**New Music Biennial 2017: Evaluation form**

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|  | **Name of commissioning organisation** |
|  | Mahogany Opera Group |
|  | **Name of music creator/s**  Emily Hall |
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|  | **How did you hear about New Music Biennial?** |
|  | Correspondence from PRS Foundation |
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|  | **What inspired you to apply? (max 100 words)** |
|  | We were previously involved in New Music 20x12, commissioning a piece from David Bruce for adult amateur choirs to perform outdoors. For Mahogany the fusing of commissioning, participation and different performance opportunities aligns completely with our mission – creating new opera in new ways, in different spaces and places. Each of our distinct projects aims to stretch the boundaries of what opera can be and who it is for.  We wanted to continue our work with Emily Hall, who we have previously commissioned (supported by PRS Foundation), and be part of the Hull City of Culture celebrations. |
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|  | **How many partners did you work with on this project?** |
|  | 4 Music Education Hubs  3 venues  27 schools/ music groups across the UK  2 festivals |
|  | **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece** |
|  | Aldeburgh Jubilee Hall; Jubilee Opera; Rosehill Theatre; Suffolk County Music Service; The Apex; Norfolk Music Hub; North Tyneside Music Education Hub; Cornwall Music Education Hub; Pembroke Academy of Music; Ripe Festival, HighTide Festival |
|  | **What is the title of the work?**  The Itch-Witch |
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|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?**  12 |
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|  | **On what date was the work premiered?**  18/09/2016 |
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|  | **Names of the venues and locations in which the piece was performed** |
| Th | The Blue Room, Royal Festival Hall, Southbank Centre; Mortimer Suite, Hull City Hall |
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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)?**  Whitehaven Civic Hall, Cumbria; The Apex, Bury St Edmunds, Suffolk; Launceston Town Hall, Conrwall; The Drill House, Great Yarmouth, Norfolk; Playhouse Whitley Bay, North Tyneside; Aldeburgh Jubilee Hall, Suffolk; Laughton Village Hall, Suffolk (Ripe Festival) |
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|  | **Please provide a list of future performances planned (with venues and dates), if applicable** |
|  | 6 February – Durham Vocal Festival, venue 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 |
|  | 454688907 |
|  | **Please provide the PRS Tunecode for this work, if available** |
|  | *A Tunecode is a unique identification number for works registered with PRS for Music*  N/A |
|  |  |
|  | **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  WAITING ON STATEMENT FROM EMILY HALL |
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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?** |
|  | 4 |
|  |  |
|  | **How many non-professional musicians were involved?** |
|  | 60 participants aged 7 - 11 |
|  | **How many other artists were involved (if applicable)? E.g. visual artists, dancers** |
|  | 3 |
|  | **How many other people took part directly? (e.g. organisers, technical crew)** |
|  | 4 |
|  | **How many of those mentioned above were volunteers?** |
|  | None |
|  | **How many of those involved were under 18 years of age?** |
|  | 60 |
|  | **For how many days were the artists employed, across the entire project? (i.e. including rehearsals, performance etc)** |
|  | 6 weeks |
|  | **Number of education or training sessions** |
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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)**  2085 |
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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** |
|  | N/A |
|  | **Other media coverage achieved** |
|  | Opera Now, Classical Music & Music Teacher – Feature, along with some local press |
|  | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** |
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|  | N/A |
|  | **Please specify the most common age range of your audience** |
|  | Not known |
|  | **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  Yes, we did reach new audiences with this work. Through our relationships with Music Education Hubs and primary schools around the country we performed in venues that were new to us and ranged from city halls to traditional theatres. Including the performances as part of the New Music Biennial The Itch-Witch has been performed by around 200 children and watched by audiences of over 2,000 – approx. 40% of which were primary school children aged 7 – 11. |
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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) |
|  | 12,0000 |
|  | **Please tell us from which sources the attributable funding was raised** |
|  | Anonymous and The Michael Tippet Musical Foundation |
|  | **What was the most successful aspect of your New Music Biennial Project?** |
|  | 100 words maximum |
|  | The relationships we formed with the children and schools in both London and Hull – most notably the school in London who we are going to be working with again in September 2017.  The Itch-Witch was the pilot piece of our nationwide commissioning project for Children & Young People Snappy Operas. By Spring 2018 we will have commissioned 10 new 10-minute operas for children aged 7 - 11 and worked with around 1,500 young people across the country.  The research & development workshops and the activity surrounding the commissioning and performing of The Itch-Witch were vital to the development of the wider Snappy Operas programme. |
