



The Commissioner's View

Part 1 of 'New Music Commissioning in the UK'

A report by Natalie Bleicher

*Based on the findings of a survey for commissioners of new music conducted by the **British Academy of Songwriters, Composers and Authors (BASCA)***

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Executive Summary

The Commissioner's View is a report on a survey for commissioners of new music conducted by **BASCA** (British Academy of Songwriters, Composers and Authors) in 2012. It is the first part of a wide-ranging research project which hopes to answer many questions about how commissioning is working in the UK. All of the information in this report is taken from the responses to an online survey for commissioners of new music conducted by BASCA between March and May 2012.

Commissions originate from a variety of sources. **119 commissioners completed the survey** including orchestras, ensembles, choirs and opera companies from the professional, amateur and youth sectors, plus individuals and other arts organisation such as venues, festivals and broadcasters. Individuals and organisations commission new music for a **wide variety of reasons**: to build and educate audiences, to widen their artistic programmes, to support composers, to challenge and develop performers, to celebrate special events, to build repertoire, to create a legacy and to justify funding are just a few reasons given for commissioning new music.

The survey asked respondents how many pieces they had commissioned per year over a five-year period and how much they had spent per year on commission fees in the same years. **While anecdotal evidence from composers suggested that commissions are declining, this wasn't supported by the evidence.** The number of commissions and spending on commissions did decrease between 2008 and 2010, but increased again to 2012 and was expected to stay steady into 2013. This could be because the time period was too short to detect long-term trends. There is a possibility that each composer is receiving fewer commissions because there are more composers; **commissioners reported that competition between composers is fierce and that there are always more available composers than capacity to commission.**

Although there was no evidence found for a decline in commissioning, most commissioners reported that **funding is becoming increasingly difficult to secure** as competition increases and that **increased funding would result in increased commissioning.** Many organisations deal with the challenge by seeking partners for **co-commissioning.** BASCA intends to explore the current funding situation more thoroughly in the next stages of this project.

The single biggest commissioner of new music in the UK, both in terms of number of works commissioned and overall spending, is the **BBC.** This survey only includes concert works to be performed by BBC ensembles; music commissioned for TV was not included.

Commissioning provides incredibly good value for money: the total amount spent on commission fees by all of the respondents adds up to between £800k and £1 million annually, resulting in between 200 and 300 new works per year. The cultural value to the nation is immense, and all for the equivalent a small company's annual turnover. However, **commissioning would not work without substantial infrastructure behind it** and it would be misleading to concentrate on commissioning alone without reference to the whole ecosystem of contemporary music which includes performers, venues, promoters, publishers and willing audiences. Commissioners report various **improvements which could be made to the infrastructure of contemporary music which would further promote commissioning.**

While most new works commissioned for the concert hall or stage could be described as contemporary classical in style, there is **small but growing activity in commissioning jazz.** Respondents involved in jazz report that it is commissioned far less than classical music despite similar audience numbers. Jazz composition is becoming increasingly recognised through commissioning and performance at festivals and BASCA introduced a Contemporary Jazz Composition category in the British Composer Awards in 2009.

In the majority of cases, one person, such as an Artistic Director, decides which composers to commission. While this makes sense artistically, it does make it hard for composers to break into the field, and makes it difficult to monitor



issues of equality and diversity. It is difficult for individual commissioners to monitor these issues anyway because of the small number of composers involved per commissioner per year. BASCA hopes to explore equality and diversity in future sections of this research project.

Of course, commissioning forms just one part of the ecology of contemporary music in the UK, as respondents were keen to point out, and the survey gathered much useful information from commissioners about **what improvements are needed in the sector.**

Data provided by the respondents who completed the survey has provided a wealth of information about the current issues in commissioning in the UK, but *The Commissioner's View* is just one part of this research project. Next steps will include contacting funders and composers and gathering information from sources such as submissions to the British Composer Awards and records of UK universities and conservatoires.

BASCA is immensely grateful to all the commissioners who completed the Survey for Commissioners of New Music and hopes that this report will be a useful reference tool for all those involved in new music commissioning.

1. Background

- 1.1 About BASCA
- 1.2 About New Music Commissioning in the UK
- 1.3 About Part 1: The Commissioner's View
- 1.4 About the Author
- 1.5 Acknowledgements

1.1 About BASCA

BASCA exists to support and protect the artistic, professional, commercial and copyright interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing. BASCA is owned by and run for the benefit of its membership of approximately 2,000 songwriters and composers.

All BASCA members are represented within BASCA by one of three Executive Committees comprising 12 professional music writers – Classical and Jazz Executive, Media Executive and Songwriters Executive – who discuss the concerns and interests of their community. The **Classical and Jazz Executive Committee** represents the interests of composers of concert music.

1.2 About New Music Commissioning in the UK

In 2012 BASCA decided to embark on a research project exploring **new classical and jazz music commissioning.** The purpose is to provide a comprehensive report on how commissioning works in the UK so that composers and other music professionals have the most up-to-date information on the sector.

The last piece of similar research to be conducted was *A Fairer Hearing* by Keith Allen and Phyllida Shaw which was published by the Calouste Gulbenkian Foundation in 1993. This publication is available from the Foundation here: <http://www.gulbenkian.org.uk/publications/publications/16-A-FAIRER-HEARING.html>

1.3 About Part 1: The Commissioner's View

As part of this research BASCA intends to consult **commissioners, composers, funders and other interested parties** using surveys and interviews. BASCA decided to start its research into commissioning by **focussing on the source of commissions, the commissioners themselves**, by means of an online survey. This report, *The Commissioner's View*, is the first part of the project.

1.4 About the Author

Natalie Bleicher is the Classical & Jazz Liaison Officer at BASCA, undertaking projects on behalf of the Classical & Jazz Executive Committee. She is also Judging Co-ordinator for the annual British Composer Awards. She combines her part time work at BASCA with a career as a freelance pianist and composer. She studied at Junior Trinity, New College, Oxford where she read music, and King's College London from where she holds an MMus in Composition. Her previous roles include Manager of CoMA (Contemporary Music for All), Academic Administrator (Music) at Trinity Guildhall examinations board and Teacher of Musicianship, A-Level Music and Composition at Junior Trinity.

1.5 Acknowledgements

BASCA is indebted to all the commissioners who spent a considerable amount of time and care completing the survey. This report would not have been possible without their co-operation and since a number of them responded anonymously BASCA would like to record its gratitude here to those people and organisations who completed the survey. Natalie would also like to thank BASCA's Executive Director Vick Bain, Member Communications Officer Vicky Hunt and members of the CJEC (Classical & Jazz Executive Committee) at BASCA who made constructive comments on drafts of the report.

2. About the Survey

- 2.1 Who the Survey was aimed at
- 2.2 Contents of the Survey
- 2.3 Reach

The Commissioner's View is a report based on a **Survey for Commissioners of New Music** which was conducted in 2012. The survey was conducted online using a commercial survey provider called Constant Contact, via a link on the BASCA website.

2.1 Who the survey was aimed at

BASCA invited **all commissioners of new music for the concert hall or stage, whether classical, jazz or electronic, regular or occasional**, to complete the survey. The survey was not aimed at composers or funders unless they also commission. Individuals who contacted BASCA about the survey but who were not commissioners were asked not to complete the survey and BASCA explained that their views will be sought in future parts of the research project. **Music for media is not covered by this research project.**

The reason for starting the project by running a survey for commissioners was because it is hoped that the answers will help inform future questions to funders and composers. For example, commissioners were asked to list funders so that BASCA will know which funders to survey or interview in future parts of the project.

2.2 Contents of the survey

Commissioners were asked 25 questions on a range of aspects of commissioning, from how many works they have commissioned, to how much they have spent and what their thoughts and attitudes are towards commissioning new music. Some questions required a numerical answer, some multiple-choice, and some had space for paragraph answers. **BASCA did not ask commissioners about individual commission fees as it already runs a biannual commission fee survey, and the purpose of this survey was to find out about the sector as a whole, not individual commissions.**

Respondents were allowed to complete the questionnaire anonymously. Although it was quite a long questionnaire there were no compulsory questions so respondents only needed to complete the questions they wished or were able to answer.

