

**PROGRAMME IMPLEMENTED BY THE MINISTER OF CULTURE AND NATIONAL
HERITAGE OF POLAND 2015¹⁾**

Collections – Priority 3 – Commissions of New Music Works

I. INSTITUTION IN CHARGE OF THE PRIORITY:

Institute of Music and Dance in Warsaw

II. ESTIMATED BUDGET:

PLN 2 000 000

III. STRATEGIC OBJECTIVES:

The strategy objective of the priority project is to support the creation of contemporary music through commissions of new works and creating favourable conditions for their presence in public life.

The fundamental task of the priority project is to increase the role of latest music as an significant medium of social communication and to make works of contemporary music part of the processes that take place in culture today, namely presenting them in the context of such processes as: redefinition of the so-called "high culture" and the roles of artist and audience, or the influence of new media and technologies on musical language and reception of music. It is important, therefore, that the works commissioned represent different musical genres and aesthetics, referring both to traditional forms associated with classical music and pieces of experimental nature or deriving from popular music in a creative fashion. The priority project is meant to provide Polish audiences with opportunity to encounter new music also outside of large cultural centres and to experience music composed or performed by international artists. The priority project supports presentations of new Polish works of music abroad, both by Poland and international performers, encouraging concert promoters to collaborate with the youngest generation of interpreters of contemporary music.

An important objective of the priority project is also to use new works of music as tools of cultural and artistic education; to promote contemporary music among non-professionals, including children and youth; providing audiences with opportunities to meet composers and get to know the creative process in all its stages: the conception, writing, and performance, with the aim to do away with the stereotype of contemporary music's hermeticism.

¹⁾ Programme funded based on the Regulation of the Minister of Culture and National Heritage on the scope of tasks covered by state subsidy, detailed procedure of submitting requests for grants, and procedure of forwarding awarded grants and grant reporting of 1 September 2005 (Dz. U. Nr 177, item 1474; of 2006, Nr 12, item 72 and Nr 222, item 1632; of 2007 Nr 247, item 1831; of 2008 Nr 139, item 879; and of 2010 Nr 150, item 1005) and Regulation of the Minister of Culture and National Heritage on detailed requirements of obtaining funds for implementation of tasks related to culture, procedure of submitting requests for such funding, and forwarding funds from the Culture Promotion Fund of 30 June 2010 (Dz. U. Nr 118, item 797).

Considering the importance of the social aspect described above, the delivery of the project must be evaluated not only in the terms of the works' artistic merit but publicly appealing form of presentation and further functioning in the public domain, both in the form of scores and performance materials, and recordings of premiere performances.

IV. RULES AND REGULATIONS:

Eligible projects

1.

1. Eligible projects include a commission and live premiere performance (possibly repeated one or two times) of one new artwork using the medium of music, music and choreography, text and music, or multimedia with music being the dominant element. Commissioned works may represent any genre and aesthetics.

2. In particular, the works should be:

- 1) full length or chamber stage productions;
- 2) vocal or vocal and instrumental works;
- 3) symphony works;
- 4) chamber works;
- 5) solo works;
- 6) electro-acoustic works;
- 7) multimedia works whose primary element is sound;
- 8) works incorporating improvisation;
- 9) other works whose primary element is sound.

3. The works shall be recorded in the form of a score (electronic scores or other formats facilitating future performances), performance materials, and other forms used to record artistic works (tape, choreography), while:

- 1) in justified cases the score may have a graphic form or be a scenario of improvised actions;
- 2) the form of recording must guarantee the reproduction of its primary elements, such as:
 - a) genre and form;
 - b) number of performers;
 - c) estimated running time.

4. Arrangements or reconstructions of existing works of music or works commissioned under the Composer-in-Residence programme of the Institute of Music and Dance are not eligible.

2.

The sum of PLN 319 600 of the estimated budget shall be earmarked for projects that receive funding in 2014 and will be implemented for over a year.

Eligible entities

3.

