

**AC/E PROGRAMME FOR THE INTERNATIONALISATION OF SPANISH CULTURE, PICE**

**ANNUAL GENERAL CALL CONDITIONS 2021/2022**

**(PICE - MOBILITY)**

**ARCHITECTURE & DESIGN - VISUAL ARTS - FILM - DANCE & CIRCUS - LITERATURE &  
BOOKS - MUSIC - THEATRE -**

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## **1. Conditions of the call**

1.1. These conditions expressly regulate the call in reference and, for all purposes, will be subject to the provisions in the framework conditions of the Mobility Programme. The content may not innovate or contradict the general clauses of the Programme.

Therefore, the applicants and awardees of this call undertake to accept the contents of the framework and conditions regulating the Mobility Programme.

## **2. Purpose of the call**

2.1. The purpose of this call is the international dissemination of Spanish culture through the overseas promotion of emerging artists, creators, and professionals from Spain. The specific aims are defined in the following:

- To make the wealth and artistic quality of Spain's emerging contemporary creation visible overseas.
- To consolidate and extend the presence of emerging creators, both nationals and residents, in the international arena and to encourage their promotion and recruitment.
- To boost and facilitate connectivity and solid and permanent relationships with international organisations that increase the visibility of Spain's art and culture overseas.
- To be committed to fulfilling the 2030 Agenda objectives, in particular concerning gender equality, reducing inequalities, sustainable development, and climate action.
- To foster actions in countries of strategic interest to AC/E.
- To pursue the Programme's excellence by ensuring formal coherence and financial efficiency of the proposals submitted.

## **3. Scope of action**

3.1. Applications may only be submitted by foreign cultural entities and institutions belonging to any of the following areas:

- Architecture and design
- Visual arts
- Film
- Dance and circus
- Literature and books
- Music
- Theatre

3.2. Proposals from other areas, other institutions or private individuals will not be accepted.

3.3. In accordance with AC/E's strategic lines, in this call priority will be given to events held in the following countries:

- **Germany**, on the occasion of Spain's participation as guest of honour at the *2022 Frankfurt Book Fair*.
- **Brasil**, on the occasion of the commemoration of the *Bicentennial of its Independence*.
- **Mexico**, due to its strategic interest.
- **United Arab Emirates**, on the occasion of Spain's participation in *Expo Dubai 2020* during 2021 and 2022.
- The **United States**, due to its strategic interest for geopolitical reasons and its proximity to the Ibero-American countries celebrating their independence in 2021 and/or in 2022.
- **Morocco**, due to its strategic interest and also on the occasion of the *Visages* institutional programme.

#### 4. Budget of the call

4.1. The 2021 annual general call for the Mobility Programme is endowed with a maximum budget of 1,200,000 Euros. The distribution among the call's various thematic areas is detailed below:

- Architecture & design: 100,000 Euros
- Visual arts - 150,000 Euros
- Film - 225,000 Euros
- Dance & circus - 150,000 Euros
- Literature & books - 225,000 Euros
- Music - 250,000 Euros
- Theatre - 100,000 Euros

#### 5. Coverage of the call

5.1 The items of expenditure relative to Spanish participation in the proposed activity covered by this call are the following:

	ARCHITECTURE & DESIGN	VISUAL ARTS	FILM	DANCE & CIRCUS	LITERATURE & BOOKS	MUSIC	THEATRE
Travel	X	X	X	X	X	X	X
Accommodation	X	X	X	X	X	X	X
Subsistence	X	X		X	X	X	X
Internal transport	X	X			X	X	
Reproduction, exhibition, and copyright rights	X	X	X			X	

	ARCHITECTURE & DESIGN	VISUAL ARTS	FILM	DANCE & CIRCUS	LITERATURE & BOOKS	MUSIC	THEATRE
Logistics and assembly	X	X		X	X		X
Translation of texts	X	X	X		X		
Simultaneous and consecutive translation	X	X	X		X		
Subtitling and interpreting in sign language	X	X	X		X		
Travel insurance	X	X	X	X	X	X	X
Publications, sound and visual recording and streaming	X	X			X	X	
Acquisition of materials necessary for the creation of works	X	X		X			X
Financial consideration through dedication to the project	X	X		X	X	X	X
Acquisition or rental of technical equipment and materials	X	X			X	X	
Recruitment of technicians, collaborators, curators, coordinators, designers, proof-readers and translators for the management and production of the digital event	X	X	X		X	X	

5.2. The description, scope and budgetary limits of the expenses are detailed in the framework conditions regulating the Mobility Programme.

