**New Music Biennial 2017: Evaluation form**

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|   |  **Name of commissioning organisation** |
|  | ATLAS Arts |
|  | **Name of music creator/s**Jason Singh and Anne Martin |
|  |  |
|   | **How did you hear about New Music Biennial?** |
|   | Facebook |
|   |  |
|   | **What inspired you to apply? (max 100 words)** |
|   | On completion of Ceumannan Footsteps (1) we were inspired to continue our work and the New Music Biennial Award seemed an appropriate avenue to ensure funding to continue its development, allow for further collaboration, raising the profile of the project and develop a much larger audience for our work.  |
|  |  |
|  | **How many partners did you work with on this project?** |
|  | On Ceumannan Footsteps 2 the music creators worked with 3 other musicians and a sound engineer. ATLAS Arts, Whitewave Music supplied support, funding and guidance. The Skye Festival, Ferry Inn Music, Kawa Cultural Centre and Diggi Palace Jaipur supported performances as well as the Hull city of Culture, Radio 3 and Southbank.  |
|   | **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece** |
|  | Aas above |
|   | **What is the title of the work?**Ceumannan – Footsteps 2 |
|  |  |
|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?**2 |
|   |  |
|   | **On what date was the work premiered?**2nd July 2017  |
|   |  |
|   | **Names the venues and locations in which the piece was performed** |
|   | 2 July - – Hull City Hall – Mortimer Suite4th July 2017 Ferry Inn – Uig, Isle of Skye5th July 2017 Sabhal Mor Ostaig – Isle of Skye |
|  |  |
|  | **Did any performances take place outside of the UK?**Elements of the performance were played at Digggi Palace, Jaipur on 11 Feb 2017 |
|   |  |
|  | **Names of the venues and locations in which the piece was performed outside of Hull and Southbank Centre (if relevant)?**A above |
|  |  |
|   | **Please provide a list of future performances planned (with venues and dates), if applicable** |
|   | None at present but are talking with Celtic Connections 2018 |
|   |  |
|   | **Main composer gender** |
|   | *We ask for this information because PRSF is interested in tracking the number of awards made which involve female music creators.* |
|   | 1 male 1 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  |
|   | 271614281 – Anne Martin. Jason Singh unknown. |
|   | **Please provide the PRS Tunecode for this work, if available** |
|   | *A Tunecode is a unique identification number for works registered with PRS for Music**EJNW-070817-1116-00* |
|   |  |
|   | **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 maximumSee below feedback to ATLAS from Jason Singh * How successful was this opportunity for you in developing your own practice?

*This opportunity was extremely successful.  It has helped give me insight into the direction I would like to take some of my work and it has also highlighted areas that I would like to improve and develop (project proposals, clear and focused aims and objectives, long term visions for projects).** Did the project enable you to take risks and be ambitious?

*Yes!  Atlas where incredibly supportive at all times which enabled me to focus on the creative ideas and direction. The project also created unexpected performance opportunities which enabled us to take risks and try out new ideas/sketches.** Do you think the project was a success?

I *feel that the project is an ongoing one and this phase of it was brilliant.  We were able to meet new collaborators, venues, audiences and we received great feedback regarding the material we had created.** In retrospect if you had this opportunity again is there anything that you would have done differently?

*More rehearsal and development time.** Did the project allow you to make connections that you otherwise would not have been able to do and to collaborate with others?