A copy of the questionnaire is provided as an appendix to this report. The questionnaire opened on 1 March 2012 and closed on Thursday 17 May.

2.3 Reach

BASCA publicised the survey through the following sources:

- > **Direct e-mail** to the British Composer Awards mailing list of 4000 addresses, including all nominators
- > News item on the **BASCA website** and via **BASCA's social media pages**
- > News item in **Classical Music magazine**
- > News item in **ABO (Association of British Orchestras) update**
- > Information sent to **Making Music, Music Publishers Association** and **Association of British Choral Directors**
- > **Direct phone calls** to major commissioners

3. Summary of Results

- 3.1 Who responded
- 3.2 Genres being commissioned
- 3.3 Number and cost of Commissions
- 3.4 Commission funding
- 3.5 Commissioning Policy
- 3.6 Attitudes towards commissioning and experience of the process
- 3.7 Free comments

3.1 Who responded

Responses were received from **119 commissioners**, 100 of whom answered question 3 which asked what type of individual or organisation they were.

Type of organisation	Number of responses
Amateur orchestra / choir / ensemble	18
Professional ensemble	11
Music festival	10
Arts organisation	10
Professional orchestra	10
Performer (individual)	8
Other commissioner type	7
Opera / theatre / ballet company	6
Music society	5
Other individual	4
Venue	3
Professional choir	2
Youth opera / theatre company	2
Youth orchestra / choir / ensemble	1
Education organisation	1
Commercial organisation	1
Broadcaster	1

3.2 Genres being commissioned

Genre	Number of responses
Instrumental or chamber music	61
Choral	34
Vocal, including vocal ensemble	31
Large ensemble including orchestra, wind band, brass band and big band	31
Works for amateur or young performers	29
Community or Educational Projects	23
Opera	16
Music Theatre	15
Electronic music	13
Sonic Art	10
Works written as part of a composer training/mentoring scheme	10
Dance	8
Liturgical	6
Other	12

In question 4, respondents were asked which genres of music they commissioned. This was a multiple-choice question and they were asked to choose all that applied.

All of the genres in the list were represented, with the **smallest response being Liturgical** and the **largest being Instrumental or Chamber Music**. Twelve respondents chose 'other', of whom **five commission jazz**.

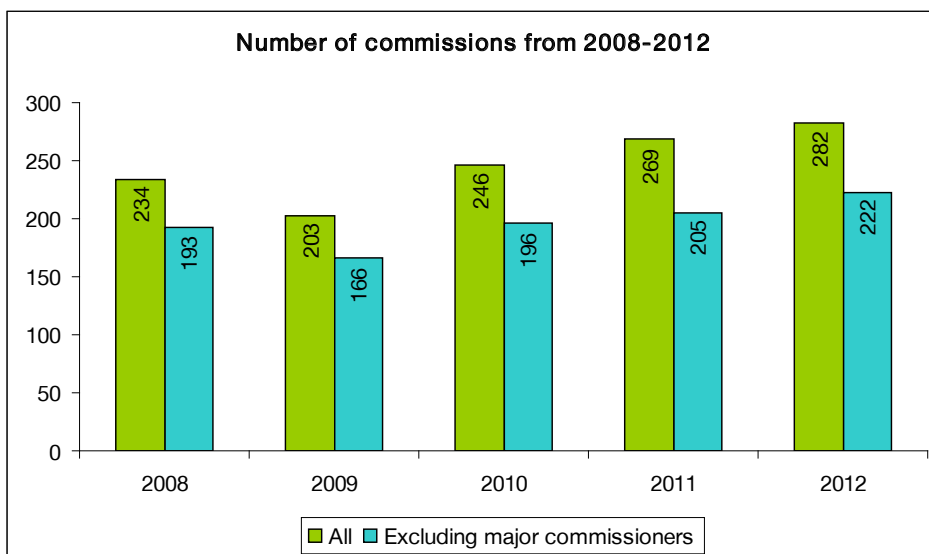
3.3 Number and cost of commissions

In question 5, respondents were asked **how many works they commissioned between 2008 and 2011**, and **how many they expect to commission in 2012 and 2013**. We asked them to use the year that the commission was completed. They were also asked the **total spend** in the same years. These questions were intended to find out **whether there is currently an upward or downward trend in the number of commissions and spend on commission fees**; discover how much **confidence** commissioners have in being able to commission this year and next year; and to enable us to **compare** the responses of major, medium and small commissioners.

3.3.1 Trends in numbers of commissions

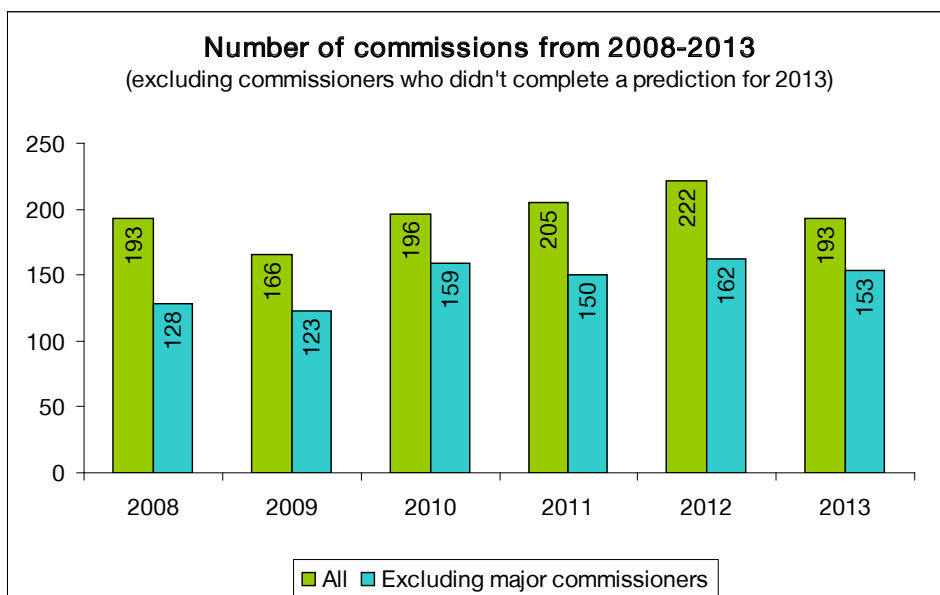
From 2008 to 2012

In order to assess whether there was a trend in the number of works commissioned between 2008 and 2012, the **total number of commissions** was counted. The query was then run again excluding commissioners with the highest numbers of commissions in order to prevent one or two commissioners spiking the results in their favour.



