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**Paul Hamlyn Foundation, Arts Access and Participation More and Better Fund**

**PRS Foundation: Supplementary Stage 2 questions**

1. **Please tell us how your discussions with Hull COC regarding partner communities have progressed since submitting your first stage application. If partner communities are now confirmed, please give details of who you will be working with and the specific needs of these groups in relation to arts access and participation**

Since submitting our Stage 1 application, Hull City of Culture (CoC) has been developing its creative programme which includes a wide range of community outreach work aimed to bring arts and culture to hard to reach groups in some of the most deprived communities in the UK. CoC’s major project for doing so is the Land of Green Ginger (LOGG). This flagship will transform the city’s neighbourhoods, unleashing the unique spirit of Hull through a series of “acts of wanton wonder”. Our “Acts of Musical Wonder” programme feeds into this with the opportunity to create significant added value by enabling composers to work closely with LOGG communities, as part of a city wide multi art form programme.

City of Culture see our project as a clear music led project in its own right, which will be integrated within LoGG so that in can benefit from the wider cumulative impact of CoC, it’s audience engagement, schools involved and artistic development programmes. Our project plan includes an intensive set-up and consultancy phase with Hull COC, which will fully explore the opportunities offered through the Green Ginger initiative, ensuring that each composer is matched with a suitable Green Ginger host community in accordance with local needs and composer interests/skills.

CoC is still in the process of confirming which communities will participate in programmes, and is working with a range of organisations across the city to develop plans. At this stage, the following list of contexts would be considered in collaboration with partners, composers and the local communities in the first R&D/consultancy phase:

* Potential community and educational hubs for residencies where conversations are ongoing: **The Freedom Centre (Southcoates East), KC Lightstream Stadium (Marfleet), Albermarle Music Centre/Hull Truck/St. Stephens (Myton), Sirius Academy (Pickering) Kingswood Academy (Bransholme East) North Point Shopping Centre (Bransholme West)**
* Residents in the Bransholme (East and/or West), Newington and Marfleet wards in Hull. Whilst these areas are in the top ten most deprived wards in the UK. CoC is working with Hull City Council’s Locality teams (neighbourhood management) and other organisations which could provide opportunities to work with and develop audiences
* In the Newington ward, organisations such as **Streetwize** and **Hessle Road Network**, both of which are community organisations with excellent local reputations focused on improving the local area for residents, would provide opportunities to engage with local residents and also provide safe and welcoming venues.
* Streetwize do great work with families from the local area and have a close working relationship with other organisations in the area like **Western Library** which provides opportunities for engagement with other audiences.
* In Marfleet, working with **Greatfield Big Local** would provide several venues that could be used like the Greatfield Hub and the groups that operate from them as well as a route into venues like St **Hilda’s Church**, which act as community hubs for neighbourhoods. This would provide opportunities to speak to and engage with a variety of local residents of all ages
* In Bransholme, we would look to work with organisations including **Bransholme Community Arts** **Enterprise (BCAE)** and **Choices and Rights Disability Coalition**. BCAE will give us a route into working with younger people from Bransholme and through working with the Choices and Rights Disability Coalition, would potentially allow us to use their venue, also targeting an audience who have a disability or impairment (they suggest 1 in 5 people has an impairment), so providing accessible opportunities for all – side-by-side.
* Across the city we are working with the **City Council’s Youth Development Service** which has venues it operates across the city and also commissions youth work in other venues and therefore has relationships with young people from across the city aged 5 to 24. They also lead on the Clued Up programme which is activities for young people across the city during school holidays, in particular the summer holiday.
* City of Culture will also be working closely with the Albermarle centre, Hull’s local music centre to help with the set up phase of Sound and Music’s Minute of Listening programme in schools.

**2. Please give details of the composers confirmed to lead residencies**

The five composers who have agreed to undertake residencies are listed below with a brief outline of their experience and their New Music Biennial project which will inspire much aspects of their residency. They will further refine their ideas for their residency through research and development work with City of Culture’s Local Coordinator, our Composer Mentor and their designated community:

