**New Music Biennial 2017: Evaluation form**

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|   |  **Name of commissioning organisation** |
|  | MOVING ON MUSIC |
|  | **Name of music creator/s**BRIAN IRVINE & JENNIFER WALSHE |
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|   | **How did you hear about New Music Biennial?**Through Vanessa Reid and PRSF |
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|   | **What inspired you to apply? (max 100 words)** |
|   | It was an excellent project that was launched and toured in 2015 using funds from Beyond Borders and Irish Arts Councils N-S touring funds |
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|  | **How many partners did you work with on this project?** |
|  | 9  |
|   | **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece**Red Note Ensemble ScotlandMAC BelfastWalled City Music, DerryDroichead Arts Centre, DroghedaNational Concert Hall, DublinKings Place, LondonSound Festival, AberdeenHull City of CultureSouthbank London |
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|   | **What is the title of the work?**13 Vices |
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|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?**4 |
|   |  |
|   | **On what date was the work premiered?**8 April 2015 |
|   |  |
|   | **Names of the venues and locations in which the piece was performed** |
|   | See above |
|  |  |
|  | **Did any performances take place outside of the UK?**Yes, in Drogheda & Dublin |
|   |  |
|  | **Names of the venues and locations in which the piece was performed outside of Hull and Southbank Centre (if relevant)?**See above |
|  |  |
|   | **Please provide a list of future performances planned (with venues and dates), if applicable** |
|   | We are currently working on the possibility of a tour taking place in March 2019, but no specific venues have yet been identified. |
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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.* |
|   | Male & 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  |
|   | Brian Irvine: 122517703 |
|   | **Please provide the PRS Tunecode for this work, if available** |
|   | *A Tunecode is a unique identification number for works registered with PRS for Music*N/A |
|   |  |
|   | **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 maximumNMB 2017 was a fantastic and inspiring event that offered us a very welcome opportunity to expose *13 Vices*to a completely new audience with an innovative showcase context.  The main challenge for us was to select and perform a 15 -minute excerpt that made for a whole satisfying artistic event, but it was a challenge that we embraced fully.  Each gathering/performance with the *13 Vices* crew brings with it new creative challenges by the very nature of the works design and the manner in which it is realised.  NMB 2017 allowed us an opportunity to develop further those communication methods and has resulted in the possibility of a new work commission from Moving on Music and Red Note Ensemble. |
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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. |
|   |   |
|   | **How many music creators were involved?** 8 |
|   |  |
|   | **How many professional musicians were involved?**  8 |
|   |  |
|  |  |
|  | **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)** One tour manager, two marketing staff (Moving on Music & Red Note) & one technician |
|  |  |
|  | **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)**  |
|  | 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)**

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| **VENUE** | **DATE** | CAPACITY | AUDIENCE |
| The MAC, Belfast | 08/04/2015 | 120 | 62 |
| Great Hall, Derry | 09/04/2015 | 100 | 25 |
| Droichead Arts Centre, Drogheda | 10/04/2015 | 150 | 24 |
| National Concert Hall, Dublin | 11/04/2015 | 90 | 37 |
| King's Place, London | 12/04/2015 | N/A | 50 |