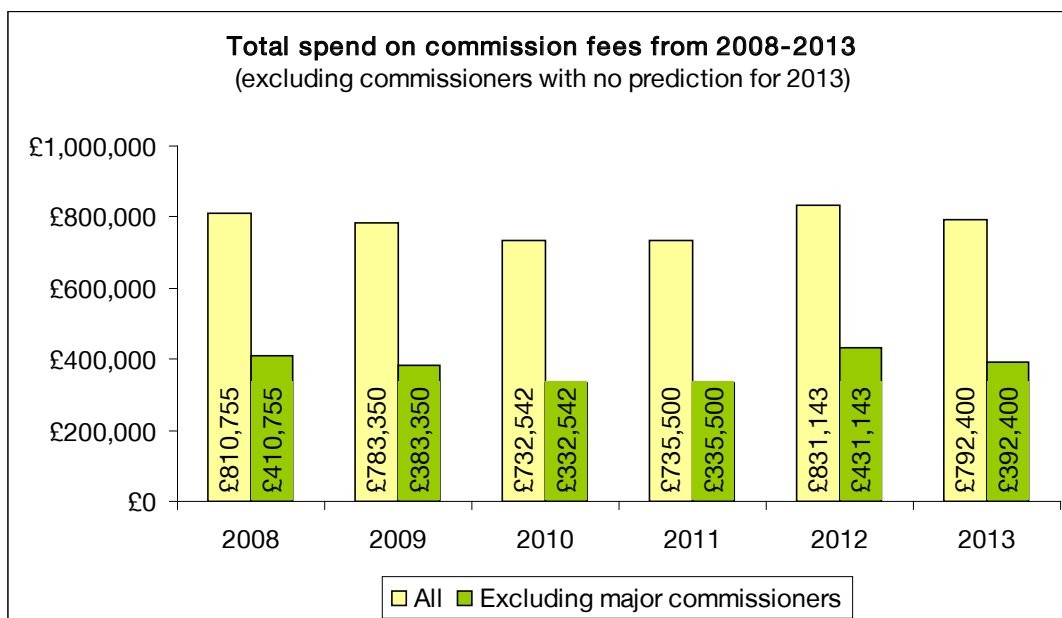
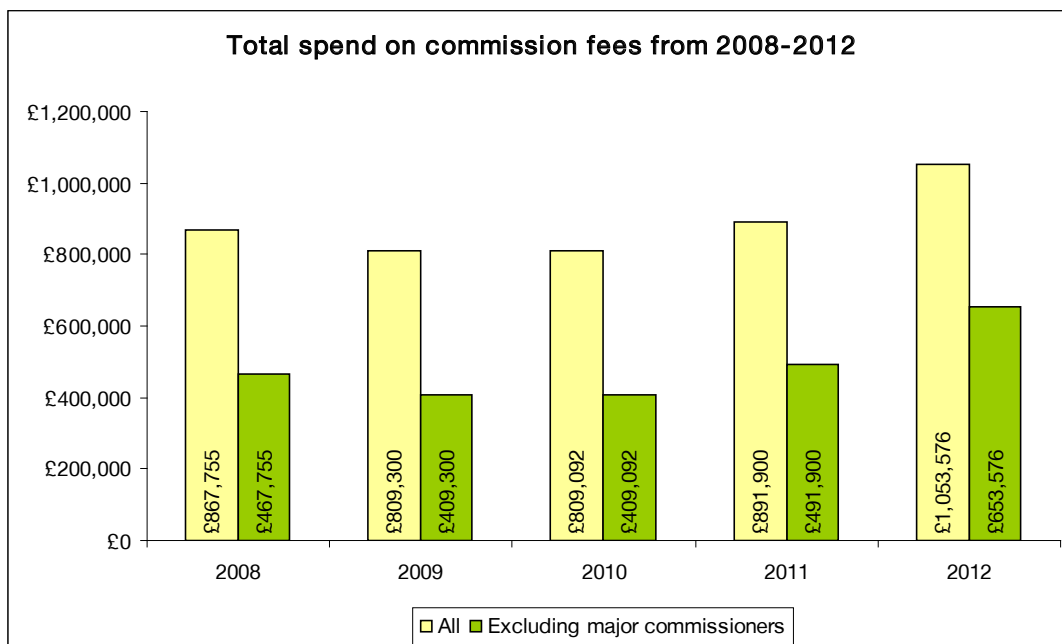
2013

In order to gauge commissioners' confidence in the future, respondents were asked to **predict how many works they will commission in 2013**. For this measure, respondents who did not complete a figure for 2013 were excluded, as some commissioners didn't feel able to predict their commissioning capability in 2013. Unfortunately the questionnaire was not worded to make it possible to tell the difference between commissioners who aren't able to predict the number of commissions in 2013 and commissioners who expect zero commissions.



3.3.2 Trends in spending on commissions

Questions 6 to 11 asked respondents to say **how much they spent on commission fees** during the same years. This is likely to give a more **useful indication of commissioning activity** than numbers of commissions because there is a huge variation in scale between commissioned works, from a solo miniature to a large-scale stage work. We expected this question to receive a lower response rate than the previous question, however while this did happen, only 6 respondents who provided information about numbers of commissions declined to provide information on the amount of money spent (91 versus 97). As with the number of commissions count, the second table excludes respondents who did not complete a figure for 2013. Unfortunately it is not possible to tell the difference between commissioners who aren't able to predict spending on commission fees in 2013 and commissioners who expect to spend nothing on commissioning.



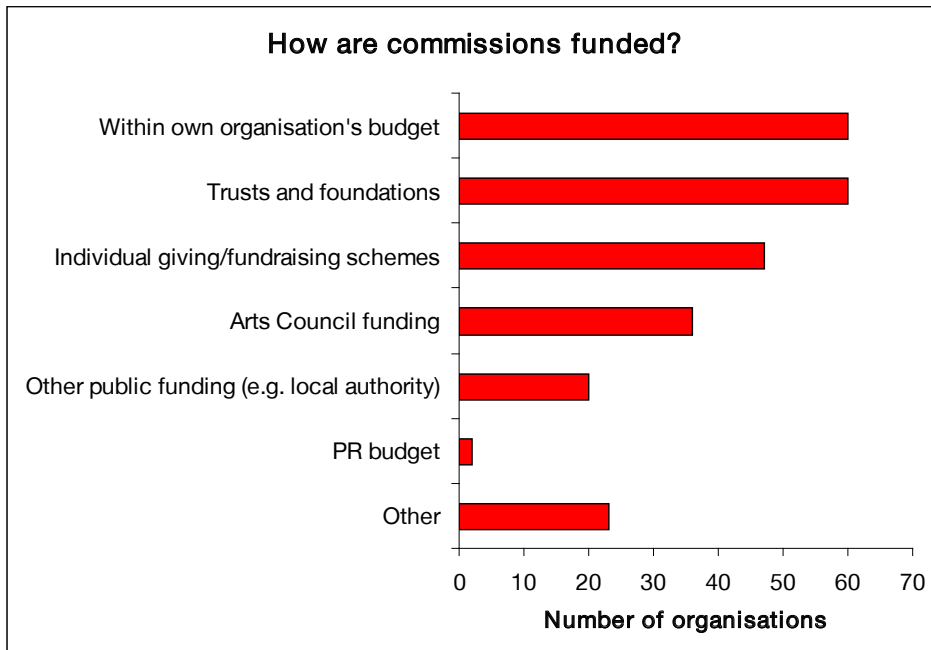
3.3.3 Individual commission fees

As previously explained, BASCA did not ask any questions about individual commission fees, since the purpose of this survey was to discover **general trends** in the sector. BASCA runs a separate survey about fees for individual commissions in order to inform both composers and commissioners. The results of the 2011 commission fees survey are available on the BASCA website: <http://www.basca.org.uk/public-affairs/commission-fees/2011-results/>

3.4 Commission funding

3.4.1 How commissions are funded

We asked respondents in question 12 to specify **how their commissions were funded**. Respondents were asked to tick all that apply. 97 respondents completed this question.



The “Other” responses included co-commissions or joint commissions, commercial sponsorship, personal/private funds, endowment/legacy and university funding.

3.4.2 Experiences of finding funding

Later in the survey, question 22 asked respondents whether it is **becoming easier or more difficult to find funding for new commissions**. 73 respondents answered this question. Their long text answers have been divided into four categories:

Easier (4 respondents)

Four respondents were able to report improved settlements with funders and/or improved funding schemes, which has made it easier to secure funding. One respondent noted that this is possibly because the organisation now has a track record, while another reported a successful fundraising campaign across a whole organisation which has benefitted commissioning.

About the same (23 respondents)

Some respondents reported that their commission funding is mainly from their own fundraising or from a legacy which makes it relatively immune to changes in funding. Others reported that securing funding had always been difficult and it's important for commissioners to be creative in order to continue to secure funding.

