

PLAYGROUND: Call for Collaborations 2024
by Spółdzielnia Muzyczna Contemporary Ensemble

PROJECT RULES

1. INTRODUCTION

1.1 This document governs the conduct of the project called PLAYGROUND: Call for collaborations (hereinafter referred to as the "Project"), organized by the ensemble Spółdzielnia Muzyczna contemporary ensemble (hereinafter referred to as the "Ensemble" or the "Organizer").

1.2 The Project is open to young composers from all over the world, born no earlier than November 7, 1988.

1.3 Only unpublished and never publicly performed compositions that meet the requirements specified in section 3 of the Regulations ("Concept, Instrumentation, Software, and Equipment") will be accepted for the Project.

1.4 The Project consists of three stages, referred to as "Stage I," "Stage II," and "Stage III," respectively.

1.5 Participation in the Project requires the payment of a non-refundable entry fee by the applicant (hereinafter referred to as the "Candidate"), amounting to 100 PLN for Candidates residing permanently in Poland or the equivalent in EUR for Candidates residing permanently outside Poland, to be transferred to the following bank account:

Stowarzyszenie Spółdzielni Muzycznej
ING Bank Śląski: PL30 1050 1445 1000 0090 8015 3209
BIC/Swift: INGBPLPWXXX
Reference: "donation for statutory purposes - PLAYGROUND 2024"

1.6 The Project is co-funded by the City of Krakow.

2. PROJECT PROCEDURE

2.1 Stage I – Call for Applications

2.1.1 In Stage I, the Candidate shall send the Ensemble, via email at ensemble@spoldzielniamuzyczna.com, a message entitled "PLAYGROUND [Candidate's Name]" containing an everlasting link to a ZIP or RAR archive hosted on a file-sharing service such as Dropbox, containing the materials specified in points 2.1.1(a)–2.1.1(f) below (hereinafter collectively referred to as the "Submission"), prepared in Polish or English.

(a) A PDF file containing the following information about the Candidate:

- Name and Surname;
- Correspondence address;
- Mobile phone number and email address;
- Biographical note.

(b) Scores, in the form of PDF files, of two (2) different chamber works composed by the Candidate within the last four (4) years — completed no earlier than January 1, 2019 —with the recordings of these works in WAV, MP3, or MP4, MOV format; solo or orchestral works will not be considered.

(c) A video recording, in MP4 or MPEG format, lasting approximately one (1) minute, in which the Candidate introduces themselves and answers the following questions:

- Why do you want to participate in the PLAYGROUND: Call for Collaborations project organized by Spółdzielnia Muzyczna contemporary ensemble?
- What do you expect from participating in this project? What interests you the most about it?

(d) A PDF file containing a description of the concept of the composition submitted to the Project by the Candidate, not exceeding 1500 characters including spaces.

(e) Proof of payment of the entry fee by the Candidate, in the form of a PDF file.

(f) A portrait photograph of the Candidate, in high resolution, in JPEG, JPG, or TIFF format.

2.1.2 The deadline for submitting applications is **February 15, 2024** (CET 23:59:59).

2.2 The theme for the 2024 edition is ecology, the future of life on Earth, and adaptation to changing conditions, and the composition "Birdsongs" by Rafał Ryterski. This piece will be performed during the concluding concerts of the project also.

"Change. Adaptation. Flow. These are the keywords used in the composition *Birdsongs*. Bird migrations are treated here as a metaphor, a mirror that humans observe, both as individuals and as a species. Like birds, we are constantly changing, driven by the need to maintain balance. In *Birdsongs*, the stage aspect of the work is crucial—the performers create a soundtrack to a video, which is a fabricated nature documentary. The dramaturgy of the piece is primarily based on the continuous flow of attention between the video, musicians, electronic sounds, and the voices of narrators, intertwined into an inseparable whole. The content of this work results from the collisions of its individual elements, through juxtaposing contexts. *Birdsongs* is not just a musical composition—it is a multimedia work, however lofty that may sound."

Rafał Ryterski

2.3 Based on the Submissions, the committee composed of:

- Rafał Ryterski - supervisor
- Jerzy Kornowicz (composer, director of the Warsaw Autumn Festival),
- Members of the Spółdzielnia Muzyczna contemporary ensemble,
- TBA

will select, by **March 20, 2024**, two (2) to four (4) composers qualified for Stages II and III (hereinafter referred to as "Participants" of the Project).

2.3.1 The list of Participants will be announced on the ensemble's website (at spoldzielniamuzyczna.com) and on social media platforms (Facebook, Instagram) of the ensemble.