5.3. Regarding accommodation, subsistence and internal transport expenses, AC/E will not assume expenses of this type that may be incurred by the awardee organisation if, due to COVID-19 or any other health emergency, the Spanish participant has to comply with quarantine upon arrival in the country where the event is being held.

## 6. Award criteria

6.1. The assessment criteria of this call for the PICE-Mobility Programme are specified in four variables:

- The profile of the organisation or institution making the application
- The profile of the artistic proposal: candidate or participant
- The profile of the event or activity project
- Formal coherence and economic efficiency of the application submitted

The features of each one are detailed in the framework conditions regulating the Mobility Programme.

6.2. In order to proceed with making the most objective, equitable and consistent selection of offers as possible, the following scale is set for assessing each of the applications and projects to be evaluated in each area, provided that they meet the requirements established in the framework conditions of the Mobility Programme and in the specific conditions of this call:

- Adaptation of applicant entities to the required criteria, **up to 30 points.**
- Adaptation of the artistic proposal (participants or groups) to the required criteria, **up to 15 points.**
- Assessment of the event or activity project in terms of fulfilling the aims and objectives, as well as its technical quality, **up to 40 points.**
- Adaptation of applications to the required criteria regarding the formal coherence and economic efficiency, **up to 15 points.**

6.3. The distribution of points will be made according to the following criteria:

<b>APPLICANT ORGANISATION ASSESSMENT</b> <b>MAXIMUM SCORE: 30 POINTS</b>		
	Relevance, solvency, and prestige of the applicant organisation according to the type of activity and international projection	20 points
	Project submitted by international entities of countries of interest to AC/E	5 points
	Organisation committed to environmental and economic sustainability and that fosters social inclusion and advocates for gender equality	5 points
<b>ARTISTIC PROPOSAL (PARTICIPANT OR GROUP) ASSESSMENT</b> <b>MAXIMUM SCORE: 15 POINTS</b>		
	Artistic profile, curriculum and professional background of the participant or group	12 points
	Application from an artist, professional or creator that has not been supported in the same thematic area in the last three years	3 points
<b>EVENT OR ACTIVITY PROJECT ASSESSMENT</b>		

MAXIMUM SCORE: 40 POINTS		
	Artistic quality of the event and of the specific proposal to be presented by the creator	20 Points
	Innovative, creative, and unique nature of the proposal	13 points
	Enhancement of Spanish cultural heritage, tangible and intangible	2 points
	Proposal from a country that has not been selected in the same thematic area in the last three years	1 point
	Project linked to the PICE-Visitors programme	1 point
	Request for a letter of support for the proposal from cultural institutions of prestige and relevance and / or from Spanish representations overseas	1 point
	Project committed to environmental and economic sustainability and that fosters social inclusion and advocates for gender equality	2 points
FORMAL COHERENCE AND ECONOMIC EFFICIENCY ASSESSMENT MAXIMUM SCORE: 15 POINTS		
	Adjustment of the budget requested for developing the proposal	10 points
	Coherence, rigour, organisation, and completion of the information provided in the proposal	5 points

Considering that the culture must adapt its methodology, practices and techniques towards a context of sustainable development promoting respect among human beings and the natural environment, the aspects that will be taken into account to assess the criteria relative to environmental and economic sustainability and to social inclusion and gender equality shall be the following:

- **Assessment of the Applicant organisation:** *Organisation committed to environmental and economic sustainability and that fosters social inclusion and advocates for gender equality*
  1. **Maximum score 2 points.** If any certification or sustainability standard can be provided.
  2. **Maximum score 3 points.** The implementation of a sustainability plan, sustainable development objectives, an equity and gender equality plan, an action plan for adaptation to the 2030 Agenda or any other similar action framework within the organisation.

