

Annual Review
2019

E D
F I L M
F E S T



Centre for the Moving Image

The Centre for the Moving Image (CMI) is Scotland's leading film organisation and a national charity with a vision to transform people's lives through film.

CMI incorporates the world's longest continually running film festival, Edinburgh International Film Festival, Scotland's leading independent cinema, Filmhouse, Filmhouse Café Bar, and the Belmont Filmhouse in Aberdeen.

Each year CMI attracts more than 300,000 people to see films in its cinemas and at EIFF, screens more films than any other cinema in Scotland (over 750 programmes of films played at Filmhouse in 2018/19), presents the most diverse film programme in Aberdeen (over 360 programmes of films played at Belmont Filmhouse in 2018/19) and has more than 50 countries represented each year across its screening programmes.

Our work develops and enhances the range and quality of opportunities for people to be inspired by and engage with film and the moving image, with a year-round programme

of screenings, discussions, festivals, workshops, industry support, education and talent development programmes, and the chance to meet filmmakers from around the world.

CMI works with over 200 partner organisations in delivering screenings, events and activities, including working with Digicult and Hopscotch Films in delivering the Scottish Film Talent Network.

Belmont Filmhouse is a member of Culture Aberdeen, Filmhouse is a founding member of Edinburgh Cultural Venues Group, and EIFF is a founding member of Festivals Edinburgh.

CMI is a registered charity, generating almost two thirds of its income through trading activities (box office, café bar, sponsorship) with the rest coming from public funding and individual donations.





Chief Executive's Report

2019 was a year to remember.

With support from the new PLACE Programme we were able to build on the legacy of 2018's Year of Young People, and ensure that young people were very much at the centre of 2019's Festival – as filmmakers, as festival curators, and of course as audiences. We attracted almost 300 EIFF Youth delegates, and more than 4,000 admissions across our dedicated programme of masterclasses, events, seminars, school screenings and awards shows. Our Young Programmers and Youth Advisory Group were instrumental in both the programming and delivery of the events.

The PLACE Programme also supported EIFF's Talent Lab for 30 emerging writers, producers and directors, and EXPO funding supported this year's industry programme, attracting 1300 delegates, filmmaker guests and accredited guests. We welcomed both Johnnie Walker and Aberdeen Standard Investments as major partners.

Across the rest of the Festival we had a fantastic array of films, guests and events, and with Edinburgh providing the warmest of welcomes, audiences and delegates responded enthusiastically.

EIFF places itself at the heart of discovering, debating and understanding the diversity of films and filmmakers from across the world – and this year has been no different. A total of 58 different countries (and 60 languages) were represented through the films, filmmaker guests, industry delegates, talent lab participants, and of course in the staff and volunteer team.

EIFF only happens because of the shared passion and belief of all our staff and partners – from public funders, to sponsors, to individual donors, to venues, to the press, and to sales agents, distributors and filmmakers. Thanks to each and every one of you. But above all, thanks to our audiences who continue to respond so positively and knowledgeably to the depth and breadth of Mark's artistic programme.

Welcome to our review of the 73rd Edinburgh International Film Festival.

Ken Hay
CEO

“

Can't wait until next year- now I have been for the first time I will definitely be returning in the future. It was really diverse and the talent that Scotland offers is truly underrated. Was an amazing experience and it broadened my perspective on the film industry.





Artistic Director's Report

The consistent opinion amongst audiences, guests, media and visiting filmmakers was that EIFF 2019 was a festival to be remembered, striking a memorable balance between achieving considerable cultural success with delivering a series of screenings and events that struck a chord with audiences. Films, receptions and events were all well attended, and while the warm weather was a distraction at times, the varied film, education and industry programme were far bigger attractions.

There was a dash of rain weekend before the Festival properly kicked-off, but even that couldn't dampen the enthusiasm of folk who make the now annual trip to the free outdoor screenings in St Andrew Square for Film Fest in the City. The pre-weekend also saw EIFF stage a special packed preview screening at Edinburgh's Festival Theatre of the latest Pixar hit *Toy Story 4*.

The Opening Night Gala proved to be a cult hit as a red-carpet audience attended the International Premiere of genre comedy-romp *Boyz In The Wood*, directed by local filmmaker Ninian Doff and attended by a cast and crew who relished showing their film to a local audience. Following the screening invited guests helped launch the Festival with the post-film party at Teviot Row House.

