

## THE CITY ARTS TRUST LIMITED

### REPORT TO THE CITY OF LONDON CORPORATION 2012 CITY OF LONDON FESTIVAL

This year, the City of London Festival celebrated its 50<sup>th</sup> anniversary with a wide-ranging, ambitious programme of events, and continued in the tradition of animating and attracting audiences to the extraordinary buildings in the City, both ancient and modern, through an artistic and education programme designed perfectly to suit the spaces.

With a wide variety on offer, ranging from intimate small-scale recitals through to spectacular large performances, the Festival generated a buzz around its many events and was well received by the public and the media. Whilst music remained the principal art form, interdisciplinary collaboration between different arts (music, dance, poetry, film, visual art and more) and between the arts and other areas (environment, both built and natural, and flowers) continued to nourish the programme.

#### Artistic themes, achievements and event statistics

- Festival theme celebrated 50 years of the City of London Festival
- 265 events: 51 ticketed performances, 209 free events (31 indoor and 178 outdoor)
- 62 venues, as well as a further 50 street piano locations
- Audiences totalling 163,000, exceeding box office targets by 20%
- Multiple BBC Radio 3 broadcasts of 12 concerts reached a further 6 million listeners
- 50 Golden Street Pianos across London seen by an estimated 2.2 million people

#### Education and participation

- 642 workshops took place through the Festival Education Programme, involving 6,558 participants
- 132 of these workshops were delivered in 23 primary and secondary schools
- 1,000 children took part in the Festival Procession

#### Sponsorship and financial support

- Continued support from the City of London enables the Trust to lever considerable additional funding from corporate sponsors, trusts, foundations and individual philanthropy.
- Secured continued support from our major Festival Sponsor, BNY Mellon.
- Targeted approaches to Trusts and Foundations resulted in grants and donations totalling £151,279
- Event sponsorship – although the current climate continues to move away from traditional event sponsorships, the Festival achieved sponsorship of £255,328.
- Corporate Membership – £39,000 secured through this method of corporate support, with 7 business members signed up.
- Individual giving - £14,043 has been raised from donations by individuals.

#### INDOOR EVENTS

The major milestone for 2012 was the celebration of the Festival's 50<sup>th</sup> anniversary. The ongoing theme of recent years widened to give a global focus on *The City of London – Trading Places with the World*.

World-famous artists including Sir Colin Davis (conductor, who directed the first ever Festival concert in 1962), John Williams (guitar), Orchestra of the Age of Enlightenment, London Symphony Orchestra, Brodsky Quartet, Jan Garbarek and the Hilliard Ensemble, and Tasmin Little (violin) performed to sold-out audiences in livery halls and in St Paul's Cathedral, receiving popular and critical acclaim. For John Williams, it also represented the 50<sup>th</sup> anniversary of his appearance in a 'young artists' series at the very first Festival in 1962.

Brilliant young performers continued to play an especially important role, as the Festival maintained its relationship with BBC Radio 3's New Generation Artists with eight early-evening performances in City churches from the stars of the future.

Commissions both from the Festival and our partners led to more than 35 world premières of new works, from internationally renowned composers including Nigel Osborne, Alec Roth, Julian Phillips and Tansy Davies: in all, the music of 50 living composers was featured in the programme.

The Festival continued its focus on issues around sustainability and the green agenda, with flora coming to the fore. Our urban beehives remain productive, and an event celebrated the harvesting of Festival Honey. Several Festival events saw a focus on wildflowers, with a complementary programme of walks and talks expanding on this fascinating topic.

Among key strategic partnerships the Trust's relationship with the Guildhall School of Music & Drama continued to function on several fronts, including a series of 12 free lunchtime recitals by student performers as well as evening performances both indoor and out.

A season of films from 1962 was presented by the Barbican Centre for the Festival, in celebration of the Festival's jubilee.

Gresham College co-promoted 5 lectures on Festival themes, delivered by major authorities ranging from poet Sir Andrew Motion and historian Dominic Sandbrook to Berlioz expert, David Cairns.

12 concerts were recorded by the BBC for broadcast on Radio 3, bringing the Festival and the City's buildings to an audience of more than 6 million. Several Festival concerts were previewed and, in addition to the Festival Director, a number of artists taking part were interviewed on BBC Radio 3's 'In Tune'.

