

New Music Biennial 2017: Evaluation form

Name of commissioning organization

TURNER SIMS SOUTHAMPTON

Name of music creator/s

PETER EDWARDS

How did you hear about New Music Biennial?

PARTICIPANT IN ORIGINAL 20x12 INITIATIVE (AS VENUE HOST AND PROMOTER OF A WORLD PREMIERE PERFORMANCE BUT NOT COMMISSIONER) AND PREVIOUSLY FUNDED BY PRS FOUNDATION FOR SOME OF ITS OTHER PROGRAMMES SO RECIPIENT OF E-BULLETINS ABOUT UPCOMING FUNDING OPPORTUNITIES.

What inspired you to apply? (max 100 words)

EVERYTHING SEEMED TO COME TOGETHER AT THE RIGHT MOMENT. WE WANTED TO PROFILE OUR JAZZ ACTIVITY AND THE CENTENARY OF THE FIRST JAZZ RECORDING BY COMMISSIONING A NEW WORK WITH OUR OUTGOING ASSOCIATE ARTISTS TOMORROW'S WARRIORS. PETER EDWARDS HAD WORKED WITH US IN A NUMBER OF GUISES SO KNEW THE VENUE AND THE PROGRAMME WELL. AND AS A 'NEW' COMMISSIONER THERE WERE SUFFICIENT LINKS WITH HULL'S POSITION AND OUTLOOK TO MAKE A SYNERGY WITH SOUTHAMPTON A STRONG ONE.

How many partners did you work with on this project?

TWO DIRECTLY; SIX OTHERS INDIRECTLY

Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece

DIRECTLY ON THE CREATION AND DELIVERY OF THE PROJECT – TOMORROW'S WARRIORS (ASSOCIATE ARTISTS AT TURNER SIMS) and SOUTHAMPTON MUSIC HUB

INDIRECTLY FOR THE RELATED EDUCATION PROJECT NOT FUNDED BY PRSF – LUTON MUSIC HUB, LEICESTERSHIRE MUSIC HUB, MANCHESTER MUSIC HUB, BRISTOL PLAYS MUSIC. BRIGHTON AND HOVE MUSIC HUB AND HULL & EAST RIDING MUSIC HUBS.

What is the title of the work?

A JOURNEY WITH THE GIANTS OF JAZZ

How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?

4 TO DATE. 4 MORE PENDING.

On what date was the work premiered?

THURSDAY 16 MARCH 2017 AT TURNER SIMS, SOUTHAMPTON

Names of the venues and locations in which the piece was performed

THURSDAY 16 MARCH 2017 – TURNER SIMS, SOUTHAMPTON
FRIDAY 24 MARCH 2017 – LUTON SIXTH FORM COLLEGE
TUESDAY 28 MARCH 2017 – THE VENUE, DE MONTFORT UNIVERSITY,
LEICESTER
THURSDAY 13 JULY 2017 – ROYAL NORTHERN COLLEGE OF MUSIC,
MANCHESTER

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)?

SEE LIST ABOVE. N/A FOR PERFORMANCES OUTSIDE OF THE UK

Please provide a list of future performances planned (with venues and dates), if applicable

FRIDAY 13 OCTOBER 2017 – COLSTON HALL – BRISTOL
TUESDAY 14 NOVEMBER 2017 – BRIGHTON DOME, BRIGHTON
SATURDAY 18 NOVEMBER 2017 – HULL TRUCK THEATRE, HULL
JAN/FEB 2018 (DATE TBC) - SOUTHBANK CENTRE, LONDON

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

577159901

Please provide the PRS Tunecode for this work, if available

A Tunecode is a unique identification number for works registered with PRS for Music

277490GS

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 led to any additional work?

100 words maximum

IT WAS A TREMENDOUS PRIVILEGE TO BE COMMISSIONED TO WRITE THIS WORK. THE PROJECT WAS WELL PLANNED WITH AN ACHIEVABLE TIMEFRAME. I HAD LOT OF OPPORTUNITIES TO ASK QUESTIONS IN MEETINGS AND FELT ENGAGED FROM THE VERY BEGINNING. THE COMMISSION WAS A VERY CHALLENGING WORK BUT I ALWAYS FELT WELL SUPPORTED BY THE COMMISSIONING TEAM AND WAS DELIGHTED TO PREMIERE THE WORK AT TURNER SIMS EARLIER THIS YEAR.