Film on show included Jim Jarmusch's zombie horror film *The Dead Don't Die*; director Bernard Rose's Japan-set period drama *Samurai Marathon*; the World Premiere of World War II drama *Liberte: A Call to Spy*, directed by Lydia Dean Pilcher; the first screening of *Robert the Bruce*, directed by Richard Gray; enthralling Irish-set drama *End of Sentence*; the acclaimed Finnish film

Aurora; the moving and insightful documentary *The Biggest Little Farm*; Dundee-set comedy-drama *Schemers*; Martin Freeman in the delightful *Ode to Joy* and Helen Hunt in the acclaimed thriller *I See You*. The list of films screened at EIFF as usual was immense and varied, offering something for everyone – the Festival featured 121 new features, featuring 18 world premieres.

In Person events at this year's Festival included on-stage interviews with director Danny Boyle (who also attended a preview of his new film *Yesterday*), actor Jack Lowden, Spanish director Iciar Bollain, Scottish actress/director Pollyanna McIntosh, and acclaimed British documentary filmmaker Nick Broomfield. Other guests attending the festival included Peter Mullan, John Hawkes, Richard Dreyfuss, Kate Dickie, Katherine Parkinson, Angus Macfadyen, Adewale Akinnuoye-Agbaje, David Arnold and Paul Laverty.

The Festival combined its annual retrospective with its national cinema focus to offer an enthralling and much appreciated delve into contemporary Spanish cinema as well as the work of some of the best films from the last 10 years. This enabled a fascinating snapshot into a vibrant cinematic culture, featuring dramas, comedies, shorts, documentaries, horror and animation, and allowing filmmakers to talk about their work and for producers to meet with their British counterparts and look into way of working together. The Festival continues to offer a series of free events and screenings, which included free lunchtime screenings of films by Agnès Varda and a special free presentation of cult television series *Good Omens*, attended by its director Douglas Mackinnon.

EIFF Youth HQ offered a broad selection of events for young people to take part in; EIFF's industry programme worked closely with filmmakers and industry attendees to examine trends in moving image culture, as well as staging its annual Works in Progress event; the annual Student Critics Programme proved as popular as ever, and EIFF continued to celebrate short films – live action as well as animation – and shine the spotlight on new experimental moving image work.

This year's Festival finished with the World Premiere of director Adrian Noble's delightful period film *Mrs Lowry & Son*. This delicate and amusing film detailed the brittle relationship between L.S. Lowry, one of the greatest artists of the 20th century and his bedridden and controlling mother, offering spellbinding lead roles for Vanessa Redgrave and Timothy Spall.



Mark Adams EIFF Artistic Director



“

It's so much more than a trip to the cinema. There's a lot of love across an audience that clearly loves film. Of all the festivals in Edinburgh, it has the widest age range and as an attendee, it makes you feel like you're truly a part of wider society and not just a subset of it. Love it.

EIFF Facts and Figures

73rd edition

70,000

festival-goers

121

new feature films

352

screenings and events

58

countries represented

18

world premieres

12

international premieres

8

european premieres

78

UK premieres

525

filmmaker guests

200

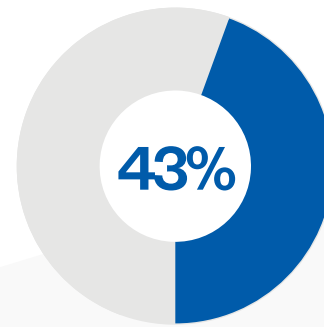
accredited press

800

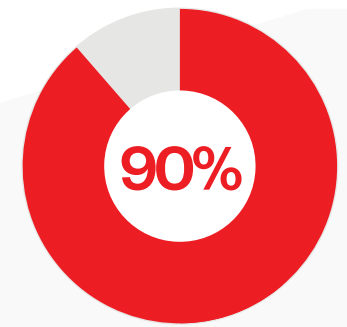
industry delegates

270

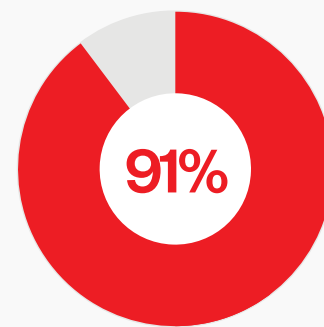
youth delegates



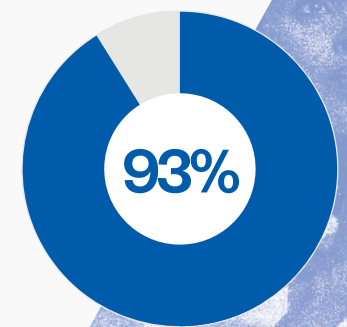
of films directed by women



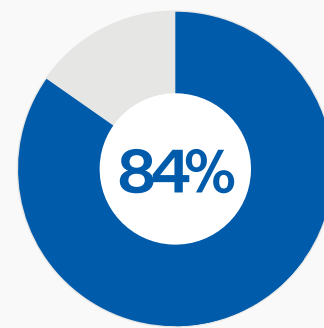
of attendees rated the quality of the Film Festival programme as very good or good



