**New Music Biennial 2017: Evaluation form**

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|   |  **Name of commissioning organisation** |
|  | Oxford Contemporary Music |
|  | **Name of music creator/s**Ray Lee |
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|   | **How did you hear about New Music Biennial?**Through PRS emails and knowledge of previous years.  |
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|   | **What inspired you to apply? (max 100 words)** |
|   | The possibility of helping some of the artists we work with to realise great projects, the profile of the events and the connection with Hull City of Culture.  |
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|  | **How many partners did you work with on this project?** |
|  | 1 partner – 101 Outdoor Arts in Newbury (hosted and helped to build the towers) |
|   | **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece**Ring Out = Corn Exchange Newbury – hosted the 1st performance of the piece in May 2017. |
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|   | **What is the title of the work?**Ring Out |
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|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?**Ring Out = 1 so far, Newbury Market Square |
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|   | **On what date was the work premiered?**Ring Out = 29th May 2017 |
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|   | **Names of the venues and locations in which the piece was performed** |
|   | Ring Out – Zebedees Yard, Hull and South Bank Centre outdoors |
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|  | **Did any performances take place outside of the UK?**No |
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|  | **Names of the venues and locations in which the piece was performed outside of Hull and Southbank Centre (if relevant)?**Newbury Market Square |
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|   | **Please provide a list of future performances planned (with venues and dates), if applicable** |
|   | We are exploring the feasibility of an Oxford performance 17th – 19th November. |
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|   | **Main composer gender** |
|   | *We ask for this information because PRSF is interested in tracking the number of awards made which involve female music creators.* |
|   | Male |
|   | **Is the music creator a PRS for Music member?**  |
|   | No |
|   | **Did the music creator(s) join PRS for Music as a result of your application?** |
|   | no |
|  | **Please provide the composer's 9-digit CAE number (PRS registration number)** |
|   | If not a PRS member, please enter 0 0 |
|   |  |
|   | **Please provide the PRS Tunecode for this work, if available** |
|   | *A Tunecode is a unique identification number for works registered with PRS for Music* |
|   |  |
|   | **Please provide a statement from the music creator(s) on their experience of the project, noting how the commission and involvement in this programme have developed their creative practice. Please include whether it has it led to any additional work?** |
|   | 100 words maximum |
|   |  |
|   | **Please note that PRSF defines the term 'Music Creator' as those writing music e.g. composers, songwriters, producers etc.** Please enter a '0' if applicable in some sections, as opposed to leaving blank. |
|   |   |
|   | **How many music creators were involved?** **1** |
|   |  |
|   | **How many professional musicians were involved?** **1** |
|   |  |
|  |  |
|  | **How many non-professional musicians were involved?**  |
|  | 0 |
|  | **How many other artists were involved (if applicable)? E.g. visual artists, dancers**  |
|  | 1 – visual artist/ designer maker |
|  | **How many other people took part directly? (e.g. organisers, technical crew)**  |
|  | Hull = 69London = 39 Total = 108 |
|  | **How many of those mentioned above were volunteers?**  |
|  | Hull = 30, London = 7 |
|   | **How many of those involved were under 18 years of age?**  |
|  | **1** |
|  | **For how many days were the artists employed, across the entire project? (i.e. including rehearsals, performance etc)**  |
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|  | **Number of education or training sessions** **Hull = 1****London = 1** |
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|   | **How many people in total attended live performances of the new work outside of the Hull and Southbank Centre New music Biennial; weekends? (please list attendances for each venue)** Newbury Market Square = est. 2000 |
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|   | **In addition to BBC Radio 3, was the performance broadcast on any other TV or radio?****No**A binaural recording was also made and is on BBC online: <http://www.bbc.co.uk/programmes/p057h8md> |
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|   | **Please provide details of other broadcasts here**  |
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|   | **Other media coverage achieved** |
|   | Telegraph review of NMB in which Ring Out featured highly.http://www.telegraph.co.uk/music/what-to-listen-to/julys-best-classical-concerts/Newbury: |
|   | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** |
|   | For Newbury (from audience surveys 79 responses):86.1% White British, 7.6% White Other, 3.8% Asian or Asian British, 2.5% prefer not to say.We don’t as yet have data for London and Hull but hopefully you will have this for all the shows.  |
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|   | **Please specify the most common age range of your audience** |
|  | For Newbury: 45-54 (based on 79 surveys) |
|   | **Did you reach new audiences with this work? If so, how was this achieved? (e.g. different age group, increased diversity) How do you know?** |
