**New Music Biennial 2017: Evaluation form**

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|  | **Name of commissioning organisation**  Jocelyn Pook |
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|  | **Name of music creator/s**  Jocelyn Pook |
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|  | **How did you hear about New Music Biennial?**  PRS Website |
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|  | **What inspired you to apply? (max 100 words)** |
|  | I wanted to raise awareness of common mental health issues and reach wider audiences through PRS and my composition of *Anxiety Fanfare*. The venues, BBC Radio 3 broadcast and association seemed an excellent and beneficial platform to present my music and allowed me to develop new collaborations. |
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|  | **How many partners did you work with on this project?**  3 Organisations:  London International Gospel Choir- Led by Naveen Arles  Culture& - Chaired by Errol Francis  University of Aberystwyth – Computer Scientists Reyer Zwiggelaar & Peter Todd |
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|  | **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece**  London International Gospel Choir- Led by Naveen Arles  Culture& - Chaired by Errol Francis  University of Aberystwyth – Computer Scientists Reyer Zwiggelaar & Peter Todd |
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|  | **What is the title of the work?**  Anxiety Fanfare and Variations |
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|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?** None |
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|  | **On what date was the work premiered?** June 2014 |
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|  | **Names of the venues and locations in which the piece was performed** |
|  | Wigmore Hall – June 2014  Kings Place (Tete A Tete The Opera Festival Kings Cross) – August 2015  Albermarle Music Centre - 2 July 2017 (NMB)  Clore Ballroom, Southbank Centre, London – 9 July 2017 (NMB) |
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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)?**  N/A |
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|  | **Please provide a list of future performances planned (with venues and dates), if applicable**  None as yet (due to scale and funding required to present the work) |
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|  | **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* |
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|  | **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  160134904 |
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|  | **Please provide the PRS Tunecode for this work, if available** |
|  | *A Tunecode is a unique identification number for works registered with PRS for Music* |
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|  | **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 privilege to be part of the New Music Biennial in Hull and at the Southbank in 2017. It inspired new collaborations and new partnerships, and allowed me to develop Anxiety Fanfare to the highest standard possible. Mental health is a special area of work for me, and it is important to me that it reaches all types of audiences, NMB2017 was a wonderful platform for this. |
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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. |
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|  | **How many music creators were involved?** 1 |
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|  | **How many professional musicians were involved?**  15 |
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|  | **How many non-professional musicians were involved?** |
|  | 30 |
|  | **How many other artists were involved (if applicable)? E.g. visual artists, dancers**  **0** |
|  | **How many other people took part directly? (e.g. organisers, technical crew)**  6 |
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|  | **How many of those mentioned above were volunteers?** |
|  | None |
|  | **How many of those involved were under 18 years of age?** |
|  | None |
|  | **For how many days were the artists employed, across the entire project? (i.e. including rehearsals, performance etc)** |
|  | 3 days per artist (1 rehearsal day and 2 performance days) |
|  | **Number of education or training sessions**  N/A |
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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)**  N/A |
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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** |
|  | N/A |
|  | **Other media coverage achieved**  <http://thecuspmagazine.com/reviews/anxiety-fanfare-review-piece-link-music-mental-health/> |
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|  | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** |
|  | White British (Hull)  A mixed demographic Southbank |
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|  | **Please specify the most common age range of your audience** |
|  | 25-70 |
|  | **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?** |
| Reg | Would have to speak to SBC and Hull to obtain audience data. |
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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.**  Visual projection and some choir costs received through ACE via Culture&, this was used to fund parts of the project that were not covered by the PRS grant (administered from another budget so not included in the attached budget) |
|  | Please enter amount in figures (e.g. 5500)  £5,515 |
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|  | **Please tell us from which sources the attributable funding was raised** |
|  | Arts Council England |
|  | **What was the most successful aspect of your New Music Biennial Project?** |
|  | Developing partnership relationships with LICG has improved the quality of work, the rehearsal time allowed us to embed them into the fabric of the piece, develop relationships between professional and non-professional musicians, inspiring some of the choir to strive towards meeting their own artistic goals with regard to singing. It is also fantastic that the recording will be available through NMC, we believe it will help with future bookings of the work. |
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|  | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|  | Sticking to the budget was very difficult, because the performance was on a Sunday and because there are so many people involved with the Fanfare (51) accommodation and travel became an issue. We did take advantage of advance fares, but had the performance been just a little later, we could have travelled up on the day from London – something to factor in to future performances especially with Sunday travel timings being later. |
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|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?**  The value of partnerships developed during this process and the effect this has had on social media traffic and general exposure. Being involved in this project has helped Jocelyn to engage with high quality cultural performance and to collaborate with leading musicians, work with a university on an experimental programme (biometric wristbands) and contribute to a national broadcast as well as engage with a nationally acclaimed festival in Hull City of Culture. |
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|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | The grant also inspired us to make a new trailer for the fanfare, providing content for social media to attract listeners and interest in the music.  <https://www.youtube.com/watch?v=QLY90LYGvrU&t=22s> |
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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?** As a package, the reputation of the venues, promotion and broadcast, and recording by the BBC and Radio3, was a fantastic platform for the work.Promoting the Fanfare via the composer gatherings, social media and online helped increase engagement with our fans and followers. It has really helped Jocelyn become further established for her work in music and mental health, an area she is very passionate about. |
|  | **Did involvement in the wider Hull UK City of Culture Programme and the Biennial’s Hull linked themes benefit your organisation?**  LICG encourages diverse groups to come together through music and singing, hence our choice of choir in this instance. |
|  | “The choir has commented repeatedly that this is the experience they have enjoyed the most.  They have entirely enjoyed the music, the subject matter has appealed and entertained and the approachability of the score has meant that they could really feel 'part' of the musical performance of the piece and not just some kind of arts project failed bolt on.    The choir truly felt part of the performance.  This was in large part also due to the fantastic approach and leadership of Jonathan Peter Kenny who conducted the piece.  He welcomed them into the music and encouraged them to strive for the sounds he wanted the piece to present.  Also, they were massively inspired as they discovered that both Jocelyn and Jonathan weren't disassociated 'musicians/composers/conductors' but actually carefully well-crafted musicians themselves who made the choir feel inclusive and appreciated.  Chatter in our internal social media channels has beamed with such pride that the Radio3 performance has been posted online as a separate performance on its own so they can share that with their family and friends, one of our marketing people who sang the piece said that we have to boast about this opportunity as being one of the best things we've ever done.” (Naveen Arles, Director LICG)    **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 (composer attended)  **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?** It wasinteresting and enriching to share experiences with other composers and share information of different processes and approaches, this was an unexpected opportunity. |
|  | **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?** |
|  | Posts on social media were consistently higher, most performed better by at least one third in terms of engagement. The new trailer we made had 51 views. Tweets, retweets, and responses were higher than usual by about a third and general social media activity was stimulated during the period. |
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|  | **Please list the number of unique web hits achieved during the project**  N/A |
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|  | **Does your organisation plan to work with the music creator again?**  Yes |
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|  | **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.** |
| Con | Conversations with the team throughout the process were helpful, supportive and helped us promote the performance accordingly. I don’t think there is much that could be done to improve communications. |
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|  | **Please provide feedback on your organisation's involvement in the Southbank Centre and Hull New Music Biennial weekend showcases** |
|  | The technical and production teams were extremely welcoming and helpful on the day of each performance and the run up communication went smoothly. |
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|  | **Please provide us with a quote on your overall experience of the Biennial, which we could use for our website and promotion.**  “Thank you PRS for your support of my artistic work through the New Music Biennial 2017. This fantastic platform has allowed me to reach out to new audiences about mental health through my music. I hope we can continue to help open up conversations about this important topic.” |
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|  | **Please tell us if you are happy for your comments to be displayed publicly** |
|  | (please double check with [gemma@jocelynpook.com](mailto:gemma@jocelynpook.com) before publishing) |
|  | ***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! |

