

NNN **Concours Nicati**
Concours suisse de musique contemporaine
Schweizer Wettbewerb für zeitgenössische Musik
Concorso svizzero di musica contemporanea

Lucerne, 25 - 31 August 2025

Registrations: 15 February - 31 March 2025

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RULES FOR THE OPEN SPACE CATEGORY

• ART. 1 ENTRY REQUIREMENTS

1) In the Open Space category, the Concours Nicati 2025 invites candidates to present an artistic creation which must not have the format of a conventional concert.

This category is aimed at different innovative musical approaches and is open to the combination of all forms of artistic expression, such as music theatre, sound art, multimedia works, multidisciplinary performances, improvisation and any other form of sound experimentation and research chosen by candidates.

2) All means of musical expression (instruments, voice, electronics), are allowed, except for the organ.

3) Soloists and groups with a maximum of six persons may participate in this category.

4) The following persons may enter the Concours:

- Musicians who are Swiss nationals.
- Musicians who have been resident in Switzerland for at least 12 months on 31 March 2025.

Soloists and members of duos must meet all of these criteria.

For trios to sextets, more than half of participants must meet these criteria.

5) In groups of three to six people, it is also possible (but not compulsory) to present a multidisciplinary work and include in the project members without a musical training (for example dancers, actors, scientists, visual artists, etc.). In this case, people without musical training must be less than half of members.

6) Participants must be aged 18 at least before 31 March 2025.

The maximum age limit is 35; candidates must be under the age of 36 before 31 August 2025.

7) Candidates in the Open Space category may also register in the Interpretation Solo and/or the Interpretation Ensemble categories.

8) First prize winners of the Concours in previous years in the Open Space category are not eligible to participate again in the same category.

9) Second and third prize winners of the Concours in previous years in the Open Space category are limited to participating once again in the same category.

10) If participants from previous years of the Concours apply, the presented work must be different to that selected previously.

11) During all stages of the Concours, candidates are selected and assessed by a five-person jury. Jury decisions cannot be contested in any case.

• **ART. 2 REGISTRATION**

1) The entry deadline is set for 31 March 2025.

2) Entries are made directly on the Concours website. No other transmission method shall be allowed. Entry is only final after receipt of the duly completed online form. If you have any questions about or problems related to online entry, please contact the Concours management.

The entry form must contain the following information and documents:

- Personal information about candidates.
- Scanned copy of candidates' identity documents (Swiss identity card or residence permit).
- A maximum 5-page document (A4 PDF, font Arial 12pt) describing the project the candidates wish to present. The document must thus contain: project title and concept, role of each participant, general description of what will take place in terms of sounds, visuals and scenery.
- Technical rider for the program (A4 PDF, font Arial 12pt). The document must contain the list of instruments and equipment the candidates will bring and those that must be

provided by the Concours (subject to availability), all the technical requirements (electronics, lighting, video) and stage positioning (scale plan available on request).

- Biography of participants.
- Portrait photo (with credits) of the candidate or the group of candidates.
- At least two internet links to audio and/or visual documents that allow the candidates' artistic projects to be seen and/or heard (videos may contain clips and be edited). Video and audio files must be on online platforms that can be accessed free of charge, for example YouTube, Vimeo, SoundCloud, etc. It is forbidden to send download links using platforms such as WeTransfer, SwissTransfer, etc.

3) A candidate who is part of a group may be replaced in the case of illness upon presentation of a medical certificate.

A candidate from a group may be replaced in exceptionally serious circumstances which must be presented in writing to the Concours management. The Concours management reserves the right to cancel the participation of the group if it deems this request unacceptable.

4) Entry is complete only when the entry fee of CHF 250.- per ensemble has been paid to the following account:

FONDATION NICATI - de LUZE
Département du Concours Nicati
Tolochenaz
IBAN: CH18 0900 0000 1603 7719 7
BIC: POFICHBEXXX
Account number:16-37719-7

Proof of payment must be attached to the entry form.

The entry fees shall be reimbursed to candidates in September 2025, after they have participated in the Concours.

Entry fees shall be reimbursed in June 2025 to candidates not accepted for the Concours. Candidates who do not attend the Concours or who withdraw their application, without a valid reason, after the entry deadline, will not be reimbursed.

If candidates are unable to participate due to illness, entry fees shall only be reimbursed upon presentation of medical certificates.

5) All documents may be submitted in French, German or English.

• **ART. 3 ADMISSIONS**

1) Once the entry deadline has passed, the Concours management checks that entries are complete and formally compliant with the provisions of these rules.

2) The Concours management reserves the right to ask candidates to provide additional information. If documents are missing or information is incomplete, candidates shall have a period of five working days to provide them after they are asked to do so by the Concours management. If the request is not met in due time, the Concours management reserves the right to exclude the candidates from participating.