## **FREE EVENTS AND EDUCATION**

The 2012 Free Events programme featured a greater variety of music and arts than ever before and was closely linked to the Festival's international and environmental themes. Almost all the Trust's extensive Education projects culminated in free public showcases promoted by the Festival, bringing numerous young people into the City as performers and artists, with their families and friends as part of the audience. The 2012 Free Summer Events programme offered live music, street arts, dance, talks and exhibitions for City residents, workers and visitors. 178 free outdoor events were presented over a 5-week period (24 June – 27 July). In addition, the indoor Festival programme featured an additional 31 free performances, lectures and exhibitions.

New venues were added including events and installations at the Gherkin and along Cheapside. Concerts and participative activities were once again programmed at Canary Wharf and on Hampstead Heath, adding value and developing new audiences and greater Festival presence at locations linked to, but based outside, the Square Mile.

Highlights included:

- *50 Golden Street Pianos* located in the City, Westminster, Southwark, Islington, Hackney, Camden and Kensington & Chelsea.
- *Festival Procession* with 1,000 participants, commencing in Guildhall Yard and finishing on the steps of St Paul's Cathedral, this year celebrating *Flowers of the World*.
- *Outsiders* - a new dance commission especially for the street pianos, choreographed by Rafael Bonachela with music by Gwilym Simcock featuring Sydney Dance Company.
- *Stories from the Square Mile* – a panel exhibition along the trees of Cheapside commemorating 50 years of the Festival and cultural life in the City.

- *Live Music Sculptures* – created by Sam Bordoli especially for the Monument and Tower Bridge Walkways.
- *Euromix Garden* – 58 musicians from across the Continent featured in 10 concerts at Broadgate Circle, and set amongst a wildflower meadow cultivated by West Ham Nursery.
- *London Tango Orchestra* and participative tango at the foot of the Gherkin.
- *Four Corners* – multi-site dance performance featuring 60 dancers from 4 conservatoire schools in open air City locations.

Participating schools and community groups from the London boroughs of Hackney, Islington, Southwark, Tower Hamlets and the City (*Additional schools from Greater London participated in the Festival Procession; and Laban, Northern School of Contemporary Dance, London Contemporary Dance School and Central School of Ballet were part of a site-specific dance performance project*):

Bessemer Grange Primary School, Betty Layward Primary School, Blackfriars Settlement, Central School of Ballet, City of London Academy Southwark, Clerkenwell Parochial Primary School, Empire Elders, Friendship Phone Network, Guildhall School of Music and Drama, Highbury Grove, Hugh Myddelton School, Hungerford Primary School, Jubilee Primary School, Kingsdale Foundation School, Laban, Linden Lodge, London Contemporary Dance School, Michael Faraday Primary School, Mulberry School for Girls, Neighbours in Poplar, Northern School of Contemporary Dance, Orchard Primary School, Parkwood Primary School, Peabody, Peckham Park Primary School, Queensbridge Primary School, Raine's Foundation Lower School, Richard Cloudesley School, Shapla Primary School, Sir John Cass Primary School, Skinners' Academy, Skyway, Southwark Circle, St Hilda's – Sonali Gardens, St Paul's Cathedral School, Stewart Headlam Primary School, Stoke Newington School & Sixth Form, Sundial Centre, Swanlea School, The Urswick School Hackney, Toynbee Hall/Middlesex Street, Uniao da Mocidade.

## **CREATIVE PARTNERSHIPS**

The Trust continued to build its relationships with the City's charitable, cultural, educational and ecclesiastical institutions:

- Livery companies – whilst the livery halls have long been used by the Festival for concerts, the Trust has established a foundry project supported by the Founders' Company. In the case of the Worshipful Company of Musicians, the Trust again co-presented a series of jazz performances, this year in Guildhall Yard
- Churches – St Paul's Cathedral and many of the smaller churches provide another infrastructural backbone to the music programme.
- Cultural organisations – the Barbican (film season, Children's Library, promotion of the LSO Livery Concert, management of the Festival box office), London Symphony Orchestra (concert and St Luke's as a venue, LSO Discovery), Guildhall Art Gallery, Museum of London, London Metropolitan Archives, The Monument, Tower Bridge and City Information Centre,
- Educational institutions – the Guildhall School of Music & Drama, Guildhall Connect, Centre for Young Musicians and Gresham College.