|   | 100 words maximumDepending on their location, outdoor events usually do attract new audiences (new to OCM events or the events of the promoting partner). ISAN / Audience Finder research shows this to be the case. <http://www.isanuk.org/advocacy/facts-figures/>In OCM’s experience around 50% of audiences are new to OCM or the artist’s work. In Newbury: 30% of people hadn’t attended a Corn Exchange event in the last 12 months, 16.5% had never attended one.  |
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|   | **We are interested to know whether our funding helps to leverage additional support for new music in the UK. Therefore, please tell us if applicable, how much additional income you can directly attribute to our funding of this commission** |
|   | Please enter amount in figures (e.g. 5500)  |
|   |  |
|   | **Please tell us from which sources the attributable funding was raised** |
|   | Oxford Brookes University Arts Council Grants for the Arts |
|   | **What was the most successful aspect of your New Music Biennial Project?** |
|   | 100 words maximum |
|   | Being part of Hull City of Culture and in a very appropriate venue, both architecturally and thematically, contributed greatly to an extremely positive audience and volunteer response to the work. We had over 2000 people visit in Hull and 30 volunteers, many of whom were effusive in their praise and drew further audiences through word of mouth and active promotion. Several of the volunteers told us that this was their favourite project to work on so far in the Year of Culture.  |
|   | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|   | 100 words maximumBudgeting: The financial scale of the project only became clear once the first prototype had been built and tested. The Biennial grant was a good start but only one element of the funds needed. Usually this level of grant would pay for 2 performances at £10K each. So further funds had to be raised. This was achieved through a successful ACE GFA award and partnership commissioning money from ourselves (OCM) and Oxford Brookes University where Ray is a professor. Recruiting and organising volunteers was our main presenting challenge in the Biennial (and Newbury too). As a new commission, the level and type of volunteer involvement only became clear during Newbury. Active recruitment in partnership with the presenting partners enabled us to recruit and train a large number of volunteers in both locations. There seemed to be a bit of a disconnect of roles between the PRSF, BBC and Hull City of Culture team in terms of delivering the Biennial format as they wanted it at our event. i.e. the pre-recorded interview with Ray on the scheduled performance in Hull didn’t work well with audiences and hadn’t really been properly thought through in terms of the audience experience. However, the prerecorded interview playing in the green room did work well during the whole weekend. We did our best to rectify this on the day by bringing the interview outside but audiences drifted off after the first show as the format hadn’t been properly introduced as it was in other NMB shows. This is just a challenge of working outside and foreseeing the particular scenario and audience behaviour. I should have picked up on this myself but didn’t realise the issue until too late. It was fine in London. |
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|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?**We have learnt a great deal about the work of the other composers at the NMB. We also learnt about the energy and vision behind Hull City of Culture which was very inspiring. Other aspects include: volunteer recruitment and involvement, BBC producing processes and techniques, some media and press ideas.  |
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|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | We will be actively involved in touring Ring Out beyond the Biennial. Whilst touring work is not a new development for OCM it will lead us to look for a new set of presenting partners.  |
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|   | **New Music Biennial was delivered by a partnership of PRSF, BBC Radio 3, Hull UK City of Culture, Southbank Centre, Paul Hamlyn Foundation, Creative Scotland, Arts Council Northern Ireland, Arts council Wales, Arts Council England and NMC Recordings. Did you benefit from this partnership and, if so, how?** |
|   | 100 words maximumWe now have good relationships with Hull City of Culture and the Southbank Centre, which we will hopefully use for future projects. We understand more about the processes of the BBC and distribution partners such as NMC which will benefit us in future project planning. It was the first binaural recording of a piece produced by OCM on the BBC website.  |
|   |  |
|   | **Did involvement in the wider Hull UK City of Culture Programme and the Biennial’s Hull linked themes benefit your organisation?** |
|   | 100 words maximumCertainly in terms of audiences, volunteer enthusiasm and learning from their approach to the programme and the way it can transform and benefit a city in the long term. This has been a great learning experience for OCM as we are moving towards strategically planning events with greater audience and public participation. It was valuable to learn from Hull’s experience in this approach. **If the composer of your project was involved in the New Music Biennial Hull Residencies (also arranged by the PRS Foundation with the generous support of the Paul Hamlyn Foundation). How important was this to your New Music Biennial Commission? E.g. Did it attract additional audience members? Or impact on the composer’s satisfaction with the project?** |
|   | N/A**Composer Gatherings were organised throughout the course of the New Music Biennial Project (thanks to further support from the Jerwood Charitable Foundation) did the composer/s involved in your project and or anyone from your organisation attend any of these events?**Hull = Jo Ross, Victoria Larkin and Ray Lee London = Jo RossAldeburgh = Ray Lee**Did running the Composer Gathering events bring any benefits in meeting other participants of the New Music Biennial in advance of the festival weekends in 2017?**It helped to build relationships with the presenting partners and to meet individuals involved in the delivery of NMB around media, BBC etc. Feedback from Ray was that he would have liked more opportunity to discuss the composing process with the other composers. Very little time was given to this in the end and for him, this was one of the most useful opportunities of the gatherings.  |
