

THE IVORS CLASSICAL AWARDS

RULES AND GUIDELINES 2024

**IVOR NOVELLO AWARDS FOR CLASSICAL COMPOSITION
AND SOUND ART**



THE IVORS ACADEMY

RULES AND GUIDELINES 2024 THE IVORS CLASSICAL AWARDS

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A. INTRODUCTION

The Ivors Classical Awards is the annual occasion when Ivor Novello Awards are presented to recognise and celebrate creative excellence by British, Irish or UK resident classical composers and sound artists.

Classical compositions and works of sound art that received their first public performance in the UK within the awards year are recognised in our competitive award categories.

Individuals who have demonstrated outstanding achievements in composition are recognised in our Gift of the Academy Awards.

B. TIMETABLE

2024	
Monday 13 May	Rules and Guidelines 2024 Published
Tuesday 28 May	Entries open at 09:30 for consideration in the following award categories: Best Small Chamber Composition Best Chamber Ensemble Composition Best Large Ensemble Composition Best Orchestral Composition Best Choral Composition Best Community and Participation Composition in association with ABRSM Best Stage Work Best Sound Art
Monday 8 July	Entries close at 17:00 for: Best Small Chamber Composition Best Chamber Ensemble Composition Best Large Ensemble Composition Best Orchestral Composition Best Choral Composition Best Community and Participation Composition in association with ABRSM Best Stage Work Best Sound Art
Monday 5 August to Friday 20 September	Juries Sit
Tuesday 15 October	Nominations Announcement
Tuesday 12 November	The Ivors Classical Awards BFI Southbank, London

All times are BST/GMT unless stated otherwise.



C. ELIGIBILITY

An Ivor Novello Award celebrates achievements by British, Irish or UK resident composers and sound artists. There is a minimum threshold of authorship, by a British, Irish or UK resident, that is required for eligibility across all award categories, except for the Academy Fellowship.

Classical compositions must have received their first UK public performance, and works of sound art their first UK public presentation, between 1 April 2023 and 31 March 2024.

In addition, they must have a British or Irish authorship contribution of at least one third (33.3%) according to the works registration at the relevant royalty collection society. A non-British or non-Irish national's contribution can be considered, for the purposes of eligibility, provided they were ordinarily resident in the UK from 1 April 2023 to 31 March 2024 inclusive. The Ivors Academy reserves the right to request proof of residency status.

Candidates for Gift of the Academy Award recognition, with the exception of the Academy Fellowship, must be British or Irish nationals.

Each award category has additional specific eligibility criteria, for details please see the CATEGORIES section.

D. ENTRY

The Ivors Academy accepts entries for the following Award Categories:

1. Best Small Chamber Composition
2. Best Chamber Ensemble Composition
3. Best Large Ensemble Composition
4. Best Orchestral Composition
5. Best Choral Composition
6. Best Community and Participation Composition in association with ABRSM
7. Best Stage Work
8. Best Sound Art

WHO CAN ENTER?

Anyone can enter an eligible submission for consideration including the composers or sound artists themselves.

ENTRY PROCESS

All entries must be submitted online via our Awards Entry Site <https://awardsentry.ivorsacademy.com>

There are different rules and entry requirements for each category. As such, always read the Rules and Guidelines in full before preparing materials and submitting an entry.



ADMINISTRATION FEES

There is an administration fee for each entry made, which will be payable at the point of submission.

£20.00 + VAT per work	Best Small Chamber Composition Best Chamber Ensemble Composition Best Large Ensemble Composition Best Orchestral Composition Best Choral Composition Best Community and Participation Composition in association with ABRSM Best Stage Work Best Sound Art
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The administration fee may be waived or discounted if the entrant is a member of The Ivors Academy. The following conditions apply:

1. The entry must be made by a member of The Ivors Academy themselves, not a third party.
2. If the member has a Professional tier membership with The Ivors Academy, they can enter two works for free and can receive a 50% discount on the administration fee on a third work.
3. If the member has a Standard or Early Career tier membership with The Ivors Academy, they can enter one work for free and can receive a 25% discount on the administration fee on two further works.

Membership must be active at the point of entry. Entrants should contact the Awards Team to check membership status and receive their relevant discount code before completing their entry – for details please see the CONTACTS section.

If an administration fee is applicable, it must be paid in full before a work is passed for judging.

Administration fees are non-refundable and non-transferable.

ENTRY LIMITS

There is a limit of three works by the same composer/sound artist that can be entered into Best Small Chamber Composition, Best Chamber Ensemble Composition, Best Large Ensemble Composition, Best Orchestral Composition, Best Choral Composition, Best Community and Participation Composition, Best Stage Work and Best Sound Art any one year.

Where the same composer/sound artist has premiered more than three new works during the eligibility period, the Academy encourages entrants to choose those which demonstrate the highest level of compositional craft for consideration.