Eligible entities are the following Polish organisations and institutions:

- 1) state culture institutions;
- 2) local culture institutions;
- 3) non-governmental institutions;
- 4) churches and religious communities or legal person formed by them;
- 5) art universities and collages;
- 6) state schools providing art education at primary and secondary level;
- 7) non-state schools providing art education at primary and secondary level;;
- 8) businesses.

Application procedure

4.

1. There shall be two calls for applications: the first closing on 30 November 2014, the second closing on 31 March 2015.
2. The minister of culture may cancel the second call if the budget has been used in full or reduced after the first call.
3. The minister of culture may announce an additional call if the budget has not been used in full or new funds have been obtained after the first and second calls.

5.

1. Registration with Elektroniczne Biuro Obsługi Interesanta [Electronic Customer Service, EBOI] on <https://esp.mkidn.gov.pl/> is required to submit an application.
2. Entities that do not have the NIP or REGON numbers or provide a wrong NIP or REGON number will not be able to register and apply through the EBOI service.

6.

Applicants using a safe electronic signature verified with a qualified certificate shall complete the application form and submit it through the EBOI service, respecting the deadlines specified in §4(1) above.

7.

1. Applicants who do not use a safe electronic signature verified with a qualified certificate shall:
 - 1) complete the the application form and submit it through the EBOI service, respecting the deadlines specified in §4(1) above;
 - 2) print out the automatically generated conformation. The conformation must refer to the final version of the application and have the same EBOI number.
2. Applications shall be considered on condition that a copy of the confirmation, signed by an authorised person, is delivered by the deadline specified in §4(1) above, subject to §7(3) below, to:

Instytut Muzyki i Tańca [Institute of Music and Dance]
 ul. Fredry 8, 00-097 Warszawa, Poland
 with an note on the envelope stating:
wniosek do priorytetu „Zamówienia kompozytorskie”

3. In the case of applications submitted through the EBOI service on 30 November 2014 at the latest, hardcopy confirmation will also be accepted:

1) if it is delivered by the applicant to the address specified in 2 above on 1 December 2014;

2) if it is sent by post to the address specified in 2 above on 1 December 2014.

4. For hardcopy confirmations sent by post the postmark is decisive.

5. Applications and confirmations sent or delivered after the deadline will be considered as part of the next call or returned if another call is not announced.

6. The hardcopy confirmation is **the only hardcopy document that must be submitted to the implementing institution during the application procedure.**

8.

1. Applicants may correct or supplement the application during the application procedure.

2. Corrections and supplements should be submitted through the EBOI service using the update submitted application option. Detailed instructions on how to update an application may be found in the guidelines on the use of the EBOI system, hereinafter the *Krok po korku* [Step by Step] guidelines, available on the ministry's website.

3. Updates to applications will be accepted by the implementing institution on condition that:

1) the update is submitted through the EBOI service by the deadline specified in §4

(1) in the case of all applicants,

2) in the case of applicants who do not use a secured electronic signature verified by a qualified certificate, an updated application confirmation is submitted in hardcopy to the implementing institution by the same deadline, subject to §7(3).

9.

1. Applicants who submit an application on 14 November 2014 or 16 March 2015 at the latest will be informed by the implementing institution about any errors or formal faults in their application, should such be found.

2. The notification on faults will be sent to the e-mail address indicated in the application.

3. To receive the notification on faults, applicants who do not use a secured electronic signature verified by a qualified certificate, should effectively deliver the hardcopy application confirmation to the implementing institution by the deadline specified in 1 above.

10.

1. Applicants should amend the formal faults indicated by the implementing institution.

2. The procedure of submitting amendments and a list of formal faults are included in *Guidelines*.

Formal and financial requirements

11.