## **MARKETING AND AUDIENCE DEVELOPMENT**

The marketing strategy for the 2012 Festival was focused on achieving ticket sales of £136,923. Actual revenue achieved was £165,444, exceeding the box office target by over 20%.

The events enjoyed healthy audiences. The LSO's two Berlioz Requiem performances at St Paul's Cathedral were sell-out concerts, and both the English National Ballet and Jan Garbarek's St Paul's

concerts had very limited ticket availability. The Orchestra of the Age of Enlightenment, John Williams and Aurora Orchestra concerts also sold out, with queues on the door for returned tickets.

All Festival information for ticketed events once again appeared in the popular slim-line brochure, published in mid-April with a print run of 65,000. The printed brochure was widely distributed across London through a variety of methods. A digital version was available on the website (colf.org), and was viewed by 7,903 unique visitors.

A free events guide was produced in May with a print run of 60,000. It was distributed widely in the City and beyond. A digital version of the guide was viewed by 7,569 unique visitors on colf.org.

Additional flyers were produced to target relevant markets. Posters advertising individual concerts were displayed in City churches, in interior and exterior poster sites at St Paul's Cathedral and other outdoor venues, and on digital screens in over 100 large City offices.

A print advertising campaign saw adverts placed in the major broadsheets, both before and during the Festival, and specialist publications such as BBC Music Magazine and Gramophone. Digital adverts ran on The Guardian, Time Out, Telegraph and Facebook websites.

The Festival's website colf.org saw an increase in web visitors during January – July (the booking and Festival period) with 76,822 unique visitors and 399,248 page views. E-marketing and social networking remain a priority for CoLF, with a significant growth in followers on both Twitter and Facebook, and increasing numbers receiving our monthly e-newsletters.

A train station campaign saw over 50 posters appear in popular commuter stations, providing an impressive 27,338,235 'opportunities to see', reaching an audience of 4,176,328. A six-day roadshow was staged pre-Festival at key London train stations and Canary Wharf to engage Londoners with the Festival on a grass roots level, providing an experiential marketing opportunity using a Golden Street Piano. Professional performers and public alike took to the stage, and 30,000 flyers and guides were distributed.

The Trust worked with Kallaway PR on an integrated PR campaign. Press coverage achieved £1,038,163 in equivalent advertising value, and reached a circulation of over 235,137,893.

## **FUNDRAISING**

The fundraising breakdown of the 2012 Festival is as follows:

<b>Category</b>	<b>Number</b>	<b>Raised (£)</b>
Event Sponsorship	10	255,328
Corporate Membership	7	39,000
Donations & Grants	40	151,279
Other Income, Advertising & Media Revenue	15	23,018
City of London project funding	5	170,418
Other public funding	1	50,000
Individual giving	131	14,043
<b>Total Fundraising</b>		<b>£703,086</b>

The Trust also secured service sponsorships and in-kind support from a number of sources, which greatly assisted in the event budgets. Expenditure on venue hire, hotels for artists and other costs

was reduced through in-kind support at an estimated value of £155,498 of which £100,679 came from the private sector.

Approximately 407 people attended events as representatives or guests of the Festival's sponsors. In addition, as in previous years, each Alderman and Common Councillor received an invitation to a choice of Festival events. 38 CLC Members attended the Festival this year, alongside many other guests including representatives of various European Embassies, the Australian High Commission, Arts Council England and other arts organisations. All the feedback received from guests has been extremely positive and the Trust believes that awareness of the Festival has been once again raised significantly within the business and arts communities.

## **FINANCE**

The table below compares the projected out-turn at 30 September 2012 with the audited figures for the year to 30 September 2011:

<b>Income</b>	<b>2011 actual (£)</b>	<b>2012 estimate (£)</b>
City of London core funding	280,000	297,000
Fundraising	607,421	532,668
In kind income	96,520	155,498
Other City of London grants	107,201	170,418
Box office	106,899	165,444
Bank interest	183	150
<b>Total</b>	<b>1,198,224</b>	<b>1,321,178</b>

<b>Expenditure</b>	<b>2011 actual (£)</b>	<b>2012 estimate (£)</b>
Performers	428,779	504,601
Venues, staging, event and technical costs	180,099	218,760
Marketing	134,672	192,007
Staffing	351,929	359,205
Office and premises costs	52,528	52,039
Expenses, insurance, bank charges, misc costs	23,524	24,252
Capital costs	0	0
<b>Total</b>	<b>1,171,531</b>	<b>1,350,864</b>
Surplus/deficit for year	<b>26,693</b>	<b>-29,686</b>

In summary, the Trust has continued to increase the quality and diversity of the programme in very difficult economic circumstances, as evidenced by the critical response and feedback to the Festival. Support from the business sector continues to decline but investment from the Trust's own reserves alongside support from a number of private trusts, together with careful programming and cost control, has again ensured the maintenance of a very strong Festival, thus offering the CLC a Festival of continuing stature and value for money for its investment.