| **Name of Composer & commissioning organisation** | **Composer Experience** | **Brief description of commission for New Music Biennial** |
| --- | --- | --- |
| **Sam Lee, Nest Collective** | Sam Lee has had extensive experience of residential and community participatory work. This includes the 2013 commission to compose the annual score as sung by 600 children in the Scoop for Thames Festival. Sam established the Cecil Sharp House community workshop project that is still running weekly today, has co-ordinated and facilitated enormous amounts of community projects working with diverse sections of the community from children to the elderly and he has run choirs and educational projects. He hosts a residential song weekend once a year.  Sam has strong links to Yorkshire. Being the son of a Leeds man, his childhood was spent in the Dales exploring the breadth of the land which moved from a geographical love to musical when he arrived at Folk music immediately embedding himself in the Whitby folk scene with its rich traditions and singers. He toured a music project teaching songs to the local North East Yorks community of the Ridings as collected by both Frank Kidson and the Huddleston family in the late 19thC and mid 20thC. Sam has taken his more recent folk song collecting work to Yorkshire where he has recorded local fisherman singers as well as members of the Gypsy & Traveller Community resident in the County from Bradford to Appleby and beyond. | The residency will involve furthering this collecting work of songs extant within the NE Yorkshire Oral tradition collecting songs from within both settled and Travelling members of the community. These songs will then be explored further both by contemporary interpreted expansions of them through Sam’s ensemble but also by creating choral and orchestral arrangements from this collected material using the actual performances by local singers as the centre for this new work with performance made by local musical communities  Pending his research and development phase Sam is particularly interested in working with the Gypsy and Travelling Community and potentially local brass band players too. Sam will bring some of his band to Hull to take part in the residency activities. |
| **Errollyn Wallen, Oxford Contemporary Music** | Errollyn is as respected a singer-songwriter of pop influenced songs as she is a composer of contemporary new music. Communication is at the centre of both worlds: engaging the audience, speaking directly to hearts and minds. Experience of working in community settings includes:  Broomhill Opera — working with Gravesend community. I composed an opera involving singers from the community who shadowed professional singers.  WNO community project (composition) to accompany Jeptha performances at Millennium Centre, Cardiff. An intensive composition workshop with young people from Blackwood, South Wales, which culminated in performances at Millennium Centre.  Carbon 12 WNO commissioned oratorio which toured Wales. On the subject of the history of coal mining in South Wales, working with community choirs and a brass band who worked alongside WNO Chorus and Orchestra.  ANON (commissioned by WNO) working with young girls from many cultures including the Muslim community and sex workers. They helped me develop my ideas for an opera about the exploitation across the world.  Errollyn Wallen Song Club — all members of the community | Mighty River is a 15 min work for orchestra, originally commissioned by the Rector and PCC of Holy Trinity and John Wates to mark the 200th anniversary of the abolition of the Slave Trade Act. Wate’s wife, Carol, is a direct descendant of William Wilberforce who was born and brought up in Hull.  The audience reception of the premiere was overwhelming and the composer considers this to be an important work because of its broad appeal and universal message of freedom. Mighty River combines spirituals with contemporary classical techniques. Spirituals were introduced to Hull in 1871 by the Fisk Jubilee Singers, an African-American a cappella choir, all ex-slaves, who travelled to Hull because of the connection with Wilberforce.  During Errollyn’ s residency she will work with members of her multi-racial *Orchestra X* as well as local participants, She would like to work with mixed group of ages and experience in Hull. |
| **Brian Irvine, Moving on Music, N Ireland** | Brian is a passionate believer in the wider values involved in the creation and performance of high quality art and has built work and led over 500 composition/improvisation/ performance workshops with people in care, amateurs, young offenders, hospitals, prisoners, professionals, unemployed adults, residential homes, primary, secondary, third level students, orchestras, disability groups, teachers, bankers, choirs, Alzheimer groups, the musical, the not so musical, all over Ireland, UK, Europe, USA and Russia.  Much of Brian’s creative output is based on devising and creating ambitious interdisciplinary performance/composition works that are centred and built around the skills, lives and interests of different members of the community, exemplified in works such as NEST (2012) - Northern Ireland Artists Taking the Lead commission for the London 2012 Olympics. Other recent community based collaborative projects have included:  Rain Falling Up (60’) mixed media work for orchestra, adult chorus, large children’s chorus, soprano, animator and narrator in 2010. Ulster Orchestra, massed primary school chorus, Star Singers Community Chorus,  Beyond the March (30’) for 4 marching bands. Commissioned by Derry City of Culture and Moving on Music; 2013. Collaboration with Norman Peacock. Eastbank, Pride of Orange and Blue, Caw and Burntullet flute bands,  Oldest Woman in Limerick (90’)  Verbatim / documentary opera for chamber orchestra five soloists and community chorus 2013.  Merge (20’) for symphony orchestra, large community chorus, children’s choir, and two brass bands. Commissioned by Louth County Council. | 13 Vices is a unique work, a result of a collaboration between two of the UK and Ireland’s most dynamic compositional voices - Brian Irvine and Jennifer Walshe.  Written for ensemble, improvisers, conductor and voice it explores the weird, humorous, dark and exotic world of contemporary vices - the bad habits, the guilty pleasures, beloved deadly sins, the inane and profound proclivities we all share.  Melting the boundaries between disciplines it dominates the space that lies somewhere between theatre, contemporary classical, free improvisation, opera, conduction, poetry, thrash and trash!  All of his interdisciplinary/ collaborative work involves inexperienced performers/creators sharing a performance platform with highly experienced and skilled professionals.  Brian would like to involve approximately three musicians at different intervals in the process. Brian has a relationship with a number of world class performers and would be able to put a team together for this purpose.  He is open to and has experience of a vast range of community settings. |
| **Jason Singh, Atlas Arts** | British Asian beatboxer, Jason Singh is a musician, performer, composer and workshop facilitator whose work is based on the exploration of the human voice, sound and technology. His passion lies in exploring the application of sound across all art forms and as a result his vocal compositions find their way through music, sound art, live performance, visual art, sound design television, dance, poetry, theatre, film, science, textiles, ceramics, education and research.  As well as being a prolific solo artist, Jason also facilitates music workshops and collaborates with award winning organisations and groups such as Tate Britain, the V & A, the BFI, the BBC, Glastonbury festival, Celtic Connections and much more. Since 2005 Jason has been running workshops on beatboxing engaging with audiences of all ages. He has carried out workshops on traditional beatboxing in prisons, mental health institutions using the voice and the extension of the voice to facilitate music therapy and has worked with individuals and groups | Jason Singh and Anne Martin will develop a synthesis of traditional Gaelic song and North Indian Raga. Contemporary beats and acoustic sounds interwoven with storyline and sense of place will help emphasise the commonality and creativity of human experience  Jason would be keen to work with local choirs, local ensembles and schools workshopping beatboxing. He would also be interested in getting involved with the Music Technology course that is part of the Contemporary Music degree at Hull.  Jason is also currently touring a silent movie from 1929 called ‘Drifters’ which was directed by John Grierson and explores the fishing herring industry of Britain and wonders whether this residency might be a great opportunity to engage with communities linked to fishing around Hull and the decline of the fishing industry.  He would like to bring 2 musicians with him to help with his residency programme |
| **Eliza Carthy, Freedom Festival, Hull** | Folk musician, Eliza Carthy MBE comes from a large, part-Traveller family that moved to Hull at the turn of the twentieth century. Her mother Norma Waterson MBE and her two siblings were raised by their Irish grandmother in Park Street in the area now known as Little Italy, and the family grew up steeped in the multinational culture of Hull and of the river, her brother Mike Waterson having a large repertoire of local traditional songs about fishing and whaling, and the family singing together the songs from the area and establishing the now legendary Blue Bell Folk Club in the 1950s, an institution which still exists today. The Waterson Family of Hull are rightly recognised and celebrated in Hull’s cultural history and though the core of the family now lives in North Yorkshire, their strong familial connection to the area remains. | The new piece is inspired by the rivers, migration and movement of peoples from a historical context of Hull, researching slavery, trade and the relationship between the Humber and the Thames.  Eliza and folk group the Moulettes will spend time in Hull working with local partners researching and writing this fifteen-minute piece of music, which is to be performed at the Hull Freedom Festival in 2016 as a work in progress, and as part of the New Music Biennial in Hull (City of Culture 2017) and in London. We will use local stories and music to create the new work, and through creative staging, using outdoor location and engagement with the ‘Freedom Choir (non-professional choir)’, will make something very special and unique that will be a commentary on modern communities, with a strong Hull flavour that will be unmistakeable and moving. |

