arts companies and orchestras need to increase the fees they charge to the Festival in order to meet their own

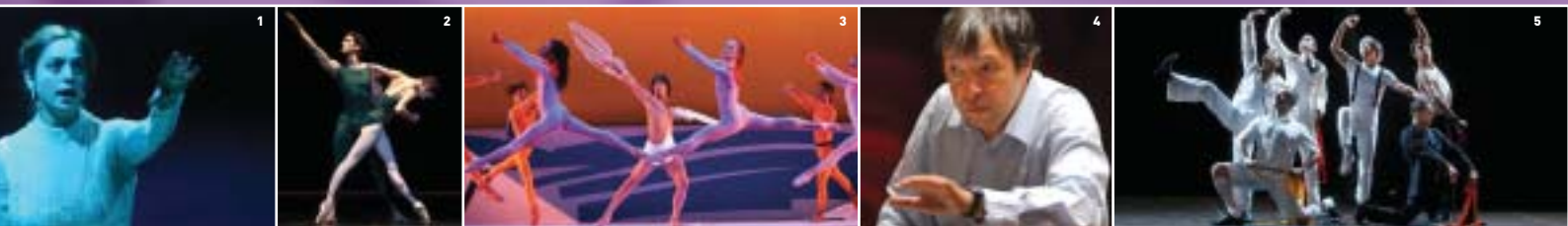
rising costs; working-time legislation has caused staffing costs to rise significantly in a Festival context where so much must be crammed into a short period. It is also a consequence of the Festival's own success that the cost of hotel rooms in Edinburgh in August (we need 10,000 bed-nights for our artists) has rocketed.

So a 2004 Festival cannot be delivered for the equivalent resources as the one we put on in 1994. The next challenge is to put together a partnership that establishes a new resource base relevant to 2004. This challenge involves our customers and patrons. It is a challenge to us to continue our outstanding success in private sector fundraising. It also needs recognition by stakeholders that there is a price to be paid for continuing to deliver economic and social dividends, along with international prestige and local pride.

**Sir Brian McMaster**

Festival Director and Chief Executive

# FESTIVAL FACTS

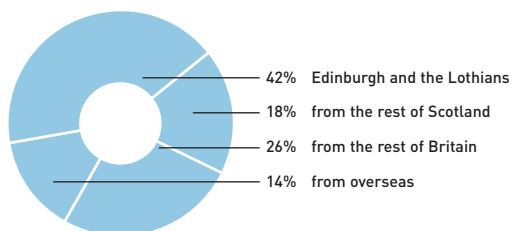


182 performances of 113 different events were presented at the 2003 Festival

Total attendance at EIF events was over 416,000 people

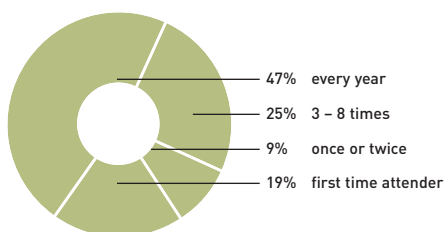
The Festival's own production of Chekhov's *The Seagull* played to over 18,000 people in just under 2 weeks

In addition, over 250 adults and 1200 children attended 120 education and outreach sessions throughout the year



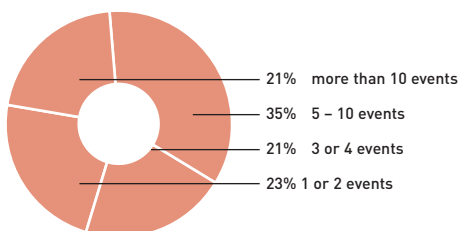
## WHERE DID THE FESTIVAL AUDIENCES COME FROM?

42% of the audience were from Edinburgh and the Lothians; the remaining 58% were visitors. The largest growth area in 2003 was an increase of 5% in visitors from the UK.



## HOW OFTEN DO THEY COME TO THE FESTIVAL?

The Festival has a good balance between attracting new audiences each year and maintaining a loyal audience base: 19% of customers were first time attenders to EIF, while 47% said they attend every year.