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|   | There was also a performance at the Sound festival (Nov 2015) in Aberdeen which drew an audience in excess of 70 persons. |
|   | **In addition to BBC Radio 3, was the performance broadcast on any other TV or radio?**None |
|   |  |
|   | **Please provide details of other broadcasts here**  |
|   | N/A |
|   | **Other media coverage achieved**Each of the stakeholders (Moving on Music, Brian Irvine, Jennifer Walshe, Red Note Ensemble, partner venues) used their own channels to gain coverage of the event through email, social media, and print.13 Vices was also listed on numerous online and print listing sites, and was shared and feature many times. It was also featured through ·       BBC Radio 3 - Hear and Now·       The Guardian·       Seen and Heard International·       Yorkshire Post·       Journal of Music |
|   |  |
|   | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** |
|   | White European  |
|   |  |
|   | **Please specify the most common age range of your audience** |
|  | 30-50 |
|   | **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 maximumPossibly, but very hard to tell. Brian Irvine did through his residency though, which was a direct result of the piece being nominated for the NMB. |
|   |  |
|   | **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 maximum |
|   | The opportunity to re-perform a really excellent project that came out of a 2015 Beyond Borders application. Everyone involved loved being part of it and still do! |
|   | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|   | 100 words maximum |
|   | Finances became a challenge as the original £10K did not stretch far enough and because of the critical arts funding situation in Northern Ireland it was impossible to raise the extra funds required from here, thankfully PRSF stepped in and helped to further resource the project, which we (and the composers/artists) are very grateful for. Otherwise the project ran reasonably smoothly. |
|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?** |
|  | That there’s a lot of work involved as you are dealing with two receiving organisations and several of their staff/departments. |
|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | The possibilities of international co-commissioning. |
|  |  |
|   | **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 maximumI’m sure it did, but it’s difficult to state tangible benefits other than the funding acquired by PRSF in order to resource the commission and its performances, and the fact that the BBC recorded and broadcast the output. |
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|   | **Did involvement in the wider Hull UK City of Culture Programme and the Biennial’s Hull linked themes benefit your organisation?** |
|   | 100 words maximumIt was good to be able to state to our local funders that we were the only Northern Ireland-based organisation involved in the Hull Biennial.**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?** |
|   | Brian Irvine had a Hull residency and I’m sure that his participation played no small part in bringing a substantial audience (>200) to the Guildhall, most of whom stayed for the second performance of the piece! The audience response to both performances was very pleasing.**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, both Brian Irvine and myself (Brian Carson) attended the composer gatherings in Hull and London.**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 wonderful to meet all concerned. |
|   | **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 |
|   | Moving On Music noticed an increase in social media traffic and website visits during the run up to the event. We also had many likes (82), shares (15), and retweets (12) as well as an increase in YouTube views for the previous 13 vices footage.This too is true for all stakeholders involved with 13 Vices. |
|  | **Please list the number of unique web hits achieved during the project**  Since the event was placed on the MOM site we had 652 unique hits  |
|  |   |
|   | **Does your organisation plan to work with the music creator again?** |
|   | We have already commissioned a new work from Jennifer Walshe to be premiered at our Jam Jar festival of women in music on 6 October 2017 in Belfast. We have a longstanding relationship with Brian Irvine and we fully expect that to continue in the coming years. |
|   | **Will your organisation commission more new work by other composers in the future?**  |
|   | Most definitely! |
|   | **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 maximumPRSF were very supportive throughout the process and when we ran into to potential resource difficulties the team were only to willing to listen to our concerns and act upon them.We were kept updated on a regular basis and any enquires that we had were dealt with in a timely and efficient manner.It’s always a pleasure to work with the PRSF team. |
|   |  |
|   | **Please provide feedback on your organisation's involvement in the Southbank Centre and Hull New Music Biennial weekend showcases** |
|   | 100 words maximumWe were well looked after by both NMB receiving venues in the lead up and on the performance days.The Hull venue was especially well kitted out and it was great to be able to bring our own sound engineer as this mad all the difference to the smooth running of the sound checks and performances.It was unfortunate that the audience for the first set of performances in London was so small as they were supposed to be ‘sold out’; perhaps the ticketing system for FOC events needs looked at? |
|   |  |
|  | **Please provide us with a quote on your overall experience of the Biennial, which we could use for our website and promotion.** |
|  | The Biennial is a great way for the general public to get a taste of what’s happening on today’s music scene. |
|   | **Please tell us if you are happy for your comments to be displayed publicly** |
|   | No problem! |
|  | ***Budget*** ATTACHED |
|  | 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! |