2.4 Stage II – Consultations

2.4.1 In Stage II, the Participant of the Project presents the concept and agrees on the instrumentation used for the project with the ensemble. The Participant is also required to conduct online individual consultations with each performer necessary for the realization of the concept, **from April 1st to May 15th, 2024**. Individual consultations will be arranged on a working basis between the Participant and the ensemble musicians.

2.4.2 During the consultations, there will be an opportunity to discuss the concept and refine the multimedia layer with supervisor Rafał Ryterski.

2.5 Stage III

2.5.1 In Stage III, the Participant shall prepare a completed composition, lasting from 10 to 13 minutes, in the form of PDF score files, by **July 9th, 2024**. The ensemble will then conduct consultations on the composition with the Participant within 7 days of receiving the materials.

2.5.2 After the score is technically approved, the Participant shall prepare complete performance materials—scores and parts, as well as, if applicable, a ready-made software project (hereinafter collectively referred to as the "Composition") by **July 30th, 2024** (CET 23:59:59).

2.5.3 In the first half of September 2024, three (3) open rehearsals with the ensemble are planned, followed by two concerts in Krakow (Sacrum Profanum festival) and Warsaw (prologue of the 67th International Festival of Contemporary Music "Warsaw Autumn"). The concert in Krakow will be audiovisually recorded for promotional use by the ensemble and the Participant.

2.5.4 In connection with the Rehearsals and Concert, Participants are entitled to:

- a) Accommodation during the Rehearsals and concert in Kraków, for four (4) nights;
- (b) Reimbursement of travel expenses, up to 500 EUR for Participants residing permanently in Europe or up to 800 EUR for Participants residing permanently outside Europe;
- (c) Professional audio-video recording of the Composition during the Concert.

2.5.5 For additional information about the Project, please contact the Ensemble Coordinator, **Emilia Stefańska, at the email address: stefanska@spoldzielniamuzyczna.com.**

3. INSTRUMENTATION, SOFTWARE, AND EQUIPMENT

3.1 The Composition can be written for any combination of instruments (in a minimum quintet setup) from the following list:

- Flute (bass / alto / grande / piccolo);
- Clarinet (bass / in B / in A / in Es);
- Saxophone (baritone / tenor / alto / soprano);
- Violin;

- Viola;
- Cello;
- Piano;
- Percussion (as specified in section 3.1.1 below).

3.1.1 Percussion instruments:

The starting point for percussion setup is Rafał Ryterski's piece *Birdsongs* by means of the choice of basic instruments, the use of electronic devices and controllers and the will of having one complex setup for the whole program of Ensemble Playground. The basic instruments used in the piece "Birdsongs" include:

- Vibraphone, 3 octaves with a motor (no possibility of invasive instrument preparation)
- Roland SPD-sx sampler and/or AKAI MPK-mini III MIDI controller (and/or AKAI MPD24)

The use of additional instruments or objects, especially those designed, made, or prepared by the composer, is welcome. Expanding the percussion instruments requires consultation with the ensemble's percussionist each time. For very unusual objects and instruments, composers are asked to consult and provide these objects along with performance materials. The selection of further instruments will be discussed in later stages of collaboration, but proposals regarding their scope in the submission will be appreciated. It should be noted that the set should not expand to overly large dimensions, meaning a rational choice of instruments. If there is a desire to use a large instrument, please consider one or two (gong, drum). In the case of small instruments, a maximum of four is allowed. Examples may include configurations such as a megaphone-fan-PVC tube-wooden box/tuned small Thai gong-medical tuning fork-specially made box with strings/toy percussion set/garbage set, etc. The above examples are merely illustrative.

The ensemble will provide bows and other items for sound production. Ultimately, during final concerts, the percussionist should have one playing position. For the Roland SPD-sx sampler, audio tracks should be in a 16-bit/44.1 kHz format. The Ableton Live Suite is used for MIDI controllers. Audio files and Ableton projects should be provided by the composer with performance materials, along with a clear description of their configuration, mapping, etc. Samples should be clearly described and named. The use of MAX software is possible, but the patch should be created in a way that does not require intervention from the performer. The percussionist uses a PC computer.

3.2 Additionally, the use of electronics and equipment in accordance with points 3.2.1 and 3.2.2 below is possible. In such cases, it is the responsibility of the Participant to provide a ready-to-play software project and to supply all necessary devices and software for rehearsals, concerts, and any potential repetitions that cannot be replaced by the ones listed.

3.2.1 The following software is allowed:

- Ableton Live 10 / 11 Suite;
- Reaper;
- Max/MSP 7 / 8.

3.2.2 The Ensemble can provide the following equipment:

- Mixer (analog: Mackie FX 12 / Soundcraft EFX 8 with Lexicon Effects Processor; digital: Behringer X18);
- Audio interface (Focusrite Scarlett 18i20 / 2 × Focusrite Scarlett 4i4);
- Laptop (MacBook Pro / Dell Precision M5570);
- Microphones;
- Four (4) speakers;
- Wired click track;
- Projector.