In addition to these five composers, we are proposing to appoint composer **James Redwood** to participate as our Composer Mentor and trainer of local music leaders. He will be able to draw the learning together from each of these composers and work with young music leaders at an exceptionally high level of quality delivery. James works for OAE, Glyndebourne and Sinfonia Viva and has participated in PRS for Music Foundation and Royal Philharmonic *Society’s Composer in The House* Residency where he supported Anna Meredith to work with Sinfonia Viva.

He has extensive experience of working with all age ranges of musicians - both gifted and beginners.  He has been nominated for the BASCA Education category, he is also instrumental in training a generation of young music leaders through the Spitalfields Music trainee music leader scheme, many of which have gone on to successful careers in the music sector. See <http://www.britishcomposerawards.com/composer_profiles.php?idc=815&y=2013&u=13&idz=209&w>=

1. **Although the NMB performances themselves would not be funded from a PHF grant we would like to see details of the programme in order to learn more about the artistic context for the residencies**

The following list of 20 composers and commissioning organisations have been selected for the New Music Biennial in 2017, following a panel discussion Chaired by Alan Davey (Controller of BBC Radio 3) involving Gillian Moore (Southbank Centre), Sam Hunt (Hull City of Culture), Judith Weir (Master of Queen’s Music), Sara Mohr-Pietsch (Radio 3 Presenter) Paul Frankl (Radio 3 editor – Hear and Now) and Kevin Le Gendre (Journalist and Broadcaster).