A musical work can only be entered into one category in any one year.

The Ivors Academy currently presents Ivor Novello Awards twice a year. Awards are presented at The Ivors to recognise songwriting and screen composition. Awards are presented at The Ivors Classical Awards to recognising composers of classical music and sound art. The Ivors Academy reserves the right to move a work entered to a different Ivor Novello Award ceremony, so it receives the appropriate peer review.

Works which have previously been entered for Ivor Novello Award consideration (at either of our ceremonies: The Ivors or The Ivors Classical Awards) cannot be re-entered for the Awards.

The Academy will only consider revised works whereby at least 50% of the compositional material is new.

Any work where there is or appears to be a genuine ownership, authorship or author-share dispute may, at the discretion of The Ivors Academy, be disqualified.

The Academy promotes anonymous judging across our presentation of Ivor Novello Awards. Entrants should remove any reference to the identity of the composer or sound artist on submitted material, where



possible.

E. AWARD CATEGORIES AND RULES

This section focuses on specific eligibility criteria for each category, what materials must be submitted at the point of entry and who is eligible as a candidate for nomination. These are the names that will be listed as nominees or winners should a work be nominated or win in that category. The judging process for each category is also summarised.

CATEGORIES RECOGNISING MUSICAL WORKS

1. BEST SMALL CHAMBER COMPOSITION

This Ivor Novello Award celebrates outstanding contemporary classical compositions composed for one to five instruments, with or without electronics, and for one instrument or voice per part.

ELIGIBILITY CRITERIA

The entire musical work must have received its first UK public performance between 1 April 2023 and 31 March 2024.

In the context of The Ivors Classical Awards the first UK public performance can be:

- (a) a live concert performance, accessible to the UK public, or
- (b) a live-streamed concert performance, accessible to the UK public, or
- (c) a radio or television broadcast of a performance, accessible to the UK public, or
- (d) appearance on a commercial recording available in the UK, if the recorded release denotes the work's premiere.

For the avoidance of doubt, if the musical work is eligible through commercial recording it must, as a minimum, be available to stream or purchase from all of the following major digital music service providers: Amazon Music, Apple Music, Spotify, and YouTube Music. The album may also be available to buy or stream in other formats.

The musical work must have been completed after 1 April 2013.

ENTRY REQUIREMENTS

The following must be submitted:

1. An anonymised version of the entire musical score, supplied as a PDF file.
2. An anonymised audio recording of the entire work, supplied as a MP3 (320 kbps) audio file.

For the avoidance of doubt, a video recording of the entire work can only be submitted in lieu of an audio recording if the visual performance is integral to the piece. If that is the case video file requirements are:

- (a) film form: mp4 or mov
- (b) audio codec: stereo audio (on audio stream with two channels L and R)
- (c) aspect ratio: 16:9
- (d) file size: cannot exceed 10GB



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3. Evidence of authorship contributions for the musical work. This should identify the composer and publisher interests and share contributions of all interested parties. The evidence must take the form of a screen shot of the official work registration at the relevant royalty collection society. If it is not possible to obtain such evidence a contribution template is available to download from the Awards Entry Site.
4. Evidence of the first UK public performance.

If the work qualifies through live, streamed or broadcast performance, entrants must supply evidence of the date of performance/broadcast and where it took place.

If the work qualifies through appearance on a commercial recording, entrants must supply the recording's catalogue number, ISRC and original UK commercial release date.
5. An anonymised description or context to the work, of up to 100 words, which will be shared with judges. Please ensure the composer, performers and commissioners are not named and use gender neutral pronouns throughout.
6. Two 300dpi digital publicity photographs of the work's composer. These will not be seen by the judges and will only be used should the work be nominated.
7. The composer's latest biography and the work's programme note. These will not be seen by the judges and will only be used should the work be nominated.

JUDGING

All eligible submissions will be assessed by a specially appointed jury; the members of which shall be chosen by The Ivors Academy. The Academy aims to have no fewer than five composers on the panel.

CANDIDATES FOR NOMINATION

There will be no more than five nominated musical works.

The Academy will credit the composer of the original music, responsible for the overall creation of the work as a whole, according to the works registration at the relevant royalty collection society.

Where the composer created less than 50% of the original music, additional contributors may be considered at the discretion of the Academy.

The Academy will acknowledge the nominated composer's corresponding UK music publisher according to the works registration at the relevant royalty collection society.

For the avoidance of doubt, the UK music publisher shall include any person, firm or company owning or controlling the nominated composer's copyright in the work in the UK during the qualifying period (1 April 2023 to 31 March 2024 inclusive).

When requested the Academy will credit bona fide co-publishers of a nominated composer's copyright with a hyphenated credit.



2. BEST CHAMBER ENSEMBLE COMPOSITION

This Ivor Novello Award celebrates outstanding contemporary classical compositions composed for six to eighteen instruments, with or without electronics, and for one instrument or voice per part.