Harder (35 respondents)

These respondents reported that there is now less money available from public bodies, Trusts, Foundations, and more competition. A few respondents noted that commercial sponsorship had dried up and one reported that it is becoming harder to find partners for co-commissioning.

Not applicable (11 respondents)

Some respondents had only commissioned once and were therefore not able to report a trend in either direction. Others were not able to report a trend because they were commissioning from their own budget.

3.5 Commissioning policy

3.5.1 Choosing which composers to commission

In question 14 commissioners were asked how they decide which composers to commission. 78 commissioners responded to this question. A table of responses appears on the next page.

Choosing a composer	Number of responses
Artistic Director's decision	56
As the result of an award or competition	13
Competitive or tender process	4
Other	24

The 'other' answers can be summarised as follows:

Personal decision / personal contacts	11
In collaboration with other organisations	3
Collaborative decision internally	3
Artistic Director (variations)	2
Approach by composer	2
Performer's decision	2
Who is most suitable	1

3.5.2 Gender, race or age diversity policy

Question 15 asked commissioners whether they have a **gender, race or age diversity policy** in choosing composers. 92 commissioners responded to this question.

Diversity policy?	Number of responses
No, we choose composers regardless of these issues	63
No, but we take these issues into account in our decision-making	14
Yes, we have a written policy	6
Other	9

The 'other' answers can be summarised as follows:

Covered by the organisation's general policy	3
No, we choose composers regardless of these issues (variation)	2
Based on suitability	2
Yes, we have a written policy (variation)	1
Sometimes	1

3.5.3 Re-performance policy

Question 16 asked commissioners whether they have a policy towards **re-performance of commissioned works**. 93 commissioners responded to this question.

Re-performance of commissioned works?	Number of responses
Pieces are normally performed more than once	45
Commissions are normally performed once	12
We guarantee a certain number of performances	11
Other	25

The 'other' answers are summarised in the table overleaf.

We try to encourage reperformances	12
Pieces are always performed more than once	3
Policy in negotiation or no policy	3
More than one performance due to co-commissioning	2
Pieces are performed more than once if we like them	2
A run of performances of each production	2
Repeat broadcasts	1

3.5.4 Funding associated costs

In question 17, commissioners were asked whether they additionally fund any associated costs. 85 commissioners responded to this question. They were asked to tick all that apply.

Funding any associated costs?	Number of responses
Complimentary ticket for first performance	68
Printing of scores and parts	49
Travel expenses for composer to attend rehearsals	36
Typesetting	18
Fee for composer to attend rehearsals	15
Fee for composer's talk	10
Other	25

The 'other' answers can be summarised as follows:

No, it is all included in the fee / the composer just gets on with it	5
Publishing/printing costs	5
Performance costs / fees	3
Hire of materials	2
Composer expenses attending performance	2
Composer expenses attending workshops/rehearsals	2
Depends	2
Recording for rehearsal purposes	1
Research & development	1
Composer is always in the band	1
Librettist fee / accommodation	1

3.6 Attitudes towards commissioning and experience of the process

3.6.1 Motivation

Commissioners were asked **why they commission new works** in question 18. 85 commissioners responded to this question and all provided **multiple reasons** covering **seven broad areas**. These are: **audiences or programming; composers; performers; education; commissioners; cultural or legacy; and financial**. The single most quoted reason was to expand or refresh the repertoire; 29 respondents gave this as a reason.

Other reasons which were quoted by 10 or more respondents were:

- > to support emerging talent;
- > to encourage, employ or support living composers;
- > to develop performers;
- > because it's central in the commissioner's remit or in their constitution;
- > to mark an anniversary or special event;
- > because it's vital for music as a living tradition

A summary of each area follows:

Audiences or programming

Responders mentioned **engaging, challenging, surprising, exciting and interesting audiences**. A number of commissioners wanted to **bring new art to audiences** and bring the latest developments in music to a wider audience. Three said that commissioning contributes to audience development and two mentioned that it reminds audiences that all music was once contemporary. Four commissioners said that commissioning enabled festivals to achieve a full spread of repertoire across their programme. One commissioner said that it creates opportunities for dialogue between composers, performers and audiences.

Composers

Fifteen commissioners gave **encouraging, employing or supporting living composers** as a reason to commission, while fourteen cited **supporting emerging talent** and eight cited **supporting young composers**. Three commission in order to work with a specific composer. Other reasons given were for composers' professional development, to promote composers, to follow the vision of composers and because of responsibility to composers. Interaction between the composer and others was also important, with reasons including supporting engagement between composers and orchestras and soloists, understanding the relevance of the composer in the community, and to introduce the idea that composers are thinking and responding to the world we live in now.

Performers

The **benefits to performers** were cited by a large number of the respondents, with ten respondents giving variations on **improving performers** and a further four mentioned **professional development for performers**. Two said that it improves their performance of standard repertoire. Six mentioned working with the composer and just one cited performing a world premiere as a reason to commission. Performers' enjoyment of and commitment to new music was also mentioned.

Education

Only five educational reasons were given. These reasons were: to **engage young people with new music** (two respondents); in the hope of getting music on to an exam syllabus, to help young composers learn and to involve young people as composers.

Commissioners

Many commissioners cited benefits to the commissioners themselves although of course there is an overlap if the commissioner is also the performer. Reasons were grouped under 'commissioners' if they didn't specifically mention performers. Sixteen commissioners said that **commissioning is in their remit**, or variations such as it being **in their constitution** or **central to their mission**. Ten cited **marking anniversaries or special occasions** as a reason. Eight said that they like or enjoy new music. Other reasons given included the reputation or identity of the commissioning organisation; opportunities for partnerships or PR; because it's fun; because **it's a core responsibility for any ensemble**; to indicate the ambition and artistic seriousness of the organisation; or because a particular venue requires it.

Cultural or legacy

Almost all respondents gave cultural or legacy reasons, of which by far the most quoted was to **build the repertoire**, either generally or for a particular instrument or combination. Reasons given by a number of respondents included celebrating a particular location or culture; because they are **passionate about creating new work**; in order to **contribute to culture, music history or tradition**; to support music as a living artform; in the hope of helping create a great and lasting work of art; and in recognition that new music is important in the way that all new ideas are important.

Financial

A small number of respondents cited financial reasons. These were: to **satisfy funders** by providing adventurous programmes; because it was a **good way of spending a surplus**; because it is a publicly funded organisation responsible to the public for creating new music (two respondents); for publication and/or broadcast (two respondents); and repertoire creation for smaller-scale operas as these are important for financial considerations.

3.6.2 Artistic input

Question 19 asked commissioners **how important the commissioner's input is** in the eventual artistic result. 83 commissioners responded to this question.

There was a **complete spread of answers from "not at all" to "100%"**, but within this two strands emerged. One

was **allowing the composer artistic freedom** whereas the other was **working in close collaboration with the composer**, particularly if the commissioner is also the performer. Many commissioners cited both and explained that there is a balance between these aims. Many explained that it depends on the circumstances and experience of the composer. Practical considerations were mentioned by many, including the importance of the commissioner providing a clear brief.

A selection of quotes will illustrate some of the answers provided.

On collaboration:

"I always collaborate with the composers and believe that this is essential - especially if the music is exploring new techniques."

"It is important that the composer understands the particular style of the company and the values that drive it."

On artistic freedom:

"If you do not trust the composer's artistic integrity to produce the right piece of work for you - you should not be commissioning them"

"...with the exception of the occasional very specific brief, the composer should be free to find their own direction"

On the balance between the two:

"We try to find the balance of creating a positive environment for artistic freedom within the structure of a commissioned brief."

"I think the commissioner should guide, but not interfere. You can't create by committee."

3.6.3 Changes to commissioning policy

In question 20, commissioners were asked whether they had made any **changes to their commissioning policy**, and if so, **what and why**. 72 answered this question, of which 27 had made some changes. 35 answered "no", 8 answered that they had no specific 'policy' in the first place and two commented that every commission is different so it's hard to generalise.

