**New Music Biennial 2017: Evaluation form**

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|  | **Name of commissioning organisation** |
|  | The Nest Collective |
|  | **Name of music creator/s**  Sam Lee |
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|  | **How did you hear about New Music Biennial?** |
|  | It has been on my Radar for a long while at least the last 2-4 years |
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|  | **What inspired you to apply? (max 100 words)** |
|  | Firstly encouragement from the PRSF to do so but once more was explored it was a perfect opportunity and challenge to take this creative opportunity into a whole new area and apply some of the work that I have been doing as an artist into more unusual circumstances and with a new remit under which to compose and explore the expressions possible from song collecting |
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|  | **How many partners did you work with on this project?** |
|  | There was a diverse selection of people and parts of the Hull community that became part of the project most notable was the Mariners Brethren and Gypsy Liaison community and G&T Services who helped arrange the meetings and sourcing the contributors  We also partnered with the Song Collectors Collective to allow more hands on work to be done with the material beyond the performances. I also worked with SoundUK to support in the working journey together |
|  | **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece**  Resonance FM  Hull City Council  Song Collectors Collective  SoundUK |
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|  | **What is the title of the work?**  Hullucinations |
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|  | **How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?**  1 more on Resonance FM  1 has been arranged for a showing of the material for the Gypsy Traveller Community in Hull in person |
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|  | **On what date was the work premiered?**  2nd July 2017 |
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|  | **Names of the venues and locations in which the piece was performed** |
|  | Hull Minster – Hull City  Southbank Centre – London  Resonance FM Studio – London  Bankside Caravan park - Hull |
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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)?** |
|  |  |
|  | **Please provide a list of future performances planned (with venues and dates), if applicable** |
|  | Bankside Caravan park - Hull |
|  |  |
|  | **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 |
|  | **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 |
|  | 652873520 |
|  | **Please provide the PRS Tunecode for this work, if available** |
|  | *A Tunecode is a unique identification number for works registered with PRS for Music*  Not sure of this I am afraid |
|  |  |
|  | **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  The PRSF NMB experience will stand as a threshold moment for me in my career As a creative challenge new to me in my music making journey i learned so much from the opportunity and from the demands and tests that it presented. I am in so many ways NOT a composer and have hidden away from that title as i find it so specific of a certain type of skill set but in facing that I had to open myself out to both what composing can mean and also the many ways to approach the challenges a composer faces and the risks one has to take in these alternative musical problem solving missions. It has pushed me over a bit of a personal threshold that I hadn’t consciously realised was there and maybe hinders me from doing the music making work I love. It presented a way of visioning a new stance from which to present the ideas I love of imagining folk song and the voices of the people |
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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?** |
|  | 8 |
|  | **How many professional musicians were involved?** |
|  | 3 |
|  |  |
|  | **How many non-professional musicians were involved?** |
|  | 5 |
|  | **How many other artists were involved (if applicable)? E.g. visual artists, dancers** |
|  | 3 |
|  | **How many other people took part directly? (e.g. organisers, technical crew)** |
|  | 13 |
|  | **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)** |
|  | **38 days** |
|  | **Number of education or training sessions** |
|  | A blurry line between this and the residency so hard to answer |
|  | **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 – with an expected attendance of 30 people in Hull Traveller Site** |
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|  | **In addition to BBC Radio 3, was the performance broadcast on any other TV or radio?**  Yes Resonance FM |
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|  | **Please provide details of other broadcasts here** |
|  |  |
|  | **Other media coverage achieved** |
|  | 0 |
|  | **Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)** |
|  |  |
|  | Large Contingent of Gypsy Traveller listeners. Having sent the music over to the G&T community to hear the recordings  The break down is hard to state as I was in the show but as broad as the NMB audiences were |
|  | **Please specify the most common age range of your audience** |
|  | 30-50 year olds I would guess |
|  | **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  Beyond the NMB shows the reach was centered towards the Audiences of Resonance FM and my own channels of broadcast and social media  However the work done within the research for the project and the eventual repatriation of the material has been important in Hull as an opportunity to see contemporary music and the making and the practice being so directly involving members of the community especially the G&T community and the Shipping Trawler community. The response from them has been incredible seeing the pride to be included so directly and centrally in a piece of art like this. |
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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)  So far none however the model from which this commission was developed and the basis for it’s creation has been included in a current and pending ACE application to work with more musicians and community on a new work commissioning basis in a close vein to this very project. |
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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 |
|  | The Engagement of the G&T community and their endorsement of being part of this work. How they viewed the idea or a ‘city of culture’ being so shifted by the fact that a member of the ‘establishment’ was spending so much time paying so much attention. For me this was undeniably the most important part of the work. The hands on contact time and the sense of acknowledgment that it fostered. That the art was not just for the lucky ones but their voice was heard. The Sea Brethren and returned mariners and trawler men that I interviewed also had a similar response but it was not as profound. The fact that the history of fishing was being so honoured was very important for the retired skippers |
|  | **What challenges arose during your New Music Biennial project and how were they resolved?** |
|  | 100 words maximum |
|  | The first major challenge was actually feeling like I had to know what the piece was and articulate this so much before the field work had been done and I knew what the nature of the work was to become … this did put a weight of expectation on the project that felt at times limiting as I knew that the creative process had to be led by the voices and the personalities of the community. They dictated the journey of composition and having to be so vocal on what was to happen in advance of that work was at times hard to accept. The balancing the demands of the composition and the residency was also a very hard line to tread as I felt sometime the demands of the Residency over shadowed the sensitive slow process of recording and listening.. the energy involved in working with kids and delivering workshops and the preparation involved sometimes left little space and time to be also working on the writing for the NMB work. Lots more to be said here that I would like to share sometime |