In the event of not having programmes in this category, specific actions carried out by the organisation to achieve sustainable practices will be positively valued, for example: the use of sustainable and reusable materials, the responsible use of energy, waste management, sustainable water management, specific staff

training on sustainable development... In terms of social inclusion and gender equality, specific actions carried out by the organisation to achieve egalitarian practices will be positively valued, for example: ensuring fair, equal and inclusive hiring contributing to work-life balance.

- **Assessment of the event or activity project:** *Project committed to environmental and economic sustainability and that fosters social inclusion and advocates for gender equality:*
  1. **Maximum score: 1 point:** That the Project suggested by the organisation and/or proposed by the candidate has a clear direction towards a change in the conduct of spectators to achieve more sustainable behaviours and/or is about sustainability in its various dimensions according to the SDGs of the 2030 Agenda, such as actions against climate change, equilibrium and new consumer patterns or the use of affordable, safe and modern energies...
  2. **Maximum score: 1 point:** That the Project suggested by the organisation and/or proposed by the candidate has a clear direction towards a change in the conduct of spectators to achieve more inclusive, equitable and equal behaviours on social cohesion, gender equality, resilience, migration management, international cooperation, social wellbeing...

This information can be described in the fields on the web form created for this purpose. Likewise, the documentation to be provided must be attached through the “Documentation” tab of the web form, in the “Application Documentation” section. Select type “Documentation on sustainability and social inclusion”.

If the certificates or plans referred to above are not attached, the applicant may provide a document signed by the organisation’s legal representative confirming their existence and application.

If there are no specific plans, but specific actions within the organisation, the applicant may attach a document in which these practices are detailed and certified.

The points relative to the applicant entity will only be awarded if the indicated documentation is provided.

In any case, the applicant takes responsibility for the veracity of the information provided. AC/E reserves the right to request more information or documentation if deemed necessary.

6.4. These conditions set a minimum score of 50 points to be able to access the grants. However, obtaining a minimum score of 50 points does not necessarily guarantee the award of a financial benefit, which will ultimately depend on the Budget available in each area and the distribution determined by AC/E for this.

6.5. The financial amount to be assigned to each event submitted by an organisation may not exceed the amount of 15,000 Euros in each annual call. Within this budget limit, the amount of 5,000 Euros per artistic proposal (either Spanish or resident, participant or group,) cannot be exceeded.

6.6. As a rule, the financial amounts will be assigned by the Evaluation Committee in correlation to the score obtained by each application in each thematic area. The allocation of the amount will be made on the basis of the Budget requested. Those entities submitting several artistic proposals in their application, that is, more than one Spanish participant or group, will receive a score and a budget individually for each one and, only those that

obtain a score equal to, or greater than 50 points after assessment of the four variables defined in point 6.1. may be selected.

6.7. Exceptionally, on the basis of objective and general criteria, the Evaluating Committee may be able to propose to alter the financial allocation granted correlatively to a specific artistic application. This proposal must have the authorisation of AC/E's Programming Management in order to become effective.

6.8. In the case of the artistic event and/or Project of the Spanish artist or group not meeting the minimum quality requirements, the application as a whole will be rejected without the need to be scored by the evaluation committee.

The Project should reach a minimum score of:

- 10 points in the *Artistic Quality criteria of the event and of the specific proposal to be presented by the creator at the event.*
- 6 points in the Artistic profile criteria, curriculum and professional background of the participant or group.

If this minimum is not reached according to the proposed distribution, the application cannot be evaluated.

## 7. Distribution of budget application

7.1. The applicant organisation may submit its application in accordance with the following budgetary limits:

- The organisation may apply for up to a maximum of 15,000 Euros per event.
- Within the limits of the aforementioned point, the organisation may request up to a maximum of 5,000 Euros per Spanish or resident participant or group.

7.2. Once the score has been assigned, an organisation may only receive up to a maximum of 15,000 Euros per event and, within this limit, up to 5,000 Euros per participant or group.

7.3. The amount applied for by the organisation may be distributed among the different expenditure items defined in point 5.1. Moreover, the applicant organisation must establish the items to which it prefers to allocate and justify expenditure, if awarded a grant.

Depending on the final refinement of the Project, if the support is awarded, the beneficiary will be able to redistribute the amounts among the requested expenditure items.