*Completely.  Without it, most of the outcomes we achieved would still be ideas floating around in my head.* |
|   |  |
|   | **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? 2** |
|   |  |
|   | **How many professional musicians were involved?**   |
|   | 5  |
|  |  |
|  | **How many non-professional musicians were involved?**  |
|  |  |
|  | **How many other artists were involved (if applicable)? E.g. visual artists, dancers**  |
|  | Sound engineer |
|  | **How many other people took part directly? (e.g. organisers, technical crew)**  |
|  | 0 |
|  | **How many of those mentioned above were volunteers?**  |
|  | 0 |
|   | **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)**  |
|  | **10** |
|  | **Number of education or training sessions**  |
|  | 0 |
|   | **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)** **300** |
|   |  |
|   | **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** |
|   | Various local newspaper articles.BBC Highland / West Highland Free Press / The Skye Times / BBC Alba <http://www.whfp.com/2017/04/25/gaelic-singer-to-take-part-in-first-nations-festival-in-australia/><https://www.list.co.uk/event/762212-anne-martin-and-jason-singh/><http://www.theskyetimes.co.uk/index.php/1687-gaelic-singer-in-musical-collaboration><http://www.magazinehebrides.com/index.php/the-skye-magazine/24-music><https://mapdance.com/Events/26TH-Feis-an-Eilein-SKYE-Festival-4-July-25-August-4046058932335><http://www.bbc.co.uk/news/uk-scotland-highlands-islands-39691756><http://test.hunterdavies.co/lovewhatson/event/skye-festival-anne-martin-jason-singh-roots/>[http://www.tracscotland.org/tracs/traditional-arts-events/7302/the-skye-festival-fèis-an-eilein](http://www.tracscotland.org/tracs/traditional-arts-events/7302/the-skye-festival-f%C3%A8is-an-eilein)<http://whitehall1212.blogspot.co.uk/2017/07/suil-eile-air-ceol-anna-mhartainn.html><https://www.facebook.com/events/422938381413125/><https://www.pressreader.com/uk/the-oban-times/20170706/283124248915965> |
|   | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** |
|   |  Of the 300 – 250 White |
|   |  |
|   | **Please specify the most common age range of your audience** |
|  | Very mixed from teen to senior. |
|   | **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 maximumYes, Gaelic song in particular has a limited audience and this offered an opportunity to introduce our unique blend of music to a new audience. The work was performed at the Skye Festival whose audience is a unique mix of locals and visitors to the Island, alongside this it was also performed at a local pub to an audience who have little opportunity to experience cross cultural collaborations such as this. Performing at Hull and London also enabled the musicians to reach new audiences.  |
|   |  |
|   | **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)The musicians were able to access the following additional source of funds:£3280 |
|   |  |
|   | **Please tell us from which sources the attributable funding was raised** |
|   | £1800 – Seall /Skye Festival Fee£480 Jaipur Festival Fee £1000 – WhitewaveNot clear what is meant by income here ie income to artists/musicians or income from organisation/ as part of original applicationATLAS Arts supported the application with 3,000k  |
|   | **What was the most successful aspect of your New Music Biennial Project?** |
|   |  |
|   | The NMB enabled the musicians time to focus and explore their earlier collaborations. It also provided an extremely valuable opportunity to be part of something that has nationwide/international coverage, to meet new musical professionals and to expand the audience for the work. Through working together on this project all the musicians have made a commitment to continue working together and have formed the band Lahira which they hope will generate an album of new work in the near future.  |
|   | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|   | 100 words maximum |
|   | The musicians found inevitable challenges of working with people who live across the world from Delhi, Manchester and Skye. Their commitment to the project was an essential ingredient to ensuring its success. |
|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?** |
|  | The importance of having a vision which is followed through. It is a challenge to manage everyone’s individual expectations and to  |
|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | Through our involvement (ATLAS Arts) we were able to meet with other arts professionals, producers and musician’s at the first meeting in Hull, due to our remote location this was extremely useful and provided a rare opportunity to meet with others working across the UK. As a direct result of attending this event we made the a connection with Aldeburgh Music and collaborated with them through their Friday Afternoon Club. The resulting project involved working on a musical programme with 486 school pupils across the Isle of Skye. By working together on this project all the musicians have made a commitment to continue working together as the band Lahira. |
|  |  |
|   | **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?** |
|   | Through this the musicians became more aware of the work of each organisation and acknowledged the value in the opportunity offered by networking with these organisations. |
|   |  |
|   | **Did involvement in the wider Hull UK City of Culture Programme and the Biennial’s Hull linked themes benefit your organisation?** |
|   | N/A**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 It was not clear to us that there was any connection between the residencies and the commission. We were not contacted directly about this and Jason seemed to be under the impression it was a totally separate commission. |
|   | **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**t was felt these gatherings were directed at the mucisians/composers themselves and as such were valuable to them. Anne Martin attended these events in Hull and London.In terms of broader professional outcomes for organisations involved it would have been interesting to incorporate an element of workshoping/ networking for them also. **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?**The musicians found the opportunity to networking amongst other composers very beneficial.A caveat might be that for those living in ‘remote rural’ locations it can take up to four days travel to attend events and despite fees, travel and accommodation it is sometimes difficult to take extended periods of time out.  |
|   | **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?** |
|   |  |
|   | N/A – ATLAS Arts didn’t really benefit from this. It would be extremely helpful to know if the NMB17 and PRS have figures to share with us and the musicians.  |
|  | **Please list the number of unique web hits achieved during the project**  |
|  |   |
|   | **Does your organisation plan to work with the music creator again?** |
|   | No plans at present. We will continue to promote and share the story of the project and the musicians work in relation to it.  |
|   | **Will your organisation commission more new work by other composers in the future?**  |
|   | Yes  |
|   | **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.** |
|   | At times there was a lack of clarity in relation to different aspects of the project. It might have been better to have one point of contact.  |
|   |  |
|   | **Please provide feedback on your organisation's involvement in the Southbank Centre and Hull New Music Biennial weekend showcases** |
|   | Sadly we were unable to attend the performances. However the musicians felt the events ran extremely smoothly.  |
|   |  |
|  | **Please provide us with a quote on your overall experience of the Biennial, which we could use for our website and promotion.**We were thrilled that Anne Martin and Jason Singh’s composition was selected to be part of such a prestigious event and to be profiled on a national stage. The project has enabled provided a momentum for their musical partnership and has encouraged them to build on their creative collaboration with others.  |
|  |  |
|   | **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! |

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| PROJECT BUDGET |
| **PROJECT: India Footsteps/PRS New Musical Biennale** |
| MAIN ARTIST: Anne Martin & Jason Singh |
|  |  |  |  |  |
| Code | Description | Budget | Actual | 2016/2017 |
| INCOME |   |   |   |   |
| 1 | Creative Scotland (ATLAS) | 3000 | 3000 |   |
| 3 | PRS | 10000 | 8000 | 8000 |
| TOTAL |   | 13000 | 11000 | 8000 |
|   |   |   |   |   |
| EXPENDITURE |   |   |   |   |
| 352 | Programming | 13000 | 12963.18 | 5385.91 |
|   | Travel International | 2196 | 2734.38 | 1391.88 |
|   | Travel UK | 978 | 1023.77 | 75 |
|   | Accommodation Hull | 841 | 861 | 861 |
|   | Accommodation London | 600 | 720 |   |
|   | Accommodation India | 1485 | 148.5 | 148.5 |
|   | Artist Fees | 4000 | 4960 | 1500 |
|   | Visa's | 400 | 351.53 | 101.53 |
|   | Food | 1500 | 1820 | 1108 |
|   | Tech | 1000 | 344 | 200 |
| TOTAL |   | 13000 | 12963.18 | 5385.91 |
| DEFICIT/SURPLUS |   | 0 | -1963.18 | 2614.09 |
| Left in Budget |  |  | 36.82 |  |