|   | **What social media impact were you were you able to achieve during the project? E.g. increase in web hits, social media and/or newsletter sign-ups throughout the project?** |
|   | 100 words maximum |
|   | Facebook posts39% of our posts were higher reach than our averageTwitter Ring Out tweets were our "Top Mention" in December, May, June, and July, a total of 213 engagements.Our "Top Tweet" in May was a Ring Out tweet with 2652 impressionsSample of tweets: @Bitofclass  [Jul 9](https://twitter.com/bitoclass/status/884094269404958723)**Ray** **Lee**'s **Ring** **Out**. Quite mesmerising! [#NMB17](https://twitter.com/hashtag/NMB17?src=hash) – at [Southbank Centre](https://twitter.com/search?q=place%3A095290eb29d6e000)[**sokolow**‏ @tsokolow](https://twitter.com/tsokolow)  [Jul 9](https://twitter.com/tsokolow/status/884050576195166208)[@invisibleforces](https://twitter.com/invisibleforces) **Ray** **Lee**'s **Ring** **Out** extraordinary kinetic sculpture-sound art meld [#NMB17](https://twitter.com/hashtag/NMB17?src=hash) [@PRSFoundation](https://twitter.com/PRSFoundation)[**Cristiana Ferrauti**‏ @Cristiana16492](https://twitter.com/Cristiana16492)  [Jul 8](https://twitter.com/Cristiana16492/status/883680003879305217)What a fascinating experience is **Ring** **Out** by **Ray** **Lee**! Not your ordinary bells... [#NMB17](https://twitter.com/hashtag/NMB17?src=hash) [@southbankcentre](https://twitter.com/southbankcentre) [@PRSFoundation](https://twitter.com/PRSFoundation) [#acomposeris](https://twitter.com/hashtag/acomposeris?src=hash)[**Music@SelbyCollege**‏ @MUSIC\_Selby](https://twitter.com/MUSIC_Selby)  [Jun 30](https://twitter.com/MUSIC_Selby/status/880846008963391489)**Ray** **Lee**'s **Ring** **Out** sound installation [@2017hull](https://twitter.com/2017Hull) was awesome [#hullcityofculture2017](https://twitter.com/hashtag/hullcityofculture2017?src=hash)… [https://www.instagram.com/p/BV-QPYfj7Nf/](https://t.co/zrVRrTMOHr)[**Katie Matthews**‏ @the\_MrsMatthews](https://twitter.com/the_MrsMatthews)  [Jun 30](https://twitter.com/the_MrsMatthews/status/880791283664650240)Magical experience volunteering at Zebedee's Yard for the [#NMB17](https://twitter.com/hashtag/NMB17?src=hash) [@2017Hull](https://twitter.com/2017Hull)... **Ray** **Lee**: **Ring** **Out** [@invisibleforces](https://twitter.com/invisibleforces)... Enchanting composition |
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|  | **Please list the number of unique web hits achieved during the project** Ring Out event page had 272 unique web hits to date on OCM website. |
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|   | **Does your organisation plan to work with the music creator again?** |
|   | Yes, Ray is an associate artist of OCM so our work with him is ongoing.  |
|   | **Will your organisation commission more new work by other composers in the future?**  |
|   | Yes |
|   | **Following the receipt of your grant, did you feel well supported by PRSF and partners? Were you satisfied with our communications and updates? You may also provide comments and suggestions on how we can work better with you in the future.** |
|   | 200 words maximumCommunications were good and the composer gatherings provided ample opportunity to raise questions and ask for support. From PRSF, communications were great and Liam was particularly helpful with negotiating funder credits with the Southbank and Hull. Production staff in London and Hull were excellent, particularly Martin, Matt and Gareth in Hull and Rhodri and Patrice in London. Hull were fantastic in helping us find volunteers and London with recruiting staff to ring bells. Suggestion: It would have been useful to have more clarity early on around areas of financial responsibility between the presenting partners, PRS and ourselves and what the commission money covered. With venue based projects I imagine this was clearer and simpler but with Ring Out there were aspects of production where there was uncertainty about who was responsible right up to the final planning e.g. local crew to assist with get-ins/ get-outs. This was all resolved fine in the end but led to a fair amount of budgetary uncertainty on our part early on. Just something to be aware of for future non-conventionally staged works.  |
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|   | **Please provide feedback on your organisation's involvement in the Southbank Centre and Hull New Music Biennial weekend showcases** |
|   | 100 words maximumWe played an active producing role for Ring Out, helping to manage volunteers, front of house, and ensure shows ran smoothly. We performed 7 shows during the 2 days in both locations. I was able to attend many of the other shows where time allowed which I enjoyed a great deal.  |
|   |  |
|  | **Please provide us with a quote on your overall experience of the Biennial, which we could use for our website and promotion.**The New Music Biennial allowed OCM to help Ray Lee realise his grandest and most ambitious project to date, Ring Out. It created a firm foundation and an excellent national profile for the creation and premiere of Ring Out and we very much hope that this will be the launch pad for other national and international performances of the show. |
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|   | **Please tell us if you are happy for your comments to be displayed publicly** |
|   | Yes |
|  | ***Budget*** |
|  | Please attach a final original budget. This should be an amended version of your original budget, to reflect the total spend. You may add explanatory notes on a separate page if required.Thanks for your time! |