**New Music Biennial 2017: Evaluation form**

|  |  |
| --- | --- |
|  | **Name of commissioning organization – Hull** Freedom Festival ( Mikey – is that the right name?) |
|  |  |
|  | **Name of music creator/s – Eliza Carthy & The Moulettes** |
|  |  |
|  | **How did you hear about New Music Biennial? –**  Mikey to answer |
|  |  |
|  |  |
|  | **What inspired you to apply? (max 100 words)** |
|  | My family is from Hull and we have a long history with the city and area. With Hull being City of Culture 2017 I wanted to represent the city and people of Hull from a local perspective, and make links with folk history in the area as well as how Hull regards itself now. |
|  |  |
|  | **How many partners did you work with on this project?**  **If you count the couple of hundred people I interviewed for this, loads! Everyone from the residents of an old people's home to six year olds, boxing clubs to market traders, from the boardrooms of Associated British Ports to standing in the rain in a community allotment.** |
|  | Anyone else??? |
|  | **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece** |
|  | Eliza Carthy, The Moulettes, The Freedom festival, The Freedom Chorus singers |
|  | **What is the title of the work?**  ‘Rivers & Railways’ |
|  |  |
|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?**  n/a |
|  |  |
|  | **On what date was the work premiered?**  1st June 2017 |
|  |  |
|  | **Names of the venues and locations in which the piece was performed** |
|  | The Stage @The Dock, Hull and London's Southbank Centre Terrace |
|  |  |
|  | **Did any performances take place outside of the UK?**  no |
|  |  |
|  | **Names of the venues and locations in which the piece was performed outside of Hull and Southbank Centre (if relevant)?**  n/a |
|  |  |
|  | **Please provide a list of future performances planned (with venues and dates), if applicable** |
|  |  |
|  |  |
|  | **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  264769426 |
|  |  |
|  | **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?** |
|  | This work led me to connect with the City of Hull in the most profound way. Though my family is from there I had never had the opportunity before to explore the city and its people properly, to learn about my roots and the city where I still have close ties. I have loved being permitted to walk through its doors and listen to its stories, both old and new. Working with Moulettes also has been a new experience for me; seeing someone else's practices and putting together something truly collaborative. It's been wonderfully memorable. |
|  |  |
|  | **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?** |
|  | 3 |
|  | **How many professional musicians were involved?** |
|  | 6 |
|  |  |
|  | **How many non-professional musicians were involved?** |
|  | 25 |
|  | **How many other artists were involved (if applicable)? E.g. visual artists, dancers** |
|  | n/a |
|  | **How many other people took part directly? (e.g. organisers, technical crew)**  **Not sure??? – loads!** |
|  |  |
|  | **How many of those mentioned above were volunteers?** |
|  | Not sure? |
|  | **How many of those involved were under 18 years of age?** |
|  | **Not sure. Somewhere around twenty, from the school I visited.** |
|  | **For how many days were the artists employed, across the entire project? (i.e. including rehearsals, performance etc)** |
|  | **Approx. 30** |
|  | **Number of education or training sessions** |
|  | n/a |
|  | **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)**  **n/a** |
|  |  |
|  | **In addition to BBC Radio 3, was the performance broadcast on any other TV or radio?**  **n/a** |
|  |  |
|  | **Please provide details of other broadcasts here** |
|  |  |
|  | **Other media coverage achieved – loads of press and PR for Eliza– do you want links?** |
|  |  |
|  | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** |
|  | ??? |
|  |  |
|  | **Please specify the most common age range of your audience –**  **8 to 80 – families of 3 generations were at the performances .** |
|  |  |
|  | **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  ??? - |
|  |  |
|  | **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)  No idea – how do we calculate this? |
|  |  |
|  | **Please tell us from which sources the attributable funding was raised** |
|  |  |
|  | **What was the most successful aspect of your New Music Biennial Project?** |
|  | 100 words maximum |
|  | Eliza or Mikey - please complete |
|  | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|  | 100 words maximum  Eliza or Mikey - please complete |
|  | . |
|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?** |
|  | Mikey/organisation to comment |
|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | Mikey/organisation to comment |
|  |  |
|  | **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?** |
|  |  |
|  | Mikey/organisation to comment |
|  | **Did involvement in the wider Hull UK City of Culture Programme and the Biennial’s Hull linked themes benefit your organisation?** |
|  | 100 words maximum - Mikey/organization to comment  **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?**  **I think it did – as the involvement of the freedom chorus singers in both projects, and the crossover of themes, definitely attracted residency people to be part of the audience for the performances in Hull.** |
|  | For Eliza, the involvement of the Freedom Chorus also had the benefit of having Hull people perform the music written for Hull. The pride they felt was tangible and infectious, and their happiness very much connected with the fact that we were all involved in the celebration and promotion of this special place. There was much mutual gratitude, too. Their involvement in both of my pieces transformed the work for me.  **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?**  **I attended several events, and several of the other composers attended both of mine. It was a lovely feeling, that we were all differently employed in achieveing the saem thing: throwing a spotlight on a worthy and profoundly moving happening, that we were all in our own ways showing the world what wonderfully open and creative people the city of Hull is home to.**  **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?**  I loved the Composer Gatherings, they were extremely helpful in not only creating a sense of community and friendship in the composers, but also giving us valuable insight into how to best 'exploit' the opportunity that the NMB afforded-both creatively and professionally. They were essential and enriching. |
|  | **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 |
|  | Definitely increase in social media FB/twitter hits and new fans. I felt, and still feel, a real sense of support from the PRSF NMB promotional team. |
|  | **Please list the number of unique web hits achieved during the project**  Can we calculate this??? |
|  |  |
|  | **Does your organisation plan to work with the music creator again?** |
|  | Mikey????? ( I’m sure its a yes!!) Yes please! (E) :-D |
|  | **Will your organisation commission more new work by other composers in the future?** |
|  | Mikey to answer |
|  | **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  I think that they were pretty good – very patient, very helpful, and loads of information. The main thing was getting us a bit confused as there were two projects and the people seemed to overlap, which made things a little unclear sometimes. |
|  |  |
|  | **Please provide feedback on your organisation's involvement in the Southbank Centre and Hull New Music Biennial weekend showcases** |
|  | 100 words maximum  Organisation to comment |
|  |  |
|  | **Please provide us with a quote on your overall experience of the Biennial, which we could use for our website and promotion.** |
|  | My only criticism of this entire venture is that it's over! I am profoundly gratified and delighted to have been asked to represent the City of Hull in this way both at home and in the capital. I feel I've made new friends and allies, and had the chance to explore a city in a completely unique way. I think I'm right in saying that every one of the Composers involved would say the same. This was like a festival spanning the country, it made Hull its own loudspeaker, shouting to the rest of the UK that you can't keep a good town down.  Hull is awake, and fighting, and singing, and dancing, and I'm proud to know her as a result of these commissions. I hope from the bottom of my heart that this was the beginning of Hull being recognised as the creative powerhouse that it is. Thankyou. |
|  | **Please tell us if you are happy for your comments to be displayed publicly**  **Absolutely.** |
|  |  |
|  | ***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! |