



RPS ENTERPRISE
FUND in association with
Harriet's Trust



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Classical musicians' response to the pandemic has been extraordinary. Against all odds, musicians nationwide have resiliently and generously found ways to keep sharing what they do, turning bedrooms into makeshift studios, taking their instruments out onto the streets, becoming amateur film-makers, putting themselves forward in all sorts of ways they never had before, for the benefit of others. New forms of creativity and connectivity have been forged which, if taken forward, could represent a positive legacy from this difficult year.

Both the challenges and possibilities presented by the pandemic have doubtless led many musicians to reflect on what it means to be a musician today, and their future potential. 2020 has surely led many to contemplate what they might do, given the means, to strengthen and transform the extents of their creativity, connectivity, profile and revenue.

We are pleased to introduce a new fund – made possible thanks to our friends at Harriet's Trust – offering **£250,000** in grants which we hope will enable musicians to fulfil such aspirations. As its title suggests, the RPS Enterprise Fund invites musicians to think entrepreneurially. Applicants are invited to present ideas – drawing on their achievements and resolutions made in lockdown – which, if funded, could newly help develop their skill set, innovatively showcase their talent, and propel their career after this year's setbacks.

Collectively, we hope recipients will represent a positive picture of how classical musicians can imaginatively adapt to the times, generating new initiatives to give the best of themselves for the benefit of society.

There are two tiers to the fund, as detailed below.

Who can apply?

Tier 1: General

The RPS Enterprise Fund is open to professional classical performers (instrumentalists, singers and conductors) based in the UK and Ireland. There is no age limit but, given we anticipate more applications than we can support, the fund is not open to students, on the expectation that your place of study can continue to help you develop your approach. While we expect most applicants will be individuals, you can also apply as a chamber group.

You can only apply for one tier of the fund. Most applicants are encouraged to apply for the General tier from which the majority of grants will be given. Applications at this level may be for a sum of up to £2,000. See page 4 onwards for full details of what this entails, and what we ask of successful applicants in return.

Tier 2: Trailblazer

Applicants for this tier should fit all the criteria of those applying for the General tier, as detailed above. However, this tier is intended for those who have already proven themselves to be exceptionally inventive and entrepreneurially-minded during lockdown, presenting themselves and their music in fresh ways. Since March, you should have built up a distinctive body of work that illustrates this, available for us to view online. You can then apply for a larger sum of up to £10,000 to build strategically on everything you have accomplished on this front in lockdown. Only a very small portion of funds is available at this tier so we largely urge applicants to apply at the General level. As a Trailblazer grantee, you will also be expected to devote some time to inspiring and advising General grantees in the year ahead. For more information on this tier, all it requires, and how to apply, turn to page 8.

General applications

With this fund, we are keen to foster creative thinking, inviting applicants to pitch an idea that could newly develop your skill set, innovatively showcase your talent, and help propel your career, in light of the pandemic.

In our online application form, we will ask you three key consequential questions:

1. How has 2020 changed your outlook on what it means to be a musician?

Here we encourage you to be open and self-reflective. What revelations have you had about your own approach or that of classical musicians generally? Beyond your musical proficiency, what do you feel you may previously have lacked – in skills, attributes or resources – that you want to remedy? What steps might you take to be more professionally resilient in future?

2. What idea would you like to fulfil as a result?

Here we invite you to pitch an idea – to be fulfilled in the year ahead – that could strengthen and transform one or more aspects of your creativity, connectivity, profile and revenue, in ways you had not considered before the pandemic. Be imaginative. Look at what others have accomplished against all odds this year that you particularly admire. You should account what the immediate and lasting benefit of your idea would be for you, and how it would help transform your previous capabilities to present yourself and your music. You should also account its potential benefit to others, particularly your existing audience, and what broader audience it might help you discover, engage and inspire.