## **FORWARD PLANS AND STRATEGIC DIRECTION**

In 2013 the two main themes of the Festival are:

- Conflict / Resolution – the starting points for exploring this theme are the 400th anniversary of the historic and complex links between Derry~Londonderry and the City of London, brought to

the fore as part of the celebrations of Derry~Londonderry UK City of Culture 2013, the 300th anniversary of the Treaty of Utrecht and the 100th anniversary of Benjamin Britten

- Trees – maintaining the Festival's ongoing focus on the environment, sustainability and interdependence (Bees – 2010, Birds – 2011, Flowers – 2012 and Trees – 2013).

## **ADDRESSING THE CITY'S STRATEGIC PRIORITIES**

The Trust is confident that its aims and achievements are totally in step with the recommended priorities of the City's newly revised Cultural Strategy.

### **Sustaining Excellence**

- Once more, the Festival attracted and showcased the best of international art and culture
- The Festival provides platforms for young talent, both professional and student – our strategic relationship with BBC Radio 3, promoting their New Generation Artists scheme, and an exclusive partnership with the City's Guildhall School of Music & Drama, showcasing their performers and composers in a series of 12 lunchtime concerts
- The Festival provides excellent value for all stakeholders, not least the public, through outstanding achievements in partnership funding between public and private sectors
- Collaboration with the other artistic and cultural institutions within the City, including those supported by the City of London, achieves synergy and adds value to partners' work
- Supporting the mission of City Livery Companies, especially in education and community participation, the Festival works with the Worshipful Companies of Goldsmiths, Founders (foundry and creating Festival Award medals) and others
- Commissioning of new work and representing the best living composers and other creative artists allows the Festival to present a rich mix of the old and the new, reflecting the City
- The Festival continues to build partnerships within and beyond the City (overseas governments via embassies; Arts Council England; education institutions; business community; Livery Companies; venues; and more)
- The Trust works in close partnership with a wide range of City institutions and organisations, including (but by no means limited to) the Guildhall School of Music & Drama, the London Symphony Orchestra, LSO Discovery, Barbican Film, Barbican BITE, Barbican Box Office, Gresham College, London Metropolitan Archive, Guildhall Art Gallery, Barbican Children's Library, Guildhall Connect, LSO St Luke's, Tower Bridge, The Monument, Museum of London, Mansion House, St Ethelburga's Centre for Reconciliation and Peace, Vital Arts and the City Information Centre.

### **Displaying Heritage**

- The Festival animates and attracts audiences to the extraordinary buildings in the City, both ancient and modern, through an artistic and education programme designed perfectly to suit the spaces
- The Festival makes use of the City's green spaces outside the Square Mile to engage with communities beyond the City of London
- Walks, talks and tours, enhancing public understanding of the City's natural and built environment, are a key part of the programme.
- The Trust places the green agenda at the heart of its organisation and in its programming and is a beacon organisation for sustainability within the arts sector

### **Breaking Down Barriers**

- The Festival continues to offer world class events at affordable prices, with ticket prices from £5 and a range of concessions and discount schemes

- The Festival offers an ever-widening variety of high quality free events throughout the Square Mile, attracting large and diverse audiences
- The Festival continues to reach audiences nationally and internationally through broadcasts of 12 concerts on BBC Radio 3
- The Festival enables and promotes voluntary involvement – professional development via our internship programme (building the creative industries); and community involvement through our work with our large team of volunteer Festival stewards
- The Festival creates opportunities for participation at a number of levels through work both within formal education and through our programme of public workshops



## IMAGES FROM THE FESTIVAL



Impromptu dancing at the World on the Heath family day at Hampstead Heath, which thousands attended.

