



THE CITY ARTS TRUST LIMITED

REPORT TO THE CITY OF LONDON CORPORATION 2014 CITY OF LONDON FESTIVAL

EXECUTIVE SUMMARY

Every summer the City of London Festival entertains and inspires those who live, work or visit the City. The Festival transforms the City with unique events by world-class artists in beautiful surroundings, and has been celebrating London's extraordinary position as a key player on the world stage since 1962.

Strategic overview of the 2014 Festival:

- First Festival under new Director, Paul Gudgin
- Ambitious programme including the bespoke, pop-up Bowler Hat theatre
- Largest-ever programme - 266 events in 57 venues over 26 days

Ambitions / objectives for the 2014 Festival:

- Broader programme with wider appeal
- Introduction of new strands including stand-up comedy and debate
- Increased profile for the event across the City and the wider London area

2014 Festival highlights:

- Themes for the indoor programme celebrated choral music, the culture of Korea, and the centenary of WW1, with more than 130 ticketed performances
- A further 133 free events across the City and beyond to Canary Wharf, Hampstead Heath and Epping Forest
- Total audience exceeded 600,000
- Considerable success in corporate fundraising, including sponsorship and memberships, raising £323,600 in total
- Significant uplift in media support and influential media engagement, including two features on the Today programme

Areas for development / issues to address for 2015:

- Challenging financial outturn and the need for a significant increase in funding income
- The need to significantly increase audience attendance, particularly for Bowler Hat shows
- Organisational restructure and reallocated staff resources
- Revised schedule of performances in the Bowler Hat to reflect audience attendance patterns

Summary ambitions / objectives for the 2015 Festival:

- Bold, innovative programme which looks to Singapore for inspiration
- Build upon the momentum of 2014 and continue to raise the Festival's profile
- Broaden audiences and range of partnerships to ensure the future sustainability of the Festival

City of London Festival 2014 was the first under new Director, Paul Gudgin, and saw a broadening of the programme with the introduction of exciting new events and venues.

The Festival's major innovation was the introduction of The Bowler Hat, an innovative inflatable venue, seating 200 people in a bespoke structure installed in Paternoster Square. The Bowler Hat showcased a mixed programme of children's theatre, cabaret, circus, debates and comedy – all new additions to the Festival's ticketed programme.

Other new initiatives included the expansion of the jazz programme into ticketed venues in the 'Jazz With A View' series, a debate programme - Justice, Money, Power, and an ambitious Korean showcase including large-scale theatre and dance productions. Festival themes celebrated the City of London's rich choral tradition, reflected the culture of Korea and marked the centenary of WW1.

The result was the largest-ever Festival programme, with a total of 266 events in 57 venues over 26 days. There were 133 ticketed performances (48 in City venues and 85 in the Bowler Hat), and 133 free events (43 indoor and 90 outdoor).

This broader programme was specifically designed to appeal to a far wider audience than in previous years. New audience sectors included families, as well as attenders for stand-up comedy, circus, cabaret, debates (financial and legal) and jazz events (although jazz programming is not entirely new to the Festival).

Strategic plans were developed to significantly improve awareness of the Festival, not only with potential audiences but also with corporate organisations and the media. The Trust worked for the first time with Brunswick Arts PR on a campaign to generate reputation-enhancing coverage in target media outlets. With a broader Festival programme to publicise, Brunswick successfully secured coverage in publications such as Evening Standard, City AM and the BBC, with coverage extending far beyond the classical music pages.

Overall, Festival audiences exceeded 600,000, with BBC Radio 3 broadcasts of three events reaching a further two million listeners. Audience numbers for ticketed events stood at 17,500, whilst the free programme attracted a further 583,000 people.

Both the size of the programme and the potential for new audiences presented a significant challenge for the Festival, particularly given that the resources of the organisation, both human and financial, remained largely unchanged. An ambitious and expensive artistic programme delivered during a period of intense organisation change, coupled with the increasingly unpredictable fundraising terrain, resulted in a financial deficit.