3. What do you need to spend funds on to achieve this?

Think of what resources and expertise you need. If your initiative involves digital components, what technology – and/or technical knowledge – does it oblige you to acquire? Moreover, think about what skills and character attributes you need to develop to fulfil and sustain your idea, and support yourself in the long term. For example, buying equipment to film yourself won't automatically make you a natural on camera: you may benefit from a course or coaching – in filmmaking, public speaking, or something else – to bring out the best of yourself in what you film. Think broadly and laterally. While you may need to put some of your budget towards others helping you fulfil your idea, principally the fund is intended as an investment in you, and our panel will favour ideas where that is most evident.

In planning all this, you might consider what skills and attributes you could also put to broader use and potential financial benefit should you need to in future. For example, if

you develop your digital expertise, could you consequently offer such skills to help other artists, possibly supplementing your income when needed?

Please note, this is not a hardship fund, nor is it simply intended to further your musical acumen. Duly, the fund is not available for music tuition, musical coaching, purchasing music or instruments, commissioning new music or new musical arrangements, or traditional presentation of concerts. There are many extant funds available for such things, and we recommend you consult the [Help Musicians UK Funding Wizard](#) if seeking support for these.

How do you apply?

Applications for the General tier should be submitted via the online form on the RPS website [linked here](#).

In the application form you will be asked to submit some basic information about you or your chamber ensemble. Ensembles should choose one player to be the designated primary contact.

You will then be asked the three key questions detailed above. As we expect a high volume of applications, answers should be concise and compelling, not exceeding a character count of 1,200 per question. (As a very rough guide, this is about 200 words / 10 sentences per question.) When supplying your answers, please refer back to the section above in these guidelines to ensure you cover the essential elements we need you to address.

You should then complete a 'table of costs' in an Excel document (the template for which you should download by clicking [here](#)) accounting how much you are applying for and how you propose to spend your grant. This need not be laborious but do take time to ensure you have considered all likely aspects of delivering your plans, and provide weblinks for items of expenditure where applicable. Please note, the idea you propose does not have to be facilitated outright by our fund: if there are elements of your plan for which you can – or hope to – obtain funds from elsewhere, you should provide details of these in your table of costs.

Naturally, your idea may take some time to fulfil. In order to help as many people as we can, the fund itself cannot cover your own time outright but, in your table of costs, you may account a modest fee for yourself of up to £120 per day for several days. (If you are a chamber group, this can be for the primary contact or whomever it may most benefit in delivering the project.) We may not be able to offer grants to cover everything you request, but we are happy to consider a key element like this where it is reasonably justified.

In the application form, you will also need to supply a web link to some recent footage of yourself performing which demonstrates a strong, versatile and distinctive musical

character. This should be filmed 'live', with or without an audience, using either one or more cameras, but not edited together from multiple performances. The footage should comprise a movement of a piece, or a whole piece outright. It should be solo (accompanied or unaccompanied) or chamber (if you're applying as a chamber group) but not as part of a larger ensemble, such as an orchestra. Given the volume of applications expected, the panel will only have limited time to watch what is supplied, so if you do not commence playing at the very start of the film or if it contains multiple pieces or movements, in the application form you must state the time in minutes and seconds at which you start playing your chosen piece or movement. Filming must have occurred since 2018, and you are asked to confirm the month and year of filming in the application form. Films should be submitted as links (public or unlisted) to YouTube, Vimeo or equivalent platforms. We regret we cannot accept footage in any other format. You may send a link to footage that is privately listed online if you wish, but must include a password with your link in the application form, if this is necessary to access it.

The closing date for applications is midday on Wednesday 24 February 2021. We regret we cannot under any circumstances accept late applications for this fund.

As we expect a large number of applications, it will be some weeks before we are able to let you know the outcome. Applications will be reviewed by a panel comprising representatives of Harriet's Trust, the RPS, and guest classical musicians. We aim to email you to let you know the panel's decisions by the end of April. Given the volume of applications anticipated, we regret for this particular fund we cannot provide individual feedback.

Successful applicants

If we are able to offer you funds, we will email you a letter of agreement which you are required to sign and return to us. By signing it, you agree to spend the funds on the idea presented in your application and provide consequent evidence that you have done this, and to return the money to the RPS if for any reason you do not do this. Payment of the money will be made into your UK bank account shortly after receipt of your signed letter of agreement.