ELIGIBILITY CRITERIA

The entire musical work must have received its first UK public performance between 1 April 2023 and 31 March 2024.

In the context of The Ivors Classical Awards the first UK public performance can be:

- (a) a live concert performance, accessible to the UK public, or
- (b) a live-streamed concert performance, accessible to the UK public, or
- (c) a radio or television broadcast of a performance, accessible to the UK public, or
- (d) appearance on a commercial recording available in the UK, if the recorded release denotes the work's premiere.

For the avoidance of doubt, if the musical work is eligible through commercial recording it must, as a minimum, be available to stream or purchase from all of the following major digital music service providers: Amazon Music, Apple Music, Spotify, and YouTube Music. The album may also be available to buy or stream in other formats.

The musical work must have been completed after 1 April 2013.

ENTRY REQUIREMENTS

The following must be submitted:

1. An anonymised version of the entire musical score, supplied as a PDF file.
2. An anonymised audio recording of the entire work, supplied as a MP3 (320 kbps) audio file.

For the avoidance of doubt, a video recording of the entire work can only be submitted in lieu of an audio recording if the visual performance is integral to the piece. If that is the case video file requirements are:

- (a) film form: mp4 or mov
 - (b) audio codec: stereo audio (on audio stream with two channels L and R)
 - (c) aspect ratio: 16:9
 - (d) file size: cannot exceed 10GB
3. Evidence of authorship contributions for the musical work. This should identify the composer and publisher interests and share contributions of all interested parties. The evidence must take the form of a screen shot of the official work registration at the relevant royalty collection society. If it is not possible to obtain such evidence a contribution template is available to download from the Awards Entry Site.
 4. Evidence of the first UK public performance.

If the work qualifies through live, streamed or broadcast performance, entrants must supply evidence of the date of performance/broadcast and where it took place.

If the work qualifies through appearance on a commercial recording, entrants must supply the recording's catalogue number, ISRC and original UK commercial release date.

5. An anonymised description or context to the work, of up to 100 words, which will be shared with judges. Please ensure the composer, performers and commissioners are not named and use gender



neutral pronouns throughout.

6. Two 300dpi digital publicity photographs of the work's composer. These will not be seen by the judges and will only be used should the work be nominated.
7. The composer's latest biography and the work's programme note. These will not be seen by the judges and will only be used should the work be nominated.

JUDGING

All eligible submissions will be assessed by a specially appointed jury; the members of which shall be chosen by The Ivors Academy. The Academy aims to have no fewer than five composers on the panel.

CANDIDATES FOR NOMINATION

There will be no more than five nominated musical works.

The Academy will credit the composer of the original music, responsible for the overall creation of the work as a whole, according to the works registration at the relevant royalty collection society.

Where the composer created less than 50% of the original music, additional contributors may be considered at the discretion of the Academy.

The Academy will acknowledge the nominated composer's corresponding UK music publisher according to the works registration at the relevant royalty collection society.

For the avoidance of doubt, the UK music publisher shall include any person, firm or company owning or controlling the nominated composer's copyright in the work in the UK during the qualifying period (1 April 2023 to 31 March 2024 inclusive).

3. BEST LARGE ENSEMBLE COMPOSITION

This Ivor Novello Award celebrates outstanding contemporary classical compositions, with or without electronics, composed for up to thirty-six players. Including concert band and chamber orchestra.

ELIGIBILITY CRITERIA

The entire musical work must have received its first UK public performance between 1 April 2023 and 31 March 2024.

In the context of The Ivors Classical Awards the first UK public performance can be:

- (a) a live concert performance, accessible to the UK public, or
- (b) a live-streamed concert performance, accessible to the UK public, or
- (c) a radio or television broadcast of a performance, accessible to the UK public, or
- (d) appearance on a commercial recording available in the UK, if the recorded release denotes the work's premiere.

For the avoidance of doubt, if the musical work is eligible through commercial recording it must, as a minimum, be available to stream or purchase from all of the following major digital music service providers: Amazon Music, Apple Music, Spotify, and YouTube Music. The album may also be available to buy or stream in other formats.

The musical work must have been completed after 1 April 2013.



ENTRY REQUIREMENTS

The following must be submitted:

1. An anonymised version of the entire musical score, supplied as a PDF file.
2. An anonymised audio recording of the entire work, supplied as a MP3 (320 kbps) audio file.

For the avoidance of doubt, a video recording of the entire work can only be submitted in lieu of an audio recording if the visual performance is integral to the piece. If that is the case video file requirements are:

- (a) film form: mp4 or mov
 - (b) audio codec: stereo audio (on audio stream with two channels L and R)
 - (c) aspect ratio: 16:9
 - (d) file size: cannot exceed 10GB
3. Evidence of authorship contributions for the musical work. This should identify the composer and publisher interests and share contributions of all interested parties. The evidence must take the form of a screen shot of the official work registration at the relevant royalty collection society. If it is not possible to obtain such evidence a contribution template is available to download from the Awards Entry Site.
 4. Evidence of the first UK public performance.

