**New Music Biennial 2017: Evaluation form**

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|   | **Name of commissioning organisation** |
|  | EXAUDI |
|  | **Name of music creator/s****Laurence Crane** |
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|   | **How did you hear about New Music Biennial?****Invited to apply; did the 20x12 one in 2012.** |
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|   | **What inspired you to apply? (max 100 words)** |
|   | We were invited directly by PRSF. |
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|  | **How many partners did you work with on this project?** |
|  | The piece was originally commissioned and performed in 2014; then we worked with 5 partners on delivering the project. This time it was just the NMB and associated parties.  |
|   | **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece****2014: Britten-Pears Foundation (commission fees); Arts Council England (GftA grant); Bishopsgate Institute (venue for premiere); Corsham Festival (2nd performance); Durham MUSICON (3rd performance).****2017: New Music Biennial** |
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|   | **What is the title of the work?****Pieces About Art** |
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|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?****In 2014, 3 performances.****In 2017, 0 performances.** |
|   |  |
|   | **On what date was the work premiered?****18th October 2014.** |
|   |  |
|   | **Names of the venues and locations in which the piece was performed** |
|   | 2014:Bishopsgate Institute, LondonCorsham Church, WiltsDurham University Music Dept |
|  |  |
|  | **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 above.** |
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|   | **Please provide a list of future performances planned (with venues and dates), if applicable** |
|   | None so far but we expect this revised version to become part of our core ongoing programming. |
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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 |
|   | **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 **PRS CAE number** **135127400** |
|   |  |
|   | **Please provide the PRS Tunecode for this work, if available** |
|   | *A Tunecode is a unique identification number for works registered with PRS for Music***Pieces About Art tunecode** **177548HW** |
|   |  |
|   | **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 |
|   | **My piece was one of the 10 selected for the 2017 NMB that were already in existence, therefore the most obvious benefit for me was that it was performed again in such a high profile event.****Important for my creative practice was the fact that these NMB performances enabled me to revise the score. In 2014 I felt that certain aspects of the work could be improved and I feel that** **my revisions have achieved this improvement (to my ears at least!) and I am now happy with the piece. I have received some good feedback and reviews as a result of the NMB performances but at the time of writing it has not led to any additional work. There is though an indirect link to a possible further performance of *Pieces About Art* in Europe 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?**  **9** |
|   |  |
|  |  |
|  | **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)** **I don’t know, that’s presumably a question for PRSF/Hull City of Culture/SBC.** |
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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** |
|  | **For how many days were the artists employed, across the entire project? (i.e. including rehearsals, performance etc)**  |
|  | **3** |
|  | **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** |
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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**  |
|   | n/a |
|   | **Other media coverage achieved** |
|   | n/a |
|   | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** |
|   | n/a |
|   |  |
|   | **Please specify the most common age range of your audience** |
|  | **n/a** |
|   | **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 maximumI believe we reached new audiences by way of the Biennial performances; it was our first performance in Hull and there were plenty of curious unfamiliar faces in the SBC performance as well. The Radio 3 exposure was very valuable as well. |
|   |  |
|   | **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)£0  |
|   |  |
|   | **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 |
|   | We were delighted with the newly revised version of Crane’s piece and very happy to have the chance to focus so strongly on it and give it several good performances; particularly to have recorded it for posterity in this new, finalized version. It was also good for us to receive the exposure that the Biennial offered. |
|   | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|   | 100 words maximum |
|   | This was a relatively straightforward project to deliver for us because the piece was already written, barring a few revisions, and we knew what it entailed to perform it. The challenges were simply in cutting through the welter of e-correspondence from NMB partners in the runup to the event and making sure we had got the right information from and to the right people, which was not always very clear. |
|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?** |
|  | No. |
|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | There is discussion of a performance in Norway and we shall be touting the piece to promoters here and abroad over the next two years as we think it’s very strong. |
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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 maximumWe benefited greatly from the funding from these various bodies being available, obviously; the chance to make our Hull debut under the prestigious City of Culture umbrella; the chance to make our RFH debut; the opportunity to have the work first broadcast and then in future released on digital download – all very valuable and appreciated. |
|   |  |
|   | **Did involvement in the wider Hull UK City of Culture Programme and the Biennial’s Hull linked themes benefit your organisation?****Not directly as yet but it was good to be associated.** |
|   | 100 words maximum**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?****LC: ‘I was not involved in NMB Hull 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?****LC: ‘I attended all 3 of the Composer Gathering events; in Hull, London and 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?****LC: ‘The Composer Gathering events were extremely useful. It was a good way to meet a number of the other composers, performers, organisers, facilitators etc… it was good to acquire information from some people involved about practical considerations (particularly for the Hull weekend) but most importantly it engendered a sense of community among the participants in the biennial.’** |
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|   | **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 |
|   | We have not noticed discernible impact though there were a smattering of Likes for our posts about the events and evidence of some online discussion at for3.org about the work. |
|  | **Please list the number of unique web hits achieved during the project** **Figures not available.**  |
|  |   |
|   | **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?**  |
|   | Of course. |
|   | **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 maximumGenerally, yes, but we did feel (as above) that there were significantly more communications than we would get for other projects from promoters/partners, and sometimes there was some opacity about who needed to be contacted about what. For instance, there was no joined-up communication about BBC fees, and some confusion arose regarding the relationship between that and the NMC involvement. I think it is very important to bear in mind how quickly inboxes fill up and that this might only be one of numerous events an artist is involved with even in the same month (albeit a high profile and important one). Of course this is unproblematic when you are dealing with a large, well-resourced organization with plenty of staff, like London Sinfonietta, but for small organisations and individuals with no core funding the admin burden can be overwhelming and needs to be considered, as it makes it less possible to deal with you in future. |
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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 maximumWe loved both of these – thanks very much for having us. A minor point: in Hull we experienced significant noise disruption from people walking around and moving (or dropping) objects behind the stage, in spite of having asked the stage manager to make sure nobody went in that area. This did compromise the performance, broadcast and recording and felt rather unprofessional when so much money and attention had gone into the event. Otherwise, all good. |
|   |  |
|  | **Please provide us with a quote on your overall experience of the Biennial, which we could use for our website and promotion.**We were thrilled to be part of NMB 2017, a fantastically diverse, energized and engaging project that feels like a really unique and distinctive part of the UK’s new music scene. |
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|   | **Please tell us if you are happy for your comments to be displayed publicly** |
|   |  |
|  | ***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.Rehearsal and concert fees £4950Laurence Crane Hull attendance £400Hull accommodation £520Hull travel £740Per diems £250Travel day payment £360Rehearsal venue hire £150Admin fees £1400TOTAL **£8770**Thanks for your time! |
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