THE FACT THAT THE COMMISSION HAS RECEIVED MORE PERFORMANCES OUTSIDE OF THE NMB WEEKENDS IS A DEMONSTRATION OF THE DEDICATION OF THE TEAM. IT HAS MEANT THAT THE MUSIC WILL HAVE BEEN PLAYED ALL OVER THE UK WHICH HAS ALREADY ENHANCED MY PROFILE AND GIVEN ME CONFIDENCE TO WRITE EVEN MORE CHALLENGING MUSIC FOR THE NU CIVILISATION ORCHESTRA IN THE FUTURE.

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?

13 (THE NU CIVILISATION ORCHESTRA)

How many non-professional musicians were involved?

NONE

How many other artists were involved (if applicable)? E.g. visual artists, dancers

NONE

How many other people took part directly? (e.g. organisers, technical crew)

1 PROJECT MANAGER
1 STAGE MANAGER
1 SOUND ENGINEER

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)

16.5 DAYS ACROSS WHOLE PERFORMANCE

Number of education or training sessions

48 FROM JANUARY – JULY 2017
46 FROM SEPTEMBER 2017 – FEBRUARY 2018

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)

1,164 IN TOTAL COMPRISING THE FOLLOWING:

TURNER SIMS – 244
LUTON 6TH FORM COLLEGE - 334
LEICESTER THE VENUE DMU – 183
MANCHESTER RNCM – 403

In addition to BBC Radio 3, was the performance broadcast on any other TV or radio?

NO

Please provide details of other broadcasts here

N/A

Other media coverage achieved

LONDON JAZZ NEWS BLOG INTERVIEW -

<http://www.londonjazznews.com/2017/06/interview-peter-edwards-journey-with.html>

JAZZ FM WEBSITE - <http://www.jazzfm.com/news/music-news/peter-edwards-presents-a-journey-with-the-giants-of-jazz/>

EUROPE JAZZ NETWORK NEWS ITEM - <http://www.europejazz.net/news/peter-edwards-journey-giants-jazz>

CULTURE SOUTHAMPTON NEWS ITEM -

<http://www.culturesouthampton.org.uk/world-premiere-turner-sims-commissioned-jazz-piece>

MARLBANK BLOG - <http://www.marlbank.net/front-page/3306-new-music-biennial-commission-for-peter-edwards-and-gogo-penguin.html>

SOUTHERN DAILY ECHO FEATURE ON EDUCATION PROJECT -

[http://www.dailyecho.co.uk/news/15110655.600_music_lovers_join_project_to_mar
k_birth_of_six_Giants_of_Jazz/](http://www.dailyecho.co.uk/news/15110655.600_music_lovers_join_project_to_mark_birth_of_six_Giants_of_Jazz/)

HAMPSHIRE CHRONICLE ITEM AS PART OF TURNER SIMS SEASON
PREVIEW -

http://www.hampshirechronicle.co.uk/leisure/leisure_news/14948175.The_sound_of_spring_at_the_Turner_Sims/

DAILY ECHO COMMISSION ANNOUNCEMENT -

[http://www.dailyecho.co.uk/leisure/music/14220042.Turner_Sims_new_music_chos
en_for_New_Music_Biennial_2017/](http://www.dailyecho.co.uk/leisure/music/14220042.Turner_Sims_new_music_chosen_for_New_Music_Biennial_2017/)

ISM MAGAZINE FEATURE - <https://www.ism.org/features/a-hundred-years-of-jazz>

THERE WAS ALSO A FEATURE INTERVIEW WITH PETER EDWARDS IN THE
SPRING 2017 TURNER SIMS SEASON BROCHURE – PAGES 14/15 OF
https://issuu.com/turnersims/docs/64901_spring_brochure_web

Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)

SOUTHAMPTON – 15% BAME

LUTON – 20% BAME

LEICESTER – 13% BAME

MANCHESTER – 15% BAME

Please specify the most common age range of your audience

11 - 80

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

YES. THE CONCERTS WERE LARGELY ATTENDED BY THE PARENTS, FRIENDS AND FAMILIES OF YOUNG PEOPLE WHO PARTICIPATED IN THE EDUCATION PROJECT AND MANY OF THESE FAMILIES WERE UNUSED TO ATTENDING JAZZ CONCERTS. THE SELECTION CRITERIA FOR THE PARTICIPATING SCHOOLS WAS BASED ON ENSURING THAT A HIGH PERCENTAGE OF YOUNG PEOPLE IN CHALLENGING CIRCUMSTANCES WERE INCLUDED. THIS MEANT THAT AUDIENCES INCLUDED MEMBERS WHO HAD NEVER ATTENDED A JAZZ CONCERT BEFORE. "I'VE NEVER SEEN A JAZZ CONCERT BEFORE BUT AFTER TONIGHT IT'S JAZZ ALL THE WAY FROM NOW ON. " PARENT ATTENDING THE LEICESTER CONCERT.