If the work qualifies through live, streamed or broadcast performance, entrants must supply evidence of the date of performance/broadcast and where it took place.

If the work qualifies through appearance on a commercial recording, entrants must supply the recording's catalogue number, ISRC and original UK commercial release date.

5. An anonymised description or context to the work, of up to 100 words, which will be shared with judges. Please ensure the composer, performers and commissioners are not named and use gender neutral pronouns throughout.
6. Two 300dpi digital publicity photographs of the work's composer. These will not be seen by the judges and will only be used should the work be nominated.
7. The composer's latest biography and the work's programme note. These will not be seen by the judges and will only be used should the work be nominated.

JUDGING

All eligible submissions will be assessed by a specially appointed jury; the members of which shall be chosen by The Ivors Academy. The Academy aims to have no fewer than five composers on the panel.

CANDIDATES FOR NOMINATION

There will be no more than five nominated musical works.

The Academy will credit the composer of the original music, responsible for the overall creation of the work as a whole, according to the works registration at the relevant royalty collection society.

Where the composer created less than 50% of the original music, additional contributors may be considered at the discretion of the Academy.

The Academy will acknowledge the nominated composer's corresponding UK music publisher according to the works registration at the relevant royalty collection society.



For the avoidance of doubt, the UK music publisher shall include any person, firm or company owning or controlling the nominated composer's copyright in the work in the UK during the qualifying period (1 April 2023 to 31 March 2024 inclusive).

4. BEST ORCHESTRAL COMPOSITION

This Ivor Novello Award celebrates outstanding large symphonic pieces, with or without electronics. Including works for choir and orchestra.

ELIGIBILITY CRITERIA

The entire musical work must have received its first UK public performance between 1 April 2023 and 31 March 2024.

In the context of The Ivors Classical Awards the first UK public performance can be:

- (a) a live concert performance, accessible to the UK public, or
- (b) a live-streamed concert performance, accessible to the UK public, or
- (c) a radio or television broadcast of a performance, accessible to the UK public, or
- (d) appearance on a commercial recording available in the UK, if the recorded release denotes the work's premiere.

For the avoidance of doubt, if the musical work is eligible through commercial recording it must, as a minimum, be available to stream or purchase from all of the following major digital music service providers: Amazon Music, Apple Music, Spotify, and YouTube Music. The album may also be available to buy or stream in other formats.

The musical work must have been completed after 1 April 2013.

ENTRY REQUIREMENTS

The following must be submitted:

1. An anonymised version of the entire musical score, supplied as a PDF file.
2. An anonymised audio recording of the entire work, supplied as a MP3 (320 kbps) audio file.

For the avoidance of doubt, a video recording of the entire work can only be submitted in lieu of an audio recording if the visual performance is integral to the piece. If that is the case video file requirements are:

- (a) film form: mp4 or mov
 - (b) audio codec: stereo audio (on audio stream with two channels L and R)
 - (c) aspect ratio: 16:9
 - (d) file size: cannot exceed 10GB
3. Evidence of authorship contributions for the musical work. This should identify the composer and publisher interests and share contributions of all interested parties. The evidence must take the form of a screen shot of the official work registration at the relevant royalty collection society. If it is not possible to obtain such evidence a contribution template is available to download from the Awards Entry Site.



4. Evidence of the first UK public performance.

If the work qualifies through live, streamed or broadcast performance, entrants must supply evidence of the date of performance/broadcast and where it took place.

If the work qualifies through appearance on a commercial recording, entrants must supply the recording's catalogue number, ISRC and original UK commercial release date.

5. An anonymised description or context to the work, of up to 100 words, which will be shared with judges. Please ensure the composer, performers and commissioners are not named and use gender neutral pronouns throughout.
6. Two 300dpi digital publicity photographs of the work's composer. These will not be seen by the judges and will only be used should the work be nominated.
7. The composer's latest biography and the work's programme note. These will not be seen by the judges and will only be used should the work be nominated.

JUDGING

All eligible submissions will be assessed by a specially appointed jury; the members of which shall be chosen by The Ivors Academy. The Academy aims to have no fewer than five composers on the panel.

CANDIDATES FOR NOMINATION

There will be no more than five nominated musical works.

The Academy will credit the composer of the original music, responsible for the overall creation of the work as a whole, according to the works registration at the relevant royalty collection society.

Where the composer created less than 50% of the original music, additional contributors may be considered at the discretion of the Academy.

The Academy will acknowledge the nominated composer's corresponding UK music publisher according to the works registration at the relevant royalty collection society.