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Organisation** | **Piece name** | **Genre** | **Music creators** |
| **Commissions** | | | | |
| 1 | The Nest Collective | Hullucination | Folk | Sam Lee |
| 2 | Mahogany Opera Group | Witchsong | Children’s Music | Emily Hall |
| 3 | British Film Institute | The Land of Green Ginger | Classical | Daniel Elms |
| 4 | Turner Sims, Southampton | A Journey with the Giants of Jazz (JGOJ) | Jazz | Peter Edwards |
| 5 | Oxford Contemporary Music | Ring Out | Sound Art | Ray Lee |
| 6 | BBC Philharmonic Orchestra | Concerto for clarinet & orchestra (for Mark Simpson) | Classical | Simon Holt |
| 7 | BBC Concert Orchestra | New 15 minute piece | Classical/indie | Mica Levi |
| 8 | Opera North | Holderness or Spurn Head | Classical/sound | Gavin Bryars |
| 9 | Freedom Festival | Collaboration between Eliza Carthy and Moulettes | Folk | Eliza Carthy |
| 10 | Jnights Jazz Promoters | Abstractions of the Industrial North | jazz | Go penguin |
| **Existing Pieces** | | | | |
| 11 | Atlas Arts | Ceumannan - Footsteps. 2. | World | Jason Singh and Anne Martin (UK) with Sharat Chandra Srivastava and Gyan Singh (India). |
| 12 | MOVING ON MUSIC | 13 VICES | Music Theatre | Brian Irvine & Jennifer Walshe |
| 13 | Oxford Contemporary Music | Mighty River | Classical | Errollyn Wallen |
| 14 | London Sinfonietta | Illusions | Classical | Philip Venables and David Hoyle |
| 15 | Exaudi | Pieces About Art | Classical | Laurence Crane |
| 16 | Southbank Centre | Concerto for Beatbox & orchestra | Classical  beatbox | Anna Meredith |
| 17 | Tubular Brass | The Journey to Cassiopeia | Electronic | Mary Casio/Hannah Peel |
| 18 | Glen Gould Trio (Welsh based) | New piece by Mark Simpson | Classical | Mark Simpson |
| 19 | Organ piece | The Secret Life of Organs | Electronic | Squarepusher |
| 20 | Piece involving musicians with disabilities | Hearing voices piece | Classical | Jocelyn Pook |

Details of the New Music Biennial programme which will take place in 2017 are as follows. We have developed our residency programme to significantly extend and increase the legacy of the activities outlined below.

**Summary**

New Music Biennial is a UK-wide celebration of new music across all genres which supports a broad range of commissioning organisations and composers to create and perform new work and develop their approach to reaching new audiences. Twenty compositions are selected via a combination of open call, bespoke commissions conceived with participants from Hull/Yorkshire and existing repertoire submitted to our open call and/or proposed by partners. All are inspired by themes relevant to Hull, including the freedom movement, and will be performed in weekend festivals at Southbank Centre (8-9 July London, July 2017) and across the city of Hull (1-2 July 2017). BBC Radio 3 will record and broadcast all pieces. NMC will distribute the music online.

We are curating the New Music Biennial via a programming group which involves representatives of City of Culture, Southbank Centre, BBC Radio 3, NMC Recordings and PRSF. Our curation will be based around a combination of open call (to recruit up to ten commissions), bespoke commissions conceived with Hull/Yorkshire based partners (up to five), two BBC supported commissions which offer composers a chance to write for orchestra and existing repertoire which resonates with the programme's theme of Freedom (3-5 pieces pending number of bespoke commissions). This mixed approach to programming has been designed to maximise each partners' involvement and enable us to shape bespoke commissions with organisations and artists in Hull and the region.

**Criteria**

The NMB pieces will echo City of Culture’s themes so that participants have an opportunity to respond artistically to Hull’s identity and sense of place. The way that each piece is presented and programmed aligns with our vision for excellent new music to be enjoyed by new audiences of all kinds. Each of the compositions will be:

* distinctive and adventurous, resulting in exceptional music
* up to 15 minutes in length, to allow for repeat performances and flexibility
* performed to the highest standard in at least three different locations, (including Hull and London) with the potential for this music to enter the repertoire once the New Music Biennial has ended
* creative in its approach to learning, participation and engagement of new audiences

Commissioning organisations include a mix of different music and arts organisations. Composers are from different backgrounds with different levels of experience. Envisaged outcomes are to:

* reach a substantial number of people who don’t usually attend new music concerts
* stimulate interest in future performances of this kind
* present an excellent, accessible programme of new music which breaks down boundaries between different genres
* create a substantial body of excellent work which receives multiple performances during the Biennial and beyond
* raise the profile of composers from across the UK; particularly from Yorkshire/surrounding region
* to present an imaginative, dynamic and well produced component of City of Culture 2017

By working in collaboration with City of Culture and local/regional partners, the New Music Biennial will act as a catalyst for change and regional development in relation to the creation, programming and promotion of new music in Hull, Yorkshire and beyond. The Biennial will have wider sector impact by ensuring alignment with cultural activities already happening in the region and by demonstrating the role a new music event can play in delivering artistic excellence and participation as part of an international cultural event in a city with low arts participation.