## HOW MANY FESTIVAL EVENTS DID THEY ATTEND?

Over 50% of the audience went to 5 or more events in this year's programme. The modal number of visits made to EIF events in 2003 was 1 or 2 events. The average number of events attended per person was 7.4.



Ticket sales income was a record £2,628,000 (including VAT) – up 12% on 2002  
 75% of available seats were sold  
 Income from sponsorship and donations was over £1.7 million  
 Over 2,000 artists participated in Festival 2003, from 28 different countries  
 Approximately 450 journalists representing 36 different countries covered events at the 2003 Festival

### What did they think about us?

The EIF achieves very high satisfaction ratings; 88% of respondents rated the overall festival experience as either a 5 (excellent) or 4 (good), with the average rate being 4.4 across the whole sample.

### Tourism

More than half (57%) of the visitors were on an independent holiday

The average number of nights that visitors stayed in Edinburgh for was 8.7

For 85% of visitors, the Edinburgh International Festival was either the only or a very important reason for visiting Edinburgh

### Gateway Weekend

The Gateway Weekend consisted of eight additional performances of the opening events of the 2003 Festival, reserved exclusively for young people of 26 and younger. Music, theatre, opera and dance were all represented, and the free tickets were available from 90 minutes before the start of each performance.

Over 3,000 young people of 26 or under attended the Gateway Weekend

1 in 10 of this audience said it was their first visit to the arts

57% of this audience were attending EIF for the first time

98% of this audience said they would come to EIF again

### Royal Bank Turn Up and Try It Scheme

The Royal Bank Turn Up and Try It Scheme made a minimum of 50 £5 tickets available from 1 hour before the start of nearly every performance at the Festival.

Over 9,000 people attended EIF as part of the Royal Bank Turn Up and Try It Scheme

47% of this audience were under 45 years old

14% of this audience were from an ethnic minority background

26% of this audience were attending EIF for the first time

**1 The Seagull, EIF Production**  
 Sponsored by Standard Life  
 Photo: Douglas Robertson

**2 Continuum, San Francisco Ballet**  
 Supported by Edinburgh International Festival Muses  
 Photo: Douglas Robertson

**3 Icarus, Bordeaux Opera Ballet**  
 Supported by Edinburgh International Festival Endowment Fund  
 Photo: Douglas Robertson

**4 Murray Perahia, Academy of St Martin in the Fields**  
 Sponsored by IBM  
 Photo: Douglas Robertson

**5 Fluke, Cullberg Ballet**  
 Photo: Douglas Robertson

**6 Parade, Bordeaux Opera Ballet**  
 Supported by Edinburgh International Festival Endowment Fund  
 Photo: Douglas Robertson

**7 The Prodigal Son, Bordeaux Opera Ballet**  
 Supported by Edinburgh International Festival Endowment Fund  
 Photo: Douglas Robertson

**8 Hamlet, Birmingham Repertory Theatre**  
 Supported by The Hamada Edinburgh Festival Foundation  
 Photo: Douglas Robertson

**9 Chantier-Musil, Compagnie François Verret**  
 Sponsored by The Royal Bank of Scotland  
 Photo: Douglas Robertson

# EDUCATION AND OUTREACH WORK



The Programme Development Department of the Festival works with people of all ages throughout the year. This unique programme stems from the work of Festival artists and aims to make connections between art and people, ensuring that the Festival is brought to many who may not otherwise experience it. Existing audiences can also enhance, deepen and enrich the enjoyment they have of Festival events through talks, workshops and lectures. Funding for this work comes principally from the City of Edinburgh Council.

## The Herald Young Writers Scheme

Everyone has an opinion on what they see at the Festival but few have the opportunity to see their thoughts in print! In a project aimed at developing critical and writing skills, thirty pupils from Broughton High, Wester Hailes Education Centre and the Royal High School took part in a pilot programme of work with arts critics Keith Bruce, Mary Brennan and Michael Tumelty from The Herald. Pupils went to see either *Picasso and Dance*, *Strictly Dandia* or a concert by the Gustav Mahler Jugendorchester, and one review from each group was chosen to be printed in The Herald. The project was enthusiastically received by both the schools and the newspaper, and The Herald gave each participant a specially designed page mock up with all the participants' reviews printed.