17 commissioners cited changes which were largely for **financial reasons**. A small number explained they were commissioning less due to funding constraints which was a similar number to those commissioning more due to increased funding. More common were **strategies to cope with scarcer funding**, such as **co-commissioning** and **increased fundraising**.

11 commissioners cited **artistic changes** which were all highly individual to the commissioner, with no overall pattern. Interesting answers included moving towards younger composers and more local composers. One commissioner explained in detail about their increased work in the field of education. One commissioner said they were focussing more on music that lies outside the mainstream and one had devised a business plan to assist artists to tour new sound art commissions after their initial exhibition. A company working with young people found that their participants' musical skills had developed, enabling greater musical complexity.

Three commissioners quoted **practical changes**. These included, providing the composer with a timeline to keep control of the process; considering withdrawing fees for late delivery; and considering holding a fully restricted tender process next time.

3.6.4 Challenges in commissioning

Commissioners were asked whether it is **becoming easier or more difficult to commission new works** in question 21. 68 commissioners answered this question, of whom three said that they had not been commissioning long enough to know what the answer is.

This was a difficult question to answer and to analyse the answers for, since there are **many different challenges to commissioning** and **some aspects may have become easier and some harder**. There was also a substantial overlap between this question and the question about whether it is becoming easier or harder to find funding for commissions.

One respondent said that they didn't understand the question, and one said that they were not sure of the answer. However, **several themes did emerge**.

Around 16 respondents said that commissioning is becoming more difficult due to **funding constraints** - however these answers overlap with the 35 respondents who gave the same answer to question 22. One commissioner also commented that **funding constraints are making it harder to give the necessary lead-in time for the composer to actually write the piece**. Two commissioners commented that the **conditions imposed by funders were becoming more restrictive** while one wrote despairingly that **commissioning is now harder due to being fed up with filling funding applications**.

9 respondents gave other reasons for **commissioning becoming harder**:

- > **Difficult choosing** from the wealth of composers
- > Becoming **harder to guarantee repeat performances**
- > Becoming **harder to find and build an audience** for new work
- > Difficult to argue for the **financial, social and cultural necessity of new work**, especially new opera

Around 10 respondents reported that **commissioning is becoming easier**, citing the following reasons (some of these explained what was getting more difficult too, so there is an overlap between this list and the list above):

- > Composers and publishers are more **enthusiastic** than ever
- > **Support from educational establishments** to advertise opportunities and engage composers
- > Becoming easier because **word is getting out** (about a particular scheme)
- > The commissioner's funding settlement has increased year-on-year
- > Plenty of **support from funders** (but not promoters or audiences)
- > A **flourishing contemporary music scene** and growing number of willing co-commissioners
- > Getting easier due to **experience and contacts**
- > Easier as there are so many good composers (notice similarity to point 1 above, though!)
- > Easier provided funding can be found.

There were a large number of **other interesting and useful comments about the challenges of commissioning music**:

"Talent is always there."

"There is a constant thirst for new work and responding to it is both challenging and creative."

"It is always an enormous challenge commissioning a new piece, and requires a real dialogue and eventually an act of faith in the creative team."

"If the idea is sound and the funds available sufficient to cover all costs then the process has been relatively trouble free."

"There is a great number of talented young composers to commission."

"The really top names are booked a long time in advance. From less established composers we receive increasing numbers of unsolicited manuscripts so it's easier to find ideas but harder to sift through all the scores."

"What is more difficult is finding promoters / festivals / venues to host performances of new music / new works."

"More flexibility from publishers would be welcome in relation to digital distribution of work."

"Composers are anxious to write for us: we have unsolicited requests regularly."

"The difficulty is persuading promoters that audiences want to hear new music."

"There is a limited number of composers around with the experience of unusual venues and audience situations."

Overall, around **10 reported that commissioning is becoming easier**, with around **20 saying that it is becoming harder** and **20 respondents said that the difficulty remains the same**.

3.6.5 Commissioning jazz

Of the five commissioners who listed jazz as a genre they commission, two commission across a number of different genres including jazz while three are jazz-specific organisations. Comments made by these organisations highlighted **specific challenges in commissioning jazz**. One commissioner specialising in jazz feels that **it is marginalised by funders**, with far less funding available for jazz commissions than classical despite similar audience

numbers. Another explained that **in jazz the notion of a commission is more flexible than that in classical music**, for example, it may be just the **bringing together of players** who have not worked together before, or the **opportunity to develop completely improvised music**, or the **setting up of a tour** for which new music is written. One commissioner commented, *“We believe that it is very important to give jazz composers the opportunity to develop new work and to have the time away from the pressures of earning a living from playing gigs for composition. Jazz has tended not to emphasise the importance of commissioning, but we believe strongly in it.”*

3.6.6 Commissioners’ rights

Commissioners were asked what rights they expect to share or retain in the commissioned work in question 23. This was a multiple-choice question, and respondents were asked to tick all answers that applied. 117 commissioners responded to this question.

Rights you expect to share or retain?	Number of responses
Right to the first performance	61
A copy of the score	55
A set of parts	28
Recording rights	25
Right to further performances	23
Broadcast rights	14
Publishing rights	5
Other	20

A summary of ‘Other’ answers is as follows:

Depends on scale and nature of the commission	3
Some exclusivity period	3
Acknowledgement in the score	2
Recording for rehearsal/archive	2
Under discussion/subject to agreement	2
We didn’t have any hold over the pieces	1
Right to further performances	1
Above but with additional payments	1
A share of most of these with musicians	1
As many of the above but for joint benefit	1
All but the first ticked ‘expectation’ is desired rather than achieved!	1
All other rights to composer	1
Percentage of performance fees for future performances that we facilitate.	1
First refusal for future performance, recording and broadcast rights	1
Re: right to first performance: the right to perform a co-commissioned work as a wp or otherwise	1
All for a limited period depending	1

One respondent commented in the ‘other observations’ section that this question was not very well designed, since it made no distinction between whether the commissioner expects these rights automatically or for an extra fee. They responded that they expect to retain, for a limited period, a right to perform the work exclusively, and perhaps record the work too - but that doesn’t mean they expect these rights to be free; they pay for rights for each performance and recording and the question doesn’t make it clear what is being asked.

3.6.7 Encouraging more commissioning

In question 24, commissioners were asked **what, apart from funding, would encourage them to commission more works or projects.**

74 commissioners responded to this question. The free text answers have been grouped into categories. Some answers covered a number of areas so the number of respondents adds up to more than 74. Further comments are overleaf.

Category of response	Number of responses
The actions of other organisations e.g. Publishers, promoters or venues	20
Composers	13
Funding	11
Nothing / no encouragement needed	10
More time or easier administration	8
Publicity or marketing	5
Audiences	5
Special reasons for the piece	5
Responses internal to the organisation	4
Rights or ownership	2
Depends on success of current project	1

The actions of other organisations

Respondents gave **a number of actions by other organisations which would make commissioning easier or more worthwhile**. Seven respondents said that **more performing opportunities** would help including more festivals to programme new music. One said that a guarantee that theatres would buy new work would help. Support for performers was mentioned. Three said that **more or better venues** would help including one who said that a new venue for performing new music in London would help. Three expressed the need for it to be easy to guarantee further performances. Four mentioned **co-commissioning** as the way forward for spreading the cost of commissioning and enabling more performances. Promoters were mentioned by four respondents including one who said that they would like more them to take more risks.

One commissioner felt that publishers often get in the way and hinder the process, for example by not responding to communications, and that it is easier to deal directly with a composer. Conductors also came under fire from **one commissioner who said that more UK conductors should be willing to support British music**. The same respondent felt that the Proms is too international at the expense of promoting British composers and orchestras. Another respondent felt that Radio 3 could do more to promote performers who play new music, not just its own New Generation artists.