However, despite a disappointing financial outcome, the Festival generated considerable 'buzz' around its many events, and was well-received by the public. The Bowler Hat publicity and its physical presence undoubtedly helped to raise awareness of the Festival amongst UK-based arts attenders, City workers and press alike. Increased web and social media activity pointed to a revived interest in the Festival, and there was a renewed sense of collaboration with many external partners. There was unprecedented media coverage, including two features on BBC Radio 4 Today programme – a significant coup for a small arts organisations such as the Festival.



EVENTS

The 2014 Festival offered a programme rooted in three interlocking themes: the City of London's rich choral tradition, the culture of Korea and the centenary of WW1.

Festival highlights included:

- Two sell-out performances in St Paul's Cathedral by the London Symphony Orchestra
- Violinist Nicola Benedetti leading Scottish folk musicians and an astounding South African youth choir in a performance celebrating the Commonwealth Games
- The biggest-ever Children's Parade, which escaped into the world of favourite children's literature for this year's theme
- Henry 'Blowers' Blofeld captivating a sell-out Bowler Hat audience with stories from his broadcasting career
- Award-winning Korean b-boys, the Gamblerz Crew, performed in various venues across the Square Mile
- Girl choristers from three cathedrals performed together at Southwark Cathedral, including the world premiere of a Festival commission from composer Judith Bingham
- Korea's dynamic Yohangza Theatre Company presented a dazzling production of 'Hamlet' in the Peacock Theatre
- A series of debates around the themes of Justice, Money and Power
- Kit Downes Trio performed at the top of the Gherkin with spectacular views across the City as part of our 'Jazz With A View' series
- Pirates of the Carabina presented the breathtaking 'Flown', a spectacular circus show full of extraordinary feats
- Rock The Boat Street Guitars, the Festival's newest shared street art programme, where twelve acoustic guitars, sheltered within upturned boats, were dotted across the City for everyone to play

Brilliant young performers continued to play an especially important role, as the Festival continued its relationship with the City Music Foundation and further built upon its key strategic partnership with the Guildhall School of Music & Drama with a series of 15 free lunchtime recitals by student musicians.

The Festival continued its fruitful partnership with Barbican Cinema who, in commemoration of the centenary of WW1, presented a short series of events focussing on the response of directors and studios to the Great War.

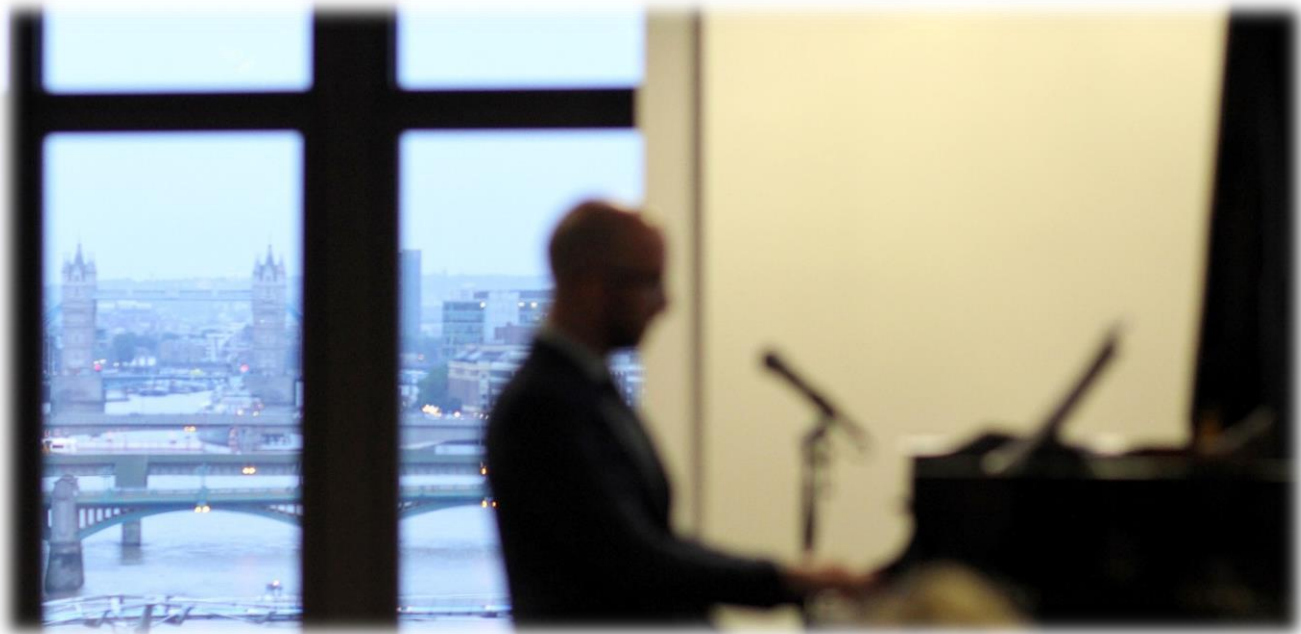
Gresham College co-promoted five free lectures on Festival themes, delivered by major authorities ranging from theologian Lucy Winkett to curator Timothy Long.

