**New Music Biennial 2017: Evaluation form**

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|   |  **Name of commissioning organization** J-Night Ltd |
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|  | **Name of music creator/s** GoGo Penguin |
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|   | **How did you hear about New Music Biennial?** Via Hull2017 and Vanessa Reed directly |
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|   | **What inspired you to apply? (max 100 words)** New music is a key area for our organization, we were already exploring the legacy of composer Basil Kirchin and we aspire. As an organization to commission new music plus the advent of Hull 2017 UK City of Culture. A heady combination! |
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|  | **How many partners did you work with on this project?** Five |
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|   | **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece** Serious, EFG London Jazz Festival, Hull Jazz Festival, Nova Studios, Hull 2017 UK City of Culture |
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|   | **What is the title of the work?** As Above So Below |
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|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?** One  |
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|   | **On what date was the work premiered?** July 1 2017 |
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|   | **Names of the venues and locations in which the piece was performed** Fruit, Hull; Royal Festival Hall, London; City Hall, Hull |
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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)?** City Hall, Hull |
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|   | **Please provide a list of future performances planned (with venues and dates), if applicable** City Hall Hull November 18 2017 |
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|   | **Main composer gender** Male |
|   | *We ask for this information because PRSF is interested in tracking the number of awards made which involve female music creators.* |
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|   | **Is the music creator a PRS for Music member?** Don’t know |
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|   | **Did the music creator(s) join PRS for Music as a result of your application?** Don’t know |
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|  | **Please provide the composer's 9-digit CAE number (PRS registration number)** |
|   | If not a PRS member, please enter 0  |
|   |  |
|   | **Please provide the PRS Tunecode for this work, if available** |
|   | *A Tunecode is a unique identification number for works registered with PRS for Music* |
|   |  |
|   | **Please provide a statement from the music creator(s) on their experience of the project, noting how the commission and involvement in this programme have developed their creative practice. Please include whether it has it led to any additional work?** |
|   | “We were asked to write a piece about Hull electronic pioneer Basil Kirchin, and were inspired by his experiment with recording sounds from nature – speeding up then slowing down. Interesting things are revealed in this process – when you record a river and then slow it down it becomes the ocean. This inspired the title – the idea that everything is related and all the same. The end is the beginning.We take the idea of musique concrete, make recordings, electronic music on the computer and learnt how to play them on the instruments then find similar sounds by using extended techniques.This is a homage to Basil Kirchin. His is a sad and inspiring story – it is also a homage to the North and to Manchester and will influence our music creation.” |
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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. |
|   |   |
|   | **How many music creators were involved?** Four |
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|   | **How many professional musicians were involved?**  Three |
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|  | **How many non-professional musicians were involved?** None |
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|  | **How many other artists were involved (if applicable)? E.g. visual artists, dancers** Two film artists  |
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|  | **How many other people took part directly? (e.g. organisers, technical crew)** Three |
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|  | **How many of those mentioned above were volunteers?** None |
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|   | **How many of those involved were under 18 years of age?** None |
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|  | **For how many days were the artists employed, across the entire project? (i.e. including rehearsals, performance etc)** 30 days |
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|  | **Number of education or training sessions** None |
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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)** Hull City Hall estimate 600 |
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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**  |
|   |  |
|   | **Other media coverage achieved** Coverage as part of NMB |
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|   | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** Reflective of Hull and London ethnicity |
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|   | **Please specify the most common age range of your audience** 25 - 45 |
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|   | **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?** |
|   | Yes, noticeably younger and more intensely involved with the project and the music |
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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** |
|   | £1,000  |
|   |  |
|   | **Please tell us from which sources the attributable funding was raised** |
|   | Hull UK City of Culture |
|   | **What was the most successful aspect of your New Music Biennial Project?** |
|   | Creation of a new sound that had been influenced by an electronic composer specifically located to the location of performance. |
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|   | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|   | Time due to intense work commitments placed upon GoGo Penguin due to their rise to fame between commissioning and performances. We worked incredibly closely with GoGo Penguin’s management to protect time over 2 years to research, experiment and compose As Above So Below. |
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|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?**Keeping artists at the heart of the project. Re-discovering and placing ideas within a locality offers a powerful connection with composers, audiences and artists. |
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|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | Yes we are developing a new commission programme for festivals particularly Hull and London Jazz Festivals |
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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?** |
|   | Yes, it was very powerful to be in such esteemed company. In particular PRSF and BBC Radio 3 were incredibly supportive to us and gave us profile and also understood the creative process. So thank you! |
|   |  |
|   | **Did involvement in the wider Hull UK City of Culture Programme and the Biennial’s Hull linked themes benefit your organisation?** |
|   | Definitely. We are creative partners with Hull 2017 and their support has enabled a legacy for this piece and for Basil Kirchin in general**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 – in Hull, London and Southwold**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?**Most definitely – as an organization we have interacted with many of the composers * Daniel Elms, Eliza Carthy, Gavin Bryars, Sam Lee, Peter Edwards, Hannah Peel, Errollyn Wallen in particular. We will carry on working with these in the future, I am sure.
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|   | **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?** |
|   | We had a dedicated page on our website for this project plus facebook and twitter activity for NMB in general and GoGo Penguin in particular |
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|  | **Please list the number of unique web hits achieved during the project**  Approx. 1,000 |
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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, we are already working with Peter Edwards, Revenu and Stuart McCallum |
|   | **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.** |
|   | Extremely supported. Vanessa and Naomi in particular were really supportive and knowledgeable of our project and helped accommodate us and smooth the way! |
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|   | **Please provide feedback on your organisation's involvement in the Southbank Centre and Hull New Music Biennial weekend showcases** |
|   | We presented GoGo Penguin As Above So Below at Fruit in Hull and at the RFH in London. Both were extremely well showcased and attracted very full attendance. BBC Radio 3 recorded and broadcast the Fruit performance. Hull was a particularly magical weekend and we really enjoyed interacting with the other artists. |
|   |  |
|  | **Please provide us with a quote on your overall experience of the Biennial, which we could use for our website and promotion.** |
|  | Thank you for a wonderful opportunity to showcase our music in such a supportive environment |
|   | **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! |