|  | **Is there anything else that your organisation has learned through involvement in the New Music Biennial?** |
|  | I think a constant reminder of how hard it is to make arrangements when working with the elderly and also the G&T community.. so many times arrangements fell through and trips for research fell through due to unavailability and sudden illness etc. Also balancing the mix between educational work and creative work takes a very clear line to be drawn to honour the needs of each endeavor |
|  | **Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?** |
|  | Yes to both the development of the team and relationships built with partners has been brilliant in cementing the Nest Collective as a strong base from which to commission and produce projects and how I as an Artist had to outsource work to new team for areas or the journey |
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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  Hugely  Getting to work so closely with most of these partners especially R3 & the SBC who have been immensely supportive throughout my career and the of the NC’s work.. this was a great opportunity for both Artist and Org to be associated with such a prestigious platform. I think all of the partners we had direct contact with have been immensely supportive and it has helped to solidify the reputations the NC and myself have with the differing orgs especially in light of their often changing personnel and teams and how new team members can become aware of our ongoing output as promoters and makers of new art. |
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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  As above; yes mostly through the residency and working with Hull City Council and developing the strong relationship with them. Most notably was Clare Drury and the extraordinary community work she produces  **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?** |
|  | It had many huge benefits and many conflicts but over all was a success and allowed each project to inform the other. I would like to say that it was always beneficial but often the two came into direct conflict mostly on time allowance and the need to be so involved in the residency and it constantly immediate and time sensitive needs meant composer work sometimes came second place in time management. Working with schools is also hugely bureaucratic and time heavy. It did however mean that lots of time was spent working closely with the community however it is hard to say often with school work how much this created cross over audience and what the legacy impact of that work is  **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?**  The original gathering at the SBC was a brilliant event and helped galvanize my creative ideas and the direction I wanted to take the work. It allowed for a more visceral and immersive journey into what the essence of the project was hard to sonically imagine from speculative funding application and armchair visioning. It helped coalesce the themes that felt important and also the expectation of what the art should be in respect of the other composers and their perhaps more established directive  **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 as mentioned above |
|  | **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 |
|  | Yes a really god surge on social media.. more twitter than FB in this instance.. some great lead through from the R3 broadcasts especially and how the transmissions of this saw a much greater response on likes and Page lands on my website and sign ups on my email list. As an artist it is hard to transfer an audience who are used to live concert listening to transfer them to this more classically minded scenario but there was a definite follow through of ‘fans’ who came to support appreciate a more unusual approach to live music making |
|  | **Please list the number of unique web hits achieved during the project**  An estimated 8-10,000 hits I would say |
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|  | **Does your organisation plan to work with the music creator again?**  They have no choice but to**!**  But more seriously it is more about how the NC works with other artists in this respect that I think is the interesting point and the enthusiasm to do so. The NC isn’t a Sam Lee commissioning platform, as it may seem it was such a last minute application on request of Vanessa the night before the deadline that it had to be done via the NC or not at all. But as an organisation in the time the project has been running the NC has gone through a huge redevelopment and is now working with some superb producers who are keen to use the NC and myself as Creative Director of the Nest as a platform for new work generation in this model with other artists in creating work in the similar theme as this work. How field collected voices and song collecting can be the source inspiration for new music making. This and much more besides |
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|  | **Will your organisation commission more new work by other composers in the future?**  Yes |
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|  | **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  Enormously so! The PRSF team did an amazing job and all the partners too. It was such a smooth operation and flexible considering the enormous number of composers and the range of needs each one had. I feel the outcomes of the Composition work has been more successful than the residency purely on account of the feeling that making any impact In a school environment – especially in a school whose music prevision is to be 100 % cut immediately after the project – was pretty impossible and the enormous amounts of time and money spent on trying to offer valid high quality stimulation in the schools was often very hard to appreciate the actual impact.. However the duality of composing and residency work was a curious and unusual dichotomy and I think supporting the artists to make sure it is done well is very important. I was lucky to get to work with Sound UK and have Clare Drury being amazing but it was at times allot more work than I had feared it might be |
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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  Simple and slick. The SBC teams were hugely on it. Well prepared and capable.. more so than I have ever experienced I would say that the sound team in Hull wasn’t quiet as on it and the panic of having to sound check brand new work and nit needing to be recorded for ever felt very disconcerting and having only one sound man and crew meant a lot of time was spent setting up and not sound checking and getting settled in, a small but large issue as the Hull performance and thus the recorded one was not as strong as it should have been in my estimation and the recording needed more time spent in preparation for an as live broadcast that also goes on downloadable sale. |
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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.**  “If anyone can make a city sing it would be the PRS Foundations NMB and it’s unique way of finding the many voices of a place and letting them shine” |
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|  | **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.  Thanks for your time! |