For the avoidance of doubt, the UK music publisher shall include any person, firm or company owning or controlling the nominated composer's copyright in the work in the UK during the qualifying period (1 April 2023 to 31 March 2024 inclusive).



5. BEST CHORAL COMPOSITION

This Ivor Novello Award celebrates outstanding contemporary classical compositions specifically composed for voices; either a cappella or accompanied.

ELIGIBILITY CRITERIA

The entire musical work must have received its first UK public performance between 1 April 2023 and 31 March 2024.

In the context of The Ivors Classical Awards the first UK public performance can be:

- (a) a live concert performance, accessible to the UK public, or
- (b) a live-streamed concert performance, accessible to the UK public, or
- (c) a radio or television broadcast of a performance, accessible to the UK public, or
- (d) appearance on a commercial recording available in the UK, if the recorded release denotes the work's premiere.

For the avoidance of doubt, if the musical work is eligible through commercial recording it must, as a minimum, be available to stream or purchase from all of the following major digital music service providers: Amazon Music, Apple Music, Spotify, and YouTube Music. The album may also be available to buy or stream in other formats.

The musical work must have been completed after 1 April 2013.

ENTRY REQUIREMENTS

The following must be submitted:

1. An anonymised version of the entire musical score, supplied as a PDF file.
2. An anonymised audio recording of the entire work, supplied as a MP3 (320 kbps) audio file.

For the avoidance of doubt, a video recording of the entire work can only be submitted in lieu of an audio recording if the visual performance is integral to the piece. If that is the case video file requirements are:

- (a) film form: mp4 or mov
 - (b) audio codec: stereo audio (on audio stream with two channels L and R)
 - (c) aspect ratio: 16:9
 - (d) file size: cannot exceed 10GB
3. Evidence of authorship contributions for the musical work. This should identify the composer and publisher interests and share contributions of all interested parties. The evidence must take the form of a screen shot of the official work registration at the relevant royalty collection society. If it is not possible to obtain such evidence a contribution template is available to download from the Awards Entry Site.
 4. Evidence of the first UK public performance.

If the work qualifies through live, streamed or broadcast performance, entrants must supply evidence of the date of performance/broadcast and where it took place.

If the work qualifies through appearance on a commercial recording, entrants must supply the recording's catalogue number, ISRC and original UK commercial release date.

5. An anonymised description or context to the work, of up to 100 words, which will be shared with judges. Please ensure the composer, performers and commissioners are not named and use gender neutral pronouns throughout.



6. Two 300dpi digital publicity photographs of the work's composer. These will not be seen by the judges and will only be used should the work be nominated.
7. The composer's latest biography and the work's programme note. These will not be seen by the judges and will only be used should the work be nominated.

JUDGING

All eligible submissions will be assessed by a specially appointed jury; the members of which shall be chosen by The Ivors Academy. The Academy aims to have no fewer than five composers on the panel.

CANDIDATES FOR NOMINATION

There will be no more than five nominated musical works.

The Academy will credit the composer of the original music, responsible for the overall creation of the work as a whole, according to the works registration at the relevant royalty collection society.

Where the composer created less than 50% of the original music, additional contributors may be considered at the discretion of the Academy.

The Academy will acknowledge the nominated composer's corresponding UK music publisher according to the works registration at the relevant royalty collection society.

For the avoidance of doubt, the UK music publisher shall include any person, firm or company owning or controlling the nominated composer's copyright in the work in the UK during the qualifying period (1 April 2023 to 31 March 2024 inclusive).

6. BEST COMMUNITY AND PARTICIPATION COMPOSITION in association with ABRSM

This Ivor Novello Award celebrates outstanding musical works specifically created for voluntary, amateur or youth performers and/or community engagement.

ELIGIBILITY CRITERIA

The entire musical work must have received its first UK public performance between 1 April 2023 and 31 March 2024.

In the context of The Ivors Classical Awards the first UK public performance can be:

- (a) a live concert performance, accessible to the UK public, or
- (b) a live-streamed concert performance, accessible to the UK public, or
- (c) a radio or television broadcast of a performance, accessible to the UK public

The musical work must have been completed after 1 April 2013.



ENTRY REQUIREMENTS

The following must be submitted:

1. An anonymised version of the entire musical score, supplied as a PDF file.
2. An anonymised audio recording of the entire work, supplied as a MP3 (320 kbps) audio file.

