

#### Are free to enter

This ensures equality of access for all composers, regardless of financial situation

#### Allow entry regardless of age, educational level or qualification

This ensures no composer is discriminated against on grounds of access to previous opportunities, or from having taken a career break

#### Allow composers to submit works which have already been created, with no limit on time period

This ensures that composers are not being asked to write something for free, or are discriminated against if they have taken a career break

#### Offer accessible application processes, and proactively offer access support and alternative application methods (e.g. video applications)

This ensures that no composer is disabled by an application process, or feels excluded by having to ask for an alternative method

#### Have a realistic deadline for applications, and proactively offer flexibility regarding the schedule

This helps composers to be able to put together a good application, and plan how they will manage other professional and personal commitments including caring responsibilities. It also ensures that disabled composers are not disadvantaged if they require more time at any stage

#### Have a named point of contact

This ensures that composers know who they can speak to if they have any questions or concerns about the application or opportunity

#### Have an open and transparent selection process

This ensures that composers are clear about the different stages of shortlisting and selection, who is involved in making decisions, and the criteria being used

#### Do not use anonymised selection

This ensures that processes consider the diversity and backgrounds of the pool of applicants and encourages consideration of potential, rather than access to past opportunities

#### Use selection panels that are as inclusive and as representative as possible

This ensures that the broadest possible a range of voices, backgrounds and experiences are involved in the decision-making process

#### Rotate external selection panellists and panel chairs

This ensures a renewed variety of background, taste and experience of the decision-makers

#### Offer fees or bursaries for participation

This helps to normalise principles of fair pay for participation, and makes it less likely that a composer is not financially disadvantaged through taking part in an opportunity, including the selection process

#### Cover travel and other expenses, including childcare, for attendance at mandatory events on the programme

This ensures that when a composer is required to be at an interview or other event that is not scheduled by them, they are not financially disadvantaged by where they have to travel from or by being a primary carer

#### Cover the cost of access requirements, and advertise that this is available

This ensures that disabled composers are not excluded on financial grounds, or feel excluded by having to ask for access support. This includes selection panellists as well as selected participants

#### Offer flexibility for composers in how they can participate

This ensures that all composers are able to fully participate (including parents, carers, disabled and neurodiverse composers) – making considerations for where, when and how activities happen

#### Offer constructive feedback to unsuccessful applicants

This ensures that applicants understand why they were not selected, and above all should help them move forwards in a positive frame of mind. Feedback can encourage a composer to reapply, or to apply successfully to other opportunities, which may not otherwise happen.

If providing personal feedback to all applicants is logistically impossible, provide information on the number of applications received and ensure at least shortlisted candidates receive personal feedback. Consider also what else might be of benefit to applicants, such as insight into the programme or selected projects

#### Respond flexibly to remove barriers to access, with an open and approachable mind-set

This ensures we are constantly seeking to listen and learn, and to improve our processes in response to feedback

Sound and Music has developed the **Fair Access Principles** through consultation with a broad range of composers and organisations, as well as from our experience of running open call programmes. Sound and Music's Fair Access Principles are designed to act as a **code of best practice for running successful, open and inclusive artist development programmes, competitions and awards for composers**. The definition of "composer" varies between organisations; at Sound and Music we mean "anyone creating their own music, in any style or genre". Sound and Music's Fair Access Principles aim to open up a **positive public conversation about how as a sector we can work together** to identify and take steps to remove barriers to inclusion or consideration. We invite other organisations to **join us in this commitment to change, to sign up to these principles and a timeline to implement them**, and to create together a **more inclusive and equal sector**. Sound and Music also commits to actively promoting other organisations and opportunities which adhere to the Fair Access Principles, and we would like to create a **national network so that we can share learning and support each other**. **Find out more at [soundandmusic.org](http://soundandmusic.org) @soundandmusic**. See also: Social model of disability, Equalities Act 2010 - reasonable adjustments, Arts Council England access support. Sound and Music is a PRS Foundation Talent Development Partner and is funded by public funding from Arts Council England