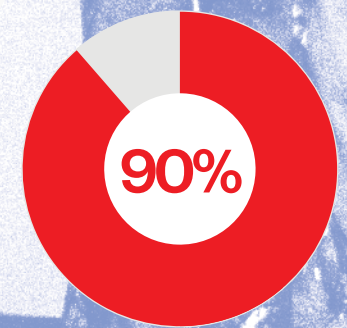
rated their experience at the Festival as very good or good



would recommend the Festival to friends or relatives



consider the Festival a must-see event

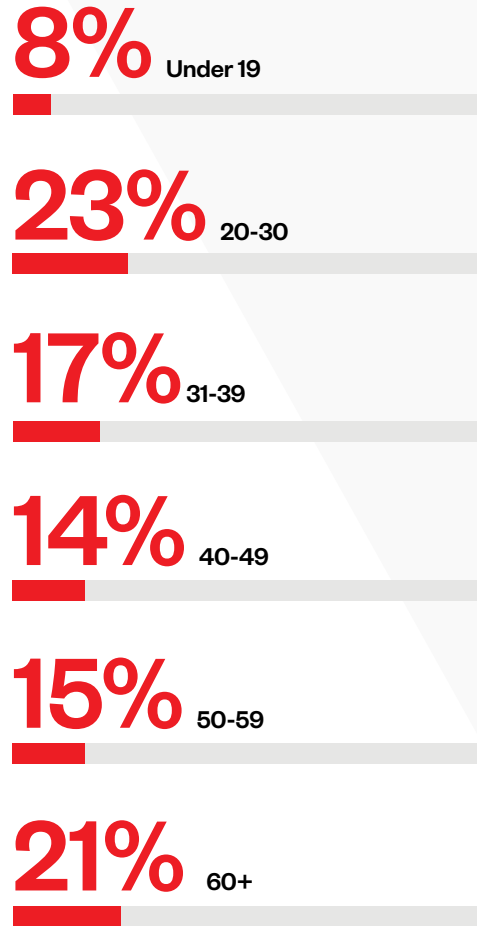


agreed that their visit to the Festival has given them the chance to see artists and performances that they otherwise would not get to see

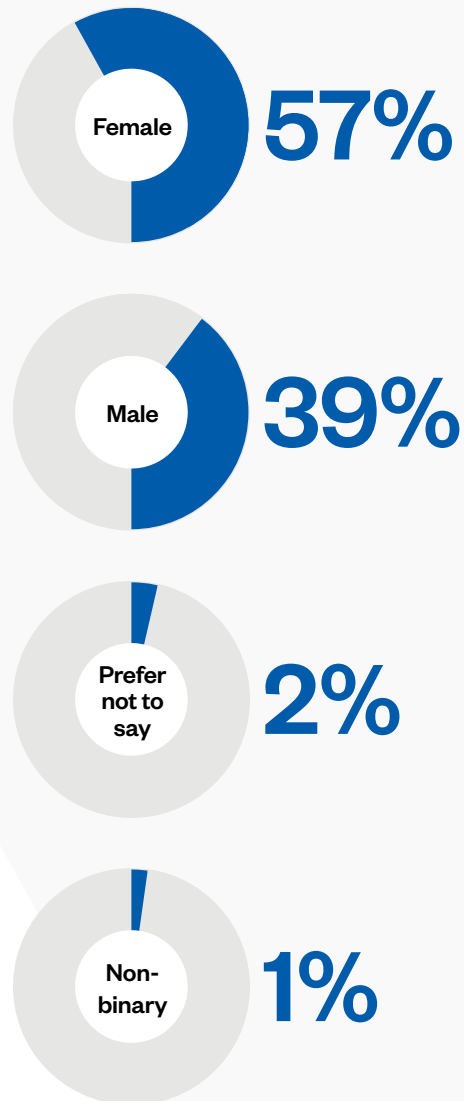
Our Audience

EIFF has seen its 8th successive year of increased ticketed attendance, welcoming people from all ages, backgrounds and from all across the world. Our audiences are as diverse as our programme.

