**New Music Biennial 2017: Evaluation form**

|  |  |
| --- | --- |
|  | **Name of commissioning organisation** |
|  | London Sinfonietta (Sinfonietta Productions Ltd) |
|  | **Name of music creator/s**  Philip Venables |
|  |  |
|  | **How did you hear about New Music Biennial?**  We had previously applied in 2013, but were unsuccessful. |
|  |  |
|  |  |
|  | **What inspired you to apply? (max 100 words)** |
|  | As one of the UK’s leading contemporary music ensembles, we were very keen to participate in a showcase of contemporary music. |
|  |  |
|  | **How many partners did you work with on this project?** |
|  | 3 |
|  | **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece**  PRSF, Funktion Hull and Southbank Centre London |
|  |  |
|  | **What is the title of the work?**  Illusions |
|  |  |
|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?**  The piece was recorded with NMC on 10th July 2017. Third public performance to be scheduled for autumn 2017. |
|  |  |
|  | **On what date was the work premiered?**  2nd July 2017 |
|  |  |
|  | **Names of the venues and locations in which the piece was performed** |
|  | Funktion – Hull  RFH - London |
|  |  |
|  | **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** |
|  | Third performance to be scheduled for autumn 2017. |
|  |  |
|  | **Main composer gender** |
|  | *We ask for this information because PRSF is interested in tracking the number of awards made which involve female music creators.* |
|  | Male |
|  | **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 |
|  | 481759712 |
|  | **Please provide the PRS Tunecode for this work, if available** |
|  | *A Tunecode is a unique identification number for works registered with PRS for Music*  *We have not been able to source this information from our composer.* |
|  |  |
|  | **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 maximum  In the first version of *Illusions* in 2015, using video, working with David Hoyle, and syncing tightly with click track were all brand new departures for my practice.  To be able to develop these techniques in the 2017 version after the 2015 ‘test piece’ was really informative, and the end result was very successful, and made a great impact on the audience. I’m now implementing these techniques in bigger projects (e.g. opera and interactive concert pieces), including *The Gender Agenda* with the Sinfonietta, and my collaboration with David continued with a new work for 2017 Manchester International Festival. |
|  |  |
|  | **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?** Philip Venables – composer |
|  |  |
|  | **How many professional musicians were involved?**  9 instrumentalists 1 conductor |
|  |  |
|  |  |
|  | **How many non-professional musicians were involved?** |
|  | 0 |
|  | **How many other artists were involved (if applicable)? E.g. visual artists, dancers** |
|  | David Hoyle – visual artist |
|  | **How many other people took part directly? (e.g. organisers, technical crew)**  London Sinfonietta team (Concert Manager, Fixer, Chief Executive, Concerts & Projects Manager, Concerts & Projects Assistant), Sound Intermedia (sound design and electronic support) and sound/lighting technicians at both venues. |
|  |  |
|  | **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)** |
|  | 4 |
|  | **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)**  n/a |
|  |  |
|  | **In addition to BBC Radio 3, was the performance broadcast on any other TV or radio?**  0 |
|  | **Please provide details of other broadcasts here** |
|  | The piece will be released on NMC. |
|  | **Other media coverage achieved**  0 |
|  |  |
|  | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** |
|  | This information was not gathered by either venue. |
|  | **Please specify the most common age range of your audience** |
|  | The most popular age ranges for London Sinfonietta audiences are 25 – 34 and 35 – 44. |
|  | **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  A video piece of the original, shorter, *Illusions* project (from 2015) exists on YouTube and has had approx 2750 views.  We have requested further information from the venues, as we do not currently hold this information on NMB 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)  None. Apart from the PRSF grant, this project performance was subsidized by the London Sinfonietta’s core funding from the Arts Council. The project was part of a busy season of work, and we decided we had to direct all our fundraising efforts towards other projects we were planning. |
|  |  |
|  | **Please tell us from which sources the attributable funding was raised** |
|  | n/a |
|  | **What was the most successful aspect of your New Music Biennial Project?** |
|  | 100 words maximum |
|  | The NMB project provided a platform for us to express a politically relevant message to a new audience and extend our reputation for making relevant, bold, brave and challenging work that could cut across to new audiences and make a statement beyond the important message that new music itself is of value. |
|  | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|  | 100 words maximum  Due to the explicit content of the video which accompanied Venables’ composition, we needed to work closely with the venues to ensure that they understood the implications of the message. |
|  |  |
|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?** |
|  | The value of presenting shorter works to an audience, free of charge, is one good way of building exposure and reach. In business terms it’s a little unsustainable ourselves without more support, but as an initiative every 2 years, it’s something we would be very happy to be part of again. |
|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | Participating in the NMB was another way for us to feature our existing relationship with Philip Venables. It provided continuity between our last work with him and a new commission we have planned for performance in 2018. We were able to meet representatives from other organisations and festivals taking part and develop relationships with them which we hope will lead to further performances of *Illusions.* |
|  |  |
|  | **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 maximum  We had existing relationships with the majority of organisations in the partnership, but the New Music Biennial has furthered our relationships with them while displaying the excellent work we produce in this culturally relevant festival. We have been able to broaden our reach, engaging with a new audience who might not be able to attend regular Sinfonietta events due to location. |
|  | **Did involvement in the wider Hull UK City of Culture Programme and the Biennial’s Hull linked themes benefit your organisation?** |
|  | 100 words maximum  As the ensemble had previously performed Mica Levi’s *Under the Skin* in March 2017 as part of the Hull UK City of Culture Programme, we have had an increased presence and audience reach in the city in this important year.  **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 |
|  |  |
|  | **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 |
|  |  |
|  | The London Sinfonietta’s tweets about the two performances earned a combined 27,900 impressions and 163 engagements (likes, retweets, comments etc.) whilst our Facebook posts reached 7,652 users. We produced a video trailer in collaboration with Southbank Centre featuring an interview with Philip Venables, which was shared across social media. This has been viewed 837 times. |
|  | **Please list the number of unique web hits achieved during the project**  Our webpage for the performances of Philip Venables’ *Illusions* received 753 unique page views during the lifetime of the page. The performances were also listed on Southbank Centre’s website, and on Hull 2017 City of Culture’s website, and had 646 and 515 views respectively. |
|  | **Does your organisation plan to work with the music creator again?** |
|  | Yes, we are planning a new commission from Philip Venables to be performed in April 2018. |
|  | **Will your organisation commission more new work by other composers in the future?** |
|  | Yes, each season we commission and premiere numerous works from emerging and established composers, as well as running our Writing the Future scheme for young composers. |
|  | **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  Communication between ourselves and the partner venues was good. There is room for improvement in channels of communication between Sinfonietta, the composer and PRSF. At times, it seemed like important information was passed only between composer and PRSF. It would have been far more beneficial to us had we also been included in this flow of information – rather than catching up with it later, or feeling we were doubling up on managing the performance, and asking the composer for information twice. We needed to know that information – as we are the organization actually commissioning and producing the performance. Would recommend that all communication in future is just a three way conversation, by default. |
|  |  |
|  | **Please provide feedback on your organisation's involvement in the Southbank Centre and Hull New Music Biennial weekend showcases** |
|  | 100 words maximum  We are hugely grateful to PRSF for inviting us to participate in the 2017 New Music Biennial, an experience which has allowed us to reach more people across the UK with innovating and relevant contemporary classical music. |
|  |  |
|  | **Please provide us with a quote on your overall experience of the Biennial, which we could use for our website and promotion.** |
|  | The New Music Biennial is an amazing festival which presents the broad range of styles of new music being made today. |
|  | **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! |