

# **In Motion 2026**

## **Application Guidance**

Last updated: 14 October 2025



# **Sound and Music**

# Contents

<b>Introduction</b>	<b>3</b>
<b>Eligibility</b>	<b>3</b>
<b>Access support</b>	<b>3</b>
<b>Selection process</b>	<b>4</b>
<b>Application form questions</b>	<b>4</b>
<b>Who we are looking for</b>	<b>6</b>
<b>Top tips</b>	<b>7</b>
<b>Using AI (Artificial Intelligence)</b>	<b>8</b>
<b>Common reasons why an application is not successful</b>	<b>8</b>
<b>Key dates</b>	<b>9</b>
<b>Contact us</b>	<b>10</b>

# Introduction

To apply to In Motion you will need to complete our online [application form](#) on Airtable by Monday 3 November 2025, 23:59 UTC. Please read this Application Guidance document carefully before applying. In this document, we outline the process, what information we will ask you in the application and our top tips to help you write your application.

[Read more about In Motion](#) and the [programme details](#).

## Eligibility

To be eligible to apply for In Motion you must:

- Be over 18 years old when you apply
- Not be studying (full-time or part-time, in any subject, including PhDs) or planning to start studies between now and November 2027
- Have lived in the UK for the last two years
- Be planning to remain UK-resident with permission to stay until November 2027
- Be able to provide two recordings of your original compositions
- Not have previously received a Sound and Music award, grant, or commission in the last six months
- Not currently be, or have previously been on one of our artist development programmes in the last six months

Applications are open to individuals only. While you can apply to receive support for a group project, we can only accept one named applicant on the application and all fees and grants will be payable to that person.

For In Motion 2026 we will be looking to allocate:

- Seven places to composers with fewer than 10 years non-continuous practice
- Three places to composers at any stage in their career
- One place (minimum) for a d/Deaf, disabled or neurodivergent composer at any stage of their career

## Access support

**Deadline to request access support: Wednesday 15 October 2025**

In line with our commitments to [Equity, Diversity and Inclusion](#) we want to make our programmes and processes as inclusive as possible to as wide a range of applicants as we can.

If you would like to inquire about or arrange access support with applying to In Motion or would like to request this document or our application form in another format, please contact Grace Bailey ([Grace.Bailey@SoundandMusic.org](mailto:Grace.Bailey@SoundandMusic.org)).

If you would like to arrange a session with an access support worker, you need to let us know by Wednesday 15 October 2025 in order for us to make arrangements with our access support team. We always aim to make reasonable adjustments to our processes, but if we receive an access support request after the above date, we may not be able to book time with a dedicated access support worker.

[Read more about our access support offer](#)

# Selection process

The selection panel includes members of the Sound and Music team and independent artists. We rotate our external panel with each open call, in line with our [Fair Access Principles](#). When applications open, you can submit your application online (Airtable form) on the link below:

**Apply here:** <https://airtable.com/appOyJQzD6edozSPZ/pagjiOX9LuGnJMiXj/form>

**Deadline:** Monday 3 November 2025, 23:59 UTC

You can submit answers either written directly into the form or as a link to a short video or audio recording. As part of our commitment to [access support](#), we offer alternative ways of applying. If you would like to discuss what reasonable adjustments we can make to the application process, contact Grace Bailey ([Grace.Bailey@SoundandMusic.org](mailto:Grace.Bailey@SoundandMusic.org))

We have divided the application into two phases. In this first application, you will:

- Share your personal details and a bio
- Tell us where you are currently with your practice
- Tell us what step change you want to undertake
- Tell us what will be different about your practice at the end of the programme
- Share two links with examples of your work

After applications close, our selection panel will review eligible applications and select a longlist of up to 40 applicants to progress to the second stage. If you are selected to progress, we will invite you directly. Applicants invited to the second phase will be asked to answer two additional questions which will complement the Phase 1 answers and application information. In Phase 2, will ask applicants to:

- Tell us about a creative project ideas that will support their artistic development
- Tell us why now is a good time to apply to In Motion

After the second stage of applications has been submitted, the panel will review all complete applications and select a shortlist of 18 applicants to interview. After the interviews, we will select 10 composers to take part in In Motion and eight composers will be offered a [Seed Award](#).

We offer light-touch feedback for unsuccessful applicants in Phase 1 and we offer detailed feedback to any unsuccessful applicants who have been longlisted or shortlisted but not selected. This helps us manage the large number of applications with our limited resources while still offering constructive feedback to applicants.

The selection panel for In Motion 2026 consists of [Chisara Agor](#), [Suk-Jun Kim](#), [Sarah Lianne Lewis](#), [Bróna McVittie](#), [James Perry](#) and [Provhat Rahman](#).