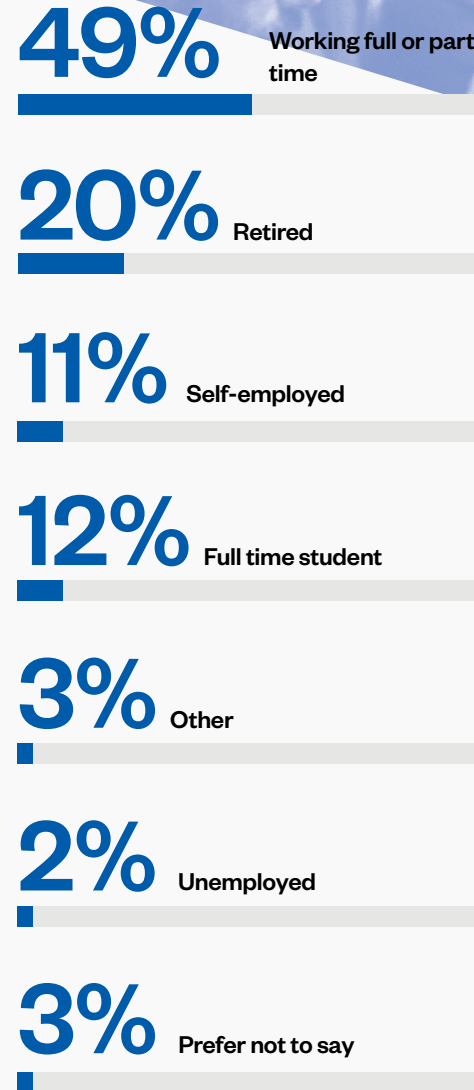
Age



Gender



Employment



Geography



Press Highlights



£3,600,000

worth of coverage (advertising value equivalent)

This year's EIFF press and PR campaign achieved over 3,500 pieces of coverage across a range of print, broadcast and online media. The response from press was overwhelmingly positive and coverage was widespread and far reaching.

Over 200 accredited press guests attended EIFF from key Scottish, national and international publications, including Screen, The Hollywood Reporter, Variety, Sight & Sound, Little White Lies, Metro and key Spanish media including ABC and El Pais. Scottish press were hugely supportive as in previous years, with outlets including BBC Radio Scotland, The List, The Skinny, The Scotsman, The Herald and Daily Record covering widely.

This year EIFF partnered with an exciting range of media partners, working with: Scotland's national newspaper, The Herald, and their sister publication, The Sunday National; The List, continuing our long-standing relationship with Scotland's leading arts and entertainment guide; and The Skinny, who are very supportive of EIFF, who additionally partnered on EIFF's Agnès Varda retrospective.

Film talent is a key element of EIFF's PR campaign, and we worked with a number of very exciting guests this year, including Danny Boyle, Richard Dreyfuss, Angus MacFadyen, Tim Spall, Pollyanna McIntosh, with red carpets and press events ranging from a special photocall at the Royal Observatory Edinburgh for *Astronaut*, to a spirited red carpet event with kilted swordsmen to launch the premiere of *Robert the Bruce*.

Broadcast and podcast media was a key focus for EIFF this year, and we secured features on BBC Radio 5: Mayo and Kermodé, a sold-out live recording of Anna Smith's podcast *Girls on Film*, an EIFF-dedicated programme on BBC Radio Scotland, focusing on the history of EIFF, and interviews on BBC Breakfast and Sky News.



The friendliest of festivals, EIFF goes all out to screen something extraordinary for everyone.

Metro

A programme full to bursting with unique voices and cinematic colour, the magic of the movies at EIFF has never felt quite so real.

The List



Marketing Highlights

Reach

100,000

brochures distributed UK-wide

4,600,000

views at train stations throughout Scotland

3,600,000

views on ScotRail trains

1,800,000

views on Lothian Buses

450,000

views of Lothian Road branding

12,000,000

total OTS of outdoor advertising

Digital reach

125,000

social media followers

9,250,000

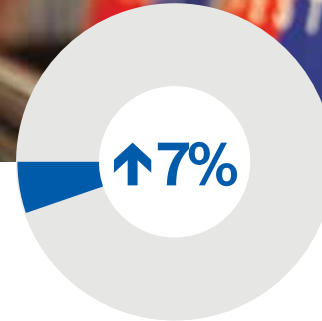
digital impressions

1,200,000

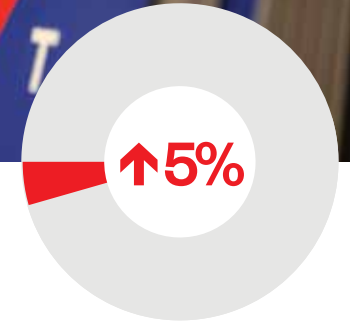
website page views

18,000

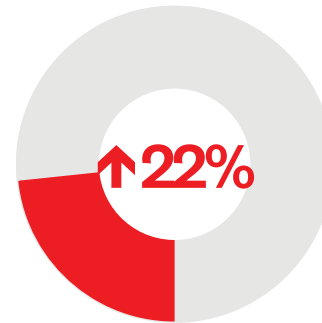
views of our digital brochure



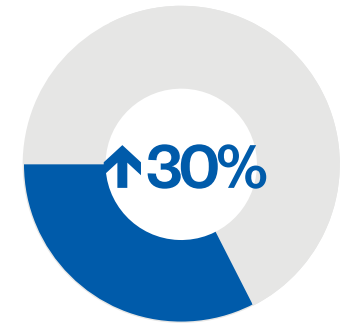
Facebook likes



Twitter followers



Instagram followers



YouTube subscribers

“

A wonderful Film Festival in a wonderful city - great films, informative Q&As and a really welcoming atmosphere.