Two concerts and a debate were recorded by the BBC for broadcast on Radio 3, bringing the Festival and the City's buildings to an audience of more than two million.

Free events took place in numerous City squares, and extended to Canary Wharf where *Wartime in the West End* was presented on Canada Square Park's open air stage featuring the Central Band of the Royal British Legion and guest soloist Scarlett Strallen. Events were also revisited on Hampstead Heath and Epping Forest where large, diverse, family audiences attended.

Several Catalonian artists toured work for outdoor spaces including *Sculpture Scribble*, a 35-piece interactive sculptural games exhibition and *Rodafonio*, a giant revolving musical wheel which appeared at various sites.

90 free outdoor events were presented over the three and a half-week Festival period, with the Learning and Participation and indoor Festival programmes featuring an additional 43 free performances, lectures and exhibitions.



LEARNING AND PARTICIPATION

All the Trust's extensive, year-round Learning and Participation 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.

- 109 workshops took place through the Festival's Learning and Participation programme, involving 765 participants
- All of these workshops were delivered in 24 primary and secondary schools across London
- 1,350 children and teachers took part in the Festival Children's Parade
- Over 50 schools were involved in the Festival either through workshops or the Parade
- 12 events presented inside the Bowler Hat and outdoor spaces

Highlights included:

- *Festival Children's Parade* – with over 1,350 children and teachers
- *Musical Meeting Place* – nine primary schools partnered with nine offices for a series of in-office workshops, learning songs from favourite West End musicals of London. The choirs performed in the Bowler Hat to friends, families and colleagues.
- *Storybook World Cup* – working in partnership with Premier League Football Clubs and the City of London's Libraries, the Festival presented Saturday morning storytelling, across three weekends. Families were invited to listen to tales of football from children's authors and special guests from Tottenham Hotspur, Arsenal and Crystal Palace.
- *Under the Bowler Hat* – two secondary school groups worked with animator Kim Noce to create their very own animation, inspired by the history of the bowler hat. The classes came together for a special screening of their work, in the Festival's brand new Bowler Hat theatre.
- *Level Playing Field: Street Guitar Concerto* – the Festival partnered with Drake Music and three SEN schools for the third year. Using assistive music technology, students created a Street Guitar Concerto. This was performed on Peter's Hill and in the Bowler Hat.

Participating schools and community groups from the London boroughs of Hackney, Islington, Southwark and Tower Hamlets (*additional schools from Greater London participated in the Children's Parade and Musical Meeting Place*):

Arnhem Wharf Primary School, Bessemer Grange Primary School, Betty Layward Primary School, City of London Academy Hackney, City of London Academy Southwark, Clerkenwell Parochial Primary School, Columbia Primary School, Daubeney Primary School, Grafton Primary School, Grasmere Primary School, Haggerston School, Harris Primary Academy, Hermitage Primary School, Hugh Myddelton Primary School, John Scurr Primary School, Linden Lodge, Manor Primary School, Marion Richardson Primary School, Michael Faraday Primary School, Moreland Primary School, Millfields Community School, Oliver Goldsmith Primary School, Orchard Primary School, Parkwood Primary School, Pilgrim's Way Primary School, Poole's Park Primary School, Queensbridge Primary School, Richard Cloudesley School, Rotherfield Primary School, Shapla Primary School, Snowfields Primary School, Southwold Primary School, St John's Walworth CE Primary School, St Monica's Catholic Primary School, St Peter's London Docks CE Primary School, Swanlea School, Uniao da Mocidade, Virginia Primary School.



