

THE CITY ARTS TRUST LIMITED

THE CITY OF LONDON CORPORATION REPORT 2015 CITY OF LONDON FESTIVAL

For three weeks each summer, the Festival bursts open the City of London's extraordinary places and spaces to present a wide-ranging programme of handpicked artists from across the globe. With everything from comedy to classical, circus to cabaret, the Festival has been cramming the Square Mile with top-class culture since 1962.



Strategic overview of the 2015 Festival:

The main objective of the 2015 Festival was to consolidate the progress made in 2014, which saw a greatly expanded and enhanced programme, whilst achieving a more sustainable financial outcome. While the programme was reduced, the breadth of programme introduced in 2014 was maintained. After achieving record ticket sales in 2014, the Festival was able to maintain its growing popularity with a record number of sold-out events in 2015.

Key successes:

Attendance

- A record number of sell-out performances – 29 across the ticketed event programme.
- Over 9,300 people attended our ticketed programme, with an estimated 20,100 attending our free events programme in indoor and outdoor venues around the City. Thousands more will have experienced our performances and Street Guitars in and around the City.

Programme

- Our indoor programme promoted the unique and diverse architecture of the City.
- We staged the first ever *Wren Choral Marathon*: 17 choral concerts in 17 of Sir Christopher Wren's City churches across one day, which attracted media attention and a wide range of audience demographics.
- The guest city for 2015 was Singapore, which saw us present a diverse programme of talent across classical, choral and jazz music as well as lectures and films.
- We presented two new, free jazz programmes in The Royal Exchange and the Sky Garden.

Learning and Participation

- We delivered workshops and performances opportunities that engaged over 1,200 school children.
- Our *Concert Contact* programme enabled us to create access for secondary school children and older adults to experience classical music in the City's venues for free.

Press and PR

- Substantial media support and influential media engagement, including two features on the Today programme and a significant number of 4* and 5* reviews in the national press.

Marketing

- Heightened brand awareness through a successful Out Of Home (OOH) campaign across 50 underground platforms and digital OOH campaign across 50 escalator panels.

Financial support

- The Festival continued to attract funding from a wide variety of sources despite a challenging climate.



Summary ambitions / objectives for the 2016 Festival:

- To continue to develop the programme, in order to extend and broaden the range of audience members attending and supporting the Festival.
- To continue to showcase the high-class and established international artists, alongside aspiring young performers.
- To extend our public profile, through effective communications across a variety of channels.
- To maximise the opportunities for attracting both financial and in-kind support through creative partnerships.

1 ARTISTIC PROGRAMME

The 2015 Festival offered a programme that encompassed classical music, jazz, performing arts, visual art, contemporary circus, comedy, dance, films, debates, talks, walks and tours.



Programme overview:

- Sell-out concert by London Symphony Orchestra at St Paul's Cathedral of Haydn's *The Creation*, conducted by Edward Gardner.
- *How to Succeed In Business Without Really Trying* with West End stars; City-based office choirs; student ensembles from the Royal Academy of Music and *The Apprentice* star Nick Hewer.
- Four concerts in extraordinary settings with panoramic views of the City and beyond, forming the 'Jazz with a View' series. Nomura Bank; Shangri-La at the Shard; the Sky Garden and Unilever House each hosted a jazz concert featuring a world-class performer.
- Free lunchtime jazz in the Sky Garden from the BBC Big Band Trio with guest soloists Peter King and Bruce Adams.
- The first ever joint performance by the National Youth Jazz Orchestra and the National Youth Chamber Choir of Great Britain performing Shakespeare inspired repertoire at Southwark Cathedral, including a new Festival commission by Pete Churchill.
- Site specific editions of the 'Justice, Money, Power' debate series in locations such as the Judges' Dining Room at the Old Bailey, CNBC news studio and the boardroom of London & Partners.
- The City Beerfest, in partnership with City Music Foundation, brought four diverse live music acts and plenty of beer to the Guildhall Yard.



Brilliant young performers continued to play an important role in the Festival's programme. We continued our relationship with the City Music Foundation and further built upon our key strategic partnership with the Guildhall School of Music & Drama with a series of 12 free lunchtime recitals by student musicians.

The Festival continued its partnership with the Barbican Cinema who co-promoted a season of Singaporean films. This included a Q&A with Cannes Camera d'Or winner Anthony Chen and acclaimed director Eric Khoo.