1 Herald Angel Award Ceremony, EIF Programme Development Department picks up an angel  
Photo: Gordon Terris, courtesy of The Herald

2 Dance Disability Residency with Cesc Gelabert and Lydia Azzopardi  
Photos: Keith Brame

3 Hamlet, Birmingham Repertory Theatre  
Supported by The Hamada Edinburgh Festival Foundation  
Photo: Douglas Robertson

## Hamlet Workshops

The Festival commissioned award-winning playwright Linda McLean to create a twenty five minute contemporary version of *Hamlet*. This formed part of a workshop, led by theatre director Matthew Lenton, that went into Edinburgh secondary schools during June and August to prepare higher grade students for their visit to Calixto Bieito's production of *Hamlet*. Three hundred pupils then attended performances of *Hamlet*.

**GIVING THE STUDENTS A CONTEMPORARY VERSION OF THE PLAY HELPED CONTEXTUALISE HAMLET. THE STUDENTS CAME TO REALISE THAT DESPITE THE FACT THAT THE PLAY WAS WRITTEN OVER 400 YEARS AGO, SHAKESPEARE'S THEMES ARE STILL RELEVANT TODAY.**

Head of English, Portobello High

**THEY ABSOLUTELY ADORED THE WORKSHOP; THEY RAVED ABOUT IT AFTERWARDS.**

Head of English, The Mary Erskine School

## Courses

Courses for adults take place at The Hub. In 2003 these included *Making an Idea Real*, which ran for three weekends over six months with Douglas Maxwell (Department of Advanced Humanities Edinburgh International Festival Fellow), and a weekend course on Creative Writing with poet and novelist Tom Pow (University of Glasgow Creative Fellow in Writing).

## Working with the Business Community

The Festival ran three personal development projects in the workplace with employees of large companies – one based on *Hamlet*, one with dancers from San Francisco Ballet, and another utilising the highly successful Connecting to Music project.

# Connecting People



## San Francisco Ballet

The education team from San Francisco Ballet, led by Charles 'Chip' McNeal, made a welcome return to Edinburgh primary schools. The team visited sixteen schools in August and worked with approximately 480 eleven year old pupils. This project was sponsored by Marks and Spencer. Seven of the schools in the project also took up the offer of discounted tickets to performances by San Francisco Ballet during the Festival.

**IN A DEPRIVED AREA LIKE OURS, FEW OF OUR CHILDREN WOULD PROBABLY EVER SEE OR EXPERIENCE BALLET. A WONDERFUL LIFE EXPERIENCE.**

Teacher, Clovenstone Primary School

**I THOUGHT BALLET WAS JUST FOR GIRLS BUT IT'S NOT AND IT'S BRILL.**

Pupil, Riccarton Primary School

## Connecting to Music

The popular and successful Connecting to Music programme re-commenced in October 2003 in The Hub working with primary school children from Edinburgh. This project is aimed at developing children's listening and concentration skills for classical music. The teaching team worked with groups of 30 children from seven schools between October and December 2003.

**I FELT THE VENUE AND TEACHING WAS EXCELLENT AND VERY APPROPRIATE FOR THE AGE RANGE OF CHILDREN. THE CHILDREN'S ENTHUSIASM SPEAKS FOR ITSELF.**

Teacher, Orwell Primary

## Festival Insights

During the Festival over 3,000 people attended the series of Festival Insights, which included eight Conversations with Artists, six Study Days, fifteen free Lunchtime Talks and the Festival Summer School.

## Dance Disability Residency with Cesc Gelabert and Lydia Azzopardi

2003 was the European Year of Disabled People, marked by the Festival with an innovative week long residency. The project involved dancers with a learning disability from dance disability groups across the country, working with an internationally established choreographer. It recognised the particular movement potentials of people with learning disabilities, and aimed to move away from a primarily community arts dance model into the arena of mainstream, contemporary arts practice. Choreographers Cesc Gelabert and Lydia Azzopardi from Barcelona worked with sixteen adults, eleven of whom had learning disabilities and five who acted as dancers/carers.