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)

THE ASSOCIATED OUTREACH PROGRAMME 'THE JAZZ TICKET' SECURED FUNDING FROM SOUTHAMPTON MUSIC HUB (IN-KIND STAFF TIME TO CREATE THE WEBSITE WWW.THEJAZZTICKET.CO.UK) AS WELL AS FINANCIAL SUPPORT FROM ARTS COUNCIL ENGLAND (A STRATEGIC TOURING GRANT OF £125,271). SUPPORT BOTH FINANCIAL AND IN-KIND ALSO CAME FROM LOCAL HUB PARTNERS: LUTON MUSIC HUB, LEICESTERSHIRE MUSIC HUB, MANCHESTER MUSIC HUB, BRISTOL PLAYS MUSIC, BRIGHTON & HOVE MUSIC HUB, HULL AND EAST RIDING MUSIC HUB, HARROW MUSIC HUB, BARKING AND DAGENHAM MUSIC HUB, AND SOUTHWARK MUSIC HUB.

Please tell us from which sources the attributable funding was raised

ARTS COUNCIL STRATEGIC TOURING, MUSIC HUB INVESTMENT

What was the most successful aspect of your New Music Biennial Project?

100 words maximum

THE COMMISSION ITSELF – THE CHALLENGE WE SET PETER EDWARDS WAS TO REFLECT ON JAZZ'S RICH HERITAGE AS MORE THAN SIMPLY A PASTICHE OF STYLES, AND TO CREATE A WORK WHICH COMMUNICATED TO A 21ST CENTURY AUDIENCE. THE OUTCOME BALANCED THOSE TWO ELEMENTS BEAUTIFULLY.

WORKING WITH PETER EDWARDS – PETER'S INVOLVEMENT WAS A DELIGHT THROUGHOUT AND FOR TURNER SIMS IT WAS A PARTICULAR PLEASURE TO GIVE AN OPPORTUNITY TO A STILL-YOUNG ARTIST WHOSE CAREER WE HAVE FOLLOWED THROUGH HIS APPEARANCES AT THE VENUE OVER MANY YEARS.

OUR WORK WITH TOMORROW'S WARRIORS – THE COMMISSION COINCIDED WITH THE COMPLETION OF OUR SIX YEAR PARTNERSHIP WITH THEM, GUARANTEEING A SPECIAL CLIMAX TO A HUGELY PRODUCTIVE RELATIONSHIP.

What challenges arose during your New Music Biennial project and how were they resolved?

100 words maximum

ACKNOWLEDGEMENTS – I DIDN'T QUITE REALISE HOW CHALLENGING IT WOULD BE TO GUARANTEE PROFILE FOR TURNER SIMS AS A VENUE/PROMOTER COMMISSIONER WHEN THE NATURAL FOCUS FOR A NEW WORK IS THE COMPOSER AND THE PERFORMERS.

Is there anything else that your organisation has learned through involvement in the New Music Biennial?

ALTHOUGH THE CONCEPT BEHIND THE COMMISSION WAS SIMPLE (SIX JAZZ GREATS BORN 100 YEARS AGO BEING CELEBRATED IN A NEW WORK) THE EXPERIENCE HIGHLIGHTED THE NEED TO BE CLEAR AT THE OUTSET ON THE PROFILING AND CREDITING OF THOSE INVOLVED. THIS WAS PARTICULARLY COMPLEX IN THIS INSTANCE BECAUSE OF THE NUMBER OF DIFFERENT ELEMENTS INVOLVED, IE THE NMB FUNDER (PRSF AND OTHERS), COMPOSER, PERFORMERS, COMMISSIONER, AND PREMIERE HOST, PLUS THE FACT THAT THE COMMISSION WAS ENTITLED 'A JOURNEY WITH THE GIANTS OF JAZZ' AND THE EDUCATION PROJECT 'THE JAZZ TICKET'. WITH LEAD AND SUPPORT PARTNERS INVOLVED BOTH TURNER SIMS AND TOMORROW'S WARRIORS OFTEN STRUGGLED WITH HOW BEST TO 'TELL THE STORY', WHETHER THROUGH PRESS RELEASES, DISCUSSIONS WITH PARTNERS, AND SOCIAL MEDIA (PARTICULARLY TWITTER).

Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?

THE PARTNERS INVOLVED IN NMB (BOTH COMMISSIONERS, PERFORMERS AND ASSOCIATED EDUCATION HUBS) HAVE GIVEN US A RAFT OF NEW COLLABORATORS FOR FUTURE EVENTS. WE ARE IN CONVERSATION WITH A NUMBER ALREADY ABOUT ACTIVITY AND HOPE THAT THESE MIGHT COME TO FRUITION.

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

THE DIRECT CONTACT WITH SEVERAL OF THE PARTNERS HAS AND WILL I'M SURE BRING US BENEFIT. CONVERSATIONS WITH CONTACTS AT HULL 2017, NMC RECORDINGS, SOUTHBANK CENTRE AND RADIO 3 WERE MADE POSSIBLE (AND EASIER) WITH THE NMB REFERENCE AND I ANTICIPATE US BUILDING ON THESE IN FUTURE MONTHS AS A RESULT.

Did involvement in the wider Hull UK City of Culture Programme and the Biennial's Hull linked themes benefit your organisation?

100 words maximum

YES. SOUTHAMPTON AS A CITY IS CONSIDERING APPLYING TO BE A FUTURE UK CITY OF CULTURE. TO UNDERSTAND AS A SOUTHAMPTON ORGANISATION HOW HULL'S THEMES WERE CREATED INITIALLY AND IMPLEMENTED THROUGH THE YEAR TO TELL THE STORY OF THE CITY HAVE BEEN VERY USEFUL. I HAVE USED THE INSIGHT AND EXPERIENCE OF INVOLVEMENT IN NMB TO DISCUSS THE APPROACH SOUTHAMPTON MIGHT TAKE WITH ARTS LEADERS LOCALLY.

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?

NOT APPLICABLE AS PETER EDWARDS WAS NOT INVOLVED IN THE RESIDENCIES.

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. THE TURNER SIMS CONCERT HALL MANAGER ATTENDED THE HULL GATHERING IN APRIL 2016 AND THE SOUTHBANK GATHERING IN OCTOBER 2016. PETER EDWARDS ATTENDED THE HULL AND SOUTHBANK GATHERING AND THE COMPOSERS-ONLY GATHERING IN ALDEBURGH.

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. BOTH THE HULL GATHERING IN APRIL 2016 AND THE SOUTHBANK GATHERING IN OCTOBER 2016 PROVIDED OPPORTUNITIES TO MEET WITH FELLOW PROMOTERS AND PRODUCERS, AS WELL AS COMPOSERS TO SHARE EXPERIENCES AND DISCUSS FUTURE PLANS. SOME OF THESE ARE BEING DEVELOPED.

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

TO FOLLOW

Please list the number of unique web hits achieved during the project

TO FOLLOW

Does your organisation plan to work with the music creator again?

YES

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.

200 words maximum

BROADLY YES. THE FUNDING AGREEMENT AND CONTRACT PROCEDURE WAS CLEAR AND STRAIGHTFORWARD. AND IN PR TERMS LIAM AND HIS COLLEAGUES WERE VERY HELPFUL IN PROVIDING MATERIAL QUICKLY FOR PRINT AND OTHER PURPOSES AND KEEPING US ABREAST OF DEVELOPMENTS AND UPDATES. THE TWO WEEKENDS WERE EVERYWHERE IN SOCIAL MEDIA AND IN LOCATION. I WAS DELIGHTED TO WALK OUT OF HULL STATION AND SEE PROMOTIONAL BANNERS FOR THE WEEKEND ON RAILINGS. REGARDLESS OF THE BUDGET AVAILABLE TO DO THIS, IT SHOWED THE POTENTIAL FOR 'SELLING' NEW MUSIC TO AUDIENCES EVERYWHERE.

RE COMMS MORE WIDELY THE PRESENTATIONS ABOUT THE LEVEL OF PR AROUND THE INITIATIVE AT THE OCTOBER COMPOSER GATHERING WERE VERY EXCITING TO HEAR BUT DIDN'T MATERIALISE IN THE BLANKET COVERAGE WAY I QUITE ENVISAGED. MAYBE WE COULD HAVE BEEN MORE PRO-ACTIVE IN TELLING OUR STORY (WHICH WITH SO MANY PARTNERS AND YOUNG PEOPLE INVOLVED IN THE EDUCATION SPIN-OFF PROVIDED A GREAT 'UNEXPECTED OUTCOME' FROM THE INITIAL INVESTMENT) OR THE COVERAGE HAPPENED WITH SOME OF THE OTHER COMMISSIONS BUT I MISSED UP. AFTER SUCH A BUILD-UP THOUGH IT FELT LIKE THE SPEAKERS JUST DISAPPEARED.