1. Projects shall be implanted in Poland or abroad in the course of a year (2015) or two years (2015–16).
2. An applicant may seek the participation of composers, co-authors, and performers that are not Polish citizens.
3. The project may be implemented in two ways:
 - 1) the score, orchestra parts, other representations of the work, and its recording are made publicly available for free as set out in §25 (option A);
 - 2) the score and recording of the work are made publicly available for free as set out in §25 (option B).
4. In the case of option B, orchestra parts and other representations of the work may only be rented by the applicant from the copyright holder or composer/co-authors for the purposes of the premiere performance and possible repetition performances.

12.

1. The grant cannot be used to cover any renovations or modernisations to buildings or other structures.
2. The grant cannot be used to purchase fixed assets.
3. The grant is a targeted subsidy and may only be used to cover costs included in the eligible costs list in Annex 1A and Annex 1B hereto.
4. The list of eligible costs sets out minimal and maximal percentage thresholds for each cost category. Costs that go beyond the limits shall be considered ineligible.
5. Grant breakdown into allocation for remuneration for composer(s) and co-authors and allocation for other costs is subject to an agreement between the applicant and all composers and co-authors.
6. An applicant may request additional funds to finance the second and third performance of the work on condition that the work is the same, the line-up of performers unchanged in essence, the performances take place before the project's completion, and are held each time in a different city, including the city of premiere performance. Eligible costs for repetition performances are listed in Annex 1B hereto.

13.

1. The project's cost estimate should solely include costs that are necessary to implement the project. It cannot include the goods and services tax, or VAT, which the applicant may recover or offset against VAT due, consequently:
 - 1) applicants who are not entitled to recover or offset the VAT on goods and services related to the project's implementation against VAT due (applicants for whom VAT is a cost) prepare gross cost estimates (VAT included);
 - 2) applicants who are entitled to recover or offset VAT on goods and services related to the project's implementation (in part or in whole) against VAT due prepare net cost estimates (VAT excluded).
2. The right to recover VAT is governed by the Polish Act on Goods and Services Tax of 11 March 2004 (unified text: of 2011 no. 177, item 1054 with further amendments).

14.

1. Applications must include:
 - 1) bibliographic note(s) of composer(s) (including birth dates) and a description of the artistic output of the composer(s) and the work's co-authors;
 - 2) a confirmation that the composer(s) and the work's co-authors have accepted the regulations governing the programme and declared their willingness to participate in the project;

- 3) a characteristic of the work to be commissioned;
 - 4) bibliographic notes of soloists and other members of the artistic team involved in the production of the premiere performance of the work (birth dates optional), and information about other performers who will participate in the premiere performance (for ensembles an average age may be provided);
 - 5) a description of all actions connected to the premiere performance, repetition performances, if such are planned, the work's promotion, and ensuring attendance;
 - 6) a specification of sums to be allotted for the composer's, co-authors', performers' and other members of the artistic team involved in the premiere performance, or repetition performances, if such are planned.
2. It is not possible to change the composer(s) and/or co-author(s) by updating the application or in the process of the project's implementation.
 3. Changes in the line-up of main performers, members of the artistic team place, date, and circumstances of the premiere performance and/or repetition performances made by updating the application or in the process of the project's implementation require the implementing institution's written consent.

15.

Applicants are required to acquaint themselves with the annex to the resolution of the Minister of Culture and National Heritage of Poland of 29 September 2014 setting out guidelines concerning programmes carried out by the Minister of Culture and National Heritage in 20015, hereinafter *Guidelines*.

16.

1. By submitting their application, applicants consent for the documents submitted to be made available to third parties by the ministry under the Polish Act on Access to Public Information of 6 September 2001 (Dz. U. 2001, no. 112, as amended) be filed.
2. In the case of beneficiaries, the provisions on 1 above apply to contracts and financial reports as well.

17.

