

Eligibility

To be eligible you must:

- be over 18 years old
- not be in full or part-time education (in any subject)
- have been based in the UK for the last two years
- plan for the UK to be your main location of activity for the next two years

Criteria

Fluent communicator

We anticipate that communication between composers and patrons/potential-patrons will be one of the most important aspects of Music Patron. What form this communication will take will in many ways be guided where your skills lie. For example, some composers may be skilled at long-form writing (e.g. newsletters, blogs etc.), others may prefer social media, visual (e.g. film) or spoken communication (e.g. talks, lectures, podcasts etc.). We don't mind what communication style suits you the best, the important thing is that you have a passion for communication and that you're good at it.

Digitally engaged following

The essence of Music Patron is digitally engaging with patrons/potential-patrons. We're looking for composers who already engage with a digital following of people in some way. It's not important where that following is, or how big it is, the point is that you have a group of people you engage with (and who, in turn, engage with you) on a regular basis, e.g. social media channels, emails, newsletters, blogs, video channels, crowd-funding, crowd-sourcing, or any other relevant means.

Interested in learning more about that following, engaging with them in new ways

Are you curious about your digital following? Does the idea of engaging and interacting with these people in new ways excite you? During this beta phase of Music Patron, the key thing we want to learn is: 'what does successful composer / patron engagement and interaction look like?' We're looking for composers who are interested in answering the same question.

Open-minded, flexible, willing to experiment and help shape the future for new music

Music Patron is a new project, treading new ground and we are looking for pioneers with a start-up mentality, prepared to come with us as we discover how it can best meet the needs of composers and patrons. The project is currently in on-going development, not yet finalised – how the full platform will work will be determined by what we learn from composers and patrons in these early stages. As part of the first cohort of composers for Music Patron, you will need to be open-minded, flexible and willing to experiment. In doing so, you will be a creative leader, positively helping to improve the financial ecosystem for composers and the landscape of new music more generally.

Willing to invest a certain amount of time/effort, in it for the long-run

One of the key aims for Music Patron is to free up time for composers to compose. We recognise that many current sources of income/funding for composers do the opposite. Our hope with Music Patron is that regular, direct and relatively-stable income from patrons will be a game-changer. However, that's unlikely to come without any effort at all. We anticipate that periodic communication with existing patrons, and some activity designed to acquire new patrons, will be necessary. In this beta phase, we anticipate this might take the equivalent of a half day a week, but may reduce over time, and certainly once the pilot phase is over.

We also recognise the importance of being in it for the long run, as composer-patron relationships will take time to build and flourish. Composers won't be tied to Music Patron indefinitely and can leave at any point they wish. However, funding relationships are typically more successful over longer periods of time, and we are looking for those that want to be part of Music Patron on a long-term basis.

Track record / evidence of success

In order for Music Patron to be successful, patrons will need reassurance that the composers on the site have a certain degree of track record and success as a composer. Exactly what that success looks like will be very different depending on the type of composer, their style/genre, background etc. It may include commissions, performances, recordings, awards, reviews, a strong following/audience, education/outreach work etc. Are there ways you can demonstrate your music has had an effect on people? Are there ways you can demonstrate other people or other organisations have validated your work?