Please provide feedback on your organisation's involvement in the Southbank Centre and Hull New Music Biennial weekend showcases

100 words maximum

BOTH WEEKENDS GAVE TURNER SIMS AN IMPORTANT AND HIGH PROFILE PLATFORM FROM WHICH TO PROMOTE WHO WE ARE AND WHAT WE DO. THE HULL WEEKEND IN PARTICULAR FELT LIKE THE WHOLE NMB FAMILY CELEBRATING TOGETHER AS WE MOVED FROM VENUE TO VENUE AND PERFORMANCE TO PERFORMANCE.

ONE COMMENT RE THE SOUTHBANK WEEKEND: IN SPITE OF BEING SOLD OUT IN ADVANCE ATTENDANCE AT THE SUNDAY MORNING WORKSHOP GIVEN BY PETER EDWARDS WAS EMBARRASSINGLY LOW (TWO PEOPLE PLUS A FEW OTHERS DROPPING IN TO SEE WHAT WAS GOING ON BEFORE LEAVING) AND MADE FOR A DISAPPOINTING CONCLUSION TO THE MAIN WEEKENDS' ACTIVITIES. THIS COULD NOT HAVE BEEN PREDICTED PERHAPS BUT FOR THOSE PRESENT PETER EDWARDS' INTRODUCTIONS AND EXPLANATION OF HIS COMPOSITIONAL APPROACH WERE INFORMATIVE AND COMPELLING AND DESERVED A BETTER PLATFORM.

Please provide us with a quote on your overall experience of the Biennial, which we could use for our website and promotion.

NMB IS A BRILLIANTLY SIMPLE AND YET EFFECTIVE CONCEPT AND INVOLVEMENT IN IT WAS NOT ONLY AN HONOUR FOR TURNER SIMS BUT AN IMPORTANT WATERSHED MOMENT FOR US TOO. IT HAS GIVEN US THE CONFIDENCE TO EXPLORE AND DEVELOP MORE COMMISSIONING OPPORTUNITIES IN THE FUTURE (WE HAVE PROMOTED AND HOSTED MANY NEW WORKS IN THE PAST BUT RARELY COMMISSIONED), BUT HAS ALSO SHOWN US (AND OTHERS WHO WE ENGAGE WITH – ARTISTS, AUDIENCES AND STAKEHOLDERS) THAT OUR ASPIRATIONS TO WORK MORE REGULARLY AT A NATIONAL LEVEL CAN BE REALISED. THE SHOWCASE WEEKENDS WERE A SIGNIFICANT FIRST STEP WHILST AT THE SAME TIME GENERATING A GOOD NEWS STORY AT A LOCAL LEVEL FOR SOUTHAMPTON AND INTERNALLY WITHIN THE UNIVERSITY WHERE TURNER SIMS IS LOCATED.

THE NMB COMMISSION WAS ALSO THE FINAL PROJECT IN OUR SIX YEARS COLLABORATION WITH TOMORROW'S WARRIORS AS TURNER SIMS ASSOCIATE ARTISTS (THE NU CIVILISATION ORCHESTRA BEING ONE OF THEIR ENSEMBLES). THROUGHOUT THE SIX YEARS OUR COLLECTIVE FOCUS HAS BEEN ON PROJECTS WHICH GO BEYOND SIMPLY CONCERT ACTIVITY AND ONE-OFF WORKSHOPS. THAT THE COMMISSION LED TO SUCH A HUGE NATIONAL TOURING PROGRAMME IS SOMETHING THAT BOTH TOMORROW'S WARRIORS AND WE ARE AND CONTINUE TO BE IMMENSELY PROUD.

THANK YOU PRSF FOR THE OPPORTUNITY TO BE PART OF SUCH A SPECIAL CELEBRATION OF NEW MUSIC.

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.

PDF OF THE BUDGET ATTACHED.

Thanks for your time!

THANK YOU!

KEVIN APPLEBY

CONCERT HALL MANAGER

TURNER SIMS SOUTHAMPTON

AUGUST 2017