1. The minimum grant that may be requested is **PLN 10 000**.
2. In specific cases, the minister of culture may award funding that amounts to less than the minimum grant.
3. The maximum grant that may be requested is:
 - 1) for commission and premiere performance – **PLN 80 000**
 - 2) for commission, premiere performance, and one repetition performance – **PLN 128 000**
 - 3) or commission, premiere performance, and two repetition performances – **PLN 152 000**.
4. The grant requested cannot amount to more than **90%** of the project's overall budget.
5. The information on sources of funding provided in the application may only include funding that will be included in the applicant's accounting documents in the course of the project's implementation.
6. An applicant shall include in the accounting documents kept all revenue that might be generated in the course of the project's implementation and state in the application that such revenue shall not be included in the accounting documents kept by the project's co-organisers.
7. All revenue that might be generated by the project must be listed in the application and used to offset costs of the project.

8. In justified cases, the minister of culture may agree for the maximum proportion of subsidy in a project's budget to be raised or for the subsidy to amount to 100% of a project's budget, subject to §12(3–4).

9. In the event that an applicant requests that the minister of culture agree for the maximum proportion of subsidy in a project's budget to be raised, the applicant must state the request in the application, providing an appropriate justification. Lack of justification shall be considered a formal fault and shall result in the application's dismissal.

10. In the event that the minister of culture does not agree for the maximum proportion of subsidy in a project's budget to be raised, an application that is in breach of 4 above shall be dismissed for formal faults.

Two-year grants

18.

1. Applicants may request for two-year grants. Applications for two-year grants must include:

- 1) separate cost estimates and timetables for each year of the project's implementation;
- 2) the cost estimate for the first year must amount to 50–80% of the whole grant requested for 2015–16.

2. In the event that an application for a two-year grant is accepted, total subsidy is determined and broken down into each year of implementation, with the allocation for the first year amounting to 50–80% of the whole subsidy awarded for 2015–16.

19.

1. Total allocations for the implementation of two-year projects in 2016 cannot exceed 40% of the total budget of the 2015 *Choreographic Commissions* programme.

2. In the event that the number of projects originally recommended to receive two-year grants exceeds the proportion of budget specified in 1 above, projects which scored highest will receive recommendation.

3. A project that has not been recommended for a two-year grant because of the budgetary requirement set out in 1 above may receive one-year grant if the steering committee, acting in accordance with an appropriate procedure set out in *Guidelines*, decides that the scope of actions to be carried out in 2015 exclusively justifies awarding the subsidy.

4. The minister of culture may allocate a higher proportion of the programme's budget than the proportion specified in 1 above for two-year projects and award a two-year grant to every project with the minimum score set forth in §22(3), or with respect to which a request for reconsideration was filed in accordance with the procedure set forth in §23.

Evaluation of applications

20.

Failure to meet requirements set out herein is a formal fault and results in the dismissal of an application. A list of formal faults is included in *Guidelines*.

21.

Applications are considered in association with the steering committee within 2 months of the application deadline. Results of the call are published without delay, in accordance with the deadlines and procedure specified in *Guidelines*.

22.

1. Applications are scored on a scale of 0 to 100 using the criteria set out in Annex 2 herein. Annex 3, 4 and 5 herein constitute instructions on organisational value evaluation, an evaluation sheet to be used by steering committee members, and an evaluation sheet to be used by the implementing institution.
2. The evaluation and recommendation procedure is set out in *Guidelines*.
3. To receive recommendation, an application must score at least **60 points**.

Requests for reconsideration

23.

1. Applicants whose applications were rejected but scored at least 50 points.
2. **Requests for reconsideration, with an optional justification, may be submitted solely through the EBOI service** within 10 days of the publication of the results of the call as specified in §21. Details on how to submit a request for reconsideration through the EBOI service are included in the *Step by Step* guidelines.
3. Requests for reconsideration submitted outside of the EBOI service or after the deadline set out in 2 above will not be handled.
4. Requests for reconsideration are reviewed by the minister of culture within 21 days of the day when the minister receives the list of all requests for reconsideration submitted.

Beneficiary's obligations and reporting

24.

