**New Music Biennial 2017: Evaluation form**

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|   |  **Name of commissioning organisation** |
|  | Root Music |
|  | **Name of music creator/s**Hannah Peel and Tubular Brass |
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|   | **How did you hear about New Music Biennial?**Through the PRS team. |
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|   | **What inspired you to apply? (max 100 words)** |
|   | A wonderful opportunity to meet and perform alongside other composers in distinguished venues.  |
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|  | **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**Composer - Hannah PeelTubular Brass – 28 players plus 1 conductorVisual Artist and designer – Dan ConwaySound Technician – Jamie Howe (Opera North)Root Music – Commissioning and tour advancing.  |
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|   | **What is the title of the work?***Mary Casio: Journey to Cassiopeia* by Hannah Peel |
|  |  |
|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?**At the time of performance – 4 times. |
|   |  |
|   | **On what date was the work premiered?**May 28th 2016. |
|   |  |
|   | **Names of the venues and locations in which the piece was performed**Albermale – HullClore Ballroom – Southbank Centre - London |
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|  |  |
|  | **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)?**Hallé St. Peter’s – ManchesterHoward Assembly Rooms – Opera North – LeedsSt. Georges Concert Hall – BristolBluedot Festival – Jodrell Bank ObservatoryWomad Festival |
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|   | **Please provide a list of future performances planned (with venues and dates), if applicable**August 5th – St Cuthberts – Edinburgh FestivalSept 23rd – Philharmonic Hall – LiverpoolSept 30th – The Arc – StocktonOct 21st - The Civic – BarnsleyOct 28th – Anvil Arts - Basingstoke |
|   |  |
|   |  |
|   | **Main composer gender** |
|   | 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)** |
|   | 512935855  |
|   |  |
|   | **Please provide the PRS Tunecode for this work, if available** |
|   | ***In bold performed for NMB17****Goodbye Earth* 282938LQ***Sunrise Through the Dusty Nebula* 282938LR***Deep Space Cluster* 282938LS*Andromeda M31* 282938LT***Life Is On The Horizon* 282938LU***Archid Orange Dwarf* 282938LV***Planet of Passed Souls* 282939AM** |
|   |  |
|   | **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?** |
|   | It was a true delight to be involved in NMB17. I've felt completely supported and equally promoted alongside other composers who I admire and recognise as established in their field. To meet everyone involved first and have time getting to know them, really added to the experience and opportunity to perform in Hull and at the Southbank. It was a delight to be involved in something so well organised by PRSF. |
|   |  |
|   | **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?**  30 |
|   |  |
|  |  |
|  | **How many non-professional musicians were involved?** 0 |
|  |  |
|  | **How many other artists were involved (if applicable)? E.g. visual artists, dancers** 1 |
|  |  |
|  | **How many other people took part directly? (e.g. organisers, technical crew)** 4 |
|  |  |
|  | **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 |
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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)** Bluedot Festival – 5000 WOMAD 3000 |
|   |  |
|   | **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**Several BBC 6 Music spot plays |
|   |  |
|   | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** |
|   |  N/a |
|   |  |
|   | **Please specify the most common age range of your audience** |
|  | 30 - 60 |
|   | **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 - the audiences in the performances were not all recognised Hannah fans. Confirmation on social media via twitter / instagram / facebook gave us a great indication.  |
|   |  |
|   | **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** |
|   | £1000  |
|   |  |
|   | **Please tell us from which sources the attributable funding was raised** |
|   | In kind from own artists time and promoter to attend workshops.  |
|   | **What was the most successful aspect of your New Music Biennial Project?** |
|   | The exposure and promotion of Hannah’s new music in such renowned performance spaces and on Radio 3 alongside other composers. It really boosted the audience attention and created new awareness of her work as a ‘rising’ composer. |
|   |  |
|   | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|   | 100 words maximum |
|   | Bringing the Tubular Brass band to each venue for relatively short performances of the Mary Casio piece was a challenge, however we were able to overcome this and the quality of support from each of the venue partners helped a great deal.  |
|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?** |
|  | It was interesting and helpful to compare the work created with other projects and share successes and challenges with other composers, promoters, and organisations. |
|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | There are several meetings scheduled to discuss projects and partnerships as a result of the New Music Biennial event |
|  |  |
|   | **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 maximumYes the partnership supported our work – in particular PRSF, Southbanks Centre, Hull UK City of Culture and NMC Recordings. However we were not fully aware that the other organisations were part of the project partnership so it would have been useful to meet someone from each of these organisations. |
|   |  |
|   | **Did involvement in the wider Hull UK City of Culture Programme and the Biennial’s Hull linked themes benefit your organisation?** |
|   | 100 words maximumYes , involvement in the Hull UK City of Culture Programme has, and will continue to be of benefit. New links were developed through the programme and the prestige connected to participation in the programme is likely to have a long lasting impact.**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.**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?**Yes. It was highly beneficial to get a sense of the scale of the project and what was required of the composer. Hannah also enjoyed the rare opportunity to meet the other composers involved and spend time getting to know everyone.  |
|   | **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 were able to feature the New Music Biennial events extensively on social media including and they were also linked to high profile festival appearances at Bluedot and Womad. |
|  | **Please list the number of unique web hits achieved during the project**  We are still collating all of our marketing information from recent events including web hits.  |
|  |   |
|   | **Does your organisation plan to work with the music creator again?** |
|   | Yes if the opportunity arises. |
|   | **Will your organisation commission more new work by other composers in the future?**  |
|   | Yes it is planned to commission new work for projects next year. |
|   | **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 maximumYes the information we received was clear and helpful. Partners organizing the events in Hull and London provided all the necessary information and support in order that we could present Mary Casio to the highest standard. |
|   |  |
|   | **Please provide feedback on your organisation's involvement in the Southbank Centre and Hull New Music Biennial weekend showcases** |
|   | 100 words maximumEach of the events was extremely well organized and we felt supported throughout the process. The event in Hull felt particularly exciting as the timing of our performance enabled us to see other events and network with other musicians, producers and promoters. This was particularly useful and emphasized the fact that we were part of a much bigger event. The timing of the performance in London (on Sunday afternoon) did not present the same sort of opportunities. |
|   |  |
|  | **Please provide us with a quote on your overall experience of the Biennial, which we could use for our website and promotion.** |
|  | A fantastic event providing a rare opportunity to perform, talk and share experiences with other musicians and promoters. |
|   | **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! |