**Comments from LICG (in full)**

"LIGC has sung in many non gospel projects in the past.  We have joined rock bands on tour, sung pop/dance tracks in recording studios, filmed movie scenes and of course, been involved in massed choir projects both through Chorus Festival and other stand alone projects such as the opening weekend of the Tate Modern's new wing (singing Peter Liversidge's 'The Bridge' alongside 400 other singers).  It has to be said, the choir has commented repeatedly that this is the experience they have enjoyed THE MOST.  They have entirely enjoyed the music, the subject matter has appealed and entertained and the approachability of the score has meant that they could really feel 'part' of the musical performance of the piece and not just some kind of arts project failed bolt on.

They truly felt part of the performance.  This was in large part also due to the fantastic approach and leadership of Jonathan who conducted the piece.  He welcomed them into the music and encouraged them to strive for the sounds he wanted the piece to present.  Also, they were massively inspired as they discovered that both Jocelyn and Jonathan weren't disassociated 'musicians/composers/conductors' but actually carefully well crafted musicians themselves.  One of our tenors has decided that he will now stop at nothing until he can sing like Jonathan.  The chatter in our internal social media channels has beamed with such pride that the Radio3 performance has been posted online as a separate performance on it's own so they can share that with their family and friends, one of our marketing people who sang the piece said that we have to boast about this opportunity as being one of the best things we've ever done.

In terms of the reasons to fund a project, to write music that reaches people that classical music normally doesn't and in supporting the creation of music that has real-world meaning, I think the commissioning of this piece and it's subsequent performances has outranked the many projects I have been involved with over the last 8 years in London at the Barbican, Southbank Centre and various other installation programmes.  It has been a privilege to work with this team and I hope that LIGC will get to repeat the experience as soon as is possible!!  Naveen Arles, Artistic Director, London International Gospel Choir"