For the avoidance of doubt, a video recording of the entire work can only be submitted in lieu of an audio recording if the visual performance is integral to the piece. If that is the case video file requirements are:

- (a) film form: mp4 or mov
 - (b) audio codec: stereo audio (on audio stream with two channels L and R)
 - (c) aspect ratio: 16:9
 - (d) file size: cannot exceed 10GB
3. Evidence of authorship contributions for the musical work. This should identify the composer and publisher interests and share contributions of all interested parties. The evidence must take the form of a screen shot of the official work registration at the relevant royalty collection society. If it is not possible to obtain such evidence a contribution template is available to download from the Awards Entry Site.
 4. Evidence of the first UK public performance. The date and where it took place.
 5. Information relating to performer participation.
Entrants are asked additional questions relating to the performers, the nature of interaction with the performers and how any project activity (i.e., workshops) relates to the final work. This is to help judges understand if there were any factors the composer had to consider when composing the work.
 6. Two 300dpi digital publicity photographs of the work's composer. These will not be seen by the judges and will only be used should the work be nominated.
 7. The composer's latest biography and the work's programme note. These will not be seen by the judges and will only be used should the work be nominated.

JUDGING

All eligible submissions will be assessed by a specially appointed jury; the members of which shall be chosen by The Ivors Academy. The Academy aims to have no fewer than five composers on the panel.

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Where the composer created less than 50% of the original music, additional contributors may be considered at the discretion of the Academy.

The Academy will acknowledge the nominated composer's corresponding UK music publisher according to the works registration at the relevant royalty collection society.

For the avoidance of doubt, the UK music publisher shall include any person, firm or company owning or controlling the nominated composer's copyright in the work in the UK during the qualifying period (1 April 2023 to 31 March 2024 inclusive).



7. BEST STAGE WORK

This Ivor Novello Award celebrates outstanding stage works. Including opera, dance and musical theatre.

ELIGIBILITY CRITERIA

The entire musical work must have received its first UK public performance between 1 April 2023 and 31 March 2024.

In the context of The Ivors Classical Awards the first UK public performance can be:

- (a) a live concert performance, accessible to the UK public, or
- (b) a live-streamed concert performance, accessible to the UK public, or
- (c) a television broadcast of a performance, accessible to the UK public

The musical work must have been completed after 1 April 2013.

ENTRY REQUIREMENTS

The following must be submitted:

1. An anonymised version of the entire musical score, supplied as a PDF file.
2. An anonymised video recording of the entire work, supplied in the following format:
 - (a) film format: mp4 or mov
 - (b) audio codec: stereo audio (on audio stream with two channels L and R)
 - (c) aspect ratio: 16:9
 - (d) file size: cannot exceed 10GB
3. Evidence of authorship contributions for the musical work. This should identify the composer and publisher interests and share contributions of all interested parties. The evidence must take the form of a screen shot of the official work registration at the relevant royalty collection society. If it is not possible to obtain such evidence a contribution template is available to download from the Awards Entry Site.
4. Evidence of the first UK public performance. The date and where it took place.
5. An anonymised description or context to the work, of up to 100 words, which will be shared with judges. Please ensure the composer, performers and commissioners are not named and use gender neutral pronouns throughout.
6. Two 300dpi digital publicity photographs of the work's composer. These will not be seen by the judges and will only be used should the work be nominated.
7. The composer's latest biography and the work's programme note. These will not be seen by the judges and will only be used should the work be nominated.

JUDGING

All eligible submissions will be assessed by a specially appointed jury; the members of which shall be chosen by The Ivors Academy. The Academy aims to have no fewer than five composers on the panel.

CANDIDATES FOR NOMINATION

There will be no more than five nominated musical works.

The Academy will credit the composer of the original music, responsible for the overall creation of the work as a whole, according to the works registration at the relevant royalty collection society.



Where the composer created less than 50% of the original music, additional contributors may be considered at the discretion of the Academy.

The Academy will acknowledge the nominated composer's corresponding UK music publisher according to the works registration at the relevant royalty collection society.

For the avoidance of doubt, the UK music publisher shall include any person, firm or company owning or controlling the nominated composer's copyright in the work in the UK during the qualifying period (1 April 2023 to 31 March 2024 inclusive).

8. BEST SOUND ART

This Ivor Novello Award celebrates outstanding sound art: distinctive sound compositions that exist in hybrid relation to other artforms, environments or situations. Specifically, non-concert format works in contexts such as sound installation, sound sculpture, radiophonic sound art, sound intervention and interactive configurations - indoors and outdoors. This may include generative and electroacoustic works, multi-channel spatial compositions and all types of sonic material.

ELIGIBILITY CRITERIA

The entire work must have received its first UK public presentation between 1 April 2023 and 31 March 2024.

In the context of The Ivors Classical Awards the first UK public presentation can be:

- (a) a presentation of the work in situ, accessible to the UK public, or
- (b) a radio presentation or television documentation of the work, accessible to the UK public, or
- (c) an audio-visual stream of the work, accessible to the UK public

The work must have been completed after 1 April 2013.