The project was an overwhelming success, and over forty people attended the informal showing at the end of the week. The range of work presented was very impressive, and the quality of investment revealed huge development in the dance style and vocabulary of the participants. The residency also provided the choreographers with the opportunity to work within a dance and disability forum for the first time, researching and developing new and interesting dance works.

The project was presented in partnership with Artlink, Lung Ha Theatre Company, The Travellers and Indepen-dance with funding from the Scottish Arts Council.

**IT WAS THE DEPTH AND INTENSITY OF THE MOVEMENT AND THE DEGREE OF INDIVIDUALITY THAT SHONE THROUGH.**

The Herald

**PEOPLE BLOSSOMED...THE EXPERIENCE WILL STAY WITH US FOR A VERY LONG TIME.**

Janice Parker, The Travellers

**For further information on the work of the Programme Development Department please contact Sally Hobson +44 (0) 131 473 2057.**

Email [sally.hobson@eif.co.uk](mailto:sally.hobson@eif.co.uk)

# SPONSORSHIP AND DONATIONS



The Edinburgh International Festival raises more income from sponsorship and donations than any other performing arts organisation in Scotland and, according to the most recent Arts & Business survey published in February 2003, EIF is the UK's second most successful performing arts organisation at raising general business sponsorship. In 2003, income from sponsorship and donations contributed £1.7 million, or 24% of the Festival's income.

**The Festival would like to thank the large number of companies, trusts, foundations and individuals whose support was such a vital component of our success in 2003. Some of the many highlights of the year include:**

- The culmination of a four year plan to present Scottish Opera performing Wagner's complete Ring Cycle, sponsored by Bank of Scotland.
- A special initiative to encourage young people to experience the EIF through the Gateway Weekend, part funded by The Robertson Trust, along with the City of Edinburgh Council and the SAC Lottery Fund.
- A celebration of contemporary and traditional music from four Asian countries: eight concerts under the banner Connecting Cultures and sponsored by ScottishPower.
- Support by Dunard Fund enabled the Los Angeles Philharmonic Orchestra to perform three concerts in the Usher Hall and two in the Bank of Scotland Queen's Hall Series.
- Lloyds TSB Scotland's sponsorship of the concert performance of Verdi's *Macbeth* featuring Violeta Urmana in the title role achieved an unprecedented acceptance rate from their guests requiring urgent calls to the Festival to secure extra tickets and a larger venue for the post performance dinner!
- Royal Bank £5 Turn Up and Try It tickets were promoted to the widest possible audience and attracted queues outside venues throughout the three weeks of the Festival. The Royal Bank supplemented this sponsorship with a series of workshops for staff, which won an Arts & Business New Partners Award, aimed at staff development and encouraging greater attendance at Festival events.
- *The Seagull* enabled sponsors Standard Life to reach an audience of over 18,000 and to entertain ten groups of those influential to their business including customers, politicians, journalists, overseas delegates, recipients of the staff reward and recognition scheme and staff competition winners.
- 24 corporate members of the Proscenium Club enjoyed a range of benefits and a special association with the Festival for senior management, clients and staff.

The Festival works closely with all sponsors to ensure that each collaboration is developed with a view to meeting the specific business, community and/or PR objectives of the organisations involved.



### Individual Giving

The Festival continues to attract significant sums from individuals who identify with the ideals of the organisation and wish to support us with memberships and personal donations.

In 2003 individual support through the Muses programme was channeled towards the performances by San Francisco Ballet including the EIF commission of *Rush* by Christopher Wheeldon.

Gifts towards the Director's Circle supported the complete cycle of Beethoven Quartets performed in Stockbridge Parish Church.

Gift Aid Declarations by a third of all Festival donors provided the Society with a significant tax benefit increasing the value of contributions made by 28p for each £1 donation.

The EIF received four bequests in 2003. *Amadigi* and the performance of Scots Song and Fiddle Music received support through legacies from Dr James Conchie and Miss Michelle Proud whose generosity of spirit and love of the performing arts were remembered thanks to their valuable bequests. Additional legacies were received from Miss Louise Sinclair and Frederick Louis Van Eysen. We pay tribute to them all.