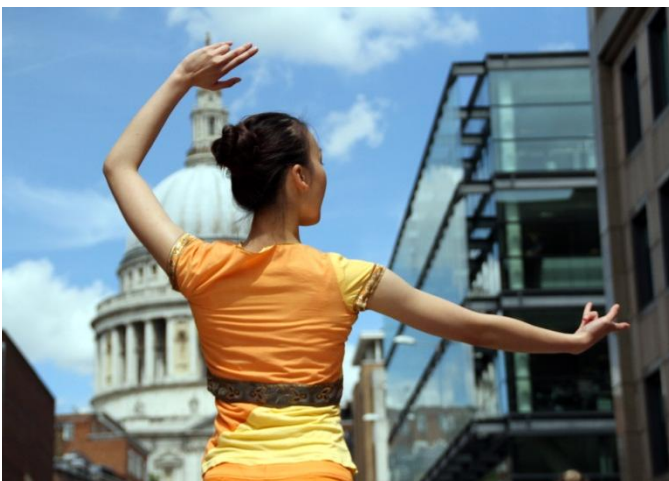


Despite the rain showers, crowds gathered to hear Tony Hadley perform 'Gold', accompanied by the National Youth Jazz Orchestra and a Golden Street Piano.



300 free piano lessons were given on Sunday 24 June to launch the City of London Festival's '50 Golden Street Pianos' project.

A student from the Central School of Ballet performing at Millennium Bridge as part of a multisite performance for the Four Corners project.



Two Concert Contact attendees enjoying the exquisite Goldsmiths' exhibition in the interval of the LSO Brass Quintet concert.



Honey tasting at the Festival's final event, the Golden Honey Feast. Paternoster Square was buzzing!



Paul Cassidy from the internationally acclaimed Brodsky Quartet spins the 'Wheel of 4 Tunes' to determine the next piece they will play at Drapers' Hall.



Audience members discussing the exciting UK debut of the Rubikon Quartet at Stationers' Hall, over a glass of wine.



Sir Andrew Motion takes questions from the floor at his special Festival lecture.



World-renowned classical guitarist John Williams plays alongside Craig Ogden and friends at his sell-out concert at Fishmongers' Hall.



Sir Colin Davis, the London Symphony Orchestra, London Symphony Chorus and London Philharmonic Choir perform Berlioz's epic Requiem at two sell-out concerts at St Paul's.



## AUDIENCE QUOTES

Can I just say what a joy the festival was? Being a Londoner I have never come across this before, but this year I did, and I attended 25 events from your wonderful programme. What I must have missed all those previous years, heaven knows. Already looking forward to next year. Many thanks to you all.

*David Setchell*

Playing my favourite song while watching the sunset over the river was one of the most magical experiences of my life.

*Street Piano Player*

This is the 2nd year I've seen the pianos installed in London and I'd like to express my deepest and most sincere gratitude. Your pianos bring together the people of this city in a way that nothing else does! In a ruthless city of struggle, hardship, and perpetual class war, spontaneous music reminds us all that we're still human.

*Cindy Chen*

Thanks for the Fenchurch Street piano; stress-relieving for me again, and a chance to rediscover and enjoy the musical talents of my colleagues :) Many thanks :)

*Sue, Fenchurch Street Station Street Piano*

Beautiful sunny park, with commuters scurrying home from work at 5pm. This girl stopped and said 'I'd love to play you!' She sat down and started to play a classical piece softly and beautifully - a fine antidote to the peak hour traffic. (about Victoria Embankment)

*Beth, Victoria Embankment Street Piano*

## EDUCATION QUOTES

Just to say, we had another lovely evening at St Paul's last night with the Hilliard Ensemble jazz and choral - such beautiful music with an angelic quality, under the great dome of the cathedral, we thought we were all in heaven!

*Member of Southwark Circle and a recipient of a free ticket through the Festival's Concert Contact scheme*

I enjoyed all 3 performances I attended equally but perhaps the Garbarek and The Hilliard Ensemble had the edge over the other two as the effort to reach the whole space of St Paul's which was crowded and over nearly 2 hours was very great indeed. What added to the interest and appreciation were the venues. It was good to discover the Dutch Church in the City and the singers were delightful.