Gresham College co-promoted five free lectures on Festival themes, delivered by major authorities in their fields. The lectures ranged from Dr Anthony Geraghty talking about Sir Christopher Wren and the influence his architecture has had on arts and culture, to Lord Oxburgh looking back at 50 years since Singapore's independence.

Free events took place in a number of City squares including the refurbished Broadgate Circle and Paternoster Square, as well as extending up to the Sky Garden of 20 Fenchurch Street, and out to Canary Wharf. In addition, a programme of music, dance, street theatre, and workshops were presented at the Hampstead Heath Family Day which was well attended by a large and diverse family audience



2 LEARNING AND PARTICIPATION

An important aspect of the City of London Festival is our Learning and Participation programme which promotes community access, social inclusion and equality. Each year the Festival forges creative partnerships with professional practitioners; local businesses; primary and secondary schools; youth groups; older adult communities; and families to explore and engage with the artistic programme in new and imaginative ways.

Our series of special events brings together world-class artists and local people in some of the City's most iconic venues, creating artistic and social impact for both professional and community audiences alike. The programme comprised five key projects: *City Animation*; *The Children's Parade*; *Musical Meeting Place*; *A Day of Extraordinary Choirs*; and *Concert Contact*.

Between the months of April – July 2015 Learning and Participation delivered:

- 40 partnerships with primary and secondary schools
- 4 office choir partnerships
- 56 workshops delivered in primary and secondary schools

In total 1,210 school students directly participated in workshops and performances throughout the Festival.

Programme overview:

City Animation

60 students from City of London Academy Hackney and City of London Academy Southwark worked with a leading digital animator, Kim Noce, to create a short animation that was screened alongside a live performance by Apollo5 at Paternoster Square.

The Children's Parade

Myths and Legends were brought to life with handmade costumes and artworks created using tons of the City's recyclable waste. Artists delivered 18 workshops in 9 primary schools within the neighbouring boroughs of Islington, Southwark, Hackney and Tower Hamlets.

The parade saw 1,000 children process through the City, culminating in a performance by a samba band and dhol drummers on the steps of St Paul's Cathedral.

Musical Meeting Place

Office and school choirs joined musical forces to present songs from some of the West End's finest musicals: *Annie*, *Matilda*, *Bugsy Malone* and *The Lion King*. The project provided a fantastic opportunity for City businesses to fortify partnerships with local schools. There were performances within City offices, followed by two larger concerts in Paternoster Square involving over 200 singers.



Participating organisations and choirs: Citi with Cathedral Primary School; BNY Mellon with Keyworth Primary School; Standard Chartered with Marion Richardson Primary School; Berwin Leighton Paisner with Plashet Primary School.

A Day of Extraordinary Choirs

This event was a follow-up to the *Health and Harmony Conference* staged in 2014 which explored the benefits of singing in a choir. *A Day of Extraordinary Choirs* brought choirs together who share a mission and purpose beyond singing. Participants included a choir for the homeless, a choir for mental health sufferers and a choir for cancer survivors.

In addition to presentations from the three participating choirs, a key element of the day was a joint singing workshop for all participants followed by an inspirational performance in Paternoster Square.

Concert Contact

This free ticket scheme saw over 120 tickets donated to secondary school students and older adults, enabling them to experience live classical music in the City's most spectacular venues.

Each concert was preceded with a pre-concert talk led by a musician and music amateur, who provided an accessible insight into the repertoire, composers and players. The sessions also offered opportunities for young people and older adults to meet and share thoughts and ideas.



Working in Partnership:

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

- We continued the longstanding Festival tradition of using Livery Halls for classical concerts. The City Arts Trust has also received valuable financial support from many of the companies.
- St Paul's Cathedral and many of the City's churches continue to be supportive of the Festival providing us with access to their buildings to present our music programme. *The Wren Choral Marathon* was a key event this year that saw 17 Wren designed churches hosting a succession of choral concerts on one day.
- The Barbican (co-promotion of the Barbican Film season and management of the Festival box office); London Symphony Orchestra; Guildhall Art Gallery; Museum of London; City Information Centre; the Guildhall School of Music & Drama; Gresham College and City Music Foundation all played invaluable roles in the Festival.