As well as mentioning specific types of organisations, **a change of public perception was recommended**. One commissioner said that **more active advocacy** emphasising the importance of commissioning, both within and outside their organisation, would help. Another recommended that *“an overarching organisation charged with the dissemination of commission information to the general public, making commissioned music more accessible, would be very useful in addition to each organisation’s individual efforts to make the genre open to all.”*

Composers

Four commissioners commented that they will be spurred on to commission when they are impressed by a particular composer, and three mentioned **artistic dialogue with composers**. One commented that we need more big-name composers. **Communicating with the audience** was mentioned by three commissioners, two of whom wrote that it is important the composer shouldn’t just be trying to satisfy their own ego. One made a plea for more tonality and another for composers to deliver within a set timescale.

Internal changes from the commissioner

Two respondents explained that the personnel in their organisation changes frequently and that **the enthusiasm of the current committee members, players or music director to new music affects the level of commissioning at any one time**. One explained that their level of commissioning is dependent on their schedule of events each year, while another expressed a hope that they will be able to increase the amount of commissioning as they reinforce their image as an organisation that provides audiences with the opportunity to hear new music.

Audiences

Five commissioners commented that **they would like audiences to have a greater appetite for new music**. Phrases used included *“a wider, more engaged, knowledgeable and enthusiastic general audience for new work”* and *“it would help if they perhaps became a little more adventurous.”*

Funding

The question was worded to preclude funding but 11 respondents mentioned this in their answers anyway. Presumably had the question been open, more respondents would have given funding as an answer. Two of these answers specified funding for performance and recording rather than for commission fees. One respondent commented that they are **under pressure to achieve increasingly good box office so they have to be careful not to overprogramme new music that some parts of the core audience avoid.**

One respondent was highly critical of Arts Council funding policy and complained that they are “solely interested in ‘innovation’ and ‘inclusivity’ and don’t understand concepts such as ‘excellence’ and ‘beauty’.”

Rights and ownership

Three respondents mentioned issues to do with rights. One explained that they would like to see more flexibility on the part of publishers in digital distribution - web-streaming, DVD production or broadcast. Two suggested the **chance to retain a financial right in the future of the piece.** One of these wrote “*Real ownership, rather than either a false sense of it or none at all, is the answer. I have often argued that the commissioner - as a real creative partner, like a film or theatre producer - should have a percentage stake, because this would lead to a real interest and commitment to getting the work performed.*”

Special reasons for a piece

Five respondents explained that they will be inspired to commission more works where there is a special reason for the piece. These were: an anniversary; identifying further texts which have some special resonance to the choir; inspiration; more good ideas and a personal connection with a composer.

3.7 Free comments

Question 25 asked commissioners whether they have **any other comments, observations or suggestions.** 43 Commissioners responded to this question.

Four respondents made comments on the survey itself. One of these was a comment on question 23 (rights): see section 3.6.6. One said, “*Commissioning is just part of the economy for music creation and this survey really needs to set itself within the context of the complete picture.*” Another found the survey inadequate in that it focussed mainly on funding and policy-making rather exploring what inspires individuals to commission a piece of music as opposed to doing something else. They recommended a handbook to guide people through the process of commissioning a piece of music.

The **wider ecology of new music creation** was mentioned by another respondent who suggested that conservatoires should be more pro-active and there should be more schemes to help orchestras work with students.

Seven respondents mentioned **funding.** One commented that **grant applications need to be strong to have a chance of success** because the number of opportunities are limited. Two lamented that **jazz is overlooked** and there is much less funding available for jazz than for classical commissions. One suggested that **a web resource listing potential funders for commission fees** is needed. Another respondent wrote that they would commission more works if funds were available but that **increased co-commissioning** will help. One suggested an overdraft system to help fund commissions and one complained about the general state of arts funding in the UK: “***The Arts are not a luxury as this government seems to think. We are essential glue in shaping people’s lives.***”

In addition to the comments about available funding for jazz, one respondent pointed out that **the nature of a jazz commission is quite different from classical.** They commented, “*In jazz the notion of a commission is more flexible than that in classical music. A commission in jazz may be just the bringing together of players who have not worked together before, or the opportunity to develop completely improvised music, or the setting up of a tour for which new music is written.*”

Ten commissioners wrote about the **associated challenges or costs of commissioning.** Two explained that this is their first commission and one of these wrote that there are **many aspects of the process which they need help with:** sources of funding and help with the development, logistics, costs and help marketing the new work in the run-up to its first performance. Two youth orchestras complained that it is very **hard to persuade other groups to perform the works they have commissioned.** One of the youth orchestras additionally commented that the cost of hiring scores and parts at full commercial rates on top of a commission fee is discouraging, although they said that none of this will stop them commissioning. One complained about the 50% premium hire charge for a premiere charged by publishers. One commented that **composers invariably underestimate the difficulty of the pieces they write,** especially if amateur forces are involved. Equality and diversity was mentioned by one commissioner; see section 4.4.

The challenges of bringing a new work to performance are sometimes greater than that of commissioning it; this is especially the case for opera, which was mentioned by two commissioners. *“To proceed confidently with new commissions, a responsible opera company needs to be certain that it has the funding not only for the initial commission, but also for the enormously larger costs involved in eventual production.”*

Six commissioners said that it would be useful to have advice published, or provided advice of their own. Two suggested a **database of works** which could be used by performers to find potential works, and where performances and recordings could be logged. Information on **commission fees** was requested by one. **(NB: BASCA conducts a survey of fees and the results are available on the BASCA website.)** One requested a **web resource** listing all the music-related trusts, foundations and other useful organisations. One respondent suggested a number of ways that the commissioner can increase the **sense of connection with the piece**: through the dedication, through making the first performance a substantial occasion and through owning a recording or score.

The impact of the **British Composer Awards** was mentioned by two commissioners, one positively, one negatively. One was very pleased with their award nominations this year, which allowed them to flag up the importance of commissioning new music while reminding their audiences that these new works deserve further hearing. Another commissioner had submitted works several times and felt dispirited that their works had not yet received a nomination for the Awards and the public recognition that this provides.

The comments from one commissioner read *“We must be mad, it’s expensive, time-consuming, difficult to sell to audiences and promoters and sometimes the work is disappointing (but very rarely) but it’s so important and vital to a vibrant arts ecology”*

One respondent questioned the need for need for commissioning at all: *“With the wide choice of excellent modern music already available it is scarcely necessary to commission new music.”*

4. Summary of Results

- 4.1 About the respondents
- 4.2 Is the sector growing or shrinking?
- 4.3 Funding
- 4.4 Choosing a composer
- 4.5 Commissioning jazz
- 4.6 Rights
- 4.7 Performances, promotion and reperformances
- 4.8 Other challenges facing commissioners
- 4.9 Next steps

4.1 About the respondents

We received responses from **119 commissioners**. We don’t know exactly what proportion of commissioners this represents. By way of comparison, **the numbers of commissions reported each year are slightly lower than the numbers of entries received each year for the British Composer Awards, however, many works submitted for the BCAs are not the result of commissions.** From this we deduce **the survey probably reached the majority, or at the very least a useful proportion, of commissioners of new music in the UK.** We will get a better idea about how comprehensive this survey was by comparing the results with future sections of the project which will focus on funders and composers.

The answers to question 3 show that **many different types of commissioners completed the survey with performers of all types, both amateur and professional, music festivals and various types of arts organisations.** The proportion of different types of commissioner may not be very revealing because some types of individuals or organisations will be more likely to have found out about the survey than others, and some types will have been more likely to respond than others. The fact that the largest group of respondents was “Amateur choir, orchestra or ensemble” is partly due to the fact that this was one answer option of a multiple choice question, whereas professional orchestras, choirs and ensembles were each separate choices. It may also be possible that amateur groups were more likely to respond than professional groups.

We are confident that the number of respondents, and the number of types of commissioner, mean that the results provide a useful indication of commissioning activity in the UK today.

4.2 Is the sector growing or shrinking?

One of the reasons for conducting the research project into new music commissioning was to **find out whether more or fewer works are being commissioned**.