ENTRY REQUIREMENTS

The following must be submitted:

1. An anonymised audio/video recording of the entire work, supplied in the following format:
 - (a) film format: mp4 or mov
 - (b) audio format: mp3
 - (c) file size: cannot exceed 10GB
2. Anonymised Information documenting the work, such as photographs, project reports, sketches, screen shots, process drafts or audio/video documentation.
3. Duration of the work. Its exact time and whether it is intermittent or continuous.
4. Evidence of the first UK public presentation. The date and where it took place.
5. Two 300dpi digital publicity photographs of the sound artist. These will not be seen by the judges and will only be used should the work be nominated.
6. The sound artist's latest biography and the work's programme note. These will not be seen by the judges and will only be used should the work be nominated.



JUDGING

All eligible submissions will be assessed by a specially appointed jury; the members of which shall be chosen by The Ivors Academy. The Academy aims to have no fewer than five practitioners on the panel.

CANDIDATES FOR NOMINATION

There will be no more than five nominated works of sound art.

The Academy will credit the sound artist of the work, responsible for the overall creation of the sound composition as a whole.

Where the sound artist created less than 50% of the original sound composition, additional contributors may be considered at the discretion of the Academy.

The Academy will acknowledge the nominated sound artist's corresponding UK music publisher according to the works registration at the relevant royalty collection society.

For the avoidance of doubt, the UK music publisher shall include any person, firm or company owning or controlling the nominated sound artist's copyright in the work in the UK during the qualifying period (1 April 2023 to 31 March 2024 inclusive).

CATEGORIES RECOGNISING INDIVIDUAL CONTRIBUTIONS TO MUSIC

9. ACADEMY FELLOWSHIP

Fellowship of The Ivors Academy recognises excellence and impact in the art and craft of music creation. It is presented to an individual with a substantial body of work, and it is the highest honour the Academy bestows. This award is in the gift of the Academy's Board.

The Academy Fellowship would usually be presented during the annual Awards ceremony, but may also be presented at a different time of year, at the Board's discretion. We welcome your suggestions for candidates and the opportunity to submit suggestions is available on a year-round basis.

10. INNOVATION AWARD

This award is in the gift of the Academy's Awards Committee. The primary purpose of this award is to celebrate a British or Irish composer who demonstrates an innovative approach to composition. And the impact that music has had on their fellow music creators.

We welcome your suggestions for candidates and the opportunity to submit suggestions is available on a year-round basis.

11. OUTSTANDING WORKS COLLECTION

This award is in the gift of the Academy's Awards Committee. The primary purpose of this award is to recognise a British or Irish composer responsible for a consistently exceptional body of classical compositions. And the impact that music has had on their fellow music creators.

We welcome your suggestions for candidates and the opportunity to submit suggestions is available on a year-round basis.



F. JURIES

An Ivor Novello Award represents peer recognition, and all eligible entries will be assessed by specially appointed category juries; the members of which shall be chosen by The Ivors Academy.

The Awards team build the lists of jurors made up of professional composers and practitioners from across The Ivors Academy membership. Members are invited to put their names forward to be added to a panel of potential jurors each year. These lists are subject to Awards Committee approval.

The Academy is committed to striving for inclusive, representative and respected panels and the following best practice guidelines will be followed:

Juries will endeavour to incorporate a diversity of voice and thought and:

- Will have five jurors present to be quorate and will not usually exceed seven jurors in total; except in instances where a larger number of voices is required.
- To ensure balance and that the demographic make-up of the jury is as wide as possible, each panel should contain:
50% gender balance, 30% Black, Asian and Minority Ethnic representation, 10% creators with disabilities, involvement of a minimum of one person aged under 25 and avoidance of London-centric representation.
- We review and appoint members on an annual basis to facilitate regular rotation.
- Judging is a voluntary activity.
- An Independent Adjudicator will be present at each judging session, in a non-voting capacity.
- All judging sessions will be led by a Chair, in a non-voting capacity.
- A juror must not have any conflicts of interest: jurors must not have an authorship credit on any works entered into their category. Any possible conflicts of interest, such as personal and professional connections to the entries, must be declared to the Academy before the meeting takes place. The Independent Adjudicator will determine what constitutes a conflict of interest. If a conflict is identified the juror will be asked to forgo their role.
- The list of jurors is not made public until the day of the ceremony, to avoid lobbying. Jurors are asked to keep their involvement confidential until that time, to avoid lobbying, and sign an NDA to ensure that all discussions within the meeting remain confidential.

All decisions made by The Ivors Academy and its juries regarding nominations and winners are confidential and final. No correspondence will be entered into as to why particular entries were or were not nominated.

G. NOMINATIONS AND WINNERS

There is a minimum threshold of eligible entries to determine whether a category has five or three nominations. The Ivors Academy, and its juries, reserve the right to nominate fewer works should they deem it appropriate in any given year.

Nominations for each category will always be listed in alphabetical order by work title. Where there is more than one candidate for nomination associated with a work, names will always be listed in alphabetical order of surname.

Details of when candidates for nomination will be confidentially informed, and when the nominations will be made public, can be found on The Ivors Academy's website. These dates are subject to change.