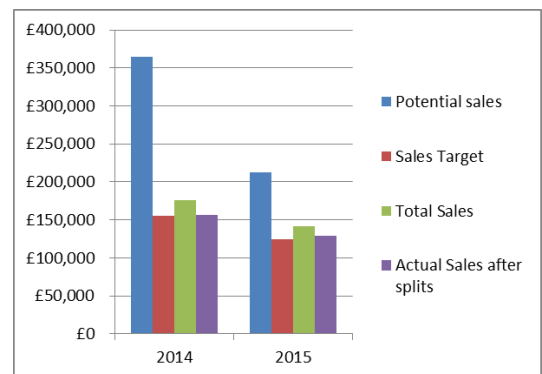
3 MARKETING AND PR

The strategic aims of the 2015 campaign were identified as follows:

- To raise awareness of the Festival amongst UK-based culture aficionados as well as City workers.
- To maximise press coverage around the Festival with weightier press coverage that will help attract audiences as well as major sponsors for 2016 and beyond.
- Amplified localised marketing activity and experiential marketing on train concourses / key commuter hot spots.
- Implement strategic partnership marketing with strong consumer brands, providing shared media costs and access to new customer databases.
- To improve upon Festival assets such as the website and branding across all marketing collateral, improving audience perception of the Festival brand.
- To use social media more cleverly in order to create genuine engagement with the Festival brand, thus driving audience attendance figures and traffic to the website.
- To maintain high attendances, with an average of 75% ticket sales.
- To reach the box office target of £125,000 net.

Ticket Sales

- Actual net box office takings, after box office splits, were £128,923 which exceeds the Festival's target by 3.5%.
- 7,384 total seats sold (excludes private hires).
- 1,929 comp tickets (excludes private hires).
- 29 sold-out shows (2014 = 5, 2013 = 8).
- Overall attendance against capacity was 60%.



Booking data

- Our audience come from 36 different countries.
- 96% are from United Kingdom.
- 49% are from London.

Questionnaire responses

- When asked 'what prompted you to attend the Festival' answers were focused on classical music programme, artist, venue and a feeling of tradition/loyalty to the Festival.
- Of those questioned, 95% of the audience found the Festival enjoyable or very enjoyable.
- As in previous years, most audience members questioned reside in London (75%), with just under a quarter working in the City (23%). 48% of those questioned said it was the first time they had come to the Festival, indicating a slightly higher amount of new audience members to previous years.
- Of the people questioned, online advertising appears to be more popular than our print advertising. As the majority of our audience are actively engaging with our brand online we will be looking to improve our website capabilities.
- The majority of people questioned are signed up to our e-newsletter; at present we are unable to segment this data so that we can send more targeted email communications.



Print

- Festival information for ticketed events appeared in 30,000 Preview Edition brochures and the ticketed and free events programme appeared in 90,000 Final Edition brochures. In addition 10,000 Souvenir Programmes were printed and distributed at ticketed events, in return for a suggested donation of £2.
- We are looking to streamline this print into a clear 'Diary of Events' that will be free to the public and contain listing details of all the events at the Festival as well as a 'Festival Programme' that will contain editorial content, articles and interviews.
- As well as utilising our own database of distribution points we also used distribution companies London Calling, Impact and Artshead who all created specialised campaigns that were targeted at our key potential audiences.
- We recognised that we needed to create a high impact visual event that engages our target demographic where we can distribute marketing material for the upcoming Festival. For this reason we have moved *The Children's Parade* to the first day of the Festival to create this opportunity.

Partnerships

- We established a number of media partnerships that through contra-deals enabled extra advertising opportunities.
- Marketing support included several radio broadcasts from Jazz FM (of which 560,000 listeners are reached on a weekly basis) the use of ECN digital screens displaying adverts across City networks (equivalent of £100k in free advertising) and CNBC displayed a digital banner and a mid-page unit (MPU) advertising on CNBC.com from 8 June—10 July (to the value of £20,000).