During final concert ensemble provide all stuff aforementioned and also a Behringer x32 or higher-class digital mixer.

4. COPYRIGHTS AND LICENSE

4.1 Submission of the Application—and optionally the Sketch and the Composition (collectively referred to as the "Work")—is equivalent to the Candidate's acceptance that:

(a) The Organizer has the right to use the Participant's image, name, and surname for promotional and advertising purposes;

(b) The Candidate declares and guarantees that they are the sole author of the submitted Work, possess full copyright and personal rights to the Work, and have the Work fully available within the scope defined in the Regulations.

4.2 The Participant grants the Organizer a non-exclusive license to use the Work in all fields of exploitation, including but not limited to:

(a) Recording and reproducing in any technology—on any system, format, and medium—including print, photographic film, magnetic tape, CD, DVD, Blu-ray, digital;

(b) Bringing to market;

(c) Introducing into computer memory, computer networks, and/or multimedia database;

(d) Providing public access in such a way that anyone can access the Work in a place and time of their choice—e.g., sharing on the internet, on any websites, or in any paid or free services available through download, streaming, and any other technology—as well as within any telecommunications services, using any systems and devices, including mobile phones, desktop and/or mobile computers, and transfers using any available technologies such as GSM, UMTS, etc., as well as via teleinformatics networks;

(e) Public performance, public viewing.

(f) Analog and digital broadcasting and/or rebroadcasting of images and/or sound—encoded or unencoded, paid or unpaid, in any system, format, or technology, wired and wireless—via terrestrial station, satellite, including via digital platforms, cable networks, telecommunications links, mobile television, any computer network (including the internet), etc.

4.3 The Organizer grants an open license to the Participant for publication, release, and sharing of performance materials after prior notice from the Organizer. In the case of the performance of the composition by another ensemble, the performance and promotional materials should include the following statement:

"The composition was realized as part of the Playground: call for collaborations 2024 program with the Spółdzielnia Muzyczna contemporary ensemble."

5. PERSONAL DATA PROTECTION

In accordance with Article 13(1–2) of the Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard

to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation, hereinafter "GDPR"), we inform you that:

5.1 The controller of personal data collected in connection with the Project is Stowarzyszenie Spółdzielni Muzycznej, ul. Papiernicza 2, 31-221 Kraków, correspondence address: ul. Kopernika 19/20e, 31-501 Kraków.

5.2 The personal data of Candidates and subsequently Participants of the Project will be processed solely for the purpose and scope necessary for the implementation of the Project, i.e., for the identification of Candidates and Participants and the possible public announcement of the names of Participants, including on the Organizer's websites.

5.3 The Organizer will store personal data in accordance with applicable laws, including ensuring protection against unauthorized access, acquisition by an unauthorized person, processing in violation of the law, and change, loss, damage, or destruction.

5.4 Recipients of the provided personal data are suppliers of goods and services necessary for the implementation of the aforementioned purposes and entities authorized on the basis of legal provisions, including state authorities.

5.5 The personal data of the Candidate and subsequently the Participant will be stored until the Candidate or Participant withdraws their consent.

5.6 The Candidate and subsequently the Participant have the right to access their personal data, correct them, and have the right to submit a written request to cease the processing of data. Any correspondence regarding the processing of personal data should be addressed to the Organizer at the following address: Stowarzyszenie Spółdzielni Muzycznej, Papiernicza 2 street, 31-221 Kraków.

5.7 Providing personal data is voluntary, but failure to provide it will prevent the Candidate from participating in the Project. The legal basis for the processing of personal data is Article 6(1)(a) of the GDPR.

6. FINAL PROVISIONS

6.1 Participation in the Project implies acceptance of the Regulations.

6.2 The Regulations are the only document specifying the rules of the Project.

6.3 Applications that do not meet the requirements of the Regulations will not be admitted to the Project. The Organizer ensures that information about disqualified Candidates will not be made public, and the submitted works will not be used in any way by the Organizer.

6.4 The Organizer is not responsible for problems related to the inability to contact the Participants of the Project.

6.5 The Project may be canceled by the Organizer for significant reasons.

6.6 The Organizer reserves the right to provide a binding interpretation of the Regulations.

6.7 In matters related to the Project not foreseen in this Regulations, the final decision lies with the Organizer.

6.8 The Organizer reserves the right to make changes to the content of the Regulations.

6.9 This Regulations is available in both Polish and English versions on the Organizer's website: spoldzielniamuzyczna.com. The Polish version is the basis for interpretation.