1. A beneficiary shall submit through the EBOI service an update of their application taking into account the actual sum of subsidy granted and any potential modifications of the scope and financial aspect of the project, within a deadline set by the implementing institution.
2. Beneficiaries who use a secure electronic signature verified with the use of a qualified certificate submit together with the update a complete set of all the required attachments in pdf format, as specified in Annex 6 herein.
3. Beneficiaries who do not use a secure electronic signature verified with the use of a qualified certificate submit the update through the EBOI service and file the following documents in hardcopy to the implementing institution:
 - 1) a printout of the application signed and stamped as required;
 - 2) a printout of the application's update signed and stamped as required;
 - 3) complete set of required attachments listed in Annex 6 herein.
4. Failure to file documents listed in 1–3 above by the deadline set by the implementing institution may result grant cancellation.
5. The implementing institution may lift the obligation to update the application if the beneficiary received full subsidy requested.

25.

1. A beneficiary shall record the commissioned work's premiere performance in an audio or audio and video format, the minimum standard being 44.1 kHz 16 bits / PAL (720x576 pixels) in both option A and B.
2. A beneficiary shall sign a licensing contract regarding the recording with the composer, co-authors, performers, and other members of the artistic team involved in the

the premiere performance, hereinafter referred to as licensors, within a deadline and containing the terms and conditions set out by the implementing institution, wherein:

- 1) the implementing institution is the licensee with respect to the work's recording under a non-exclusive, free license, valid for 5 years, and including the right to sublicense under conditions set out by the implementing institution in order to make the recording available on a publicly accessible website;
 - 2) licensors waive their right to withdraw from or terminate the licensing contract;
 - 3) the licensing contract covers at least the following uses of the work:
 - a) recording the premiere performance of the work in an audio or audio and video format, according to the standard set forth in 1 above;
 - b) making the recording of the work or its fragment(s) available on the Internet so that the work or its fragment(s) could be used for free by an unlimited number of persons.
 - 4) in the event that a fragment or fragments of the work's recording are made available on the Internet:
 - a) the running time of the fragment(s) must not be shorter than 7 minutes in the case of works whose total running time is 20 minutes or less,
 - b) the running time of the fragment(s) must not be shorter than 12 minutes in the case of works whose total running time is over 20 minutes.
3. A beneficiary shall sign a licensing contract with the composer(s) and co-authors, hereinafter referred to as licensors, by the deadline and containing the terms and conditions set out by the implementing institution, on the dissemination of the work's:
- 1) score, orchestra materials, and other representations (option A), wherein:
 - a) the implementing institution is the licensee as regards the work – i.e. its score, orchestra materials, and other representations – under a non-exclusive, free license, valid for 24 months, and including the right to sublicense under conditions set out by the implementing institution;
 - b) licensors waive their right to withdraw from or terminate the licensing contract;
 - c) the licensing contract referred to in 1 above covers at least the dissemination of the work's representation on the Internet;
 - d) the work is made available in the form of a score, orchestra materials, and other representations;
 - e) the work is made available for the use of an unlimited number of persons for free, including public performances or stagings;
 - f) the right to use the work does not include the right to record it;
 - 2) score (option B), wherein:
 - a) the implementing institution is the licensee as regards the work – i.e. its score – under a non-exclusive, free license, valid for 24 months, and including the right to sublicense under conditions set out by the implementing institution;
 - b) licensors waive their right to withdraw from or terminate the licensing contract;
 - c) the licensing contract referred to in 2 above covers at least the dissemination of the work's representation on the Internet;
 - d) the work is made available in the form of a score;
 - e) the work is made available without the right of use.
4. Licenses described in 2(1) and 3(1)(a) and 3(2)(a) begin on the day of first Internet publication of the recording, score, orchestra materials, and other representations of the work, respectively, as specified herein.
5. In exceptional, justified cases the minister may agree for the obligations in 1–3 to be lifted.

26.

1. In the course of application updating, project implementation, and reporting, a beneficiary must not increase the proportion of subsidy in the project's total budget.
2. **Failure to comply with 1 above may result in the subsidy being lowered, canceled, or taken back in part or in full.**

27.