Website & Digital

- In 2015 we had 102,081 users access the website between January and July.
- Of all the visitors to the website, approximately 12% came from people clicking on one of our Ads (i.e. Pay Per Click campaign).
- A total of 23 email campaigns were sent out over the last year. These are blanket sent to everyone that has opted to sign up to an email through our website as well as customers that have opted to hear from a third party provided to us by the Barbican.
- This year a total of 8,020 people opened the email in the last year, 4,082 people in the last year have clicked through an email and 3,221 people in the last six months have clicked through an email.
- Email campaigns prove to be one of our strongest marketing tools, however the information we have about our audience is very basic and we are unable to segment this audience for email communications which limits our level of engagement.
- Through a contra-deal set up with the Globe we contacted their third party data (2,627 individuals) and had a 36% open rate. This data is valuable as the audience has specifically opted to hear from a third party and so are an engaged, captive audience. However, as we are unable to offer third party data in return for other organisations these contra-deals can be difficult to set up.
- Our media coverage in Timeout and Londonist was the most successful closely followed by our media partnerships with Visit London who included the Festival in their email communications and as an event listing on visitlondon.com.
- An improved filter system for the listings displayed on our 'what's on' section improved customer usability.

Social Media

- Facebook followers went from 4,985 to 6,191 between Jan 2015 —July 2015.
- Twitter followers went from 6,605 to 7,585 between Jan 2015—July 2015.
- We reported monthly on social media statistics to monitor what was receiving successful levels of engagement and responses. It was noted that 'pushing sales' was unsuccessful whereas visual, funny, interesting and dynamic posts worked well especially behind the scenes insights into the working of the office, Festival and Festival staff.



Press Coverage

- The Festival featured twice on *BBC Radio 4 Today*, first interviewing Paul Gudgin in the Festival's launch period, and then broadcasting live from the start of the *Wren Choral Marathon* in June. Overall, artists from the Festival appeared four times on *BBC Radio 3 In Tune*, the station's popular drive time programme.
- Two successful photo calls took place at the Sky Garden and on Millennium Bridge, to animate the launch of the programme and the start of the Festival. These captured the attention of the media and the images were reproduced in a wide range of lifestyle media, as well as newspapers such as Metro, Guardian, City AM and The Times.
- The campaign to promote the City of London Festival achieved 224 pieces of coverage across wide ranging broadcast, print and online media.
- Advertising Equivalent Value of UK Media Coverage.
- £748,697.55 (based on services provided by Precise Media Monitoring Service, it does not include all coverage).
- Total Reach of Print coverage was 21,517,304.
- Total reach of broadcast coverage was 22,912,339.
- Total reach of UK coverage was 72,209,470.

Out Of Home (OOH) Advertising

Our outdoor campaign and digital outdoor campaign consisted of:

- 50 x animated LCD screens displayed on escalator panels across busy tube commuter hotspots.
- 40 x 4-sheet posters across 25 Tube platforms.
- We managed to secure a discount of £1,175 to run these displays 15 June – 12 July.
- The campaign ran for an extra 14 days which came to a discount of rate card value: £4,075.63.
- Through our media partnerships set up with Tower 42, ECN, CNBC and Grange Hotels we were able to secure various digital advertising across screens around the City and for bespoke performances.
- Site-specific banners were designed and printed to cover the stillages at Broadgate Circle (cages that hold circus equipment) and also for the *Children's Parade*, and *Hampstead Heath Family Day*. These were much better quality than previous years as they were outsourced rather than designed in house.



4 FUNDRAISING

The continued support from the City of London Corporation has enabled the Trust to lever considerable additional funding from other public bodies; companies; trusts; foundations and individual donors. Like most arts organisations, it has been a challenging year for securing support from all income streams but the Festival has still attracted a considerable level of investment.

Corporate Sponsorship – £292,850

Corporate sponsorship income was down from 2014 but was greater than income secured in 2013. The scale of the 2014 programme, large one-off sponsorships from companies associated with South Korea and The Bowler Hat related sponsorships accounted for the difference. Most of the Festival's key corporate supporters (including Mizuho, Bloomberg and BNY Mellon) renewed their relationships. Financial support was secured from three key Singaporean companies, two of which were new to arts sponsorship and we hope that they will continue their support into 2016. Two corporate cultivation events took place in the Sky Garden during the run of the Festival and a number of positive conversations were had with around 12 new companies, all of which are now prospects for the 2016 Festival.



Individual giving – £54,855

There was a reduction of support attributed to Individual Giving this year due to one major donor's gift being assigned to Trust & Foundations income. Successes include increasing the amount of income secured from the public donations during the Festival - over £4,100 was secured across the three week Festival against a target of £3,000.