In BASCA's in-house magazine *The Works* in spring 2012, Michael Berkeley reported that "*commissioning money has deteriorated in the last few years by quite staggering proportions; indeed as much as 70 per cent in some cases.*" Other composers have expressed similar concerns. Funders, on the other hand, are keen to deny that there is a decline in commissioning.

Data collected from this survey suggested that **fewer works were commissioned in 2009 than 2008 and that there had been a small increase each year since 2009**. The **total amount spent on commission fees fell in 2009 and 2010 but increased in 2011 and 2012**. The time period that data was collected for was quite short so any general decline over the past 10 or 20 years, which is probably what Michael Berkeley was referring to, would not be covered by this new information. The contradiction could be also explained by **an overall increase in the number of composers being commissioned creating greater competition**, or by more young composers being commissioned. These explanations are both compatible with answers given by commissioners to questions 20 and 21.

There is a very **large difference in the number of commissions and amount spent on commissioning between the smallest and largest commissioners**. The **'major commissioners'** used in the analysis of numbers and cost of commissions are **a tiny number of commissioners but account for a fifth of all commissions and a third of all spending**. One of these major commissioners, and the single largest both in terms of number of works commissioned and in spending, is the **BBC**. The survey also clearly shows is that a significant number of commissioners use **Arts Council funding**. **Any changes to the funding of these two institutions will dramatically change the commissioning landscape in future.**

It is worth reflecting that **the amount spent in total by all respondents to the survey per year varied from £800k to a million pounds**. This is equivalent to the turnover of a very small company. **Given the cultural value created by commissioning new music, this is exceptionally good value for money**. Of course the total amount of money available to spend on commission fees is only part of the picture: **for commissioning to work we need a whole infrastructure including performers, audiences and venues**.

4.3 Funding

Unsurprisingly, **funding is a big issue for all commissioners** and comments about funding were given in response to a number of the questions asked. A significant number of respondents reported that **funding is becoming harder to come by as competition increases for trusts, foundations and sponsorship**.

In order to find out more about sources of funding, Question 12 asked respondents to say how their commissions are funded. Respondents were asked to tick all that apply so the answers only indicate how many commissioners use which type of funding. They do not indicate what proportion of commissions are funded from which type of funder, nor do they give an indication of the proportion of commission fees originating from which type. BASCA will carry out further research as part of this project to more fully understand how commissions are funded.

Most commissioners receive funding for their commissions from a number of sources. Three quarters receive funding either from **trusts, foundations or public funding such as Arts Council funding**. Half run **their own fundraising schemes** and **two thirds contribute from their own budget**.

The answers do show that **external funding is very important for commissioning to continue**, with over a third of commissioners accessing Arts Council funding and nearly two thirds taking advantage of trusts and foundations.

Respondents who answered this question ticked an average of two and a half options, showing that **commissioners will try a number of avenues to secure funding for a commission**, which is encouraging, although clearly if the available funding decreases then commissioning will have to decrease too. Contacting funders to find out what changes are expected to the funding situation in the next few years will be an important next stage in this research project.

Answers to this and other questions put **co-commissioning as a useful way of enabling more commissions**. Co-commissioning is good for composers since **it guarantees more than one performance**, however the danger is that it **could mask a declining number of commissions**.

The **total spend** on commission fees by all commissioners per year varied from **£809,300 and £1,053,576**. The **number of works** commissioned per year varied from **203 to 282**. We think that most people agree this represents a very **modest sum of money for an incredibly important enrichment of cultural life**.

4.4 Choosing a composer

The answers to question 14 show that in the vast majority of cases, **one person is responsible for deciding who to commission, this person normally being the Artistic Director**. It is no surprise that responses to other questions report a **high level of competition between composers**. A very small number of composers are booked a long time in advance while a much larger number are competing for commissions.

Since the choice of composer is an artistic decision, it makes sense for commissioners to select composers using a system whereby one person makes the choice. As one commissioner commented, *“I’m a fellow artist and work with composers rather than dispense commissions according to a policy.”*

However this does create a **lack of transparency** which makes it **difficult for new composers to break into the field**, and it makes it **difficult to effectively monitor gender or race equality issues**. Just under a third of commissioners take into account these issues when deciding which composers to commission; in any case, the small number of composers per commissioner per year would make any monitoring or policy difficult for individual commissioners. In the “Other comments” section of the questionnaire, one commissioner wrote, *“Only one of our composers has been female and all have been white. We would love to exercise some positive discrimination but we don’t come into contact with enough people.”* Anecdotal evidence points to a small proportion of female composers and an extremely small proportion who are not white, but that these proportions are larger amongst young composers.

There is very little hard information to back up this anecdotal evidence and **much research is needed to survey the current situation for composers in terms of equal opportunities**. A useful next step will be monitoring the backgrounds of composers as they graduate or enter the world of work, and measuring patterns in whether composers from some backgrounds are more likely to get commissions within their first few years than others.

4.5 Commissioning jazz

Five commissioners identified jazz as one of the genres of music that they commission, although it is possible that more would have cited this had it been a multiple choice answer. From the small number of jazz commissioners it is clear that **the concept of commissioning new work has much less common currency in the jazz world than in the classical**. Most contemporary jazz is composed by performing musicians who receive income from gigs rather than for the act of composing itself. The benefits of commissioning a work are that they **take the composer away the pressures of earning a living to concentrate on writing**. One commissioner lamented that it is much harder to secure funding for jazz; it will be interesting to find out which funders are open to the idea of funding jazz commissions.

4.6 Rights

Question 23, which asked what rights or share of rights the commissioner expects to retain, was not very clear, since the wording didn’t allow a distinction between whether the commissioner expects to pay separately for these rights. For example, performing rights is covered by venue PRS licences so all performers will have a ‘right to further performances’ as long as they perform in a PRS-licensed venue. The answers to these questions therefore say more about how commissioners intend to use the commissioned work than exactly what rights they expect from commissioning a work.

Three respondents mentioned rights in response to question 24, “What, apart from funding, would encourage you to commission more works or projects?”. Two of these suggested that **commissioners would benefit from having a greater stake in the finished piece, for example a percentage stake in the rights**. This is an interesting idea since it may encourage further performances, however it would very much depend on what type of organisation the commissioner was since **they would effectively be operating as a publisher**. **Composers would need to exercise caution and seek advice if they were ever asked to enter into such an agreement**.

4.7 Performances, promotion and reperformances

It is impossible to understand on new music commissioning without reference to the **wider ecology of contemporary music**. In the responses to question 24 a number of related issues which affect commissioning were mentioned.

Key to everything is demand for new music. It is essential that once a work is commissioned, there is the **opportunity to perform it, a venue to perform it in, and that there will be an audience.** In common with composers, **commissioners are dependent on concert promoters and festivals to bring the work to audiences** and the key to ensuring that commissions continue in future is to **persuade promoters and audiences of the importance of new music.**

The life of a piece after its first performance is important for the composer and it is encouraging to see, in the answers to question 16, that **most commissioners take an active role in ensuring further performances.** However, there is some cause for concern on this front: in response to question 21, one commissioner commented that it is becoming **harder to guarantee repeat performances** and one said that it is becoming **harder to find and build an audience for new work.** Securing reperformances is a particular challenge for youth and amateur ensembles. Two youth orchestras complained about *“the reluctance of other groups to perform the works we have commissioned - apparently there is a “stigma” attached to works commissioned for a Youth Orchestra, even though we ask and expect our composers to write as if for a professional group, with no artistic compromise.”*

4.8 Other challenges facing commissioners

Question 21, which asked whether it is becoming easier or more difficult to commission new works, was too wide and subjective a question to be able to make any definitive answer to the question based on the responses, but the answers do provide a wealth of useful information and experience to understand the issues facing commissioners.

