

New Music Biennial 2017: Evaluation form

Name of commissioning organisation

British Film Institute

Name of music creator/s

Daniel Elms

How did you hear about New Music Biennial?

It is something we have been looking in to for some time, the Biennial is a solid platform to showcase new music so naturally it was the right course to take for us.

What inspired you to apply? (max 100 words)

(DE) I wanted to be involved with the redevelopment of my hometown. My hope was to showcase my work and the work of my colleagues from the city, and work towards building an international (or at least extended national) platform for the music of the city.

How many partners did you work with on this project?

PRS Foundation, BFI National Archive and Yorkshire Film Archive

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

PRS Foundation, BFI National Archive and Yorkshire Film Archive

What is the title of the work?

Bethia

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

None at present.

On what date was the work premiered?

Friday 30th June

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

Hull Minister, Hull and Royal Festival Hall, London.

Did any performances take place outside of the UK?

None at present.

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

None at present.

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

576387107

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 led to any additional work?

100 words maximum

(DE) The experience was very positive. While the project has not influenced my creative practice directly (e.g. how I create music), it has influenced how I think about the realisation of my work in performance and its logistics, production and performance aesthetics (i.e. lighting, stage setup, etc). I believe this will have a significant impact upon the realisation, programming and touring of future works — establishing a benchmark against which to plan. At present, NMB17 has led directly to 1 future commission and the suggestion of a few more — time will tell if they materialise.

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

1 Filmmaker

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

10

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)

6

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 Still to perform outside of these regions.

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

Coverage in local press (Hull Daily Mail) and social media of Hull City of Culture.

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

Please specify the most common age range of your audience

18 - 60

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. City of Culture and the walking format of NMB17 (i.e. audiences walking from venue to venue) helped attract new audiences that would not usually attend a contemporary classical performance. I know this as our performance space (Hull Minster) was open to the public during rehearsals and I had the opportunity to speak to a handful of locals who walked in and enquired about the event — they were then seen at the concert. I think this was aided by the fact the entire city has a lot of free/cheap cultural outlets on its doorstep this year, so people are more keen to explore.

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)

Unable to say at present.

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

Realisation of the cross-media work in performance and audience reaction. The implementation of electronics, pre-recorded tape and project visuals meant that, even upon completion of the composition, there were many variable factors that could make the project difficult to realise in performance. Fortunately, preparation and a good team meant that all difficulties were overcome. It was a particular pleasure to see/hear peoples' reaction to the work, especially those from the city — with whom the work resonated — and those unfamiliar with my music. Performance in Royal Festival Hall has been a career highlight.

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

100 words maximum

Our main challenge was that the City of Culture production team were over two hours behind their delivery schedule due to using an out-of-date technical rider and reading the information pertaining to a different day. This resulted in important technical equipment not being present for rehearsal and our rehearsal schedule being shortened by at least 33%. Furthermore, as the venue had prior engagements, our reduced rehearsal had to be split across two venues, which required technical equipment to be transported across the city and setup. This was overcome by, firstly, having our rehearsal a day before the concert, so C.o.C. had time to re-order the technical equipment, and, secondly, because the musicians I had chosen were excellent and I had sent them the parts weeks in advance of the session, so we were able to work around the reduced rehearsal time.

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

Importance of grass-roots and community-based programming of new music concerts.

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

Focus on performance/live events and touring.

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

Radio broadcast led to increased awareness of my work, as did the performance in a major London venue.

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

100 words maximum

Absolutely. This project fit perfectly within our 5 year action plan to cover new stories on new platforms and bring them to new audiences. It was also a great opportunity to get in on the ground floor of an exciting career for a new composer. And collaborating with Hull City of Culture and York Film Archive has given us new contacts and highlighted the benefits of working on contemporary and diverse projects for an organisation such as ours.

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

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, some good industry contacts and peers.

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

Increase in social media interaction.

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

Unknown.

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, for our regular score commissions to accompany silent films.

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.

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

100 words maximum

N/A

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

An incredible means of discovering new music at Hull City of Culture 2017.

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.

Thanks for your time!