3) After verification by the Concours management, all complete and formally valid application forms will be examined by the jury.

The Concours management attends the preselection without voting rights.

4) After the preselection of the jury, the candidates will receive confirmation of acceptance by the Concours management by email by 15 May 2025 at the latest.

Candidates not chosen will be informed of the jury decision by the Concours management, without mention of the reasons, by 15 May 2025 at the latest.

• **ART. 4 HOW THE CONCOURS IS HELD**

1) The Concours is divided into two steps open to the public:

• **Eliminatory phase, 25 - 29 August 2025**

Candidates present a single project they have created with a minimum duration of 45 minutes and a maximum of 55 minutes (without any breaks).

On 29 August, candidates are informed by email whether they can take part in the finals, or not.

• **Final, 30 and 31 August 2025**

The finalists present their project once more, which may not be modified from the version presented during the eliminatory phase.

• **Award ceremony**

In the evening of 31 August, a ceremony will take place in which the jury will announce the winners of the different categories of the Concours. The finalists must attend.

2) The eliminatory phase and the Concours final are held at the following address:

Blackbox Kosmos

Hochschule Luzern - Musik

Arsenalstrasse 28a

6010 Kriens

• **ART. 5 SCHEDULE OF PUBLIC PRESENTATIONS**

1) Candidates present a work that must not have the format of a conventional concert. During registration, candidates send a written document describing the general idea of the project. The project idea may not change after confirmation of acceptance for the Concours.

2) Music and other performative, visual and scenic elements may be created individually or collectively by one or several persons. Nonetheless, every project creator must be a part of the group of participants. It is thus not possible that the group consists solely of performers who perform the work of a person who is not part of the group of participants.

Works from the written repertoires of composers who are not participants cannot be performed conventionally, unless if it is in the form of an excerpt, sample or ready-made material integrated into the dramaturgy of the work.

3) It is not compulsory for all participants to be on stage. For example, a composer or multimedia artist may be in the FOH. Nonetheless, all participants must be present during the performance and their role must be specified in the program. They must appear on stage at the end of the performance to bow to the jury and the audience.

4) Before the Concours, during the project creation phases, participants can ask other people for technical assistance. Nonetheless, only the names of the actual participants may be mentioned in the credits and the list of winners. If the project wins the Concours, only the names of the actual participants will be published.

The Concours does not assume any liability for financing possible technical assistance to create the work.

5) It is possible (but not compulsory) to use electronic audiovisual devices if they meet the terms set in the rules (ART. 7).

6) Participants must provide a program booklet for the audience and the jury.

7) Participants do not have to provide the jury with a music score.

• **ART 6. GENERAL TERMS FOR PUBLIC PERFORMANCES**

1) All works must be performed facing the audience on the stage at the Blackbox Kosmos.

2) Candidates have a limited time period imposed by the Concours to prepare public performances. This is the same amount of time in the eliminatory phase (from 25 to 29 August) as in the repetition of projects for the final (30 and 31 August).

Preparation

A total of four hours is given to the preparation of public performances during the eliminatory phase (from 25 to 29 August).

- For the first three hours, candidates can use the Blackbox Kosmos to prepare their performance. Positioning, assembly and testing all instruments, stage equipment and possible audiovisual electronic devices must be completed in these three hours. An audio technician and a light technician from the Concours will be available at this time.
- In the fourth hour, assembly must be completed and candidates have 55 minutes to focus and prepare for the performance. Concours technicians are not present in the hall. External technicians may access the FOH to finalize settings (cue programming, fine tuning, image adjustment, etc.).
- 5 minutes before public presentation: doors open to the public.
- During these four hours of preparation, participants will also have access to a small dressing room to change and make-up.

Public performance at the Blackbox Kosmos

The performance lasts between 45 and 55 minutes.

During the performance, the Concours technicians are again available in the hall.

After the public performance

Candidates have a maximum of 45 minutes to vacate the stage completely. A technician will be available to assist candidates to vacate the stage as quickly as possible. The dressing room must also be vacated and left clean and tidy at the end of these 45 minutes.

3) The exact timetable for the performance of each project will be announced by email by 8 August 2025 at latest.

Until the timetable is published, candidates must be completely available on the dates of the Concours eliminatory phase, from 25 - 29 August 2025. Participants must also be available for the final on 30 and 31 August.

The timetable is imposed by the organization of the Concours and no change is possible due to the personal commitments of candidates.