“

Love it all - the films, the actors, the performances, the audience atmosphere, the magic.

Education

In 2019 we built on the success of 2018's Year of Young People to deliver an exciting, engaging, inclusive and inspiring range of screenings, workshops and careers sessions for young people.

EIFF's flagship education programme was renamed EIFF Youth, and rebranded to develop an exciting, dynamic youth brand that was linked to, but distinctive from, the main Festival brand.



3635

people participated in EIFF's education activity in 2019

↑14%

increase on 2018

Highlights included:

EIFF Youth HQ

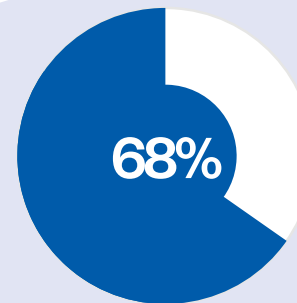
Based in the Cornerstone Centre, EIFF Youth HQ welcomed 1,243 young people aged 15-25 to take part in filmmaking events, workshops and masterclasses,

↑45%

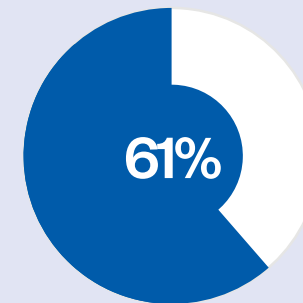
increase on 2018

We held 39 workshops, masterclasses, talks and special events, including: in-person events with director Ninian Doff (*Boyz in the Wood*), actor Bella Ramsay (*Game of Thrones*), and costume designer Nina Ayres (*Outlander*); an acting masterclass with Jack Lowden (*Mary Queen of Scots*) and Shauna Macdonald (*The Descent*); hands-on workshops, focusing on prop making, screen combat, SFX make up, VR filmmaking and podcasting; careers events and film course fairs.

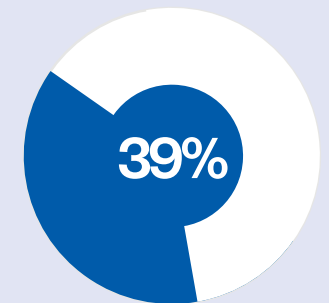
Our commitment to equalities, diversity and inclusion was central to our planning this year, and we ran events on casting disability, mobile journalism at Pride, film criticism with Africa In Motion, a panel discussion with the charity Changing Faces on their social media campaign IAmNotYourVillain, and screened *Authentically Us*, a triptych of VR documentaries focusing on trans experiences, and *The Other Dakar*, an example of African VR which explored the mythologies of Senegal.



of participants were attending EIFF for the first time



from Edinburgh



elsewhere in Scotland



Great fun and very inspirational. Didn't know how achievable a career in film was.

Student Critics

10 students spent a week watching films and learning to craft reviews under the mentorship of leading film critics. We enhanced the 2019 programme to include new pitching and podcasting workshops, and the Student Critics' reviews were published in the August issue of *The Skinny*.

This year we received

244

entries

↑59%

increase on 2018



Reel Talk

EIFF's free lecture series, returned this year, with a series of 7 talks which provided background and context to the Festival's themes and strands. We partnered with the University of St Andrews, University of Edinburgh, and Edinburgh College of Art to deliver these talks, which were free ticketed events.

Young Programmers & Youth Advisory Group

EIFF Youth was co-designed by young people from Edinburgh and Aberdeen, who collaborated on the programme, branding and marketing campaigns, curated short films, selected films that would appeal to young audiences, and shortlisted the New Visions Short Film Competition. They hosted events at EIFF Youth HQ, and Q&As across the wider Festival programme.

Schools activity

We expanded our schools activity this year, delivering 15 primary and secondary workshops, attended by 375 pupils. We partnered with IntoFilm, Screen Education Edinburgh and the Scottish Youth Film Festival, working with schools in SIMD areas, bringing those young people to EIFF Youth HQ, and collaborating on short filmmaking projects which screened at EIFF Youth's Closing Night event.



Edinburgh & Lothian Schools Film Competition returned for its 11th year, attracting 85 entries from 26 schools across Edinburgh and Lothians.

