

THE CITY ARTS TRUST LIMITED

**REPORT TO THE CITY OF LONDON CORPORATION
2013 CITY OF LONDON FESTIVAL**



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The City of London Festival annually presents a wide-ranging, ambitious programme of events, 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 trees) continued to nourish the programme.

Artistic themes, achievements and event statistics

- Festival themes celebrated the City of London's historic links with Derry~Londonderry, focused on the importance of trees within the urban environment, and examined ideas around the concepts of conflict and resolution
- 187 events: 58 ticketed performances, 129 free events (30 indoor and 99 outdoor)
- 51 venues
- Audience exceeded 112,000
- Five weeks of activity, 23 June – 26 July
- Multiple BBC Radio 3 broadcasts of five concerts reached a further six million listeners

Education and participation

- 94 workshops took place through the Festival Education Programme, involving 700 participants
- 77 of these workshops were delivered in 25 primary and secondary schools
- 1,200 children took part in the Children's Parade

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.
- Targeted approaches to Trusts and Foundations, including City Livery Companies, resulted in grants and donations totalling £52,600.
- Event sponsorship – although the current climate continues to move away from traditional event sponsorships, the Festival achieved sponsorship of £232,720.
- Corporate membership – £51,500 secured through this method of corporate support, with 6 business members signed up.
- Individual giving – a significant growth in the revenue generated from individuals contributed £32,685 to the Festival.



INDOOR EVENTS

The 2013 Festival – Ian Ritchie’s final edition after eight years as Director – offered a programme rooted in three main, interlocking themes: city walls – connecting the City of London with Derry~Londonderry and other historic walled cities from Utrecht to Jerusalem; conflict and resolution; and trees, sustaining the Festival’s artistic responses to the environment (bees in 2010, birds in 2011 and flowers in 2012). The Festival also reflected on significant historical landmark anniversaries, including the 400-year relationship between the City of London and Derry~Londonderry, the 300th anniversary of the Treaty of Utrecht and the 100th anniversary of Benjamin Britten.



Highlights included:

- Britten’s *War Requiem*, with the renowned City of Birmingham Symphony Orchestra and the choristers of St Paul’s Cathedral under the baton of Edward Gardner
- London Symphony Orchestra and Tenebrae renewed their acclaimed partnership in a programme which ranged from Josquin to Richard Strauss
- *At Sixes & Sevens*, a new choral and orchestral work by Mark-Anthony Turnage and poet Paul Muldoon, commissioned by the City of London and The Honourable The Irish Society to mark the 400 year relationship with Derry~Londonderry, was performed simultaneously in both the Guildhalls of London and Derry, and included the outcome of an extensive community engagement programme involving over a hundred of participants from both cities
- Mahogany Opera performed each of Britten’s Church Parables – *Curlew River*, *The Burning Fiery Furnace* and *The Prodigal Son* – in Southwark Cathedral, where the composer himself directed the first London performances
- Violinist Alina Ibragimova returned to the Festival for a critically-acclaimed performance alongside pianist Steven Osborne
- A two-day conference, *Worlds in Collision*, explored important and timely questions on the healing power of music in the treatment of post-traumatic stress disorders resulting from conflict



Brilliant young performers continued to play an especially important role, as the Festival forged a new relationship with the Lord Mayor's City Music Foundation with eight performances in City churches from the stars of the future.

Commissions both from the Festival and our partners led to 20 world premières of new works, from internationally renowned composers including Mark-Anthony Turnage, Peter Maxwell Davies, Jocelyn Pook, Theo Verbey, Nigel Osborne and David Matthews: in all, the music of 37 living composers was featured in the programme.



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 10 free lunchtime recitals by student performers as well as evening performances both indoor and out.

The Festival continued its fruitful partnership with Barbican Cinema who, in celebration of the Britten centenary, screened the première of a new documentary on the life of the composer.