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 also received valuable financial support from many companies
- Churches – St Paul's Cathedral and many of the smaller churches provide another infrastructural backbone to the music programme.
- Cultural organisations – the Barbican (co-promotion of the Barbican Young Orchestra event, Barbican Film season, Children's Library partnership and events, management of the Festival box office), London Symphony Orchestra (concerts and St Luke's as a venue), Guildhall Art Gallery, Museum of London, London Metropolitan Archives and City Information Centre.
- Educational institutions – the Guildhall School of Music & Drama, Barbican/Guildhall Creative Learning, Gresham College, City Music Foundation.

MARKETING AND AUDIENCE DEVELOPMENT

This year, the Festival team were challenged in managing limited marketing resources to promote the Festival's revised programme.

- Strategy focused on achieving ticket sales of £187,968 net, with a target of £155,293 to be retained by the Festival once 'split' payments to performers had been made.
- Actual box office takings were £175,518 net – under budget against the original target – but the amount retained by the Festival was £160,905 net, which narrowly exceeded the Festival's income target.

Many events enjoyed healthy audiences. Both LSO concerts at St Paul's Cathedral sold out. Other events which either sold out or came close to doing so included the Nash Ensemble at Goldsmiths' Hall, Kit Downes Trio at the top of the Gherkin, Doc Brown, Russell Kane and *FLOWN* in the Bowler Hat, VOCES8 at St-Bartholomew-the-Great and Julian Joseph at the Masonic Temple at Andaz. Many of our Art Tours and guided walks also sold out.

However, overall attendance against capacity fell significantly, from an average capacity of 74% in 2013 to 54% in 2014. Despite large audiences at many events, the sheer number of tickets available across the Festival, and disappointing audiences for some shows, resulted in this lower average figure.

Audience data was collected from a survey given to randomly selected audience members at both free and ticketed events, which was also distributed to all event bookers and circulated via the Festival's social media networks. Respondents to the survey placed an equal importance on programme, artist, venue and a feeling of tradition/loyalty to the Festival when asked what had prompted them to attend. Of those questioned, 93% found the Festival enjoyable, suggesting that the change in format and programming was, for those who chose to respond to the questionnaire at least, embraced rather than rejected. As in previous years, most audience members reside in London (75%), with just under a

quarter working in the City (22%). 42% of those questioned said it was the first time they had come to the Festival, indicating a similar level of new attenders to previous years.

Festival information for ticketed events appeared in 30,000 Preview Edition brochures and a further 85,000 Final Edition brochures. 10,000 Souvenir Programmes were printed and distributed at ticketed events.

Reciprocal promotional deals were struck with a large number of other arts institutions and businesses, and additional flyers were produced to target relevant markets. Posters advertising individual concerts were displayed in City churches, in interior and exterior poster sites

Broadsheet and digital advertising focussing mainly on the two St Paul's Cathedral concerts and well-known comedians and speakers who were performing at the Bowler Hat Broadsheet advertising began in May, with Guardian and Time Out included.

Events, news and offers were regularly promoted to a database of 10,000 members via an e-newsletter, which continues to have strong engagement including a higher than industry average click-through rate.

The Festival's Twitter following has increased from 3,671 to 6,001 over the past year. Facebook 'likes' have increased from 3,554 to 4,791.

From January – July 2014, the Festival website saw a significant increase in traffic and usage from the equivalent period in 2013: 119,212 unique visitors (16% increase), 164,265 sessions (19% increase) and 598,099 page views (28% increase).

COLF's website hosted a highly engaging *Rock the Boat Street Guitars* page. This allowed the public to locate all Street Guitar locations on a map, as well as share photos and videos from the 12 Street Guitars uploaded via YouTube, Twitter and Facebook.

In addition to the coverage secured by Brunswick Arts, the Festival also worked with CNBC, Run Wild Media and Jazz FM, who provided thousands of pounds worth of free advertising as part of their partnership deal. Press coverage achieved an initial estimation of £893,727 in equivalent advertising value and reached a UK circulation of over 88,437,109.