### EIF Endowment Fund

The Festival Director has already recognised the particularly significant role of the EIF Endowment Fund in Festival 2003. Its exceptional support enabled the Festival Director to maintain the scale of the overall Festival and in particular to fund *Picasso and Dance* with the Bordeaux Opera Ballet.

The Endowment Fund was established in 1989 as a charity recognised by the Inland Revenue to help provide long term security for the Festival. The objective was to create a capital fund, the income from which could be applied by the Trustees to support the Edinburgh International Festival in special initiatives.

Trustees: William Berry Esq W.S. (Chairman)  
 Sir Thomas Risk  
 The Hon. Elizabeth Fairbairn  
 Sir John Shaw CBE CA  
 Sir William Kerr Fraser GCB

**Further details about any of the above are available from: Nichola Pritchett-Brown  
 Sponsorship and Development Director  
 Edinburgh International Festival  
 Telephone: +44 (0)131 473 2060  
 Email: nicky.pritchett-brown@eif.co.uk**

- 1 The Prodigal Son, Bordeaux Opera Ballet**  
 Supported by Edinburgh International Festival Endowment Fund  
 Photo: Douglas Robertson
- 2 Siegfried, Scottish Opera**  
 Sponsored by Bank of Scotland  
 Photo: Douglas Robertson
- 3 The Seagull, EIF Production**  
 Sponsored by Standard Life  
 Photo: Douglas Robertson
- 4 Das Rheingold, Scottish Opera**  
 Sponsored by Bank of Scotland  
 Photo: Douglas Robertson
- 5 Siegfried, Scottish Opera**  
 Sponsored by Bank of Scotland  
 Photo: Douglas Robertson
- 6 The cast of Strictly Dandia with one of the Festival Espaces kindly provided by Renault**  
 Photo: Douglas Robertson
- 7 Lÿr Williams**  
 Sponsored by Bank of Scotland  
 Photo: Douglas Robertson
- 8 The Last Night of Mankind, El Periférico de Objetos**  
 Sponsored by The List  
 Photo: Douglas Robertson
- 9 Academy of St Martin in the Fields**  
 Sponsored by IBM  
 Photo: Douglas Robertson

# SPONSORSHIP AND DONATIONS

## Grants



## Principal Supporters

### Dunard Fund

### Edinburgh International Festival Endowment Fund

## Sponsors



## Principal Donors

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The Great Britain Sasakawa Foundation  
The Guide Dogs for the Blind Association  
The Hamada Edinburgh Festival Foundation  
Miss K M Harbinson's Charitable Trust  
The Earl of Harewood's Charitable Settlement  
The Hobart Trust  
Matthew Hodder Charitable Trust  
The Inches Carr Trust  
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The Italian Cultural Institute, Edinburgh  
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Stanley Thomas Johnson Foundation  
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The Swire Charitable Trust  
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The Tay Charitable Trust  
Thirkleby Trust  
The United States Consulate General, Edinburgh

## In Kind Supporters

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Strathmore Mineral Water Co.

## Legacies

The Estate of Dr James Conchie  
The Estate of Miss Michelle Proud  
The Estate of Miss Louise Sinclair  
The Estate of Frederick Louis Van Eysen