Sector development will be further supported through the new relationships we will help broker between a broad range of artists and organisations and communities of different size and background. These participants can learn from and offer opportunities to each other, in the short and longer term, e.g. Southbank Centre and BBC will be providing a platform for artists/organisations from Hull and Yorkshire; our local partners will be introducing us to new talent and ideas which help the Biennial to connect with local audiences and contribute to a sense of place.

Increased curiosity about new music amongst new audiences stimulated by our New Music Biennial, will leave a legacy in Hull that we would explore building on beyond 2017, through the residency programme we are proposing to Paul Hamlyn Foundation, through early planning of another “Biennial” festival weekend in Hull or other commissioning initiatives shaped in partnership with organisations in Hull.

To create opportunities for exchange of experience amongst music creators participating in the New Music Biennial, we are also organising a series of four networking / review events across the UK with guest speakers, composers, cultural and community leaders in Hull. This strand of our programme aims to lay the foundations for future collaborations between the participating organisations, composers and partners which would contribute to the legacy of this New Music Biennial and enhance the quality and cohesion of the New Music Biennial programme in 2017 through mentoring and professional development opportunities. The first of these four weekends will take place in Hull and will introduce participants to representatives of the city, including meetings with local arts organisations and communities, a workshop on new music in the public realm and how the New Music Biennial will feature in City of Culture celebrations.

**4. Please provide more information about the roles of the Local Project Manager and the Freelance Project Director on the Stage 2 form. Additionally we would like to know more detail about how these and any other relevant roles will work together? How will communication between staff in Hull and staff in London be maintained in order to ensure** **that the programme develops in a way that is appropriate and responsive to local need?**

The Project Director role is outlined in the job specification attached to our application and will be line managed by PRSF’s Director in the first instance, reporting to the Project Steering Group.

The Project Director will work closely with the Local Project Coordinator in Hull who will be appointed by City of Culture. The working relationship between these two posts will be crucial to the success of our programme and substantial time will be invested in the first few months of our programme to ensure that a strong level of understanding has been created. The Project Coordinator’s responsibilities will be as follows:

* Responsible for on the ground relationships with each host community for composers
* Manages all logistics of each of the residencies including planning for specific participant needs, booking spaces, resources and professional musicians involved in the delivery
* Keeps regular contact between CoC and NMB project
* Work with NMB Project Director and Sound and Music Coordinator to support the establishment of the MoL project within the schools, and training sessions for teachers
* Recruitment of participants and liaison with all participants for each host
* Works with Hull’s Music Producing team to ensure successful delivery of performances in 2017
* Delivery of final performances for the culmination of the residency in the legacy year 2018 with Land of Green Ginger project
* Pending involvement of HEI placements, supports any internships associated with the project
* Reports to: Project Director on NMB residencies (and has daily support within the CoC team)

The combination of these two posts, with regular meetings by(phone/skype) feeding into the Steering Group on a monthly basis (see question 5) has been devised to maintain strong local leadership throughout the project with an emphasis on ensuring that our residencies and listening programme are embedded within City of Culture’s ambitious Land of Green Ginger citywide engagement programme. Our Project Director would visit Hull regularly, acting as Line Manager and project support for the Local Coordinator. A clear project plan with an agreed research and consultancy phase with local communities (see below) will give clarity, shared ownership and a tool for monitoring consideration of local need.

The PRSF Project Manager will ensure, with the Project Director, that the residencies and Minute of Listening are factored into the communications strategy for the New Music Biennial and that their outcomes are presented as part of the NMB weekend in 2017. PRSF will also ensure communications between the Project Director and Southbank Centre to ensure appropriate programming in London of works/performances emerging from residencies and will also report into the main New Music Biennial Steering Group and PRSF Board.

The SAM coordinator will work with our London and Hull-based team as follows:

* Working with the Project Director, to oversee the creation of the bespoke Minute of Listening soundpack comprising music from the commissioned composers. This area will include sourcing the minutes of music, collecting information and images from the composers and – once the soundpack has been created – proofing and testing it in advance of its launch.
* Working with the local project co-ordinator and Project Director to scope out local priorities and target local schools to be involved in the pilot, in consultation and collaboration with the local music hub and other stakeholders.  This will be through a combination of attendance at the main steering group, local meetings and further communications as appropriate.  Sam would then work with this constituency further to roll out the new, bespoke version to all 50 Hull primary schools.
* Agreeing and refining the evaluation questions relevant to MoL in collaboration with Elizabeth Dobson and the steering group, and liaising with the local project coordinator to facilitate her being able to access groups relevant to her research (schools, pupils, teachers and communities hosting the composer residencies).