Gresham College co-promoted five lectures on Festival themes, delivered by major authorities ranging from poet Gillian Clarke and musicologist Jonathan Cross to the Bishop of London.

Five 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 six 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 2013 Free Events programme featured an ever-wider range of UK-based and international artists showcasing the highest quality music, dance and street arts. Programming centred on the Festival's 2013 themes: Irish artists featured strongly across the series and trees inspired the outdoor programme's centrepiece projects. Several new venues were added this year, including Epping Forest and West Ham Park, building new partnerships and developing audiences in City-owned spaces beyond the Square Mile. Long-standing series at Canary Wharf and Devonshire Square were significantly expanded and more recently established relationships with 30 St Mary Axe and One New Change continue to flourish.



99 free outdoor events were presented over the five-week Festival period, with the indoor Festival programme featuring an additional 30 free performances, lectures and exhibitions.

All the Trust's extensive, year-round 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.

Highlights included:

- *Mobile Orchard* – a newly-commissioned installation consisting of a sculptural centrepiece and sixty-eight real trees donated by the Worshipful Company of Fruiterers which took root in four spaces around the Square Mile. A significant legacy involved the planting of the City's first community orchard and the creation of a network of young fruit growers at schools around the capital.
- *Festival Children's Parade* - 1,200 participants (an increase of 20% on 2012's participant numbers) created a moving forest, commencing in Guildhall Yard and finishing on the steps of St Paul's Cathedral for a spectacular finale.
- *Tilt* - a new dance commission choreographed by Marc Brew, developed over a three-month period and featuring students from the Central School of Ballet, was performed at four City locations.
- *Tree Trail* – working in partnership with charity Trees for Cities and the City of London's Open Spaces Department, the Festival created a brand-new printed and digital trail leaflet to add to the City's collection of Interpretation leaflets.
- *Irish Roots Family Day* – our annual Family Day on the Parliament Hill Fields bandstand at Hampstead Heath featured some of the finest Irish musicians and participative activities.
- *The Blue Trees* – artist Konstantin Dimopoulos brought his innovative art installation in which trees are 'coloured' blue to three City sites (Festival Gardens, Devonshire Square, Aldermanbury Square) for the duration of the summer
- *Les P'tits Bras* – exceptional aerial theatre from this Belgian-based company wowed audiences in Paternoster Square

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 Children's Parade; and Central School of Ballet were part of a dance performance project*): Bessemer Grange Primary School, Betty Layward Primary School, Central School of Ballet, Charlton Park Academy, City of London Academy Hackney, City of London Academy Islington, City of London Academy Southwark, Clerkenwell Parochial Primary School, Elizabeth Garrett Anderson School, Hugh Myddelton Primary School, John Scurr Primary School, Linden Lodge, Manor Primary School, Michael Faraday Primary School, Middlesex Street Estate, Moreland Primary School, Mulberry School for Girls, Parkwood Primary School, Richard Cloudesley School, Rotherfield Primary School, Shapla Primary School, St Luke's Primary School, Virginia Primary School, Swanlea School, Thomas Fairchild Community School, 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, and received valuable support from the Fruiterers' Company in support of the Festival's tree theme. 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 (co-promotion of *How Like An Angel* series, film season, Children's Library partnership and events, partnership in *At Sixes and Sevens* project, management of the Festival box office), London Symphony Orchestra (concerts and St Luke's as a venue, LSO Discovery), 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

The marketing strategy for the 2013 Festival was focused on achieving ticket sales of £106,152. Actual revenue achieved was £107,125, narrowly exceeding the box office target.

The events enjoyed healthy audiences. Both the CBSO and the LSO St Paul's concerts had very limited ticket availability and a large number of tickets were sold on the door. The Brodsky Quartet, Alina Ibragimova and *Metamorphoses* 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), as well as being distributed online and was read by 21,642 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 15,544 visitors.

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 venue specific outdoor events posters were placed in A-boards at each venue.