In the case of wishing to justify expenditure for categories not included in the initial application, but available within a thematic area, the beneficiary must request AC/E's approval to make this change before commencement of the event. Under no circumstances can the final amount justified exceed the maximum amount awarded or the limits defined in the call for proposals.

7.4. An organisation may submit as many applications as it wishes, but it may only be awarded a grant once per annual call, event and thematic area.

7.5. A participant or group, either Spanish or resident, may be supported on more than one occasion during the call.



## 8. Evaluation Committee

8.1. The evaluation committee will carry out the study and prepare the opinion on the projects.

8.2. The evaluation committee will be made up of the functional responsible of each area in AC/E together with two experts of recognized prestige in their consultancy area.

8.3. The evaluation committees in the areas of this call will be made up of the following professionals:

- Architecture & Design:
  - o Marta Rincón, head of the Architecture and Design area at AC/E.
  - o Nerea Calvillo, architect, professor, researcher, and curator.
  - o Uriel Fogué, PhD in architecture from the UPM, he co-directs the architecture office elii. Professor of Architectural Projects in the EU, he is co-editor of the publication UHF.
- Visual Arts:
  - o Marta Rincón, head of the Visual Arts area at AC/E.
  - o Selina Blasco, PhD in Art History, and professor at Fine Arts Faculty in UCM. She works very closely with the artistic practices. She has participated in evaluation committees of grants for creative projects in national and international environments. Currently, she is a member of the advisory committee at Queen Sofía National Art Center (MNCARS).
  - o Sergio Rubira, cultural manager, and independent curator.
- Film:
  - o José Manuel Gómez, head of the Film area at AC/E.
  - o Andrea Gutiérrez Bermejo, she is the editor in chief at Cinemanía and collaborates in the show "Historia de nuestro cine" (RTVE).
  - o Carlota Moseguí is devoted to film critics as a correspondent for national and international film festivals. She is a contemporary film programmer at La Casa Encendida art center.
- Dance & Circus:
  - o Elena Díaz, head of the Dance and Circus area at AC/E.
  - o Jordi Durán, professor and former artistic director of Fira Tàrrrega. He is an expert on street performance and circus.
  - o Natacha Melo has a degree in Scenic Arts. She is a performer and dance maker, teacher and cultural manager. She studies at National School of Dance in Uruguay, University of the Arts in Rotterdam and Universidad Mayor in Santiago de Chile. Until 2000, she works in the research, creation and performing field being a member of dance companies in Uruguay, Germany, the Netherlands, Belgium and France. Her interest in the relationships between art and social organization led her to establish in 2001 the Southamerican Dance Network along with other colleagues,

where she managed sustainably programmes of collaboration, mobility and capacity for the sector and eleven South-American encounters of dance until 2012. As part of that network, she creates more than six thousand professionals in the region in collective projects. As a consequence of this experience, she has facilitated the creation of numerous networks and has hosted workshops in collaborative management, both for the independent sector and for the National School of Dance in Uruguay, considering this practice as a complex space of researching and sense creation. Interested in academic development in the dance field, she has promoted the encounter and exchange between university programmes in the region. She also worked, among other colleagues, for the creation of a Dance Degree at Uruguayan public university. As Scenic Arts curator, she works with Festival Internacional de Artes Escénicas in Uruguay, Rolex Mentor and Protegé Programme in Switzerland, IPAM – Grec in Barcelona, Southern Exposure Performing Arts of Latin America in USA, Tanzmesse in Alemania, among others. She has been a member of juries for funds of the Ministry of Culture in Colombia, Ecuador and Uruguay and she has collaborated with dance publications such as Idanca.net, Movimiento.org, Territorios en Red and Still Móvil. From 2014, she has focused herself on the collaborative construction of public politics for dance, especially on the relationships and experiences created in support of two parallel processes: the creation of the Iberoamerican Platform of Dance as a cooperation project between the ministerial representations of dance, and the creation of the Uruguay National Dance Plan that commits national institutions and the organized civil sector. She has been invited to share her experience in more than forty cities, receiving support to develop projects from institutions such as AECID, HIVOS, Prins Claus Fonds, Iberescena, Salzburg Global Seminar, as well as Iberoamerican ministries of culture. Currently, she continues exploring initiatives involving education, creation and mobility for the management of Iberoamerican scenic arts.