**5. Please give more details about how you will consult and plan with the local partners you are working with**

To ensure involvement of all partners in Hull and London, we will create a Steering Group in the set-up phase which will meet monthly and we will ensure that 90% of these meetings are hosted by our local City of Culture partner in Hull with the aim of positioning this initiative at the heart of the citywide engagement programme which the title of our programme has been inspired by (“Acts of Musical Wonder” links directly into Hull’s Land of Green Ginger programme). This Steering Group will act as a springboard for signposting partners to other relevant local partners (music hub, university, local music leaders, schools, council) and provide a forum for reporting on progress with these relationships and with the programme activity.

One of the Project Director and Local Coordinators’ first tasks will be establishing the right framework for consulting community groups identified by City of Culture based on research and mapping already underway (see question 1) as well as new ideas proposed by the composers and partners. We will consider running open consultancy meetings within anchor civic institutions and meeting points (arts or non arts) with all research and development dovetailing with plans already developing in Hull.

SAM’s Coordinator will consult with relevant local partners through guidance from the Steering Group which SAM will be part of. All partners envisage meetings early in the project where expectations are explored, aims and objectives agreed, timescales and milestones identified. Once these are in place, subsequent meetings will be held on a bi-monthly basis to ensure everything remains on track.

1. **Please give more detail about the anticipated shape of residencies – for example the number of sessions, timescale, content and how specifically they will be linked to NMB programming**

We have been working closely with Clare Lovett (our proposed freelance Project Director) to shape this programme. The narrative and table below demonstrates the results of our latest working sessions. Details of the residency activity is deliberately embryonic at this stage as this will be devised with partners, participating composers and community groups.

**Creative Team for each community group**

Each group will comprise the following professional and support musicians:

* composer in residence;
* one music leader;
* two trainee music leader supporting musicians;
* composer musicians (attending twice in the run up to the performances).

The music leader is responsible for the delivery of the final performance and works together with the composer to create and develop the piece to performance. We anticipate that the music leader and trainee music leaders are responsible for the regular delivery of each group’s music workshop. These are likely to be weekly 2 hour sessions, across one term. It might be that composers would prefer to work in a more intensive way, across one weekend or half term project. This detail will be agreed with the composers and matched with the respective groups at Phase One (planning stages).

**Content of sessions**

This will be directed in part by the composer attached to each group. We have now selected the composers involved and they are:

* Jason Singh – beat boxing and electronic music
* Brian Irvine – cross generational music
* Errollyn Wallen – piece focussing on Freedom Orchestra
* Eliza Carthy – new commission for the Freedom Festival and its chorus
* Sam Lee - collection of folk songs assembled from local communities including Gypsy and Travelling community, former fishermen and brass band players if possible

All of these composers work in extremely different creative ways, with three bringing pre-existing works which can be further explored as part of the composition and creation process within the group and two creating completely new pieces. Please see Question 2 for information on their compositions and Biennial themes.

All of the resulting pieces will be performed as part of the NMB weekend in July 2017. The performances will take place throughout the day and will be interspersed with the Mass Minute of Listening and family creative workshops. With careful timetabling, we endeavour to enable all groups to fully participate in this weekend of extraordinary world class music-making.

**Recruitment of local music leaders**

We will recruit two local experienced music leaders who would each work with two of the composer groups. The fifth group will be led by the Director of the Freedom Choir. Recruitment will be undertaken through an open process and will maximise existing recruitment channels within the Music Hub, University and cultural partners to widen the access.

We intend that there will be a group of trainee music leaders that follows the project during 2017/18, culminating in the group delivering five of the final pieces as part of the CoC *Land of Green Ginger* legacy performances in 2018. This group of up to 10 young people will be drawn from the local H.E.I and other established community music making groups. We are seeking musicians, most likely to be in their early 20s, that are interested in finding more about working in participatory arts settings. The two Music Leaders will act as support within the project for the trainees. For those studying music at undergraduate level, we hope that this would form an accredited part of their degrees.

**Purpose for each of the groups involved in the residencies – what’s in it for me?**

* Make connections – with one another and across communities using music as shared passion
* Build community – through working together and developing a piece to performance
* Engage with others and others musical creativity – understanding, empathy, aspirations
* Improve wellbeing – regular activity and benefits of regular engagement, increases ability to

participate beyond the group

* Experience something new/challenge
* Be part of something bigger than just Hull – scale is attractive
* Peak performance and impact of this on the individuals’ perception and sense of self
* Work alongside and with exceptional artists/musicians

**Timeline Overview**

Our activity plan is based on the following four phases:

1. Gathering, meeting, joining (June/July 2016 – March 2017) – 9-10 months (NB we have adjusted this to allow for date of PHF decisions, with schools projects beginning in autumn of 16/17, rather than summer term – the rest of the phases are unaffected as we had planned a long lead in time for the project anyway)
2. Inspiring (April 2017 – July 2017) – 4 months
3. Making and Multiplying (December 2017) – 1 month
4. Sharing/Telling and legacy (Wanton Acts of Musial Wonder) (Jan 2018 – Sep 2018) – 9 months

|  | **Phase 1: June 2016-March 2017** | **Phase 2: April 2017-Jul2017** | **Phase 3: Dec 2017** | **Phase 4: Jan 2018-Sep 2018** |
| --- | --- | --- | --- | --- |
| **What** | For groups to meet their composers, work with professional musicians, engaged in supporting creation of new work  Research and development led by Coc Coordinator and engagement team; to include open meetings/workshops  Lay foundations for engaging new audiences and participation,  Building profile (recruiting),  Research 1st phase,  Pilot MoL for adult participant groups | Performances at Hull and London  MoL mass workshop  Creative Music sessions attached to performances and lead of Hull Groups | Connecting the existing groups and extending to new  Link to Green Ginger neighbourhood project  Building new partners for 4th phase of project for composer workshop series, plus liaison with Contemporary Music Practice research group at Hull University, Music Hub and Yorkshire Young Musicians to incorporate composers into activities  Launch event for *Wanton Acts of Musical Wonder*  Recruitment for new participants, trainee music leaders and groups – 15 groups based on 15 trainee music leaders, leading each group. Support from NMB Composer mentor in delivery | Creation of 15 pieces, one from each of the groups  2nd MoL project with local primaries  Establish regular work in progress composer workshop series  2nd research phase and write up  Evaluation work completed by end Sep  Present final conference in Hull with City of Culture (start autumn terms)  Attend conferences to share |
| Who | 5 composers (each with 3-5 musicians)  Project partners  150 participants  50 schools/3000 children  Researcher  Cultural partners | Composers and ensembles  150 participants  5,000 audience | 1 Music Leader & 15 local music trainees  5 composers  15 groups  450 participants | As at Phase 3, plus professional musicians, 5 per group i.e. one large ensemble split x15 ways  65 school & SEN/CC settings |
| Output | 5 new x15 min pieces and/OR new material to contribute to one big composition with 5 composer-performers working together  1 Soundpack  Delivery of MoL Programme in Hull primary schools  2 introduction days  2 Teachers CPD sessions  Research framework  Google Hang Out | 5 performances, repeated (London & Hull)  And/OR 1 Super-composition  Stimulating mass participation  1 Mass MoL workshop  On the perf day – open access, composition workshops | 1 Soundpack for adults scoped  3 connector evenings  2 workshops per group delivered (30 workshops)  3 legacy partners for embedding composition practice established | One performance event for all 15 new pieces  2 NMB Soundpacks delivered  15 newly trained Music Leaders  2 new music groups established  MoL continues within schools  Regular opportunities for young composers to develop and share work in Hull  National Composers in education award launched in Hull (building on PRSF’s David Bedford Award)  Final impact and evidence report delivered  Final conference/sharing in Hull  3 conferences identified to share with sector  Google Hang Out |
| Parallel Events | HCoC: 1st Season (Made in Hull)  NMB: Creation of new work | HCoC: 2nd Season  (Roots & Routes)  3rd Season (Freedom)  NMB: Hull & London performances | HCoC: 4th Season  (Tell the World) | HCoC: Land of Green Ginger culmination of neighbourhood projects  NMB: Culmination of residency projects (Wanton Acts of Musical Wonder) |

**Explanation of activities presented in table above**

(a) In lead-up to NMB in 2016

**Research and development**: The strength of our partnership with Hull City of Culture with whom we’ve been working since early 2015 is key to the relevance and needs driven approach to our Acts of Musical Wonder programme. During research and development, our creative team (Project Director, composers and composer mentor) will receive a full briefing on the different groups which may be interested in being part of our programme. Our creative team will seek guidance from our Local Coordinator and specialist community leaders, as to likely preferences, opportunities and challenges for the range of community settings outlined in the additional information attached to this application. When decisions have been made with regards the right match for each composer and community group, all needs will be assessed and activities differentiated for participants, with regular support throughout the 18 month programme from our Composer mentor. Project Director and CoC Coordinator.  With regards specific hard to reach groups CoC’s Coordinator will lead us on guidance for particular needs.

The intention of the project is to put participants at the centre of their music making and engagement and everything will be done to shape the project to ensure this occurs. We will use appropriate channels to enable the widest range of people to access the offer - both in school, community music groups and during the festival.

**Introduction meetings – with composers and groups:** Two hour practical meeting sharing both music and hopes for the residency and their piece of music, meeting the creative team and hearing about the overarching framework for the project. Facilitated by Local City of Culture Coordinator and Project Director, and attended by member of the PRSF team, to establish the foundation for the residency.

**Connector Events:** Practical music sessions lead by trainee music leaders from each group, bringing together groups across the City to meet one another. An attempt to unite different styles of music making and aspects of communities. Build a greater understanding of the wider context for the project and start building traction to achieve legacy.