FUNDRAISING

Continued support from the City of London enables the Trust to lever considerable additional funding from other public bodies, companies, trusts, foundations and individual donors. Broad trends show an increase in support from private companies and individuals, and a decrease in support from public bodies and grant-giving trusts and foundations.

- Corporate support – the Festival achieved a marked increase in corporate support this year, including sponsorship and memberships, raising £323,600 in total.
- Individual giving – a significant growth in the revenue generated from individuals contributed £77,401 to the Festival.
- Public funding – in line with current industry-wide trends, the Trust secured less income from Public bodies including CoL and Arts Council England.
- Donations/grants – the challenging climate for trust/foundation applications was further compounded by the tight programming schedule for 2014 (a result of the changeover of the Festival Director) which made many application schedules impossible to meet. While the Festival receives good support from the City’s Livery Companies, revenue generated from trusts/foundations has decreased overall
- Media impact – the greater public awareness of the Festival and the increase in media activity are both very supportive of fundraising in the mid to long-term.

The Trust also secured service sponsorships and in-kind support from a number of sources, which greatly assisted budgets. Expenditure on venue hire, travel and accommodation for artists, print, advertising and other costs was reduced through in-kind support at an estimated value of £311,314, more than ever recorded in the past.

The fundraising breakdown for the 2014 Festival is as follows:

Category	Number	Raised 2013 (£)	Raised 2014 (£)
Event Sponsorship	23	232,720	295,600
Corporate Membership	3	51,500	28,000
Donations & Grants	29	52,600	30,300
Other Income, Advertising & Media Revenue	8	6,890	14,176
City of London project funding	2	90,316	87,676
Other public funding	3	136,896	81,502
Individual giving	152	32,685	77,401
Total Fundraising		603,607	614,655

Approximately 654 people attended events as representatives or guests of the Festival’s sponsors. In addition, as in previous years, all members of the Court of Common Council were invited to attend one of three Festival events, 33 of whom accepted the invitation. CLC Members and sponsor VIPs attended the Festival alongside many other guests including HRH the Duke of Gloucester, a significant contingent of Korean diplomatic representation (including His Excellency Ambassador Lim), representatives from a number of Commonwealth High Commissions, and senior staff members from 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 within the business and arts communities.

FINANCE

The table below compares the projected out-turn at 30 September 2014 with the audited figures for the year to 30 September 2013:

Income	2013 actual (£)	2014 estimate (£)
City of London core funding	297,000	297,000
Fundraising	408,105	445,477
In kind income	123,679	322,714
Other City of London grants	90,316	87,676
Other public funding	126,251	81,502
Box office	129,420	160,905
Bank interest	81	105
Total	1,174,852	1,395,380

Expenditure (inc in-kind)	2013 actual (£)	2014 estimate (£)
Performers	445,168	740,927
Venues, staging, event and technical costs	233,639	281,523
Marketing	113,095	133,058
Staffing	363,719	312,757
Office and premises costs	58,140	50,614
Expenses, insurance, bank charges, misc costs	22,448	14,694
Capital costs	0	29,990
Total	1,236,209	1,563,563
Deficit for year	-61,357	-168,183

There can be no clear comparison between 2013 and 2014 as the two festivals were of a completely different scale and ambition. It should be noted that comparative salary and overhead figures remain relatively constant – the amount spent on artistic activity, however, is far higher in 2014, in line with the greatly increased programme.

This is the third consecutive year that the Festival has produced a deficit and had to draw on its reserves (2012: deficit of £18,020, 2013: deficit of £61,357). The reserves held at 30 September 2013 were £164,518, so the Trust is able to cover a substantial element of the deficit from these accumulated reserves. However, these reserves will not cover the full extent of the losses and the organisation is actively pursuing a financial solution.

FORWARD PLANS AND STRATEGIC DIRECTION

New audiences, supporters and media alike now have the Festival on their radar and there is much momentum on which to capitalise in 2015. A new Chairman, and imminent recruitment to the Board of Directors, will see renewed vigour in the governance of the City Arts Trust, and the possibility of new avenues into corporate fundraising. Changes will be made to the staffing structure of the organisation to better support the new patterns of activity.

