**New Music Biennial 2017: Evaluation form**

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|  | **Name of commissioning organisation** |
|  | Oxford Contemporary Music |
|  | **Name of music creator/s**  Errollyn Wallen |
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|  | **How did you hear about New Music Biennial?** |
|  | Direct email from PRSF |
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|  | **What inspired you to apply? (max 100 words)** |
|  | The NMB presented an exciting opportunity to partner with wonderful organisations – the Southbank Centre and Hull 2017 – and to offer our artists a national platform for their work. Errollyn’s Mighty River had such resonance with the themes of the NMB and the city of Hull that we felt it would be a great fit. The opportunity to bring together a diverse orchestra, using the NMB as a platform to present Orchestra X as a role model for the classical world and aspiring young players, was also a very exciting prospect and something that aligned with OCM’s aspirations to contribute to diversity within the cultural sector. |
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|  | **How many partners did you work with on this project?** |
|  | Other than the NMB partners, OCM has so far produced this project on its own, bringing on board additional expertise to our team. |
|  | **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece** |
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|  | **What is the title of the work?**  Mighty River |
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|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?**  None so far |
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|  | **On what date was the work premiered?**  February 2007 at Holy Trinity Church, Clapham. |
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|  | **Names of the venues and locations in which the piece was performed** |
|  | Hull City Hall  Royal Festival Hall, Southbank Centre |
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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)?** |
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|  | **Please provide a list of future performances planned (with venues and dates), if applicable** |
|  | TBC |
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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.* |
|  | Female |
|  | **Is the music creator a PRS for Music member?** |
|  | Yes |
|  | **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  145584655 |
|  |  |
|  | **Please provide the PRS Tunecode for this work, if available** |
|  | *A Tunecode is a unique identification number for works registered with PRS for Music* |
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|  | **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  Working on presenting Mighty River with OCM has been a life-changing experience. Orchestra X achieved the vision of a classical orchestra which truly represents the world we live in was worth all the time, effort and research involved. My creative practice has been enhanced through meeting so many exceptionally talented musicians — some just embarking on their careers. As a result of this experience, the principal horn player in Orchestra X would like to commission  me to write him a new work. Working with PRSF, OCM and all the musicians was a joyful experience and a highlight of my career. I hope that other orchestras  will follow our example. We have proved that a diverse orchestra is a happy orchestra. |
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|  | **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. |
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|  | **How many music creators were involved?** 1 |
|  |  |
|  | **How many professional musicians were involved?**  41 |
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|  |  |
|  | **How many non-professional musicians were involved?** |
|  | 0 |
|  | **How many other artists were involved (if applicable)? E.g. visual artists, dancers** |
|  | 0 |
|  | **How many other people took part directly? (e.g. organisers, technical crew)**  1 x producer  2 x orchestra manager |
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|  | **How many of those mentioned above were volunteers?** |
|  | 0 |
|  | **How many of those involved were under 18 years of age?** |
|  | 0 |
|  | **For how many days were the artists employed, across the entire project? (i.e. including rehearsals, performance etc)** |
|  | 2 |
|  | **Number of education or training sessions** |
|  | 0 |
|  | **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)**  0 to date |
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|  | **In addition to BBC Radio 3, was the performance broadcast on any other TV or radio?**  No |
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|  | **Please provide details of other broadcasts here** |
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|  | **Other media coverage achieved** |
|  | <http://www.planethugill.com/2017/06/prs-new-music-biennial-in-hull-city-of.html>  @bobana\_Idn  @ErrollynWallen the writing for all parts of the orchestra was moving. The ocean like feel of the strings! And two hear it twice! #NMB17  @bobana\_Idn  @ErrollynWallen thank u for the beauty, melody & craft of Mighty River. @southbankcentre @PRSFoundation #NMB17  @HarrietWybor  Amazing day at #NMB17 @southbankcentre @PRSFoudnation hearing @errollynWallen @Gavin\_Bryars @Crane1L @elizacarthy @invisibleforces  @sarahKhanMH  Lovely trip to Southbank to listen to Mighty River. Beautiful music & inspirational message from @errollynwallen  @cristinana16492  Just heard the inspiring Mighty River by @ErrollynWallen at @southbankcentre for #NMB17, after its homecoming at #2017Hull |
|  | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** |
|  | Please see Southbank Centre and Hull 2017 audience surveys. |
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|  | **Please specify the most common age range of your audience** |
|  | Please see Southbank Centre and Hull 2017 audience 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 maximum  It’s difficult to know audience profiles because we weren’t able to run our own survey. Mighty River has had very limited live performances though, we can assume that a large percentage of the audience were new to the work. OCM has never presented work in Hull and does not regularly present work in London, so a very high percentage of the audience would have been new to OCM, particularly contemporary classical audiences as our contemporary classical work is only a small part of our producing work. The Southbank Centre survey had a significantly higher BAME attendance than our average audiences. |