Public funding – £172,669

This was the Festival's second strongest income stream. In addition to the three grants received from the Corporation of London, and two grants from the Arts Council England, grants were also secured from a number of Embassies and High Commissions.

Trusts and Foundations – £37,350

More income was secured this year compared to 2014 from Trust and Foundations, and this can mainly be attributed to the support that we secured from the City's Livery Companies. The Trust also received a significant number of in-kind sponsorships or discounted quotes from suppliers, which greatly assisted budgets.

Expenditure on venue hire, travel and accommodation for artists, print, advertising and other costs were reduced through in-kind support at an estimated value of £279,000.

Fundraising Breakdown

The fundraising breakdown for the 2015 Festival may be seen as part of the financial report detailed in section five (pg 13).

Festival Guests

579 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, 32 of whom accepted the invitation. City of London Corporation members and sponsor VIPs attended the Festival alongside many other guests including, a significant contingent from the Singapore High Commission including the High Commissioner, representatives from the Arts Council of Singapore and other European Commissions and 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.



5 FINANCE

The table below compares the projected out-turn at 30 September 2015 with the audited figures for the year to 30 September 2014:

Income	2014 actual (£)	2015 actual (£)
City of London core funding	297,000	297,000
Fundraising:		
Corporate Sponsorship	323,600	292,850
Trusts and Foundations	30,300	37,350
Other Public Funding	81,502	89,176
Individual Giving	77,401	54,855
City of London project funding	87,676	83,493
In-kind income	329,214	279,923
Box office	160,905	128,923
Bank interest	105	85
Miscellaneous income	14,176	13,938
Total income	1,401,843	1,277,593

Expenditure (inc in-kind)	2014 actual (£)	2015 actual (£)
Performers	720,815	309,146
Venues, staging, event and technical costs	299,719	318,359
Marketing	139,558	220,261
Staffing	312,757	320,217
Office, premises and insurance costs	50,831	54,414
Expenses, bank charges and misc. costs	16,694	36,118
Capital costs	29,990	30,687
Contingency	0	0
Total expenditure	1,570,364	1,289,202
Deficit for year	-168,521	-11,609



The 2014 and 2015 Festivals were of a different scale and ambition, especially after the postponement of The Bowler Hat programme for 2015. The Festival was also very conscious of the need to deliver a more sustainable financial result than the significant deficit of 2014.

- The amount spent on artistic activity is much lower in 2015, largely due to The Bowler Hat programme not going ahead. The Singapore programme was also on a much more modest scale than the Korean programme of 2014.
- Venue and staging costs have increased this year, but this includes significant gifts in kind. Actual costs are forecast at £207,296 and in-kind support was £114,409.
- Marketing costs have increased this year, but that is in part because we negotiated a very high amount of in-kind support. The actual expenditure was £87,336.
- Comparative salary figures are slightly higher in 2015 and is due to a change in pension costs.
- Overhead figures have increased because we have made provision for repair costs; an increase in the dilapidations accrual; significantly higher service charges (based on City of London estimates) and increased insurance charges due to having more fixed assets.
- Miscellaneous costs have increased but, again, there is significant in-kind support in this area.
- The capital costs comprise the depreciation charges for the Street Guitars and The Bowler Hat.

This is the fourth consecutive year that the Festival will have produced a deficit (2012: £18,020; 2013: £61,357; 2014: £168,521). The 2015 Festival had a significantly lower deficit of £11,609. Budgets and cashflow forecasts have been prepared to develop surpluses to build up positive cash reserves over time.

The budget for 2016 has been refined with a forecast surplus of £38,381.



6 FORWARD PLANS AND STRATEGIC DIRECTION

Festival Structure and Programme:

The Festival is seeking a new Director for the 2016 Festival and beyond, following the departure of Paul Gudgin in September 2015. A recent staff restructure has left a lean and sustainable organisation that has developed a good collective understanding and experience during the past Festival year. The Board are keen to continue the broad programming approach of the past two years. New audiences, supporters and media alike now have the Festival on their radar and there is much momentum on which to capitalise in 2016.

The scaling back of the Festivals' length to three weeks in 2015 was a success, better maintaining focus and momentum than previous years.

This pattern will remain for 2016 with the Festival running from Monday 20 Jun – Friday 8 July (19 days) giving a more focussed period of activity.