For teachers, we hosted Creative Conversations, a CLPL session on film education at EIFF Youth HQ.

Our national film education and filmmaking project, Understanding Cinema, returned for its 8th year, and we worked with primary pupils from Granton, Glasgow and Angus.

We also hosted a special event with the Scottish Chamber Orchestra and Edinburgh International Festival, Soundmoves: Music Movies, presenting short films by pupils from Sighthill, Clovenstone, and Canal View Primary Schools accompanied by live performance.



Industry and Talent Development

EIFF's 2019 industry programme offered extensive opportunities for both emerging and established filmmakers and industry professionals to develop their networks and their expertise. Over 1350 passholders took advantage of the services and events available at our dedicated EIFF Press & Industry Centre, with nearly 4000 attendees at Press & Industry screenings and 1000 film views through our online and on-site Videotheque during the festival.

Daily networking opportunities ran alongside over 50 industry events. Our events covered a variety of topics including European co-productions, financing films by first time directors, the composer/director relationship, writing genre and the opportunities available to work in animation.

The opening event of the fifth edition of Distribution Rewired looked back at changes in the field of digital distribution since our inaugural event in 2015. We also ran our fourth Works in Progress, once again offering a unique opportunity for ten filmmakers to showcase their UK films to an invited audience of sales agents, distributor, funders and festival programmers. The award for most promising project went to first time documentary filmmakers Hannah Congdon and Catherine Haigh for their film *Women Behind the Wheel: Unheard Voices on the Pamir Highway*.

We continue to support and encourage the work of producers through the EIFF Country Focus, which this year was Spain. Together with The Institute of Cinematography and Audiovisual Arts [Instituto de la Cinematografía y de las Artes Audiovisuales] (ICAA) we invited 8 producers from Spain to take part in a series of structured meetings with producers from the UK to support the development of future collaborations.

“

It's a well organised and programmed festival with a good balance of audience friendly content and industry specific events all in the lovely city of Edinburgh.



“

Edinburgh is a great mix of industry and public events, and the industry programme is strong and varied.

The EIFF Industry team delivered a number of talent development initiatives alongside the main Industry programme. The ninth EIFF Talent Lab saw thirty up and coming writers, directors and producers take part in a four day programme of meetings, discussions and networking to help develop their projects, their careers and themselves. In addition we were pleased to introduce Talent Lab Connects in 2019, supporting six project teams to develop a feature film project through development and mentoring. All teams were required to have at least one member who had been an EIFF Talent Lab participant. The 2019 cohort includes alumni from 2013 through to 2018. Both these programmes are funded through the PLACE Programme.

Finally, June marked the final session of the EIFF Ideas Lab. Over the previous eight months, the Ideas Lab connected the worlds of film and science by offering eight screenwriters access to some of the most exciting and inspiring research being carried out across the UK. Writers were introduced to scientists and research facilities at the Wellcome Genome Campus in Cambridgeshire, the UCL Pathology Collection in London, the Anne Rowling Regenerative Neurology Clinic the BioQuarter in Edinburgh, aiming to generate ideas and collaborative relationships. The Ideas Lab was supported by Wellcome and in partnership with the Beltane Public Engagement Network in Edinburgh.



Equalities, Diversity and Inclusion

Women behind the camera were heralded at this year's festival with a record 150 films by women in the programme. Retrospectives of Agnes Varda, Iciar Bollain, Pollyanna McIntosh and the SDI-partnered Phenomenal Women Documentary series highlighted the wealth of filmmaking talent so often underrepresented in the film industry.

In addition a series of talks and discussions around women in film included guest lecturers from the University of Edinburgh discussing filmmakers Pascale Breton and Kira Muratova, the Girls on Film podcast live from Edinburgh and a special event, Reclaiming the Frame, with Birds' Eye View, discussing female perspective in film.



The EIFF Industry Works in Progress award was won this year by Hannah Congdon and Catherine Haigh for their documentary *Women Behind the Wheel: Unheard Voices on the Pamir Highway*, their exploration of women's rights and experiences in central Asia.

“

The Film is Resistance shorts programme at the 2019 EIFF was really powerful. As a Brazilian person, the short Afronte resonated particularly strongly with me, as it is rare to see depictions of queer lives in the mainstream Brazilian culture portrayed in the media, especially the media that makes its way out of the country. It was a beautiful and powerful film which showed the intersections of black queer lives living in the outskirts of culture. The shorts Pirate Boys and beside the water, 1999-2004 also stuck with me... mostly I was mesmerised by their truth and vulnerability, showing different queer bodies and voices, and a broad range of experiences.