As a beneficiary of the RPS, we ask that you reference support from the Royal Philharmonic Society Enterprise Fund for at least two years in your biography and on your website. The fund should also be credited somewhere within any digital or printed outputs that your funded idea may involve. Full crediting details will be supplied in your letter of agreement.

Recognising that many musicians have had to navigate lockdown in isolation, we want to foster a mutually supportive and rewarding community among grantees, so they can draw from each other's outlook and conviction. All General grantees will therefore be invited to

participate in one or more Zoom sessions led by Trailblazer grantees later in 2021, presenting you with useful insights and ideas arising from all they have innovatively done to inspire others and further their profile during lockdown. In this, you will have the chance to ask them for advice and discuss your own progress and insights with other grantees.

Instead of reporting solely to us on your progress, all successful applicants will be asked to account – in a concise digital or written form of your choosing – how you fulfilled your idea: for us to share publicly on our website and social media. In this, you should articulate what its benefits have been to you, offering insights and recommendations to other musicians who may wish to follow your example. In your letter of agreement, we will outline further what is required here.

If you have any queries not addressed in these guidelines, you can contact us in the first instance on admin@philharmonicsociety.uk and we will get back to you as soon as we can. Alternatively, you can call us on 020 7287 0019 (owing to the latest phase of lockdown, we are working from home, but our voicemail will be checked each weekday, and we will reply to messages as soon as we can).

Trailblazer applications

We largely urge people to apply for the General level, as very few grants can be awarded at Trailblazer level.

Applicants for this tier must have already proven themselves to be exceptionally inventive and entrepreneurially-minded during lockdown. This means that, since March, you should have built up – and be able to demonstrate to us – a body of work that has engaged the public, through which you have evidently developed your skill set and innovatively showcased your talent, in ways that you didn't before the pandemic.

Trailblazer funding is intended to help you build substantially on your achievements in lockdown, to keep connected with those you have engaged during this time, to share more of your creativity through this new-found connection, to attract further followers, and to evolve this approach into a lasting, integral part of your output as a musician – in ways that may continue to break new ground and be an example to others.

In our online application form, we will ask you three key consequential questions:

1. What have you inventively done in lockdown to further your creativity, connectivity and profile?

You should briefly explain what led you to do this, what skills and attributes you found yourself developing that you may not have called upon before, and what you newly learned about yourself and how you present and share what you do. We will also ask you to supply up to three web links to illustrate what you have accomplished on this front since March 2020.

2. What ideas would you like to fulfil, building on these accomplishments?

Take time to reflect on what you have achieved in lockdown – and how it might now usefully and strategically progress. You may already have identified particular elements you would like to evolve, possibly by upskilling yourself in some regard, upgrading your resources, or upsizing the scope of what you have managed to date. Alternatively, you might consider if you can broaden and apply the approach you have taken so far to other aspects of what interests and drives you musically. Has your new-found audience suggested things you could do that further funding would permit? Are there other performers you could usefully involve? What revelations have occurred to you that Trailblazer funding might usefully fulfil? We anticipate some of your aspirations may be exploratory in nature, and not all outcomes may be quantifiable at this stage, but present your ideas as clearly you can. Think big and think bold, in ways you might not have

dreamed before the pandemic. Apply that same imaginative streak you have shown in lockdown as you present your vision for what you could do next, given the means.

3. What do you need to spend funds on to achieve this?

It is likely that your steps so far have already led you to invest in developing your skills, personal attributes, and acquiring new resources. Likely you have already thought of further such things you could usefully evolve and acquire, funds permitting. Think broadly and laterally about what you will next need to build on your plans and help make them a fruitful and lasting part of your practice.

While you may need to put some of your budget towards others helping you fulfil your idea, principally the fund is intended as an investment in you, and our panel will favour ideas where that is most evident. Similarly, the fund is not for music tuition, musical coaching, purchasing music or instruments, commissioning new music or new musical arrangements, or traditional presentation of concerts.

How do you apply?

Applications for the Trailblazer tier should be submitted via the online form on the RPS website [linked here](#).