The initial programme for 2016 looks to refine many of the recent elements added to the programme. It will look to reinstate the popular Bowler Hat programme that created such a buzz in 2014. 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.

Marketing:

Website

The majority of our tickets are purchased online (68%) however, the current website has several areas that need to be improved and updated to achieve basic functionality and intuitive user experience.

We aim to assign a new web design and development team to improve this increasingly important digital platform and increase the number of users engaging with our website and purchasing tickets online.

Brand identity

Traditionally, the City of London Festival re-brands itself annually. Although this creates a fresh design each year due to the lack of resource we are unable to update all marketing collateral. This creates a disjointed brand identity and a lack of continuity which impacts heavily on our general brand awareness. We aim to create a design this year that will last a minimum of three years. This will be based on current branded marketing collateral such as the banners, steward t-shirts and site pull-up banners that are displayed at Festival events.

We aim to develop strict brand guidelines that strengthen the core values and identity of the City of London Festival and position it as a recognisable tour de force in the City.

Audience data

We currently do not receive our booking and customer data in its entirety due to limitations set by the Barbican. At present we receive e-mail addresses for any customers that have booked for City of London Festival events through the Barbican website that have opted to hear from a third party organisation, which we receive the month following the end of the Festival.

Despite the fact that we are not the third party, as customers are booking for the Festival rather than Barbican events, the data we receive of a list of email addresses is incredibly basic. We are unable to segment the data based on audience interests or buying patterns, for example, which would lead to intuitive and targeted marketing with a strategic aim of growing our audience. We are unable to build upon our audience database that would rather receive marketing communications through postal mailings, as we are only provided email addresses and not postal addresses, and we are unable to carry out efficient surveys as data is provided, in some customers cases, two months after they have attended an event. This is only a few examples of how debilitating this aspect is to our organisation yet despite this we still manage to exceed our ticket sales target.

The Festival would benefit greatly from taking the box office in-house and using the box office system Spektrix to process all customer and booking data to provide analytical reports with the strategic aim of growing our audience.

Fundraising:

The Head of Development is undertaking a strategic review of fundraising at the City of London Festival and will assess the current Festival's assets and packages.

One of the main challenges that Festival has which certainly impacts on fundraising is that the programme can only be confirmed on a year on year basis rather than working to a two or three year strategic plan. This affects the Festival's ability to programme early enough to secure major strategic partnerships and multi-year partnerships.

Corporate Sponsorship

Corporate Sponsorship income has the capacity to grow, particularly if the Festival is successful in securing non-programme specific sponsorships, such as a partner for the volunteering programme or ticketing. We will continue to develop relationships with a wide range of City based companies and offer them a range of sponsorship opportunities including Corporate Partnership and individual Event Sponsorship. In addition we will continue to work with a range of Corporate landowners in connection to our free outdoor programme. All the corporate landowners who we work with not only provide us with space but contribute to the funding of these events.

Public Funding

We will continue to exploit the grant giving abilities of overseas Embassies and High Commissions to help fund our international programme.

Trusts & Foundations

Obtaining funds from Trusts & Foundations for major strategic projects in the coming year will prove challenging due to the short programming timescales. We will however be submitting applications for discreet areas and will be implementing the Livery Appeal earlier than last year to maximise our chances of receiving funding for the 2016 Festival.

Individual Giving

This is an area of income that has potential for growth and is representative of the trend for the sector. An audit of the current membership programme is currently being undertaken with a view to restructuring and refreshing the membership packages. We hope through doing this we will not only secure more members but grow our support from existing members, moving them up the membership categories as we develop a stronger relationship with them. We aim to work in collaboration with a number of City based cultural institutions, historic and corporate venues to offer a year round events programme for our supporters, taking them behind-the-scenes and deepening their understanding and appreciation of the cultural assets of the City.

In addition we are planning to set up a Development Board to support the Festival's Development strategy and will focus on growing our network of potential major donors (ie those with the ability to give 5 figure donations).

In-kind support

The Festival will approach a number of companies and organisations for in-kind support or discounted quotes in order to assist with Festival budgets.

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.

1. 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 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.
- The Festival continues to build partnerships within and beyond the City (overseas governments via Embassies; Arts Council England; education institutions; the business community; Livery Companies; venues; and more).
- The Trust works in close partnership with a wide range of City institutions and organisations: including the Guildhall School of Music & Drama; the London Symphony Orchestra; Barbican Film; Barbican Box Office; Gresham College; Guildhall Art Gallery; Mansion House and the City Information Centre.