Many lessons have been learned, particularly about programming of the Bowler Hat, and whilst the ambition of the programme will be retained in 2015, activity will be modestly scaled back in order to work within the resources of the organisation. The Festival will run from Monday 22 Jun – Friday 10 July (19 days), giving a more focussed period of activity. Following a significant amount of change in 2014, the intention for 2015 is to refine and consolidate many of the new elements of the programme. Given the financial climate it is important that almost every element in the programme is capable of attracting support either in the form of sponsorship, grant, partnership working or heavily subsidised fees.



Appendix 1

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 Cultural Strategy.

Sustaining Excellence in the Arts

- Once more, the Festival attracted and showcased the best of international art and culture, receiving critical and popular acclaim for its thoughtful curatorial approach
- The Festival provides platforms for young talent, both professional and student. The continuing partnership with the City Music Foundation saw two performances by the brightest young professional musicians, and our partnership with the City's Guildhall School of Music & Drama showcased their performers and composers in a series of 15 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
- 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 Theatre, Barbican Box Office, Gresham College, London Metropolitan Archive, Guildhall Art Gallery, Barbican Children's Library, Guildhall Connect, LSO St Luke's, Museum of London, Mansion House, St Ethelburga's Centre for Reconciliation and Peace, Vital Arts and the City Information Centre.

Animating the 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 concerts and debates 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

Appendix 2

Press and audience comments

Press Quotes

Sunwook Kim at Stationers' Hall Guardian

"The swell of suspended harmonies was perfectly controlled, the chords perfectly struck and voiced, and Kim always kept the sense of restless searching at just the right level of intensity – it's all too easy to sound just lost in this piece... everything points to the continuing rise of and exceptional maturity of this pianist, whose name is definitely one to keep in mind."

LSO/Daniel Harding at St Paul's Cathedral Evening Standard

"You can't rush Bruckner, and Harding gave the music ample room... Harding allowed it to build with grace: the music was not outpaced by the building in which it unfolded." ****

Bowler Hat Evening Standard

"The Festival's fresh twist comes courtesy of its new director Paul Gudgin... Anyone crossing Paternoster Square on the way to work will be brought up short by the three-storey Bowler perched nonchalantly on the paving – as if a Savile Row Goliath had just flung it off."

Selwyn College Choir at St Bartholomew-the-Great The Times

"Sarah MacDonald led a beautifully sustained performance in which intonation remained secure – no mean feat – and the blend of voices was refined and textually responsive." ****

Red Note Ensemble at St Andrew Holborn
The Times

“The Red Note Ensemble is a Scottish success story...Red Note’s strings are perfect for the music of Judith Bingham, a former singer herself. Her instrumental writing carries a sensitivity to breath and the husbanding of expressive resources...Adam’s 1978 septet Shaker Loops burned magnesium-bright, its shimmering clouds of sound ecstatic.” ****

Commonwealth Connections at Guildhall Great Hall
The Times

“I was enchanted by this tantalising teaser for the City of London Festival...To say I was bowled over by the musical qualities of these 25 teenage singers [Mzansi Youth Choir] – superb intonation, rhythmic precision, softly blending basses, sparky, exuberant sopranos – would be an understatement.” ****

LSO/Daniel Harding at St Paul’s Cathedral
Classical Source

“For all the talk about Bruckner’s music being “cathedrals in sound”, it is rare that his Symphonies are heard in such environments, and on this occasion, the elemental and cosmic dimensions of the Ninth were hauntingly realised – particularly in the way that the horns outline the fundamental notes of D minor at the beginning of the first movement, virtually harmonising with themselves in these echoes, and in the apocalyptic sounding-out of the bare open fifths at the terrifying end of it.”

Nash Ensemble at Goldsmiths’ Hall
Classical Source

“The players’ virtuosity in the scherzo was without question, their technical assurance most impressive at a daringly fast tempo, while the dappled shades of the first movement and opening of the finale were beautifully rendered...This was a thrilling performance, the energy bubbling under the surface in moments of tension at the start of the finale but released in a torrent as the main theme arrived.”