4) The Concours provides the following equipment and instruments (all instruments not mentioned in the list must be provided by candidates):

- Lecterns.
- Chairs.
- Tables.
- Two concert pianos which cannot be prepared.
- One concert piano which can be prepared (preparation must not cause damage to the instrument).
- One electric guitar amplifier.
- One bass electric guitar amplifier.
- The following percussion instruments can be supplied on the base of a detailed list submitted by applicants and subject to availability: marimba, vibraphone, timpani, bass drum, drum set. The Concours management shall check that all the instruments requested are available or whether candidates must provide them; confirmation will be sent by email on 8 August 2025 at the latest. All other instruments (small instruments, stands, trays, accessories, etc.) must be brought by the participants. The Concours will cover the cost of transporting percussion instruments, subject to prior agreement.

If the works involve playing techniques that are likely to damage the instruments, it is recommended that participants bring their own instruments.

Exterior gaze

5) The use of an exterior gaze during the preparation phase (editing / soundcheck) is authorized, limited to one person whose presence the candidates will announce no later than August 15, 2025. Any person not notified to the Concours administration will be refused access to the hall during the preparation phase. The exterior gaze may suggest only minor adjustments, not major changes. Only the technical team of the Concours can assess their feasibility and decide whether or not to implement them.

Stage plan

6) A scaled stage plan is available on request from the Competition administration. The Competition administration reserves the right to refuse a piece if it cannot be installed in the stage area. Candidates may be asked to provide a scaled floor plan to ensure that the program can be implemented in space.

• ART. 7 TECHNICAL TERMS

1) It is not compulsory to include electronic (audio, lighting, video) devices in works.

2) The Concours is not, in any case, responsible for the malfunction of electronic devices.

3) All candidates have only the time allowed in the rules (ART. 6) for assembly and testing of audiovisual devices.

The technical requirements of projects must be simple, quick to assemble and in compliance with the time allowed by the Concours.

4) The use of electronic devices must be explained in detail in the technical rider during registration. The technical rider must also mention what electronic devices and instruments are provided by the candidates and which are requested. The technical rider must also indicate which electronic devices and instruments are brought by the candidates and which are required for the competition. The Concours management will check that the whole equipment requested is available or whether candidates must provide it; confirmation will be sent by email on 8 August 2025 at the latest.

Candidates must be available to answer questions from the Concours management to organize the use of electronic devices in advance.

The Concours management may ask to change some technical requirements if it deems that they do not correspond to the technical conditions of the hall or if it deems the assembly and disassembly time is too long.

5) After acceptance for the Concours, candidates have until 1 July 2025 to send an update of the technical rider to the Concours management.

Changes must be minor and easily adaptable; the technical layout of the rider sent during registration may not be changed radically.

The Concours management reserves the right not to accept or have any type of technical amendment changed. Candidates who do not adapt to the technical terms offered by the Concours are de facto excluded from the Concours.

6) The Concours provides the following devices on request:

- Two active speakers on stage, that can be used by candidates through an analog mixer on stage, without the intervention of the Concours technical team (local broadcast on stage).
- Two speakers on stage that can be operated from the FOH.
- Various microphones and audio cables.
- Various electric cables and extensions.
- Stereo PA and/or quadraphonic sound in the hall.
- Speakers for stage sound if required.
- Beamer for the hall with cinema screen, fixed position.
- Short-throw beamer on stage with mobile screen (approx. 4 x 3 m) on stage.
- A series of lights attached at the rig. A minimum lighting plan may be prepared after receipt of the technical riders.

7) The Concours provides an audio technician and a light technician who can assist candidates with assembly and disassembly in the hall, during the time periods set in the rules.

Upon request, the Concours technicians can manage amplification and lighting in the hall during the public performances if this involves simple tasks that can be tested during the time period available (ART. 6). Candidates must provide all the specific instructions to the Concours technicians before 1 July 2025. The Concours management reserves the right to refuse or have certain requests adapted.

It is recommended to ask only simple tasks because the jury will assess the overall performance without excluding possible errors by the Concours technicians, as responsibility for the performance lies with the actual participants.

8) Participants may (but are not obliged to) bring a maximum of two technicians for the public performance.

These technicians are considered external collaborators if they are not declared participants and an integral part of the project at the time of registration. In this case, only the names of the actual participants may be mentioned in the credits and the list of winners.

The contact details of external technicians (who do not appear as participants) must nonetheless be communicated to the Concours management before 1 July 2025.

The jury will assess the overall performance without excluding possible errors by an external technical collaborator, as responsibility for the performance lies with the actual participants.

Audio

9) If the Concours audio technician has to assist participants during their performance:

Participants alone are responsible for the use of audio electronics (for example, live electronics, samples, Max patch, etc.) and for all devices that must be installed on stage. Audio broadcast in the hall may be managed by the Concours technicians if the number of audio inputs and outputs is limited and easily manageable in the time given in the rules (ART. 6). In the case of works involving soundtracks or cues on software (for example, Ableton), participants must use their own computer and the means of initiating cues are under the control and responsibility of the participants on stage. Two active speakers are available on stage and can be used by candidates through an analog mixer on stage, without the involvement of the Concours technical team (local broadcast on stage).