Questions 24 and 25 were perhaps the most successful questions in finding out **what the issues are in music commissioning and how it could become more successful in the future.** Question 24 specifically asked what, apart from funding, would encourage them to commission, so it is to be assumed that the number of answers that mention funding is lower than the number of commissioners who feel that increased funding would encourage them to commission more. Aside from funding, the main issues brought up in the answers to this question are to do with **demand for new music from promoters and audiences.**

Question 25, which asked for other comments and observations, showed a few more themes. The need to look at commissioning in the context of the whole ecology of contemporary music was a strong theme, and the **need to look beyond financial and policy considerations to the artistic and inspirational value of commissioning.** It was apparent from the answers to these questions that **an information source about the process of commissioning, listing funders and other useful contacts, would be helpful to new commissioners.** Performing groups would also benefit from help and encouragement in arranging further performances of commissioned works. **However good value commissioning new music is in the UK, it would be better value if commissioned works received more performances after the première.**

4.9 Next steps

As explained in section 1, **this report will form just one part of BASCA’s research into commissioning.** To help build a complete picture of new music commissioning in the UK, BASCA intends to:

- > Run a **survey for composers**
- > Contact funders to find out about **funding patterns** and **attitudes towards commissioning**
- > Survey the **commissioning information** about **works submitted for the British Composer Awards**
- > Find out **gender, race and age data of composers graduating from UK universities and conservatoires** and **compare this with the profile of composers who receive commissions**

The Commissioner's View

Part 1 of 'New Music Commissioning in the UK'

Appendix: The Survey

Thank you for helping us to throw a spotlight on to the valuable work that commissioners do. The purpose of this survey is to gather information about the whole sector, not specific commissioners, in order to help us in our campaigning work. If you would prefer to answer anonymously, just complete the questionnaire and leave the Commissioner Information blank. Any information you can provide will be useful, and there are no compulsory questions.

1. Commissioner information

(leave this section blank if you wish to answer anonymously)

First Name:

Last Name:

Company Name:

Work Phone:

Email Address:

2. Would you be willing to be interviewed by BASCA as part of the research into commissioning?

About you/your organisation

3. As the commissioner completing this survey, are you:

- | | |
|---|---|
| <input type="checkbox"/> Performer (individual) | <input type="checkbox"/> Other individual |
| <input type="checkbox"/> Professional ensemble | <input type="checkbox"/> Professional orchestra |
| <input type="checkbox"/> Professional choir | <input type="checkbox"/> Opera / theatre / ballet company |
| <input type="checkbox"/> Amateur orchestra / choir / ensemble | <input type="checkbox"/> Youth orchestra / choir / ensemble |
| <input type="checkbox"/> Amateur opera / theatre company | <input type="checkbox"/> Youth opera / theatre company |
| <input type="checkbox"/> Music festival | <input type="checkbox"/> Broadcaster |
| <input type="checkbox"/> Venue | <input type="checkbox"/> Music society |
| <input type="checkbox"/> Education organisation | <input type="checkbox"/> Commercial organisation |
| <input type="checkbox"/> Arts organisation | <input type="checkbox"/> Local government organisation |
| <input type="checkbox"/> Religious organisation | <input type="checkbox"/> Funding body |
| <input type="checkbox"/> Other | |

4. What categories of music do you commission? Please tick all that apply.

- | | |
|--|---|
| <input type="checkbox"/> Instrumental or chamber music | <input type="checkbox"/> Vocal, including vocal ensemble |
| <input type="checkbox"/> Choral | <input type="checkbox"/> Large ensemble including orchestra, wind band, brass band and big band |
| <input type="checkbox"/> Opera | <input type="checkbox"/> Dance |
| <input type="checkbox"/> Music Theatre | <input type="checkbox"/> Liturgical |
| <input type="checkbox"/> Sonic Art | <input type="checkbox"/> Electronic music |
| <input type="checkbox"/> Works for amateur or young performers | <input type="checkbox"/> Works written as part of a composer training/mentoring scheme |
| <input type="checkbox"/> Community or Educational Projects | <input type="checkbox"/> Other |

We would like to know how many works you have commissioned in the past few years, and how many you expect to commission in the future. For date of commission, please go by the year the commission was completed.

5. How many works did you, and do you expect to commission in: (enter answers in the 'comment' box below if more than 10)

2008	1	2	3	4	5	6	7	8	9	10
2009	1	2	3	4	5	6	7	8	9	10
2010	1	2	3	4	5	6	7	8	9	10
2011	1	2	3	4	5	6	7	8	9	10
2012	1	2	3	4	5	6	7	8	9	10
2013	1	2	3	4	5	6	7	8	9	10

Comment:

How much did you, and do you expect to spend in total on commission fees in:

6. 2008

7. 2009

8. 2010

9. 2011

10. 2012

11. 2013

12. How are your commissions funded? Please tick all that apply.

- | | |
|---|--|
| <input type="checkbox"/> Arts Council funding | <input type="checkbox"/> Other public funding (e.g. local authority) |
| <input type="checkbox"/> Trusts and foundations | <input type="checkbox"/> Individual giving/fundraising schemes |
| <input type="checkbox"/> Within own organisation's budget | <input type="checkbox"/> PR budget |
| <input type="checkbox"/> Other | |

13. If you ticked 'funding from trusts and foundations' or 'other public funding', it would be helpful for our continued research if you could list which trusts, foundations and public bodies have supported commissions. Please list them below.

Your commissioning policy

14. How do you decide which composers to commission? Tick all that apply.

- | | |
|--|---|
| <input type="checkbox"/> Committee decision | <input type="checkbox"/> Artistic director's decision |
| <input type="checkbox"/> Competitive or tender process | <input type="checkbox"/> As the result of an award or competition |
| <input type="checkbox"/> Other | |

15. Do you have a gender, race or age diversity policy in choosing composers?

- | | |
|---|---|
| <input type="checkbox"/> Yes, we have a written policy | <input type="checkbox"/> No, but we take these issues into account in our decision-making |
| <input type="checkbox"/> No, we choose composers regardless of these issues | <input type="checkbox"/> Other |

16. Do you have a policy towards re-performance of commissioned works?

- | | |
|--|---|
| <input type="checkbox"/> We guarantee a certain number of performances | <input type="checkbox"/> Pieces are normally performed more than once |
| <input type="checkbox"/> Commissions are normally performed once | <input type="checkbox"/> Other |

17. When you commission works, do you additionally fund any of the following associated costs? Tick all that apply.

- | | |
|--|---|
| <input type="checkbox"/> Typesetting | <input type="checkbox"/> Printing of scores and parts |
| <input type="checkbox"/> Fee for composer to attend rehearsals | <input type="checkbox"/> Fee for composer's talk |
| <input type="checkbox"/> Travel expenses for composer to attend rehearsals | <input type="checkbox"/> Complimentary ticket for first performance |
| <input type="checkbox"/> Other | |

Your attitude towards commissioning and experience of the process

We are interested in understanding more about what motivates individuals and organisations to commission new works, and how the process could be improved. Your answers will help us in our campaigning work, but if you do not wish to write detailed answers you are welcome to be brief or simply skip any or all of these questions and click 'finish'.

18. Why do you commission new works?

19. How important is the commissioner's input in the eventual musical result?

20. Have you made any changes to your commissioning policy? If so, what and why?

21. Is it becoming easier or more difficult to commission new works?

22. Is it becoming easier or more difficult to find funding for new commissions?

23. Do you expect to retain any of the following rights or share of rights in the commissioned work?

- | | |
|---|--|
| <input type="checkbox"/> Right to the first performance | <input type="checkbox"/> Right to further performances |
| <input type="checkbox"/> A copy of the score | <input type="checkbox"/> A set of parts |
| <input type="checkbox"/> Publishing rights | <input type="checkbox"/> Recording rights |
| <input type="checkbox"/> Broadcast rights | <input type="checkbox"/> Other |

24. What, apart from funding, would encourage you to commission more works or projects?

25. Do you have any other comments, observations or suggestions?