See below for [Key Dates](#) for all important dates and deadlines.

## Application form questions

### Information about you

We ask you for some information about yourself: your name, address, contact number. There is also a voluntary Diversity question. We invite you to tell us if you are

from an under-represented background in terms of your gender, ethnicity, socio-economic background and/or if you identify D/deaf/disabled/neurodivergent.

In line with our [Equity, Diversity and Inclusion Policy](#) and our [Fair Access Principles](#), we are committed to taking positive action and work hard to ensure our programmes are as diverse and inclusive as possible. If you identify as under-represented in the sector, we strongly encourage you to apply and share any information you think can help us assess your application in context. This information will only be seen by people involved in shortlisting and interviewing, and handled according to our [Data Protection and Privacy Policy](#).

### **Biography (750 characters)**

- You can include brief details of performances, collaborations, releases, broadcasts, relevant courses, training or other life experiences you think will support your application

### **Tell us about your artistic practice - where are you right now? (1,250 characters)**

Think about:

- What is important in your work right now?
- What is working well and what is not working so well?
- This question helps us understand how your step change relates to your current situation

### **What is the step change you want to make? (1,250 characters)**

Think about:

- Which areas do you want to develop on the programme, artistically and/or professionally?
- What do you want to be different?
- What needs to change to get you there?
- Why is this step change important to you?
- While external barriers may be part of this, we're particularly interested in factors within your control

### **How will this step change impact you and your work? (1,250 characters)**

Think about:

- Where would you hope your practice will be artistically and/or professionally after the programme?
- What will be different about you or your practice if you achieve your step change?

Please note: If you submit a video or audio application, the duration should not exceed five minutes.

Your ideas and intentions may change throughout the programme. The information we ask for at this stage helps us understand the potential for impact, and by demonstrating self-awareness and reflection you can make a more compelling case.

Please answer the questions above as clearly as you can. Longlisted applicants will be invited to submit a second stage to their application where we ask additional questions around your creative ideas.

### **Your work**

Please provide links to two examples of your original compositions. These must be accessible without requiring an account. For example:

- SoundCloud
- Vimeo

- YouTube
- Your own website
- DropBox
- Google Drive
- Other streaming platforms that don't require a paid subscription or account to access

**Important:**

- Do not use services that require an account (e.g., Spotify)
- If you're sharing password-protected content, include the password as an attachment in the Supporting Documents section
- Test all links from a different device or browser (ideally logged out) to confirm they work
- Do not upload audio or video files directly to this application or to the Supporting Documents section
- Keep your links active until 1 April 2026. If your links stop working during assessment, your application may be disqualified

Due to the high volume of applications, the panel will listen to a minimum of four minutes of each work you submit and cannot guarantee they will listen to longer works in full.

If either of your works exceeds four minutes, please use the Additional Information field to specify which section(s) you'd like the panel to review. If you don't indicate a preference, the panel will listen to the first four minutes by default

**Supporting documents - optional**

You may upload additional materials for each work, such as:

- Scores
- Programme notes
- Descriptions or context about the work

The supporting documents will not be formally assessed or scored as part of the application process. The panel may choose to refer to supporting documents for additional information, for example a programme note or context for your works.

**Equal Opportunities Monitoring Form**

Once you have submitted your application, we will ask you to complete our Equal Opportunities Monitoring form. This information is anonymous and will not be associated with your application or be seen by the selection panel. We use this information to better understand who we are reaching and how to improve our programmes to make sure we reach everyone who can benefit from them.

**Email confirmation**

You should receive a confirmation email in your inbox once your application has been submitted. The confirmation email will contain a reference number which you will need when contacting us about your application, as well as the answers to the three questions above for your own reference.

## Who we are looking for

We are looking to select composers who have a clear idea of an area of their practice they want to develop. Some of our criteria, around originality or ambition, can be subjective, which is one of the reasons we rotate our external panel each year. A

different panel on a different day may score differently, and an unsuccessful application doesn't necessarily mean that your work is not high quality.

**You are at a pivotal moment in your career, and you want to try something new or make a step change in your career**

- What is it you want to try out that's new for you? Why do you need support to achieve it?
- Where do you imagine you'll be after the programme? We won't hold you to this, but it helps us to understand the potential for impact. Demonstrating self-awareness and reflection here can make a compelling case
- What will have changed for you after the programme?
- What makes it important for you to do this right now?