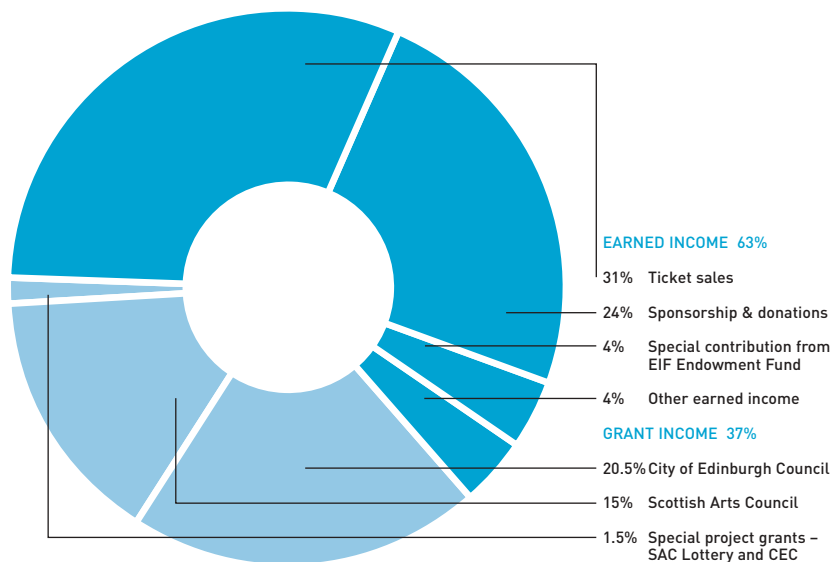
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Sir Ian and Lady Robinson  
Jack and Shirley Shaw  
The Somerville Family  
Mr Jim and Mrs Isobel Stretton  
Andrew and Becky Swanston  
Mr Richard Winger  
Mr Hedley G Wright

# HOW WE ARE FUNDED



## WHERE THE MONEY COMES FROM

The Festival's income comes from three main sources: tickets sales, sponsorship and donations, and public funding from local and central government. The Festival aims to cover its costs each year. The 2003 Festival budgeted to generate 63% of its income through ticket sales, sponsorship, donations and other earned income, and 37% through public sector grants.

**The total budget of the 2003 Edinburgh International Festival was £7.2m\***

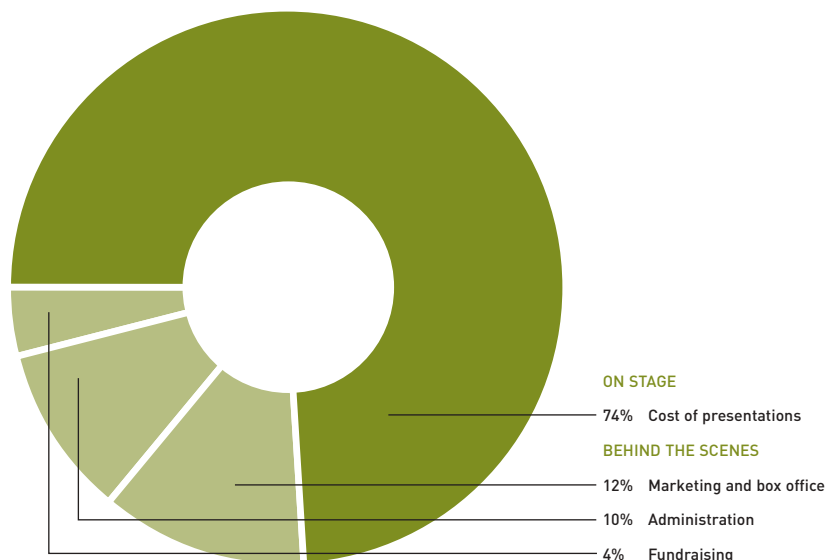
**Income from tickets sales was £2.23m**

**Income from sponsorship & donations was £1.72m**

**Grant from City of Edinburgh Council was £1.44m**

**Grant from Scottish Arts Council was £1.09m**

\*All figures net of VAT



## HOW THE MONEY IS SPENT

74% of the Festival's 2003 budget was allocated directly to meeting the costs of presenting performances: artists' fees and travel, hiring the venues, and paying the technical costs involved in staging the events. The remaining 26% of the budget covers marketing the Festival, selling the tickets, fundraising and administration.

### Statutory Accounts

Please note that this Review was published before the full accounts for 2003 were available. The annual statutory audit of the Edinburgh International Festival Society and its subsidiary companies will take place in March 2004. The statutory financial statements and the report of the Directors for the year ended 30 November

2003 will be presented to the Annual General meeting of the Society on 14 June 2004. They will afterwards be delivered to the Registrar of Companies. From that date, copies of the statutory accounts will be obtainable from the Company Secretary, Edinburgh International Festival Society, The Hub, Castlehill, Edinburgh EH1 2NE.