A click track may only be used if the broadcast devices are on the stage under the responsibility of the candidates. However, the use of a wireless (UHF) In-Ear monitoring system will only be possible with the approval of the Competition's technicians, and on condition that the system can be adjusted to integrate with the existing infrastructure.

Audio card, headphones, computers, computer systems (including software with licenses) and other devices must be brought by the candidates.

Concerning speakers for monitoring the sound on stage, the Concours management reserves the right to limit the use of woofers to broadcast from audio sources that do not produce feedback.

If candidates are in the FOH or if they bring their own audio technician:

If a particular mix is required from the FOH, or if some automations and cues must be operated from the FOH, the project must have its own audio technician (who may be a candidate if he/she has the skills). This audio technician may operate his/her own computer and the hall mixer. If he/she operates the mixer in the hall, he/she must provide the specific routing before 1 July 2025.

Lights

10) If the Concours light technician has to assist participants during their performance:

In the technical rider, participants may ask for a simple lighting plan involving few changes. These must be explained in detail before 1 July 2025.

Participants may bring their own stands and lights if this equipment is operated by themselves on stage and if they are not suspended at the light rig of the hall.

If candidates are in the FOH or if they bring their own light technician:

If some automations and cues must be operated from the FOH, the project must have its own lighting technician (who may be a candidate if he/she has the skills).

If this technician operates the light mixer of the the hall, it is necessary to provide the specific routing before 1 July 2025.

Participants may bring their own lights operated from the FOH if they are not suspended at the light rig of the hall.

In all cases, the venue's emergency lights must remain on for safety reasons.

Video

11) If the Concours light technician has to assist participants during their performance:

On request, the Concours light technician can start a video at the beginning of the performance and turn it off at the end. In this case, the video must be sent to the Concours management before 1 July 2025.

The Concours technician may not manage video cues. But the video can be operated by participants on stage via their computer (as with audio electronics).

The Concours provides two HDMI video inputs on stage:

- one connected to the hall's video projector and projecting onto the hall's screen.
- one connected to a mobile video projector on stage, with a mobile screen on stage as well.

Candidates can bring their own video devices if they do not have to be suspended at the light rig of the hall.

Additional screens or beamers can be provided by participants and managed by themselves on stage.

If candidates are in the FOH or if they bring their own technician:

If some video automations and cues must be operated from the FOH, the project must have its own technician (who may be one of the candidates if he/she has the skills).

Candidates can bring their own video devices operated from the FOH if they do not have to be suspended at the rig of the hall.

Miscellaneous

12) The use of smoke (hazer or other), liquids, fireworks and pyrotechnics is strictly prohibited.

• ART. 8 PRIZES

Cash prizes

1) The prizes for the Open Space category of the Concours Nicati 2025 are:

- First prize CHF 10'000.-
- Second prize CHF 6'000.-

• ART. 9 TRANSFER OF RIGHTS

1) Participants transfer to the organizer the right to record concerts of all events (sound and image). The usage rights necessary for the reproduction, sale, distribution, broadcast, (re)transmission, to show or listen as well as providing the sound or audiovisual recording are thus transferred to the organizer.

2) The rights managed legally by management companies are excluded from the transfer of rights.

3) If recordings are used commercially, participants must share in the profits from this use. A written agreement must be made to this end.

4) Participants are entitled to ask to have their names mentioned suitably in the use of recordings.

5) Participants receive a copy of the audio/video recordings and can use them for their own promotion (own website, social media). Works with electronics and amplification in the hall will be recorded via the mixer and microphones in the hall. Works with electronic output from loudspeakers on the stage are only recorded via microphones in the hall, as with other acoustic works.

• **ART. 10 GENERAL TERMS**

- 1) By registering for the Concours, participants undertake to take part in all events and the award ceremony.
- 2) By registering, candidates agree that their names, biographies, photos and programs can be used on the Concours website, social media networks and any other communication media used by the Concours and partner organizations.
- 3) Participants must use the original scores of the works performed. The Concours cannot be held liable for possible public use of illegal copies.
- 4) The Concours does not reimburse travel, accommodation and meals costs to candidates for their public performance in Luzern.
- 5) The Concours is not liable for costs related to the purchase of instruments and technical equipment required to perform the program proposed by the candidates.
- 6) The Concours is not liable for costs related to participant illness or accidents during the Concours.
- 7) In the case of discrepancies, the French version of these rules shall prevail.
- 8) Through registration for the Concours, candidates indicate their approval of these rules.