**You are able to self-reflect: this is an artist development programme, not a project grant**

- Think about why you make your work, who is it for, what makes it successful
- To make the most of the programme you must demonstrate an ability to self-reflect, as the programme is designed to give you space and time to think about your work and practice

**You have original ideas and ambition to create unique, high-quality work, in whatever form**

- This is not genre-specific
- By quality we mean interesting ideas within and between genres. This is not a competition, and we are not necessarily seeking advanced technical skills
- Propose new, ambitious ideas that will stretch and challenge you, and the benchmark is your own context: looking for proposals which are ambitious and realistic for you

## Top tips

In 2025, we received 450 applications and selected 10 composers for In Motion and nine composers for the Seed Award.

In 2024, we received 355 applications and selected 10 composers for In Motion and eight composers for the Seed Award.

In Motion is a very competitive programme and we expect to receive upwards of 500 applications this year.

A small number will not meet the [eligibility criteria](#) and will be automatically excluded. Of the remaining eligible applications, a large number will not be progressed further.

We advise you to read these application guidelines very carefully and tailor your application as much as possible to this programme specifically. Why is In Motion the best fit for your needs right now as an artist, as opposed to a residency, project grant, or other support? If you could only apply to In Motion once, why is now the best time, as opposed to a couple of years ago or in a couple of years' time?

We have put this document together to help you understand whether this programme is a good fit for your needs and how to write an application that makes it easy and clear for us to assess how well your application and intentions align with the programme.



# Using AI (Artificial Intelligence)

We are noticing an increasing number of applications which may have been edited or generated with Artificial Intelligence (AI) or Large Language Model (LLM) software such as ChatGPT. Our position is that, while this technology can be invaluable in making application processes more accessible and can support with communication and thinking, it also has drawbacks. Outputs can often appear linguistically strong and confident without communicating clearly; when reviewing a large number of applications, there are often patterns or similarities which lead to a lot of responses appearing very similar and indistinguishable. What may appear to you as an individual a unique and strong response, will be similar to dozens of others.

We strongly advise you to use these technologies critically and always review and personalise your responses. Always check your application answers with a friend, collaborator, family member or colleague to make sure they come across as clear and that they communicate what you intend to say.

We are not looking for perfectly formed, “application style” responses, we are interested in hearing your own voice and curiosity, experiences, reflections, and uncertainties or questions and challenges you are facing.

## Common reasons why applications are not successful

- Your answers to the application questions come across as a funding application rather than outlining the need for artistic and professional support and development. If the only reason you are applying to In Motion is because you need funding to realise a project, we suggest looking at alternative sources
- You do not articulate your step change clearly or explain why this step change is important to you right now
- You identify only external barriers to your development as an artist and don't demonstrate enough self-reflection around any internal barriers
- You don't outline clearly what you hope to achieve through the programme and what the impact of achieving your step change will be
- If you have just come out of an extended period of development, for example Higher Education or another artist development programme, you will need to make a strong case for why you need further support right now
- If you are currently enrolled on other artist development programmes, the panel might decide to prioritise supporting those who aren't currently or haven't previously received support. You will need to make a strong case for what specific support you are looking for from In Motion that you are not already receiving
- The works you submitted are not representative of the work outlined in the application. Consider what musical examples best demonstrate the work you describe in your application, and which represent you as an artist most effectively

[Read general feedback from last year's applications](#)



# Key dates

Date	Activity
Monday 6 October 2025	Applications open
Wednesday 15 October 2025	Deadline to request access support with applying to the programme
<b>Monday 3 November 2025, 23:59 UTC</b>	<b>Deadline to submit applications</b>
Wednesday 17 December 2025	We will let you know the outcome of your application. If your application is progressed, you will be invited to submit a second part to your application
Monday 26 January 2026	Deadline to submit the second part of your application if your application is progressed
Monday 9 March 2026	We will let you know the outcome of the second application. If your application is progressed, you will be invited to do an interview with four members of the panel
Monday 16–Tuesday 17 March 2026	Interviews for shortlisted applicants (online)
Monday 23 March 2026	We will let you know the final outcome of your interview and application: 10 composers will be selected for In Motion, and eight will be offered the Seed Award
April / May 2026	In Motion 2026 induction takes place

If at any point your application is not progressed, you can receive feedback. If you are unsuccessful in Phase 1, we will provide light-touch feedback and general reflections from the selection process in Phase 1. If you invited to Phase 2 of the application and you are unsuccessful, we will offer detailed feedback on your entire application. You can always opt-out from receiving feedback and this will be clearly communicated to you in the application process.

# Contact us

If you have any questions about the form or application and selection process, or if you would like to discuss your access needs and any support we can offer at the application stage, please contact Grace Bailey: [Grace.Bailey@SoundandMusic.org](mailto:Grace.Bailey@SoundandMusic.org)

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In Motion is made possible with the generous support of [Arts Council England](#) and [PRS Foundation](#).



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