2. Animating the City's Heritage

- The Festival animates and attracts audiences to the extraordinary buildings in the City, both ancient and modern, through an artistic programme designed perfectly to suit the spaces. The *Wren Choral Marathon* in particular drew the largest audiences and a great deal of attention to this unique range of Sir Christopher Wren's buildings.
- The Festival makes use of the City's green spaces outside the Square Mile such as Hampstead Heath, to engage with communities beyond the City of London.
- Walks, Talks and Tours, are a key part of the programme and enhance the public's understanding of the City's natural and built environment.

3. 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. We also run the *Concert Contact* scheme that gives away free tickets to secondary school pupils and care home residents.
- The Festival offers an ever-widening variety of high-quality, free events throughout the Square Mile, attracting large and diverse audiences.
- The Festival enables and promotes voluntary involvement and professional development through our traineeship programme 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 our free programme of public workshops.

APPENDIX 2— Press and audience comments

Press Quotes:

'Adventurous, unfamiliar and infectiously enjoyable.'

Evening Standard

'Jealous of your rural friends festival-hopping their way around the countryside? Don't be.'

City AM

'Whether you like acrobats or orchestras, there's something for everyone.'

City AM

'Under normal circumstances, most of us wouldn't get inside Goldsmiths' Hall, the lustrous HQ of the Company of Goldsmiths. Every year, though, some of the City's guild halls open their doors for the City of London Festival ... Splendid venues call for splendid music.'

Evening Standard

London Symphony Orchestra in St Paul's Cathedral:

'This was in many ways an exemplary performance ... The London Symphony Orchestra caught all the freshness and supplied all the essential sense of wonder.' ★★★★★ (Telegraph)

Orchestra of the Age of Enlightenment in St Paul's Cathedral:

'The City of London Festival is not complete without some spectacular in St Paul's Cathedral ... The first sung note in Monteverdi's Vespers rang out like a rifle shot ... This opening blast from Alexander Ashworth's bass-baritone set the tone of the Orchestra of the Age of Enlightenment's presentation. Forthright clarity. Practised skill ... the results were often sensational... The key to this performance's passion, theatricality and sensuous glow lay principally in the quality and mix of the Choir of the Enlightenment's voice .. a final bouquet goes to the wonderful OAE brass: intrepid in their decorative frills, steady in pitch, even in sultry weather.' ★★★★★ (The Times)

Ian Bostridge and Sebastian Wybrew in Mansion House:

'None of the grand venues the City of London Festival is able to offer surpasses the Mansion House for palatial splendour ... Wybrew matched him (Bostridge) song for song for spontaneity and inspiration, competing with Bostridge's expressionistic eruptions ... warm lyricism blended with remembered sadness that perhaps looked also to less happy times ahead. Its wistfulness was here caught to perfection.' ★★★★★ (Evening Standard)

'...The way in which both partners took such care to illuminate the texts as vividly as they could was exemplary. The Op 39 Liederkreis was the highlight; the way in which Bostridge heightened the gothic atmosphere of Auf einer Burg, using a bleached, sprechgesang – like approach and digging a real rasp out of the lowest registers of his voice, was very special.'

★★★★★ (The Guardian)

New Zealand String Quartet in Goldsmiths' Hall:

★★★★★ (Evening Standard)

Danish String Quartet in Plaisterers' Hall:

'...An ensemble of exceptional accomplishment ... the players seemed genuinely delighted that these pieces which they have discovered and presented anew gave as much pleasure to their audience as to themselves ... perfect festival fare.' ★★★★★ (Evening Standard)

Twitter Comments:

Pippa Winstanley @PhilippaWinsta1 Jun 22

Super impressed with the @CoLFestival this year. The #music is particularly awesome #colf

Little Miss Random @lilmsrandom Jun 24

Enjoying the sunshine and great music from @wherewascharlie courtesy of @CoLFestival. Simply lovely. #SG50

Jonathan Downey @DowneyJD Jun 25

Very interesting debate at the @CoLFestival on the future of the night time in our city. Lots more to be done, discussed, agreed.

