**New Music Biennial 2017: Evaluation form**

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| --- | --- |
|   |  **Name of commissioning organisation** |
|  | Southbank Centre |
|  | **Name of music creator/s**Anna Meredith |
|  |  |
|   | **How did you hear about New Music Biennial?** |
|   | Co-Producing it |
|   |  |
|   | **What inspired you to apply? (max 100 words)** |
|   | We were asked to by PRSF |
|  |  |
|  | **How many partners did you work with on this project?** |
|  | 8  |
|   | **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece**Southbank Sinfonia, Gerry Cornelius, Matthew Ker (MaJiKer)Grace SavageMatthew FeatherstoneJack Hobbs (Hobbit)AlyushaZani (MC Zani) |
|  |  |
|   | **What is the title of the work?**Concerto for Beatboxer & Orchestra |
|  |  |
|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?**0 |
|   |  |
|   | **On what date was the work premiered?**19 February 2010 |
|   |  |
|   | **Names of the venues and locations in which the piece was performed** |
|   | Queen Elizabeth Hall |
|  |  |
|  | **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** |
|   | N/A |
|   |  |
|   | **Main composer gender** |
|   | Female |
|   |  |
|   | **Is the music creator a PRS for Music member?**  |
|   | Y |
|   | **Did the music creator(s) join PRS for Music as a result of your application?** |
|   | N |
|  | **Please provide the composer's 9-digit CAE number (PRS registration number)** |
|   | If not a PRS member, please enter 0 426622272 |
|   |  |
|   | **Please provide the PRS Tunecode for this work, if available** |
|   | *A Tunecode is a unique identification number for works registered with PRS for Music**065601GT* |
|   |  |
|   | **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 maximumThe work was pre-existing |
|   |  |
|   | **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?**  43 |
|   |  |
|  |  |
|  | **How many non-professional musicians were involved?**  |
|  | 0 |
|  | **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)**  |
|  | 12 |
|  | **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)**  |
|  | 7 |
|  | **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)** 0 |
|   |  |
|   | **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** |
|   |  |
|   | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** |
|   |  I’m afraid I wasn’t analysing the audience in this way when watching the piece, so wouldn’t feel comfortable estimating this. |
|   |  |
|   | **Please specify the most common age range of your audience** |
|  | We’ll be providing detailed audience analysis in due course |
|   | **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 maximumWe’ll be providing detailed audience analysis in due course |
|   |  |
|   | **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)N/A  |
|   |  |
|   | **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 maximumBringing an amazing piece of music back to life with a new cast. |
|   |  |
|   | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|   | 100 words maximumScheduling rehearsals were difficult as we were juggling multiple schedules for the beatboxers and orchestra members. Recruiting beatboxers of a high standard was a challenge too. Working on producing an individual project alongside the presentation of the festival as a whole. |
|   |  |
|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?** |
|  | Lots! – more applicable to full debrief, but for taking on a piece like this again, I think we have a better idea of cost implications, and scheduling challenges. |
|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | N/A |
|  |  |
|   | **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 |
|   | N/A |
|   | **Did involvement in the wider Hull UK City of Culture Programme and the Biennial’s Hull linked themes benefit your organisation?** |
|   | 100 words maximumN/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 |
|   | **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, we did.**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, I think they were great for creating a community feeling across the organizational and artistic teams for each performance, and gave familiarity with the venues and enhanced context for the weekends. |
|   | **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 |
|   | Not possible to differentiate individual activity from our festival activity |
|  | **Please list the number of unique web hits achieved during the project**  Not possible to differentiate individual activity from our festival activity |
|  |   |
|   | **Does your organisation plan to work with the music creator again?** |
|   | I’m sure we will |
|   | **Will your organisation commission more new work by other composers in the future?** Yes, hopefully  |
|   |  |
|   | **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 PRSF were very supportive and available to troubleshoot when required. |
|   |  |
|   | **Please provide feedback on your organisation's involvement in the Southbank Centre and Hull New Music Biennial weekend showcases** |
|   | 100 words maximumWe found working with the Hull team a very collaborative and open process, and Sam and Martin were a great help in collating information and forming plans. |
|   |  |
|  | **Please provide us with a quote on your overall experience of the Biennial, which we could use for our website and promotion.**We feel the festival achieved what it set out to accomplish, to put new music into the spotlight and to celebrate the current talent pool of composers in the country with an easily accessible and fun weekend of high-quality events. |
|  |  |
|   | **Please tell us if you are happy for your comments to be displayed publicly** |
|   | Sure, although might look strange due to our wider partnership. |
|  | ***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! |