Acceptance of any nomination or award bestowed by The Ivors Academy shall be deemed to constitute acceptance by the recipient of The Ivors Academy's CODE OF CONDUCT, published at the time such award was accepted.

Each candidate for nomination will be invited to receive a complimentary year of Ivors Academy professional tier membership.



Each candidate for nomination will receive a ticket for themselves and a guest to attend The Ivors Classical Awards ceremony, courtesy of The Ivors Academy. Complimentary tickets are non-transferable.

Should a candidate for nomination be unable to attend the ceremony it is a condition of entry that they supply an acceptance video, and grant permission for the video to be played during the ceremony, should their nomination be successful.

Each candidate for nomination will receive an official unframed nomination certificate. Upon request, unframed duplicate nomination certificates can be purchased by bona fide representatives of the candidates for nomination. For further details and costs contact the Awards Team.

There will be one winner in each award category.

The winner's press release is the definitive source of award winner's information.

One hand cast bronze statuette (Ivor Novello Award) will be presented to each winner in line with the candidates for nomination. Only these individuals will be invited on stage to collect their award at the ceremony.

One hand cast bronze statuette (Ivor Novello Award) will be presented to the corresponding UK music publisher if they are included in the candidates for nomination. Where a co-publishing credit has been agreed one statuette will be presented to the hyphenated credit. An additional duplicate Ivor Novello Award may be purchased for the second publishing company after the ceremony.

The Ivors Academy does not issue duplicate Ivor Novello Awards in any other circumstances.

Award winners unable to collect their Ivor Novello Award at the ceremony must arrange collection from The Ivors Academy within 12 months of the ceremony, unless they have arranged for a representative to attend the ceremony and collect the award on their behalf.

Award recipients acknowledge and agree that the Ivor Novello Award statuette remains the property of The Ivors Academy and it is to remain in the care of the recipient or their descendants. Should the award leave the care of the recipient or their descendants, the Academy reserves the right to purchase the award back for a fee of £1. The award must not be sold on to any third party.

Award recipients acknowledge and agree that possession of the Ivor Novello Award statuette is granted upon the express condition that the recipient will not use the statuette other than for their own personal, non-commercial purposes. Without limiting the foregoing, any public exhibition, reproduction, or other public or commercial exploitation of the statuette by the recipient or any third party, without the express prior written consent of The Ivors Academy, is strictly prohibited.

Awards recipients acknowledge and agree not to use the Ivor Novello Award statuette in any way that is deemed obscene, offensive, disparaging, derogatory or harmful to the reputation of The Ivors Academy or the awards.

The Ivors Academy reserves the right not to make an award in any category.

The Ivors Academy reserves the right to rescind an award or nomination, once bestowed, at the sole discretion of The Ivors Academy Board.



H. PERMISSIONS AND ADDITIONAL TERMS & CONDITIONS

It is a condition of entry that the individual or company entering has obtained the relevant permission(s) and clearance(s) from rights holders for The Ivors Academy to share the audio and video recordings provided for the purpose of judging The Ivors Classical Awards 2024.

It is a condition of entry that the individual or company entering has obtained the relevant permission(s) and clearance(s) from rights holders for The Ivors Academy to use the artwork, publicity photographs, audio and video recordings provided for promotional purposes on The Ivors Academy's official social media channels and digital platforms should the entrant be successful with a nomination.

Cooperation from nominees and award recipients, and their representatives in supplying the necessary assets, along with permission and clearances, for use during the awards ceremony will be required.

The Ivors and Euterpe (Ivor Novello Award) are trademarks belonging to BASCA, trading as The Ivors Academy. Persons wishing to reproduce or use these marks, must secure the written consent of The Ivors Academy prior to such use.

The Ivors Academy take great care to protect your data against unauthorised or unlawful use. The Entries Website uses secure socket layer technology (SSL) when sending and receiving data. This means that when you upload any information and/or content through the Website, it is transmitted via a secure protocol and that all the information sent or received is encrypted. Your interactions are therefore private by design. By submitting an entry, you agree to the processing by us of your information and the use of that information as part of the administration and running of The Ivors. We may contact you by email with information and updates relating to The Ivors Academy. You can review our privacy policy at <https://ivorsacademy.com/privacy>. If you would prefer not to receive such information, please email us at the following address: awards@ivorsacademy.com

The Ivors Academy may change these Rules and Guidelines from time to time and is under no obligation to provide notice to you of any changes. You should therefore check them regularly.

The Ivors Academy reserves the right to suspend, postpone, cancel, or amend The Ivors awards ceremony where it becomes necessary to do so.

The final decision regarding all aspects of The Ivors, including the interpretation of these rules rests with The Ivors Academy Board.



I. CONTACT DETAILS

The Awards Team can assist with any queries and/or help with the awards entry website, if required:

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