Paul Renner @DealMakerPro Jun 26 City of London, London

Thanks to @CoLFestival @SG_SkyGarden for lunchtime Jazz concert - Great place to relax and start the weekend...

Barbara Burke @barbi001 Jun 27

Thank you @CoLFestival for a fascinating insight into the creation and architecture of @BarbicanCentre and estate. #verticalgardens

Eugene MICappella @khelbenlaforge Jun 27

@CoLFestival has been a blast for us so far! From #PaternosterSquare to the beautiful #StMagnustheMartyr Church, @micappella has had one great show after another. #London you never disappoint!

Fiona Dakin @FionaRhianDakin Jun 27

Absolute treat to see @TenebraeChoir in the @CoLFestival #wrenathon!

Jill Franklin @jilanf Jun 28 London, England

Stunning #wrenathon #finale for @CoLFestival, @khoroschoir @patrickallies. #Rachmaninov #Vespers had us on the edge of our seats! #bravo!

Scott Cupit @Scottie800 Jun 29 Stratford, London

@SuzHu @SwingPatrolLdn @CoLFestival A great day .. Massive well done in the sun :)

Derek Skipworth @deggsy22 Jun 30

@CoLFestival Just seen Ian Bostridge at Mansion House. What a great concert & what a great venue! Loved it. #CoLFestival

Alice Samtoy @AliceSamtoy Jun 30

Totally spellbound by @Stridequeen at her super-gorgeous #Masonic Temple gig @CoLFestival - huge privilege. Be back in #London soon please!

John Gammage @jggammage Jul 1

Awesome idea by @CoLFestival #StreetGuitar #RockTheBoat #StPauls

Rachel Joy Staunton @RachelStaunton Jul 1

Great eve at Ronnie Scott's... I mean, Southwark Cathedral!! Bravo @nycgb @NYJOuk @benparrymusic @CoLFestival

Nick J Barstow @nickjbarstow Jul 2

@CoLFestival is excellent lunchtime entertainment!

Wyles & Simpson @WylesandSimpson Jul 2

Transfixed from beginning to end... @theoae @StPaulsLondon @CoLFestival - that was hauntingly beautiful, thank

you.

Devonne Spence @LeBigSmoke Jul 3

@Citi @CoLFestival The school kids are beyond cute and so talented

Vicki Hodges @Vicki_Hodges92 Jul 4

What an amazing day of #extraordinarychoirs @CoLFestival with @Sing_with_Us, @ChoirwithNoName and Mind&Soul Choir. #singing is so uplifting!

APPENDIX 3 —LEARNING AND PARTICIPATION QUOTES

"The communication between CoLF and CoLC was fantastic!"

- Larry Costa, Highways & Events City of London Corporation (Children's Parade)

"Our children enjoyed the workshops, and thoroughly enjoyed the parade day. It was a really good experience for them seeing the city and being involved in such a large scale event"

- Jo Delgarno, Teacher Michael Faraday Primary School (Children's Parade)

"This year's event was better than the previous two years. The quality of the parade work over all seemed higher. The entertainment at the end was so much better this year and less corporate and generally aimed more at the children. The Parade is a great window of opportunity for children to perform and show off their artwork to the wider public in a brilliant setting."

- Tessa Garland, Art Teacher, Grafton Park Primary School (Children's Parade)

"I loved being in the Parade and felt so proud of my group's work"

– Alexis, Pupil (Children's Parade)

"The parade was so fun I want to do it all again!"

- Participant (Children's Parade)

"Thanks so much for all your hard work! It was a lovely occasion, and we all really enjoyed taking part."

- Georgia Henderson-Cleland, BLP Law (Musical Meeting Place)

"A huge thank you to Jedda and the team from COLF and Tess from Music in Offices. It was a really great performance and we had some lovely feedback, one lady had come with her kids and said that it had made their day, which really says it all!"

– Bridget Kennedy, Citi (Musical Meeting Place)

"I feel so very grateful to CoLF for providing free tickets to such wonderful events that I wouldn't normally be able to afford. A truly fantastic evening, thank you!"

- Attendee (Concert Contact)

"Access to such high profile venues and performances offer our service users such a memorable experiences, getting them out of their houses whilst, lifting their spirits and improving their overall sense of wellbeing"

- Tina Johnston, Coordinator - Blackfriars Settlement Trust (Concert Contact)