A beneficiary must include in informational and promotional materials related to the project, as well as on its website, if the beneficiary has one, the ministry of culture's logo and the note: ***Supported financially by the Ministry of Culture and National Heritage.***

28.

1. A beneficiary must report on the use of the subsidy as set out in the grant contract, in particular:
 - 1) file a partial report covering the first year of the project's implementation and containing, at least, a description of the project's progress;
 - 2) file a final report containing:
 - a) quality evaluation of the project's implementation,
 - b) outcome indices achieved,
 - c) financial reports,
 - d) artistic materials produced as a result of the project, including:
 - score and performance materials in the form of digital sheet music, and other representations of the work referred to in §1(3),
 - audio or audio and video recording referred to in §25(1).
2. The artistic materials must be filed exclusively in electronic format on a carrier chosen by the implanting institution.

29.

A beneficiary must allow authorised representatives of the ministry and implementing institution to carry out an inspection.

30.

A beneficiary must comply with the Polish Accounting Act of 29 September 1994 (Dz. U. of 2013, item 330 as amended).

IV. ANNEXES:

Annex 1A: List of eligible costs as regards the commission and premiere performance
(applies solely to costs to be covered by the subsidy from the Ministry of Culture and National Heritage)

No	Cost	Minimal proportion of subsidy possible (in %) for commission and premiere performance	Maximal proportion of subsidy possible (in %) for commission and premiere performance	Comments	
1.	remuneration of composer(s) (incl. the provision of the work's full representation)	Option A: 60% (for A-D work categories) 50% (for E-G work categories)	100%	Only costs paid based on an invoice or a civil law contract. Remuneration of an applicant's personnel on employment contracts cannot be included here. It is possible to include eligible costs of co-authorship based on a license (only for the work's creation).	
2.	remuneration of co-authors (incl. librettists, poets, choreographers, translators, etc.)	Option B: 50% (for A-D work categories) 40% (for E-G work categories)			
3.	remuneration of general coordinator of the project	0%	Option A: 40% (for A-D work categories) 50% (or E-G work categories) Wariant B: 50% (for A-D work categories) 60% (or E-G work categories)	Only costs paid based on an invoice or a civil law contract. Remuneration of an applicant's personnel on employment contracts cannot be included here, except for remuneration of personnel of NGOs assigned to the project based on their employment contract or an annex thereto. Also eligible are separate contracts concerning the premiere performance's recording signed with an applicant's personnel on employment contracts and separate contracts concerning the premiere performance and recording with conductors who are directors of institutions at the same time.	due in 2015 and/or 2016
4.	promotion and advertising				
5.	cost of audio/video documentation				
6.	rental of rehearsal room and venue for the premiere performance				
7.	production and installation of set design				
8.	making or rental of costumes				
9.	remuneration of members of the artistic team (e.g. stage director, set designer) and performers				
10.	rental, transport, and tuning of musical instruments				
11.	remuneration of technicians (sound, lighting)				
12.	rental of technical equipment – sound and lighting				

13.	adjustment of the work's form to the needs of disabled members of the audience				
14.	cost of other licenses (e.g. collective rights management organisation) but connected solely with the work's use				
15.	rental of orchestra materials and the work's other representations			only in option B; based on rental invoices and bills issued by a copyright holder (publisher, agency, etc.) or a contract for specific work (licence agreement) with composer(s)	

Annex 1B: List of eligible costs for one or two repetition performances

(applies solely to costs to be covered by the subsidy from the Ministry of Culture and National Heritage)

