**New Music Biennial 2017: Evaluation form**

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|  | **Name of commissioning organization**  **PRS** |
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|  | **Name of music creator/s**  **Darkstar**  **James McVinnie** |
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|  | **How did you hear about New Music Biennial?**  **Warp Records** |
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|  | **What inspired you to apply? (max 100 words)**  **Warp Records applied on our behalf** |
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|  | **How many partners did you work with on this project?**  **3** |
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|  | **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece**  **James McVinnie Southbank Centre**  **Hull Town Hall / City of Culture team** |
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|  | **What is the title of the work?**  **‘Dance Unity’** |
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|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?**  **0 so far** |
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|  | **On what date was the work premiered?**  **1st July 2017** |
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|  | **Names of the venues and locations in which the piece was performed**  **Hull Town Hall**  **Royal Festival Hall** |
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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)?** |
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|  | **Please provide a list of future performances planned (with venues and dates), if applicable**  **None so far** |
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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** |
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|  | **Is the music creator a PRS for Music member?**  **Yes** |
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|  | **Did the music creator(s) join PRS for Music as a result of your application?** |
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|  | **Please provide the composer's 9-digit CAE number (PRS registration number)** |
|  | If not a PRS member, please enter 0  600000053 |
|  |  |
|  | **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?** |
|  | Hasn’t led to any additional work yet.  Dance Unity was inspired by Hull as a city and the Dance Unity parties that were held there in the early 90's. We tried to focus on trying to create a piece that oscillated through a series of movements and emotions. Likewise, Dance Unity is the result of trying to immerse ourselves in the capabilities and functionality of the organ but also the landscape of Hull as backdrop in playing host to parties that were intrinsic to the city in the early 90's. Dance Unity feels like an appropriate reaction to the positivity galvanised in the recent election and the context draws parallels in trying to display a unified front in times of adversity. |
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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?  2** |
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|  | **How many professional musicians were involved?**  **3** |
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|  |  |
|  | **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)**  **0** |
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|  | **How many of those mentioned above were volunteers?** |
|  | 0 |
|  | **How many of those involved were under 18 years of age?**  **0** |
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|  | **For how many days were the artists employed, across the entire project? (i.e. including rehearsals, performance etc)**  **10-14 days in total** |
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|  | **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)**  **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**  **No** |
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|  | **Other media coverage achieved** |
|  | N/A |
|  | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** |
|  | Quite hard to say |
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|  | **Please specify the most common age range of your audience** |
|  | **18-35** |
|  | **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  We definitely reached a more traditional classical audience than our normal fanbase which was great. Being able to perform with the organ and in venues such as Hull Town Hall and Royal Festival Hall definitely put us in front of audiences that might not have heard of us before so it was a really valuable experience for some of the projects we have upcoming. |
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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** |
|  | Please enter amount in figures (e.g. 5500)  Quite hard to estimate this as the only fees that were taken were essentially to cover writing, rehearsal and performance times. I’d say between us and James McVinnie about £4k went towards creating the actual piece and rehearsing it and then around £3k went towards fees for the actual performance. |
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|  | **Please tell us from which sources the attributable funding was raised** |
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|  | **What was the most successful aspect of your New Music Biennial Project?** |
|  | 100 words maximum  Simply being able to do something outside of our normal comfort zone and fanbase has been hugely rewarding. Opportunities like these are hugely important as it encourages us to be innovative and expansive within our roles as musicians and performers. Being able to perform with and instrument like the Organ at The Royal Festival Hall probably wouldn’t have been possible with this project or the support. |
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|  | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|  | 100 words maximum |
|  | Writing for an organ (which we’d not done before) obviously had its challenges but through working closely with James McVinnie we managed to overcome these and end with a piece we were very happy with. The shows themselves were great too. |
|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?** |
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|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | Not as of yet but its made us eager to look at developing our relationship with different styles and forms of music. It’s also encouraged us to work with different musicians on collaborative projects to create new works. |
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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?** |
|  | 100 words maximum  As I said before it was hugely rewarding being able to perform the piece at both Hull Town Hall and the Royal Festival Hall. This really made the project worthwhile for us. Obviously the funding secured by all was instrumental in us being able to do this. It was also fantastic to work with the Southbank Centre to program the pre and after events for our performance which seemed to go down really well. |
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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 maximum  Not specifically.  **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?**  **N/A**  **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?**  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?** |
|  | We got a good amount of coverage via our, Warp’s, PRS’ and Southbank’s socials but no real increase. |
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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?**  **N/A** |
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|  | **Will your organisation commission more new work by other composers in the future?** |
|  | N/A |
|  | **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  Yes the support from PRSF was invaluable. They were very accommodating when we wanted to increase the budget and payment was made promptly so we were able to begin the project asap. The communication from all the partners was good also. There were a few crossed wires in communication as to who was leading the project, however these were minor issues. |
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|  | **Please provide feedback on your organisation's involvement in the Southbank Centre and Hull New Music Biennial weekend showcases** |
|  | 100 words maximum  As we’ve said before both were great to work with. Southbank especially was fantastic as we were allowed to program a entire evening and were able to really build out the concept behind the specific piece and invite some incredible artists to perform also. |
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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.** |
|  | We had a fantastic experience doing the NMB in both London and Hull. Writing for an organ and working with James McVinnie was hugely rewarding and we’re grateful to PRS, The Southbank Centre and Hull City of Culture for all their support. |
|  | **Please tell us if you are happy for your comments to be displayed publicly** |
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|  | ***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! |