*Lila Brady, a recipient of a free ticket through the Festival's Concert Contact scheme*

Yesterday evening's concert of Jan Garbarek and the Hilliard Ensemble has inspired me to send you a few words. Although I have heard the names of the performers I knew very little about the sort of music they played so the pre-concert talk by Rachel Leach was really helpful. It was a bonus to have one of the Hilliard singers there to explain something about their collaboration with Garbarek... seventy-five minutes of music without an interval passed like a flash and, after extended applause and an encore; we were out into the rain of a July night.

*Elizabeth Pillar, a recipient of a free ticket through the Festival's Concert Contact scheme*

Just wanted to tell you that the parade today made my day! Saw it with a colleague and it made us so happy.

*Esther Sumner, City of London Corporation employee*

The sound/acoustic workshop in St Lawrence Church allowed our students to use their imagination, explore their aural creativity, develop their communication skills, develop their negotiation skills, practise listening skills, explore spaces for their sound qualities which added to their mobility extension work such as echo location.

*David Nelson, Linden Lodge School in reference to Level Playing Field workshops*

I was really pleased with the workshops and I know the children really enjoyed them and the performance. We went to Walton-on-the Naze in the middle of July for a class trip and they were singing the songs on the train and at the seaside. They even break out in song when we are in class!!  
*Brooke Kennedy, class teacher, Sir John Cass Primary School in reference to Golden Keys to the City*

## AUDIENCE QUESTIONNAIRE

An audience questionnaire was circulated at 13 indoor ticketed events and 15 outdoor free events throughout the Festival period which resulted in a total of 683 written responses; 274 from the indoor and 407 from the outdoor programme. This data provided some interesting feedback and, along with box office data from the Barbican, some key findings are documented below:

- Only 38% of advance ticket bookers were repeat bookers from previous City of London Festivals. Although this marks an increase in repeat customers from last year, it is still relatively low, suggesting that our bookers base their decision to attend on the individual concerts, rather than book Festival events every year out of loyalty. It does however indicate a healthy number of new audience members annually. (Source: Barbican Box Office).
- 88% booked for 1 event while 12% booked for 2 or more concerts across the Festival, which marks a slight increase in multiple bookings from last year's Festival. However, these results do not take into account the 8% of people who didn't pre-book but turned up on the night of the performance and bought tickets on the door. (Source: Barbican Box Office).
- Online booking is still the prime channel used to book Festival tickets. Online bookings have increased this year by 7%. The percentage breakdown of booking channels used is:

Online	72%
Phone	15%
Walk-ups on the day	8%
Advance box-office walk-ups	5%

(Source: Barbican Box Office).

- The top 5 postcodes of bookers who bought tickets online or over the phone were: N1 (Kings Cross/Islington/Hoxton/Canonbury), EC2Y (Barbican Estate), NW3 (Hampstead district), NW1 (Marylebone/Euston/Regent's Park/Camden Town/Primrose Hill/Gospel Oak/Lisson Grove), SE1 (Bankside/Bermondsey/Borough Market/Butler's Wharf/Lambeth/ Pool of London/South Bank/Union Street/Waterloo).

The postcodes reveal that our key bookers share a very similar audience profile. Customer profiling software shows that our bookers are from AB socio-economic groups, which represent under 3% of the population. Many have a higher than average affluence rating, indicating higher levels of income and lower levels of financial commitments. Typically these may include DINKY (dual income no kids yet) or 'Empty nesters' – where children have grown up and left home. This is the same demographic as last year's research revealed: our bookers live in affluent urban areas and are very highly qualified; one in four have postgraduate and professional qualifications. They work in professional and senior managerial occupations, or

they are making their way up the career ladder in the professions and managerial roles. They spend very long hours at work. Most residents earn high salaries. They are hard working and as a result make optimum use of their leisure time, with wide interests including art, music, the theatre and cinema.

Our typical bookers read a newspaper such as the Telegraph, The Times, the Independent or the Guardian and the level of internet usage is very high.

- 58% of the ticketed events sample had attended Festival events in previous years, compared to 38% of the free events sample.
- For those who had attended Festival events in previous years, the average amount of years was 6.1 years for the ticketed events sample and 4.5 years for the free events sample (this included the 2012 Festival).
- 25% of the total sample audience works in the City.
- 29% of the free events sample audience lives in the City – a 15% increase from last year, and over double the amount of the ticketed events audience who live in the City (just 13%). A majority of the sampled Festival-goers live in Greater London, and an average of just 6% from overseas.