|  | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|  | 100 words maximum |
|  | The school that we worked with in Hull were challenging, mainly due to the lack of staff support and understanding of the project. Our delivery team worked very hard in the school and the children in the year 4 class gained a lot from the process, even giving a performance to their whole school on the last day of rehearsals.  We had a low turnout on the performance day, which did up the pressure on the creative team because of the BBC recording. The children involved worked incredibly hard and the audience reception was fantastic. |
|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?** |
|  | Involvement in the New Music Biennial provided our organisation with many opportunities:   * Another commission with Emily Hall * Test bed for Snappy Operas project * Work with two new schools – 1 in London and 1 in Hull * National and high-profile coverage of our work with Children & Young people   We did find that for the music creator the high profile of the NMB, especially in Hull, posed a conflict between wanting the experience to be meaningful for the participants and the level of performance holding its own against the other programmed works. |
|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | As mentioned above The Itch-Witch was the pilot project as part of our wider Snappy Operas programme. Our Children & Young People’s work, Mahogany Youth Opera, is now a core part of the activity that we deliver. The funding that we received through the New Music Biennial allowed us to trial the Snappy Operas idea and ultimate roll it out on a much larger scale. |
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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  Yes, through the partnership with Hull UK City of Culture we established a relationship with a primary school in the area and worked with their year 4 class to deliver our project. We further strengthened our relationship with the Southbank Centre and hope to be working with them in April 2018 on another Children & Young people’s project. |
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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  Our organisation greatly benefited from the work we did with the participants in Hull and we were inspired by many of the other pieces that we experienced as part of the NMB weekend.  We hope that we will have the opportunity to work in Hull again on future projects.  **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?**  Yes, we attended the event both in London and in Hull.  **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 was interesting to meet people and see how our work fitted into the programme for the NMB. |
|  | **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 |
|  | We kept our social media followers (Facebook – 823 & Twitter – 5,371) regularly updated with our activity throughout the project. We also included details of the event in our e-newsletters (subscribers – 2,136). |
|  | **Please list the number of unique web hits achieved during the project**  964 sessions |
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|  | **Does your organisation plan to work with the music creator again?** |
|  | We do not currently have plans to work with the music creator again. It is likely that we will work with the music creator again the future. |
|  | **Will your organisation commission more new work by other composers in the future?** |
|  | Yes, commissioning is a core part of Mahogany’s work. We are currently in the process of commissioning five new Snappy Operas from composers including Kerry Andrew, Gwyneth Herbert and Phillip Venables. |
|  | **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  Generally, we were satisfied with the support we received from PRSF and the partners of the NMB. We worked well with the Schools Education Manager at Hull UK City of Culture 2017.  On occasion, we felt that the type of updates we were receiving from the different partners were not necessarily relevant to our project. We would have appreciated a more bespoke form of communication from all involved, but understand how difficult this is on a project of this size. |
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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  Our involvement in the two weekend showcases centered around the delivery of our performances. The Southbank Centre also invited us to run a workshop on opera for families, although this was poorly attended.  We did take the opportunity where possible to attend some of the other performances over the weekends, most notably we took the children participating in the performance in Hull to see Errollyn Wallen’s piece. |
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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.** |
|  | Mahogany Opera Group’s involvement in the New Music Biennial has been a rewarding experience for all involved, and given us the opportunity to explore partnerships and work with young participants in new regions. Through the breadth and depth of the Biennial programme, we have been full absorbed creatively with other composers and musicians, allowing us to use this network to consider future commissioning and programming. We are grateful to the PRSF for allowing us this opportunity. |
|  | **Please tell us if you are happy for your comments to be displayed publicly** |
|  |  |
|  | ***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! |