Fiona Woolf
City A.M

“Throughout the past month, visitors to the City’s Paternoster Square might have been surprised by the sight of a giant bowler hat... this eye-catching venue has played host to a huge range of world class music - from cabaret to ballet to a performance by the Electric Swing Circus - during the course of the City of London Festival. The bowler hat has helped to increase the visibility of the City’s cultural milieu.”

Audience Feedback

“St.Paul’s Cathedral was full to bursting with friendly smiling people. The music was of course excellent and the feeling of goodwill had spread out into the streets. This is a wonderful festival. Thank you.” - **audience member**

“Excellent atmosphere, especially shops and eating places. 'Come and strum' was great. Older buildings and 'havens' very open and welcoming.” **Alan Hastie, audience member**

“A wonderful performance of Bruckner’s 9th Symphony in St Paul’s Cathedral” – **audience member**

“I went on two art tours and really appreciated the opportunity to see works that I would not have otherwise seen - and to be inspired by those who led the tours - especially at Simmons & Simmons. It was a privilege.” – **audience member**

“I thought the programme looked excellent with lots of diverse events to cater for all tastes.” **Jude Wilton, audience member**

"I always enjoy the events. I really feel that the variety of all events from different cultures and ethnic groups are really important and amazing." **Jan Osterley, audience member**

"A most enjoyable time spent at these events, therefore we will be attending even more events next year." **Angela Roberts, audience member**

"The Bowler Hat was a super idea. An excellent programme of debates, comedy, and music." - **George Buckland, audience member**

Tweets

@LouiseChantal We absolutely loved the **@CoLFestival** Yohanza Theatre Korean Hamlet last night. Vivid, visceral, vibrant! Seoul in the City a great success.

@AirlieScott So enjoyed sun, relax & Zambian infused originals of beautiful **@NamvulaSings** & her groovin' band 2day. **@CoLFestival @CityCorpHeath**

@JackyP599 @ccfest @CoLFestival An amazing evening of magical music and song. Stunning venue.

@SueBabeNW Great seats and fab concert at the **@colfestival #StPauls Cathedral** last night **#Beethoven9th**

@LizBrinsdon A bit of colour in the lunch hour - fabulous **@CoLFestival** children's parade along Cheapside.

@Susan_Attard sunshine in the City **@cityoflondon** great to see so many people in the Guildhall Yard!

@Will_Humphrey A really lovely evening watching **@joestilgoe** in the giant bowler hat organised by **@CoLFestival**. Excellent stuff.

@GarethMalone Guilty ~ MT **@CoLFestival**: The Mzansi Youth Choir were sensational. First person up leading the standing ovation? **@GarethMalone**

@TiaRhian London was amazing! Thank you **@CoLFestival** - your crew are a seriously hardcore and fantastic bunch of people!

@george_buckland @CoLFestival Thanks for arranging the "Who Runs London?" debate tonight. A stimulating & optimistic panel & audience.

@benjammin22 Excellent Nash Ensemble concert **@CoLFestival** tonight – Franck Piano Quintet and the impossibly grand Goldsmiths' Hall ideally matched!

Learning & Participation Quotes

"We wish to thank you so much for the tickets for last night's Beethoven concert at the Mansion House. We both found the talk beforehand extremely helpful in following and understanding the music. We absolutely found Inon Barnatan wonderful to watch and listen to. We were treated like VIPs and the taxis were most helpful."

Rita Lewis, Sonali Gardens Linkage Plus (Concert Contact)

“I was really happy because when I saw the sculpture all painted it looked fabulous and I felt proud of myself.”

Reayah, aged 8 (Festival Children’s Parade)

“The workshops were very good – very well organised. The children were very interested and motivated. And amazed at the final product!”

Mary Williams, teacher at John Scurr Primary School (Festival Children’s Parade)

“Please do this next year!”

Isis, aged 8 (Festival Children’s Parade)

“It was really enjoyable. Great for the children to be part of something really big and work on a scale ordinarily unattainable.”

Andrew Ferguson, teacher at Parkwood Primary (Festival Children’s Parade)

“The workshops were a fantastic experience and the children and teachers alike found it really worthwhile. It was a chance to work with artists and gain experience from professionals – this is not always possible in a school.” Teacher, Virginia Primary School (Festival Children’s Parade)