When asked 'Does the event match your expectations?' the following sample responses were recorded:

*Yes brilliant showcase of the vibrant and different cultures in London. (Guildhall Yard, 2-6.7.12)*

*I wasn't expecting such event during my break time. Good surprise. (New Street Square, 12.07.12)*

*Exceeded my expectations. I love the variety in artists and performers involved and in particular enjoyed the school childrens' parade. (New Street Square, 12.07.12)*

*Surprise - enjoyed ourselves. Very helpful and informative organisers. (The Gherkin, 18.07.12)*

*Surpasses my expectations. I really enjoyed the choral and folk aspects which I did not expect. (Dutch Church, 5.7.12)*

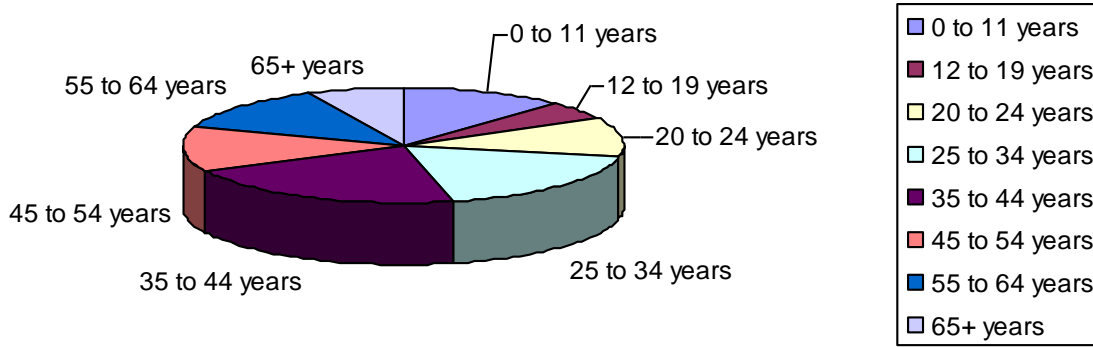
*Very impressive performances by both musicians, and interesting repertoire. The encores (Paganini + Bach) were magnificent. Memorable - thank you. (Merchant Taylors' Hall, 9.7.12)*

*I enjoyed visiting the livery company halls - these venues can be difficult to visit. The events were very varied and I have enjoyed 2 of the walks/singing events. (Plasterers' Hall, 11.7.12)*

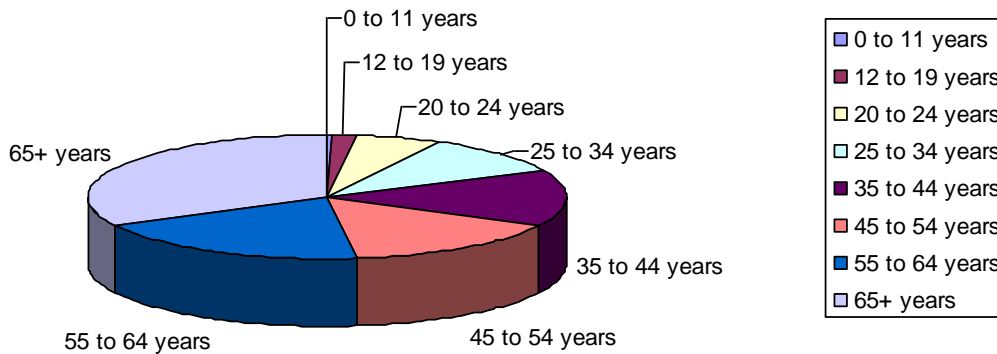
*Excellent: - Well above and beyond expectations - The two musicians complimented each other so well - Excellent programme topped off with 'Mad about the boy'. (Plasterers' Hall, 11.7.12)*

The audience at our ticketed events is generally much older than the audience at free outdoor events (Source: Festival questionnaire):