A print advertising campaign saw adverts placed in all the major broadsheets, both before and during the Festival, and specialist publications such as BBC Music Magazine and Gramophone. Digital adverts ran on Run Riot and London Calling websites.



The Festival's website colf.org saw an increase in web visitors during January – July (the booking and Festival period) with 102,976 unique visitors (an increase of 34% on last year's figures) and 466,705 page views. E-marketing and social networking remain a priority for CoLF, with a significant growth in followers on both Twitter (3,720 followers) and Facebook (3,575 'likes'), and increasing numbers receiving our monthly e-newsletters. A train station campaign saw over 100 escalator posters appear in London commuter stations, reaching an audience of 1,480,050. The week prior to the Festival saw more targeted hand-to-hand distribution in and around stations and 10,000 flyers were distributed to commuters and tourists using the stations.

A targeted and dedicated social media campaign was undertaken in the lead up to, and during, the 2013 Festival. This involved interaction and conversation, engagement and advocacy. The Festival's use of social media aims to deepen our levels of engagement with attendees, participants and peers, as well as reach new audiences.

The Trust worked with Kallaway PR on an integrated PR campaign. Press coverage achieved an initial estimation of £1,038,163 in equivalent advertising value, and reached a circulation of over 235,000,000

FUNDRAISING

The fundraising breakdown for the 2013 Festival is as follows:

Category	Number	Raised (£)
Event Sponsorship	12	232,720
Corporate Membership	6	51,500
Donations & Grants	24	52,600
Other Income, Advertising & Media Revenue	11	6,890
City of London project funding	2	90,316
Other public funding	6	136,896
Individual giving	172	32,685
Total Fundraising		603,607

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 £116,069 of which £66,486 came from the private sector.

Approximately 607 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. 31 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 within the business and arts communities.



FINANCE

The table below compares the projected out-turn at 30 September 2013 with the audited figures for the year to 30 September 2012:

Income	2012 actual (£)	2013 estimate (£)
City of London core funding	297,000	297,000
Fundraising	466,691	376,395
In kind income	155,498	116,069
Other City of London grants	170,418	90,316
Other public funding	66,000	136,896
Box office	165,369	107,125
Bank interest	156	74
Total	1,321,132	1,123,875

Expenditure	2012 actual (£)	2013 estimate (£)
Performers	503,712	411,263
Venues, staging, event and technical costs	216,051	232,179
Marketing	186,833	110,462
Staffing	359,542	359,991
Office and premises costs	50,672	56,196
Expenses, insurance, bank charges, misc costs	22,342	24,573
Capital costs	0	0
Total	1,339,152	1,194,664
Deficit for year	-18,020	-70,789

In summary, the Trust has continued to maintain 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 agreed investment in the period from the Trust's own reserves of £70,000 alongside support from a number of private and public trusts, together with careful programming and cost control, has again ensured a strong Festival, thus offering the CLC a Festival of continuing stature and value for money for its investment.

FORWARD PLANS AND STRATEGIC DIRECTION

2014 will be the first festival with our new Director, Paul Gudgin. Paul will be attending the Culture, Heritage and Libraries Committee meeting on 28 October where there will be the opportunity to hear more about his vision for the festival but key objectives will be:

- to further increase the scale and breadth of the festival programme
- develop events that are unique to the City of London
- in addition to the established Livery Hall and City Church based events, present work in and highlight an even more diverse range of buildings and spaces
- establish a stronger physical presence throughout the festival so that city workers, residents and visitors alike become much more familiar with our work
- create events with strong narratives of particular relevance to the City of London
- work in partnership with key City organisations so the festival becomes a recognised showcase for the breadth and excellence of the City's cultural offer
- ensure the festival has a role in development of international connections for key city institutions and businesses

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. A new partnership with the Lord Mayor's City Music Foundation saw eight 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 10 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 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 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

“For once, an official celebration has actually inspired a commemorative piece worth hearing...”
Richard Fairman (Financial Times) on *At Sixes and Sevens*