# HOW WE OPERATE



The Edinburgh International Festival Society is a registered charity. The Festival's headquarters building, The Hub, is operated by a wholly owned trading subsidiary of the Society.

The Edinburgh International Festival presents music, theatre, opera and dance in six major theatres and concert halls and a number of smaller venues in Edinburgh over a three-week period in late summer each year. The key venues used are the Usher Hall (capacity 2,300), the Festival Theatre (capacity 1,800), The Edinburgh Playhouse (capacity 2,900), the King's Theatre (capacity 1,300), the Royal Lyceum Theatre (capacity 650) and The Queen's Hall (capacity 920).

All artists and companies in the Festival appear at the invitation of the Festival Director. As the promoter of the event, the Festival's budget covers all of the costs associated with delivering the programme including artists' fees and travel, venue hire and promotion of the event. The Festival is solely responsible for raising income from ticket sales, fundraising and sponsorship, which along with public sector grants, cover these costs.

In addition to mounting the annual three week programme of events, the Festival has a year round programme of education and outreach work, aimed at all ages from primary schools to adults. Details of this programme can be found on page 6 of this review.

Artists and companies who wish to be considered for inclusion in the Edinburgh International Festival should send full details, including performing dates and video if available, to the Director, EIF, The Hub, Castlehill, Edinburgh EH1 2NE.

## The Hub

The Hub is the headquarters of the Festival, and is operated by Edinburgh Festival Centre Ltd, a wholly owned subsidiary of the Edinburgh International Festival Society. A popular attraction in its own right, the Hub opened in 1999, and welcomes over 500,000 visitors a year. Our grateful thanks go to Bank of Scotland, which has sponsored the first five years of the operation of The Hub.

The Hub's commercial activities include Cafe Hub, the Hub Shop and Hub Tickets, which sells tickets for a wide range of festivals and events, as well as for the Edinburgh International Festival. The Hub also hosts events for a wide range of public sector, corporate and private clients, including conferences, banquets, wedding receptions and meetings.

In addition to providing office space for the Festival, The Hub is the home of the Edinburgh Festival Chorus and the venue for a wide range of Festival related community and education events. It is also a venue for Edinburgh International Festival events and talks during August. The Hub is one of the main venues for the Edinburgh Jazz and Blues Festival, and hosts box office and information facilities for the Science Festival in April and the Fringe, Book and Film Festivals in August.

Visit [www.eif.co.uk/thehub](http://www.eif.co.uk/thehub) for a virtual tour.

To book a function at The Hub contact the Events Team on 0131 473 2015



1 The Hub exterior

2 Continuum, San Francisco Ballet  
Supported by Edinburgh International Festival Muses  
Photo: Douglas Robertson

3 Home and Home, Cullberg Ballet  
Photo: Douglas Robertson

4 Götterdämmerung, Scottish Opera  
Sponsored by Bank of Scotland  
Photo: Bill Cooper

# FESTIVAL BOARD

## The Edinburgh International Festival Society

The Edinburgh International Festival Society is a charitable company limited by guarantee of its members. It is open for anyone to join the Society on payment of an annual membership fee. Details available from the Company Secretary at the address below.

Formerly the Edinburgh Festival Society, the new name was adopted at the 2003 Annual General Meeting and a certificate of Change of Name was given at Companies House, Edinburgh on 16 October 2003.

<b>Patron</b>	Her Majesty The Queen
<b>Honorary Secretary</b>	Mr Tom Aitchison Chief Executive City of Edinburgh Council

## The Festival Council

The Festival Council, whose members are the Directors of the Company, administers the affairs of the Edinburgh International Festival Society. Those members are drawn from a wide representation of local interests, some nominated by the City Council and other bodies, some elected by the Festival Society members and some co-opted by Festival Council. Council meets five times each year. A smaller Executive Committee of Council meets with the Festival Director and senior executives, as the business of the Society requires. The members of Council who serve on the Executive Committee discharge the functions of an Audit Committee and a Remuneration Committee.