Mariana Duarte, staff member



EIFF Industry this year invited participants to attend “Minding Non-Fiction”, an event exploring the ethics of character driven documentary with a special focus on working with sensitive subject matter and vulnerable protagonists. Panellists included directors Alexandre Chartrand (*And With A Smile, The Revolution!*) and Catherine Hébert (*Ziva Postec. The Editor Behind the Film Shoah*).

The EIFF 2019 Youth Programme further considered the ethics and inclusiveness of film. The “I Am Not Your Villain” panel event examined the use of facial disfigurements as coded villainy in film with young people from the charity Changing Faces forming part of the panel discussion. “Casting Disability” was a workshop exploring the history and ethics of “cripping up”, the practice of able bodied performers playing disabled characters, and all volunteers at EIFF Youth were given sensitivity and accessibility training.

“

My favourite piece of feedback came from a mother, whose son has autism. She said that because of our relaxed atmosphere and accessibility measures, he was not only able to attend, but to flourish in the workshops whereas other events can feel alienating to him. That moment made it all worthwhile.

Andrew Campbell, staff member



Environment

Recycling & Waste Reduction

Filmhouse, EIFF's Festival HQ, recycles with Change Works, a company that monitors and helps reduce waste, carbon and costs.

Filmhouse has minimal general waste bins in public areas, with extra bins for recyclable and biodegradable waste outside the cinemas in order to encourage our customers and staff to be mindful and recycle.

We try and reduce plastic waste where possible. We now re-use our office washing up liquid bottles by refilling them at a local green store.

We always make an effort to re-use padded envelopes and boxes for outgoing postage deliveries.

All takeaway cups and glasses served at Filmhouse Café Bar are biodegradable.

Filmhouse Café Bar sources local and sustainable products where possible and reviews product lines continuously to ensure improvement in our carbon footprint and waste management.

Travel

EIFF staff are encouraged to cycle, walk or use buses when travelling to and from work. For UK based travel, staff use trains whenever possible in order to avoid short-haul flights. For Edinburgh based business travel, we use Central Taxis, a company committed to environmental sustainability and reducing their carbon footprint.

Digital Film

We have a fibre leased line at Filmhouse which enables us to receive films over the network. We are committed to move away from physical delivery in order to save time and avoid any emissions related to courier delivery. We encourage distributors to ship films digitally.

Staff & Audience Engagement

Our environmental policy is included in all EIFF job descriptions and contracts and shared with suppliers.

Our recycling procedures are taught as part of staff inductions.

Staff packs for EIFF volunteers are paperless and available online via a downloadable form.

All EIFF managers are encouraged, where possible, to go paperless and use Google Docs or other online spreadsheets in communicating information with staff.

The EIFF environmental policy is available to view on the EIFF website. We have a green champion in every department who looks after different areas of the building and keeps staff informed.

A green champion section is included in our internal staff newsletter to help highlight our environmental progress.

Events

Our EIFF industry centre use jugs of water rather than bottled water for their industry panels, Q&A's and events.

We strongly encourage EIFF guests based in the UK to travel by train in order to avoid short-haul flights.

Policy

CMI, comprising EIFF, Filmhouse and Belmont Filmhouse are committed to yearly reviews of the Environmental Policy and Environmental Action Plan. CMI's Environmental Policy can be accessed on EIFF, Filmhouse and Belmont Filmhouse with a view to the Environmental Action Plan being published by March 2020.

Resource Efficiency Scotland

This year EIFF (through its parent, CMI) has continued its pledge with Resource Efficiency Scotland and are working towards the silver award.

Carbon Literacy Training

EIFF and the wider CMI organisation plan on joining the Carbon Literacy Project, beginning in 2020, to bring Carbon Literacy training to a wide number of the organisations staff and volunteers.



“

I really enjoyed the festival and it has been my favourite so far from the ones I've been to! Everything from the design of the posters and programme to the amazing q&a opportunities! Loved the film selection this year.



Thank you

Edinburgh International Film Festival has been at the heart of Scotland's film culture for over 70 years, but we are more than just somewhere to watch films. We're a festival of discovery, diversity and debate, a showcase of the world's best films and filmmakers, and a platform that inspires, entertains, illuminates, and challenges audiences to better understand the world around them.

We can only achieve this with the support of our funders, patrons, partners and supporters. We would like to say a huge thank you to everyone who helps make EIFF possible!

EIFF could not happen without the generous support of its funders Creative Scotland, Screen Scotland, the PLACE programme (a partnership between the Scottish Government, the City of Edinburgh Council and the Edinburgh Festivals), the British Film Institute, the Scottish Government's Festivals Expo Fund, City of Edinburgh Council and EventScotland.