“...the cantata’s forces included pupils from three London secondary schools who had also produced their own responses to it...their music and poetry showed the success of the project”
Erica Jeal (Guardian) on *At Sixes and Sevens*

“Going to events in the City of London Festival is a double pleasure, as the venues are as much a draw as the music...” Richard Fairman (Financial Times)

“A gem of a Festival that encroaches, musically, on every nook and cranny of the City of London for a month in the Summer...” Independent

“The City of London Festival makes an elaborate return with a spectacular assortment of live music, art, exhibition and films...” The Evening Standard

Audience Feedback

“I thought the performance yesterday was magnificent. As did the other city workers and visitors who stopped to watch. And it was oddly quite moving.” Audience Member, The Urban Playground, Devonshire Square, 26th June 2013

“The event was a great success and I have received a lot of positive feedback with regards to the acts that we had on site.” Event Manager, Broadgate London

“The whole programme is excellent, and very innovative” Audience Member, Sam Braysher Quartet, Grange City Hotel, 14th July 2013

“This event and all the events I have attended this year have been of excellent quality musically (I have been pleasantly surprised) and thoroughly enjoyable” Audience Member, Steph West, Devonshire Square, 16th July 2013

“Lovely setting and very talented singer and band. Being free means I would hear a type of music I wouldn’t necessarily pay to hear” Audience Member, Digby Fairweather, Guildhall Yard, 4th July 2013

Tweets

I'm loving Konstantinos Dimopoulos's startlingly [#bluetrees](#) in St Paul's festival gardens @[CoLFestival](#)

@[Colombolocoband](#) in the sunshine of Epping Forest, a perfect Sunday thanks to the @[CoLFestival](#)

Enjoying the blue trees and beautiful music @[CoLFestival](#), in fabulous venues too.

Picnic: check, blanket: check, sunshine: check. Heading to Hampstead Heath for the Irish Roots Festival! @[CoLFestival](#) [#love](#)



Education Quotes

“We loved the procession through the City – thank you!” Bethan Gill, teacher at John Scurr Primary School: Children’s Parade

“I felt so happy because the plant we made was phenomenal.” Tawhidur, aged 8, student at John Scurr Primary School: Children’s Parade

“The children who participated put a great deal into it and certainly gained a great deal from it. Teamwork, confidence, pride and the exhilaration of participating in a large event. Look forward to next year.” Jane Hughes, teacher at Gordonbrock Primary School: Children’s Parade

“I felt happy, excited, I think it was brilliant, I loved it!” Lydia, aged 10, student at Gordonbrock Primary School: Children’s Parade



“I was pleased and felt happy and excited, I would love to do it again.” Tiana, aged 10, student at Gordonbrock Primary School: Children’s Parade

“I learnt how to work in a group well, to be patient, and to have fun with my friends.” Georgia, aged 10, student at Gordonbrock Primary School: Children’s Parade

“I am writing to thank you for providing tickets for the girls to attend the St Paul’s concerts on 25th June and 8th July. The concert visits were a great success and hugely enjoyed by students and staff. One girl described the CBSO concert as “an opportunity of a lifetime”; another said that the LSO performance was “amazing”. A fantastic venue and two wonderful evenings. Thank you very much!” Catherine Fitz Gerald, Head of Music, Elizabeth Garrett Anderson School: Concert Contact

“The support was great and the performances were fun. It was great to perform to the public.” Nick Saiz, teacher at Shapla Primary School: : Acorn Art Song

“I felt like I was famous.” Imdad, aged 10, student at Shapla Primary School: Acorn Art Song

“My students loved it as it was fun, interactive, fully accessible and multi-sensorial. Thank you!” Natascia Maita, teacher at Swanlea School: Walls of Sound

“We have been privileged to be included in a project funded by another source and directed by very professional and enthusiastic leaders. “ Patrick Bartlett, teacher at Charlton Park Academy: Walls of Sound