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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)  3500 |
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|  | **Please tell us from which sources the attributable funding was raised** |
|  | RVW Trust  The Radcliffe Trust |
|  | **What was the most successful aspect of your New Music Biennial Project?** |
|  | 100 words maximum |
|  | Orchestra X was the most challenging and most successful aspect. We achieved almost 50/50 established professionals and student or early career players, giving young, diverse players the NMB platform. 28% of our professional players and 27% of our student/emerging players were non-white heritage. Our international mix included British, Latvian, Irish, Bulgarian, Belgian, Polish, Spanish, American, British/South African, and Australian players. In bringing together this Orchestra X, led superbly by Andrew Morley, we reflected the world we live in and a found an orchestra that gave perhaps the best performance of Mighty River to date. |
|  | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|  | 100 words maximum |
|  | Fixing Orchestra X was the core challenge, and OCM had limited experience in producing orchestral work. Early on we employed Patrick McEntee as Orchestra Manager, who has the vital knowledge and contacts to guide us through the process and did the incredibly important work of fixing the orchestra. Sourcing students was particularly tricky, but with the networks and contacts of OCM, Errollyn and Patrick, we recruited from a range of places including the Royal College of Music, Trinity Laban, Non-Classical’s “Street Orchestra of London”.  . |
|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?** |
|  | The NMB format really highlighted how audiences are hungry to hear from composers and performers, and to understand more about the music they’re listening to. Live and recorded interviews with composers/performers are something OCM is beginning to do more of and this has reinforced how worthwhile this is. |
|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | It has bolstered our commitment to presenting and commissioning diverse artists and our success with Mighty River and Orchestra X has given us greater confidence to achieve this goal. |
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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 maximum  This was the first live BBC broadcast that OCM has had for over a decade. We haven’t worked in Hull before and it helped us to extend the reach of our work to new places and new audiences. The fact that these partnerships allowed all events to be free helped us to achieve increased access to these performances, which is also part of OCM’s strategic aims. |
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|  | **Did involvement in the wider Hull UK City of Culture Programme and the Biennial’s Hull linked themes benefit your organisation?** |
|  | 100 words maximum  One of OCM’s strategic programming aims is to engage with national celebrations and events, and we consider the City of Culture to fit within this. Having partnered with the Hull UK City of Culture and the Southbank Centre is beneficial to the organisation’s national profile and may help with future funding and partnerships. The Mighty River project is not something that we would have pursued without the Biennial Hull themes, and the NMB fund.  **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?** |
|  | Errollyn was one of the artists in Residence. It had limited impact on our work to produce for Mighty River for Hull and the Southbank Centre. However, members of the youth choir attended the performance, which they perhaps wouldn’t have done without the residency. Errollyn reported that the work she did during the residency with young people and refugees felt very important and she reflected on the power of music to communicate beyond language. The residency was very time consuming though and did at times take Errollyn’s energies and time away from the process of contributing to producing the performances of Mighty River.  **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?**  Yes  **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?**  They were useful to understand where everyone was on the journey and to make new contacts for potential future collaborations. |
|  | **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 |
|  | Of our Facebook posts about Might River, 33% of them gained a higher reach than our average reach.  On Twitter, Mighty River Tweets gained a Top Media tweet in July with 1,513 impressions. |
|  | **Please list the number of unique web hits achieved during the project**  The Mighty River event page gained 77 unique page views to date. |
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|  | **Does your organisation plan to work with the music creator again?** |
|  | Yes |
|  | **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 maximum  We felt very well supported by the PRSF team. The team is very approachable, quick to respond, and helpful. Getting to know the team face to face at the Hull gathering really helped with smooth communications. The email communications and updates were clear and regular. Liam was of particular help with our partnership working with the Southbank Centre marketing team. |
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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 maximum  OCM produced the restaging of Mighty River by Errollyn Wallen, with the formation of Orchestra X specially for the NMB performances. |
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|  | **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 was a very special opportunity to showcase Errollyn Wallen’s Mighty River, with a homecoming performance at Hull City Hall and a performance so aptly by the Thames at the Southbank Centre. The two festivals gave a valuable international platform for our multi-national Orchestra X. |
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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! |