We are very grateful for the support we receive from our Patrons and Friends. We would like to extend a special thanks to James and Morag Anderson, whose generosity makes it possible for EIFF to mentor the next generation of film critics through our Student Critics programme, and who helped us highlight the best of new and classic European cinema alongside a very special retrospective on Agnès Varda this year.

We would also like to thank Sir Ewan and Lady Brown who support our initiatives to bring new audiences to the Festival, enabling EIFF to offer free tickets to community and charity groups who would otherwise not be able to experience the festival.

This year we were also delighted to welcome our new major partners, Aberdeen Standard Investments, who are supporting our internship programme, and Johnnie Walker, EIFF's Official Whisky Partner who collaborated with us on an exciting filmmaking challenge, hosted events with EIFF at major international festivals, and were proud venue sponsor of EIFF's Festival HQ.

As a registered charity, partnerships play a pivotal role for EIFF, and we are always looking for new relationships, tailoring bespoke sponsorships to meet your objectives. Supporting EIFF is an exciting opportunity to partner with one of the world's best film festivals, and a national charity dedicated to transforming people's lives through film.

If you would like to find out more about working with EIFF, please contact our development team on 0131 228 6382 or development@cmi-scotland.co.uk, or find out more at www.edfilmfest.org.uk/support-us.

funders



major partners

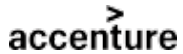


patrons

with special thanks to

James and Morag Anderson
Sir Ewan and Lady Brown
Billy and Karin Lowe
And all of EIFF's donors

partners



supporters



media partners



programme partners



creative by



venue supporters



EIFF would also like to thank

Cultural Funders

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The Haymarket
The Huxley
The Mitre
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The Real Mary King's Close
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The Scotch Whisky Experience
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Badger & Co
Barburrito
BrewDog
Byron
Camera Obscura and World of Illusions
Charlie Miller Hairdressing
Cold Town House
Copper Blossom
David Bann
Dishoom
Eden Locke
Element
Fiji Water
Forage & Chatter
Fotheringham Ice Creams
Gooseneck Café
Grá

Income and Expenditure

Income

10% Box office sales

7% Film Submission Fees

10% Sponsorship

62% Public Sector Grants

10% Donations

Expenditure

78% Programme delivery

13% Marketing and Fundraising

9% Overheads

“

It was really special. Best range of films in years. And some fantastic guests. I love how the guests are accessible both after the film during the Q&A but often how you can then meet with them in the Filmhouse cafe bar.

Staff/Board

EIFF is delivered by experienced management, programme creation and delivery teams.

Senior Executive Team

Ken Hay

Chief Executive

Dougie Cameron

Chief Operating Officer

Mark Adams

EIFF Artistic Director

Diane Henderson

EIFF Deputy Artistic Director

Rod White

Head of Programming, Filmhouse Cinemas

David Boyd

Head of Technical

Marzena D'Arcy

Head of HR

Holly Daniel

Head of Industry and Talent Development

Eddie Cousins

Head of Filmhouse Trading

Yvonne Gordon

Head of Education & Learning

Kirsty Tough

Head of Marketing

Juliet Tweedie

Head of Development

Yvonne Smith

Head of Cinema Operations (Filmhouse)

Colin Farquhar

Head of Cinema Operations (Belmont Filmhouse)

Board

Sandy Begbie (Chair)

Sarah Baxter

Alison Cornwell

Gavin Davis

Atholl Duncan

Mairead Ferguson

Karen Kelly

Brandon Malone

Colan Mehaffey

Katharine Otway

Cllr Donald Wilson

Yen Yau

CMI Visions and Values

We believe in transforming lives through the watching, making and understanding of film.
We are guided by our values, which underpin all of our work.

Inclusive

We believe in diversity, are committed to equality and are open, accessible and respectful

We believe in working collaboratively with individuals and organisations to make a difference

We actively seek out and work with people and organisations with a wide range of voices, with different experiences and from different backgrounds to ensure that our work is authentic.

Inspiring

We are focused on artistic quality and excellence

We are confident and positive

We are leaders in our field

Innovative

We are creative and passionate

We are bold and inquisitive

We challenge and take risks

Integrity

We are professional, accountable and transparent

We are authentic, engaging and honest

We believe in independence of voice and genuine choice for audiences

We believe in developing and delivering our strategy sustainably

Contact Us

Visit edfilmfest.org.uk for news, blogs and more information about the Festival.

View Festival videos on our YouTube channel EIFftv www.youtube.com/eifftv



edfilmfest



I would like to thank Edinburgh International Film Festival and all its staff and sponsors for allowing, funding and coordinating such an amazing opportunity for young people. The confidence this experience has given me and the contacts I have made during it, both professional and personal, and the expertise handed over by the mentors, has been utterly invaluable.

Student Critic participant

Next Festival

17 – 28 June 2020



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