In the application form you will be asked to submit some basic information about you or your chamber ensemble. Ensembles should choose one player to be the designated primary contact.

You will then be asked the three key questions detailed above. Answers should be concise and compelling, not exceeding a character count of 1,200 per question. (As a very rough guide, this is about 200 words / 10 sentences per question.) When supplying your answers, please refer back to the section above in these guidelines to ensure you cover the essential elements we need you to address.

You should then complete a 'table of costs' in an Excel document (the template for which you should download by clicking [here](#)) accounting how much you are applying for and how you propose to spend your grant. This need not be laborious but do take time to ensure you have considered all likely aspects of delivering your plans, and provide weblinks for items of expenditure where applicable. Please note, the idea you propose does not have to be facilitated outright by our fund: if there are elements of your plan for which you can – or hope to – obtain funds from elsewhere, you should provide details of these in your table of costs.

As at the General level, your budget may include a portion of funds to pay yourself for some of your time spent fulfilling your plans. We cannot cover such time outright, as that would limit how many people we can help with the fund, nonetheless Trailblazer

applicants may consider allotting up to 20% (or less) of your overall grant to this. We may not be able to offer grants to cover everything you request, but we are happy to consider a key element like this where it is reasonably justified.

The closing date for applications is midday on Wednesday 24 February 2021. We regret we cannot under any circumstances accept late applications for this fund.

As we expect a large number of applications for the RPS Enterprise Fund, it will be some weeks before we are able to let you know the outcome. Applications will be reviewed by a panel comprising representatives of Harriet's Trust, the RPS, and guest classical musicians. We aim to email you to let you know the panel's decisions by the end of April. Given the volume of applications anticipated, we regret for this particular fund we cannot provide individual feedback.

We plan to invite a select number of applicants at Trailblazer level to an interview. These are most likely to be conducted using Zoom. In the interviews, we hope to gain a greater sense of the personality and conviction driving your aspirations, to reflect together how you might optimise the ideas proposed in your application, and to discuss how – if given a grant – you could be a valued role-model to grantees at the General level.

Successful applicants

If we are able to offer you funds, we will email you a letter of agreement which you are required to sign and return to us. By signing it, you agree to spend the funds on the elements stated in your application and provide consequent evidence that you have done this, and to return the money to the RPS if for any reason you do not do this. Payment of the money will be made into your UK bank account and, for larger grants, is likely to be in two or more instalments over a period agreed between us.

As a beneficiary of the RPS, we ask that you reference support from the Royal Philharmonic Society Enterprise Fund for at least two years in your biography and on your website. The fund should also be credited somewhere within any digital or printed outputs that your funded idea may involve. Full crediting details will be supplied in your letter of agreement.

Recognising that many musicians have had to navigate lockdown in isolation, we want to foster a mutually supportive and rewarding community among grantees, so they can draw from each other's outlook and conviction. If invited to interview, we will discuss with you then how you – as a Trailblazer grantee – could play a positive role in this. We will welcome your ideas but provisionally anticipate this could involve you leading a Zoom session for General grantees, presenting useful insights and ideas arising from your own inventive deeds in lockdown, and what you are newly doing with support from the fund. To a modest degree, we may also ask you to offer ad hoc advice, drawing from your own accomplishments, to General grantees charting a similar path.

Instead of reporting solely to us on your progress, all successful applicants will be asked to account – in a concise digital or written form of your choosing – what the fund has helped you to do: for us to share publicly on our website and social media. In this, we will ask you to account what steps you have taken and how you have benefitted, offering insights and recommendations to General grantees and other musicians who may wish to follow your example. In your letter of agreement, we will outline further what is required here.

If you have any queries not addressed in these guidelines, you can contact us in the first instance on admin@philharmonicsociety.uk and we will get back to you as soon as we can. Alternatively, you can call us on 020 7287 0019 (owing to the latest phase of lockdown, we are working from home, but our voicemail will be checked each weekday, and we will reply to messages as soon as we can). We also warmly welcome feedback about our application process and are keen to hear from any classical performers who may have identified potential barriers to applying.

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