No.	Cost	Additional proportion of subsidy possible (in %)	Comments
1.	remuneration of members of the artistic team (e.g. stage director, set designer) and performers	Regardless of the option chosen: – for the first repetition – up to 100% of the subsidy requested for costs no. 3–15 in Annex 1A, i.e. for the commission and premiere performance; – for the second repetition – up to 50% of the subsidy requested for costs no. 3–15 in Annex 1A, i.e. for the commission and premiere performance;	Only costs paid based on an invoice or a civil law contract. Remuneration of an applicant's personnel on employment contracts cannot be included here, except for remuneration of personnel of NGOs assigned to the project based on their employment contract or an annex thereto. Also eligible are separate contracts concerning repetition performances with conductors who are directors of institutions at the same time.
2.	rental of orchestra materials and the work's other representations		
3.	rental, transport, and tuning of musical instruments		
4.	travel and accommodation of member of the artistic team and performers		
			due in 2015 and/or 2016

Please note that costs regarding one or two repetition performances of the work enumerated in Annex 1B must be listed and precisely described as separate costs in the project's cost estimate (they should be marked with P1 for the first repetition and P2 for the second repetition).

Annex 1C: Instruction on the correlation of the work's complexity and subsidy requested for the commission and premiere performance

1. This instruction has been devised to help determine the amount of subsidy that may be requested in an application. It enables the applicant to assign the work to be commissioned to one of seven categories (A–G) included in the table in 5 herein, and subsequently to determine the amount of subsidy that may be requested for the commission and premiere performance within the brackets for each work category.
2. Criteria for determining a work's complexity:
 - a) running time;
 - b) no. of layers;
 - c) no. of co-authors (this applies in particular to works incorporating choreography, improvisation, stage performance, multimedia creation);
 - d) technological complexity of the work;
 - e) scope of preparatory works: preparation of samples, recordings, software, visual and multimedia materials;
 - f) effort required to prepare the score and performance materials, depending if they will be prepared in a precise or general way, or in the form of guidelines.
3. A layer referred to in 2(b) is understood as:
 - a) a part of an acoustic or electronic instrument that does not replicate another part;
 - b) a solo part;
 - c) a separate choral part;
 - d) a recorded sound – from 1 to 7 emission channels;
 - e) a recorded image accompanying the sound layer – from 1 to 4 emission channels;
 - f) a recorded image accompanying the sound – every additional emission channel from 5 upwards.
4. What is more, when determining the number of layers the following aspects should be considered:
 - a) a part of a few instruments handled by one performer is considered as one layer;
 - b) a recorded sound from 8 emission channels upwards is considered as eight layers;
 - c) sound captured and processed is considered as 3 layers for each microphone used, yet amplifying an instrument or creating reverbs is not considered as sound processing;
 - d) image captured and processed live is considered as 3 layers for each camera used, yet image transmission is not considered as image processing.
5. Recommended minimum and maximum subsidy requested:

Work category	Characteristics	Minimum subsidy request (PLN)	Maximum subsidy request (PLN)
A	work for one soloist (1 layer/person)	10 000	20 000
B	work for a small line-up of soloists (2–7 layers/persons)	10 000	25 000
C	work for a large line-up of soloists (8–19 layers/persons)	15 000	35 000
D	work for a small orchestra, e.g. a string one, or one with double winds and brass (20–44 layers/persons)	15 000	45 000
E	work for a large symphony orchestra or a small orchestra featuring e.g. soloists, electronics, chorus, dancers (45 layers/persons)	25 000	50 000

F	work for large mixed line-ups, large orchestra with a chorus and soloists	30 000	60 000
G	stage performances for large line-ups, running for more than 60 minutes	40 000	80 000

Annex 2: Applicatoion evaluation criteria

A. Artistic evaluation criteria		
No.	Criterion description	Max. score
1	Originality, coherence, expressiveness and innovativeness of the work's concept, as well as no. of planned performances	30 pts
2	Adequacy of planned costs, in particular costs of remuneration with respect to the work's complexity – to be evaluated based on Annex 1C.	10 pts
3	Professionalism of composer(s) and co-authors (variants: debuting, developing artistically, experienced, master class composer/co-composer/co-author)	10 pts
4	Professionalism of performers (variants: debuting, developing artistically, experienced, master class performer)	10 pts
Max. overall score:		60 pts