### Events-goers by age (free events)

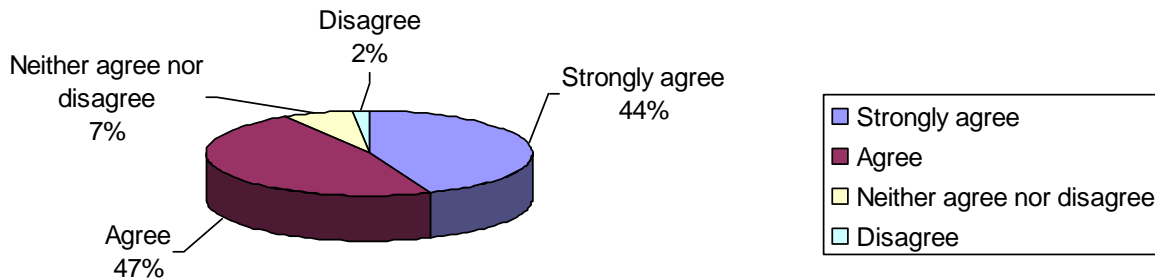


### Events-goers by age (ticketed events)

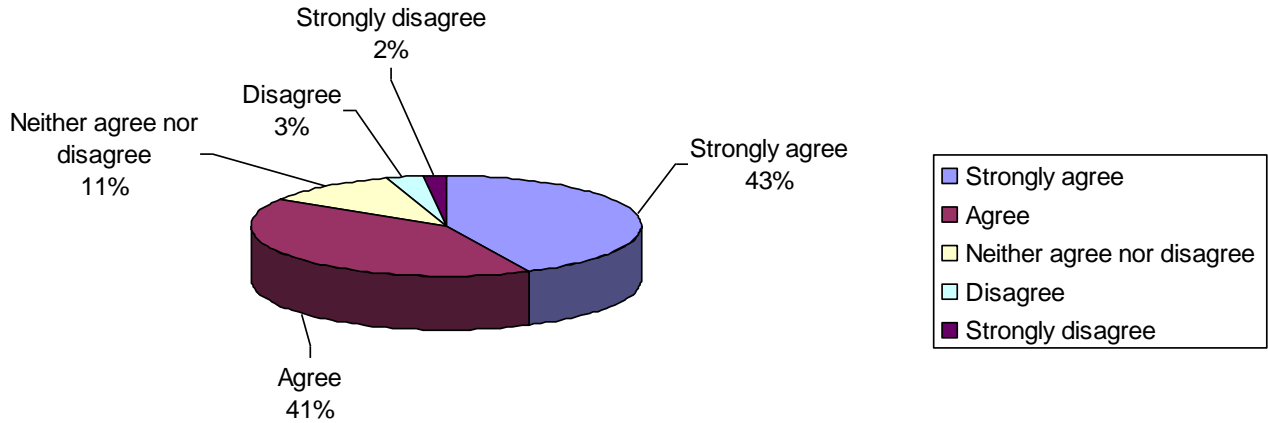


Respondents were asked to rate how well they felt the City of London Festival delivered upon a number of statements on a scale of 1 – 5, rating 1 for strongly agree to 5 for strongly disagree. Both samples from the free and ticketed audiences rated the Festival extremely highly. The average scores are detailed below:

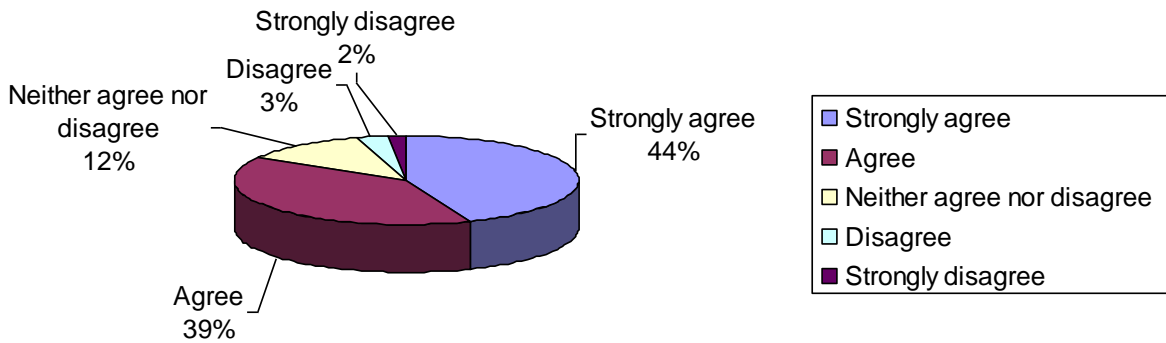
### The Festival is an enrichment to the City



**Having the Festival is part of what makes the City of London area special**



**The Festival has improved my perception of what the City of London area has to offer**



**The Festival made me more likely to come back to the City of London area in the future**