**Creative Music Sessions:** These are the heart of the project, individualised 2 hour sessions led by the composer and their team of musicians, working together with their groups to devise the new pieces for performance. A typical process might include: agreeing length of work; discussing inspiration point for the piece; assessing level of musical ability within the group; considering orchestration/notation or not; research into lyrics and melodic treatment; rehearsing; sharing; editing; visiting the performance venue/site and testing; refining for performance; discussing staging and logistics in preparation for performance. Each composer will have a different approach to the development of the pieces and their residency. This is shown as a guide.

(b) During New Music Biennial Weekend Event

**MoL – mass workshop:** 20 minute repeated workshop, containing MoL for families (up to 150 people per workshop) – devised by SAM based on the primary project. This is free and delivered across one day of the festival. It could be a starter for attending the open access creative workshop.

**Land of Green Ginger –** mass composition or 5x15minute pieces (tbc): in view of the composers’ complementarity and their ability to perform and compose, one option to be explored is potential for all participants to come together in one 15minute piece which each group has been contributing towards and practising. TBC pending composers’ and communities’ response and fit with Land of Green Ginger plans.

**Open Access creative workshops:** Lead by the lead composer mentor, **James Redwood**, together with the trainee music leaders for the project. A one hour family workshop for up to 30 people per workshop, repeated throughout the day in a shopping centre or similar – fast experiments in sound making – creating music from scratch. An opportunities for all the family to join in one music making workshop, bringing instruments and using resources within the workshop to create a piece together from scratch and record it to take home. The workshop will take place in an empty retail unit within

1. **Please give further details of the legacy plan (e.g. materials, activity, training)**

By 2018 we will have used the momentum and inspiration gathered from the work in 2017 to create a range of legacy plans for Hull and its local communities. These would not exist without the large-scale ambition that NMB brings to this particular initiative through the NMB 2017 programme. The project provides the tipping point for greater number of audiences and participants to be involved within this extraordinary creative field of composing. The legacy proposals divide into two main areas (these activities are also listed in our table above):

(a) Direct Activity – work that happens in and around Hull and its communities in 2018:

* 10 performances of new pieces through the Land of Green Ginger legacy work, 5 of which are from existing Composer in Residence groups and 5 are spearheaded by 5 local composers emerging from the work across our two year programme.
* Embedding regular opportunities and showcases for composition – working through partners within the city, including the university
* Working with local music hub to build in composition groups into existing activities and ensembles
* 10 trainee music leaders involved in a high profile community music project working with world class musicians and supported by experts in the development of their next steps in their careers – to be tracked through our research project
* Sustaining the music groups that have been established which have developed their understanding of how to work with composers and how to commission new work
* Minute of Listening – with SAM we will have tested and released the first pack for adults onto the market; to be uploaded as an app or similar, continuing to extend the reach of new music and new ways of listening.
* The 50 schools who receive the NMB MoL package will have a free licence to continue to use it for as long as it is available from Sound and Music; Sound and Music guarantee this for at least 2 years following the end of the project, assuming that there are no major unforeseen changes in their circumstances, and that PRS/MCPS and PPL continue to agree licences for MoL on similar terms as currently which PRSF can help ensure
* Sound and Music will also seek a partnership with the local music education hub to offer other MoL packs to the schools – building on a model they have in place already with the music education hub for Bristol, which also wraps in supporting activities and CPD for teachers.

(b) Indirect Activity: Work that emerges from Hull and places Hull in wider national and international context through research and impact mapping and collaboration with CoC:

* Tracking the impact of the project on the composers on their own professional development as composers – particularly those that had little experience of participatory arts practice. A number of the composers will be involved in conference papers as representatives of the work undertaken
* Research project for the residency and MoL work is published and presented at conferences including one organised by PRSF in Hull; learning is also subject of at least 3 articles in sector press, and we’ll explore google hang out to disseminate the findings from the project more widely.
* Acts of Musical Wonder is embedded within Hull CoC Land of Green Ginger programme which is being developed to create a legacy which will be owned by the people and organisations of the City. The composers’ and music leaders’ relationships with local organisations will form part of this, as will opportunities for volunteering and participating in this citywide project along with Minute of Listening. Acts of Musical Wonder will also feed in to other priorities for City of Culture’s legacy plan which include

1. a deeper understanding by a wider range of partners of the impacts events and culture can have on the health and wellbeing in communities across the city
2. stronger connections amongst community and arts organisations across the city
3. opportunities for local people to build on new skills they develop through volunteering and participation beyond 2017
4. capacity building for the arts and culture sector for Hull 2017 so that sustained cultural activities and events can be delivered across the City in 2018 and beyond.

CoC’s legacy is being outlined by Hull City Council in the development of a new Cultural Strategy which will be launched in 2016 and will spell out the city’s cultural ambitions beyond 2017. We intend for Acts of Musical Wonder to help deliver on these objectives.