B. Criteria for evaluating compliance with programme's strategic objectives		
No.	Criterion description	Max. score
As regards criteria of complex characteristic, the score may be predicated on compliance with many elements of the characteristic or focus on selected ones.		
1		
a	Value of the work and its performance for the development of national culture heritage, and benefits of public participation in it. The work's connection with Polish culture and its recipients through its composer, performers, and place of presentation.	20 pts
b	Reaching new audiences and audiences outside of Poland's large cultural centres with the work's performance.	
c	In the case of works written by foreign composers: value of the work for the development of Polish performance art, and providing access to international culture for Polish audiences.	
d	In the case of premiere performances held outside of Poland: value of the premiere performance for the promotion of Polish culture. If repetition performances are planned: the way and scope of dissemination of the new work.	

2		
	Value of the work for musical education and participation of performers under 30 (in the case of ensembles: average age up to 30). In both cases, age is calculated for the calendar year when the work is performed.	10 pts
Max. overall score:		30 pts

C. Organisational evaluation criteria		
No.	Criterion description	Max. score:
1	Evaluation of the application's professionalism, including its matter-of-factness and coherence of presentation of all the elements of the application.	6 pts
2	Evaluation of the budget contained in the application, including the relation between the subsidy requested and other sources of funding.	4 pts
Max. overall score:		10 pkt.

Annex 3: Instructions on organisational evaluation

<u>Criterion C1.</u> Evaluation of the application's professionalism	0-6 pts
Brief description of the project provided in a matter-of-fact manner, concise description of activity – and their coherence with the rest of the application.	0-2 pts
Detailed and clear presentation of the timetable, cost estimate, and sources of funding – and their coherence with the rest of the application.	0-4 pts

Factors that lower the score for criterion C1:

1. lack of obligatory descriptions;
2. lack of coherence in the description of sources of funding;
3. part (not more than 10%) of planned subsidy allotted to cover costs not included on the list of eligible costs;

<u>Criterion C2.</u> Proportion of subsidy (in %) in the project's budget	0-4 pts
100.00%–75.00%	0 pts

74.99%–60.00%	1 pts
59.99%–45.00%	2 pts
44.99%–30.00%	3 pts
above 30.00%	4 pts

Annex 4: Evaluation sheet to be used by steering committee members

STEERING COMMITTEE MEMBER'S EVALUATION SHEET

programme (priority project)/call no.

name and surname

Project no.	Applicant	Project name	Artistic evaluation				Final score
			1	2	3	4	

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Signature

Annex 5: Evaluation sheet the be used by the implementing institution

IMPLEMENTING INSTITUTION'S EVALUATION SHEET

programme (priority project)/call no.

Project no.	Applicant	Project name	Evaluation of compliance with strategic objectives		Organisational evaluation		Final score
			1	2	1	2	

Signature of implementing institution's director

Annex 6: List of attachments the be filed by a beneficiary

Legal status	Attachments				
	Copy of constitutional documents (memorandum of association, articles association/partnership agreement /bylaws, etc.)	Proof of appropriate registration	Power of attorney of authorised representatives of the applicant	Copy of a decree establishing the applicant or other document confirming the applicant's legal personality	Written declaration of composer(s) and co-authors confirming their willingness to participate in the project
state culture institution	NO	NO	YES**	NO	YES
local culture institution	YES	YES	YES**	NO	YES
NGO	YES	YES	YES**	NO	YES
church or religious community	NO	NO	YES**	YES	YES
business	YES*	YES	YES**	NO	YES
state school	YES	NO	YES**	NO	YES
non-state school	YES	YES ***	YES**	NO	YES
school of higher education	YES	NO	YES**	NO	YES

* – required only of applicants that have bylaws/articles of association/memorandum of association/partnership agreement.

** – required only when the applicant is represented by a person that is not authorised in the bylaws or appropriate registry.

*** – proof of registration with the registry of non-state art schools maintained by Centrum Edukacji Artystycznej [Centre of Art Education].