## Members of Council

<b>Chair</b>	The Rt Hon Lesley Hinds Lord Provost of the City of Edinburgh
<b>Depute Chairman</b>	Mr James Stretton*
Cllr Elaine Aitken*	Sir Peter Burt
Cllr Steve Cardownie	Mr Graham Duffy
Cllr William Fitzpatrick	Cllr Ken Harrold*
Mrs Carol Colburn Høgel	Cllr Shami Khan
Mr Shan Khan	Cllr John Longstaff*
Mr Des Loughney	Mr Donald MacDonald CBE*
Mr David McLellan	Mr James Naughtie
Mr Ralph Parkinson	Mr Philip Riddle
Mr Ian Russell	Prof Joan Stringer CBE*

\*Members of Executive Committee

Resigned in 2003

The Rt Hon Eric Milligan, Lord Provost of the City of Edinburgh 1996 - 2003  
Cllr Lesley Cameron, Cllr Brian Fallon, Cllr Alastair Paisley,  
Cllr Elizabeth Wardlaw

All of the Members of the Festival Council are directors of Edinburgh International Festival Society and Edinburgh Festival Centre Limited. Sir Brian McMaster is a director of Edinburgh Festival Centre Limited. Mr James Stretton and Sir Brian McMaster are directors of Edinburgh International Festival Limited.

## FESTIVAL 2003

Full programme details are published in the 2003 Festival brochure, the following are changes: Christine Brewer replaced Susan Chilcott in the Opening Concert; Paul Agnew replaced Ian Bostridge on 11 August in the Usher Hall; Toby Spence replaced Ian Bostridge as Alessandro in Poro; the Lausanne Chamber Orchestra concert on 28 August was sponsored by NEC; in Zelmira, Marco Vinco replaced John Relyea in the role of Polidoro and in the Bank of Scotland Queen's Hall Series on 28 August Steven Osborne replaced Héléne Grimaud.

## Gateway Weekend

### Friday 8 August-Sunday 10 August 2003

The Gateway Weekend was a series of eight Festival events staged, free of charge, exclusively for people aged 26 years or less. Supported by The City of Edinburgh Council, the Scottish Arts Council Lottery Fund and The Robertson Trust.

Performances: Wagner's *Götterdämmerung* performed by Scottish Opera Sponsor Bank of Scotland; Chekhov's *The Seagull* Sponsor Standard Life; Royal Scottish National Orchestra conductors Sir Charles Mackerras and Garry Walker Sponsor Scottish & Newcastle plc; Li Xiangting: Chinese traditional music and Nieuw Ensemble: Chinese contemporary music Sponsor ScottishPower; Members of Los Angeles Philharmonic recital Sponsor Bank of Scotland; Cullberg Ballet; The Last Night of Mankind El Periférico de Objetos Sponsor The List.

## Management and Advisers

The Festival Director and Chief Executive, who is appointed by the Festival Council, is responsible for planning and executing the programme of each year's Festival and for the management of the Festival's financial and administrative affairs. He is assisted by an executive team of 5 directors, 21 permanent staff and over 200 temporary staff.

**Festival Director and Chief Executive**  
Sir Brian McMaster CBE

**Company Secretary and Administrative Director**  
Adrian Trickey

**Marketing and Public Affairs Director**  
Joanna Baker

**Director of The Hub**  
Tom Mulhearn

**Sponsorship and Development Director**  
Nichola Pritchett-Brown

**Associate Festival Director**  
James Waters

**Legal Adviser**  
Ewan Easton WS, Maclay Murray & Spens

**Auditors**  
PricewaterhouseCoopers LLP

**Bankers**  
The Royal Bank of Scotland plc

**Financial Advice**  
given by Chiene and Tait, Chartered Accountants

**Registered Office**  
The Hub, Castlehill, Edinburgh EH1 2NE

**Registration Number**  
24766

**Registered Charity Number**  
SC004694

**Edinburgh International Festival**  
**The Hub, Castlehill, Edinburgh EH1 2NE**  
**Tel 0131 473 2099 Fax 0131 473 2002,**  
**Box Office 0131 473 2000 [www.eif.co.uk](http://www.eif.co.uk)**  
**Email: [info@eif.co.uk](mailto:info@eif.co.uk)**