**New Music Biennial 2017: Evaluation form**

|  |  |
| --- | --- |
|  | **Name of commissioning organisation** |
|  | Opera North |
|  | **Name of music creator/s**  Gavin Bryars |
|  |  |
|  | **How did you hear about New Music Biennial?**  **Invited to apply by PRS for Music Foundation** |
|  |  |
|  |  |
|  | **What inspired you to apply? (max 100 words)** |
|  | An opportunity to participate in the UK’s major festival of new music; the opportunity to have a piece performed several times (most new commissions are one-offs); the opportunity to participate in an important network of commissioners, producers and composers… |
|  |  |
|  | **How many partners did you work with on this project?** |
|  | 4 |
|  | **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece**  **Hull 2017; Southbank Centre; PRS for Music Foundation; Winestead Church** |
|  |  |
|  | **What is the title of the work?**  **Winestead** |
|  |  |
|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?**  2 plus three days of film screenings |
|  |  |
|  | **On what date was the work premiered?**  June 22nd 2017 |
|  |  |
|  | **Names of the venues and locations in which the piece was performed** |
|  | Winestead Church (2 performances)  Albemarle Centre Hull  Royal Festival Hall, London  Film screening at 7 Whitefriargate, Hull HU1 |
|  |  |
|  | **Did any performances take place outside of the UK?**  No, though Gavin Bryars Ensemble plan to give further performances outside the UK in the future. |
|  |  |
|  | **Names of the venues and locations in which the piece was performed outside of Hull and Southbank Centre (if relevant)?**  Winestead Church |
|  |  |
|  | **Please provide a list of future performances planned (with venues and dates), if applicable** |
|  | na |
|  |  |
|  | **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* |
|  | Contemporary classical |
|  | **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  065393658 |
|  |  |
|  | **Please provide the PRS Tunecode for this work, if available** |
|  | *A Tunecode is a unique identification number for works registered with PRS for Music*  *na* |
|  |  |
|  | **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?** |
|  | *The commission from the PRS Foundation for my piece Winestead, performed in three locations during the Hull City of Culture project enabled me to produce a work that it a very personal one and one that I would not have thought of attempting until this opportunity arose. It caused me to re-examine my cultural and personal roots and, probably for the first time, to compose something that it entirely about these things. Winestead is a meditation on the area east of Hull called Holderness and it achieves this through setting the work of metaphysical poet Andrew Marvell, whose father had been vicar of the church where we gave the first performance, and who was himself baptised there.*  *The whole experience of the project was positive throughout and I would rate this relatively small piece as one of my most important.* |
|  |  |
|  | **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?**  **5** |
|  |  |
|  |  |
|  | **How many non-professional musicians were involved?** |
|  | 0 |
|  | **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)**  **7** |
|  |  |
|  | **How many of those mentioned above were volunteers?** |
|  | 4 |
|  | **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)** |
|  | **5** |
|  | **Number of education or training sessions** |
|  | Pre-performance talks before each performance. |
|  | **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)**  **Winestead Church 2 performances: 120 people**  **Film screening at 7 Whitefriargate, Hull 575** |
|  |  |
|  | **In addition to BBC Radio 3, was the performance broadcast on any other TV or radio?**  **no** |
|  |  |
|  | **Please provide details of other broadcasts here** |
|  |  |
|  | **Other media coverage achieved** |
|  |  |
|  | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** |
|  | Figures unavailable please see venues |
|  |  |
|  | **Please specify the most common age range of your audience** |
|  | **Figures unavailable please see venues** |
|  | **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  Film screenings in Hull city centre at 7 Whitefriargate were visited by general passing public. There is an assumption that this audience would be a diverse cross-section of Hull residents, but specific figures are not available. |
|  |  |
|  | **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) |
|  | As the project forms part of our ongoing commitment to contemporary classical music it is part of a package or programme of activity. This programme certainly attracts additional funding in the wider sense, though not specifically for this project. The project also secured Opera North’s relationship with Hull and Hull 2017 City of Culture To make a rough guess I would estimate it secured or leveraged around £20,000 of funding, though not directly. |
|  | **Please tell us from which sources the attributable funding was raised** |
|  | See above, not specific |
|  | **What was the most successful aspect of your New Music Biennial Project?** |
|  | 100 words maximum |
|  | The relationshp of the new work to the location (Winestead Church) was a unique and beautiful aspect. |
|  | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|  | 100 words maximum |
|  | .Finding a location to screen the film of the piece and liaising with Hull 2017 around invigilation, venue management. But all good! |
|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?** |
|  | The importance of this network of artists and producers. |
|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | Conversations have started with 2 of the other composers in the Biennial as a direct result of meeting them through the network and experiencing their approach to creating new work. |
|  |  |
|  | **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 this is a uniquely vital network; contacts were made that would have bene very difficult otherwise. The project always felt deeper and more profound than the sum of its parts. |
|  |  |
|  | **Did involvement in the wider Hull UK City of Culture Programme and the Biennial’s Hull linked themes benefit your organisation?** |
|  | 100 words maximum  Yes, Opera North is using 2017 to re-estanbblish its connections with the city of Hull (throughoepra, site-specific events, an education programme and thee Biennial.  **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?** |
|  | **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?**  Limited, as the composer was only able to attend two of the events/gatherings. But interesting and helpful. |
|  | **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 |
|  | na |
|  | **Please list the number of unique web hits achieved during the project**  **na** |
|  |  |
|  | **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, at least 2 of the composers form the Biennial are in conversation to this end. |
|  | **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  Yes support and communications were very good. Excellent even. |
|  |  |
|  | **Please provide feedback on your organisation's involvement in the Southbank Centre and Hull New Music Biennial weekend showcases** |
|  | 100 words maximum  Due to the rapid turn-around of performances there was a risk of technical support and get-in time being too limited, but in effect this was fine The technical teams at both venues were excellent.  The sense of ‘festival’ at both Hull and Southbank weekends was terrific.The quality of work was uniformly excellent. |
|  |  |
|  | **Please provide us with a quote on your overall experience of the Biennial, which we could use for our website and promotion.**  Participating in the New Music Biennial was a highlight of the year. The collective spirit of the endeavor was palpable, composers, producers and audiences coming together for something that was always greater than the sum of its parts. This was a real celebration of musical creativity and musicianship. |
|  |  |
|  | **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! |