- Literature & books:
  - o Ainhoa Sánchez, head of the Literature and Books area at AC/E.
  - o Javier Azpeitia is a writer, and he works as a teacher of creative writing and publisher. He has published six novels: *Mesalina* (1989), *Quevedo* (1991), *Hipnos* (1996, Hammett Prize), *Ariadna en Naxos* (Seix Barral, 2002), *Nadie me mata* (Tusquets, 2007), *El impresor de Venecia* (Tusquets, 2016) y *Música* (Tusquets, 2017). His works have been translated into French, Italian, Greek, Dutch, Russian and Japanese. Currently, he is the coordinator of the Master's Degree in Publishing at the Autonomous University of Madrid. He is also teacher of creative writing at Hotel Kafka. He has been Deputy Director at Lengua de Trapo Publishing House and Director of 451 Editores. As an editor, he has published Calderon's work *La vida es sueño* (1997) and the anthologies *Vidas de santos* by Pedro de Ribadeneyra (2000), *Poesía barroca* (1996), *Libro de amor* (2007) and *Libro de libros* (2008). He curated the exhibition *500 años sin Aldo Manuzio* (Madrid, National Library of Spain, 2015).

- Margarita Valencia works as an editor, translator, literary critic, professor, and researcher. She has a degree in Philosophy and Literature from Universidad de Los Andes and a master's degree in Politic Studies from Universidad Javeriana. She has been manager and publisher at Carlos Valencia Editores, Director at National University of Colombia Publishing House and managing editor of Literature and Essay Department at Grupo Norma. In 2006 she was appointed as the Director of the National Library of Colombia. As a professor and researcher, she created and directed the Publishing Studies Area at Instituto Caro y Cuervo in Bogotá between 2011 and 2018. Since 2016 she works designing and creating workshops for the community publishing, a project starting in Bogotá and currently being carried out in other Colombian cities. Her main activity for years was publishing, a work she has combined with translation and literary critic. She writes regularly about publishing and literary issues, and she has published, among others, in Trama & Texturas, El Malpensante, Arcadia, and ABC cultural. Some of her essays were included in Palabras desencadenadas (Granada, La Veleta, 2010; Universidad de Antioquia, 2013). Pre-textos published in 2014 Un rebaño de elefantes, a little incursion in self-fiction, and in 2019 she self-published Ellas editan (Ariel, 2019), a compilation of interviews to Colombian publishers. For the last years, she rehears new and old ways to circulate ideas and stories along with the collective Somos editores and from Publicaciones urgentes.
- Music:
  - Pablo Álvarez de Eulate, head of the Music area at AC/E.
  - Javier Estrella, chairman in Jazz Spain Platform, an association boosted by himself that has brought together the main jazz festivals in Spain. He is also an active member of the Europe Jazz Network. He runs Címbalo, a production company, and manages the Aranjuez Early Music Festival. He is a member of the European Early Music Network (REMA).
  - Marta Rozas Viñé has a degree in Hispanic Philology from Complutense University of Madrid and in Library and Information Science from Centro de Estudios Bibliográficos y Documentarios. She has also undertaken musical studies from Conservatories in Pamplona and Madrid, specifically in music theory, harmonies and singing, and she has also taken courses in choral conducting with Josep Prats, Diego Ramón, Vicky Lumbroso and Erwin List. From 1987 to 1993 she was a member of Coro de la Comunidad de Madrid and she fulfilled the functions of head of contraltos string. She passed the exams for the position of documentalist of Radio Nacional de España (RNE) in 1983. Between 1986 and 1989 she was head of the Sound Archive of RNE. Later she managed the Departamento de Palabra and, from 1991, worked as head of the Classical Music Department of this Sound Archive until the end of 2006. She has published works about sound documentation at Instituto Oficial in RTVE and in SEDIC newsletter (The Spanish Society for Documentation and Scientific Information). She has also participated in several congresses and worked as a teacher in numerous courses in this area. From December of 2006, she works in Radio Clásica, RTVE, as a Coordinator of Musical Production, taking care of all musical recordings

made by RTVE station in festivals, orchestra seasons, opera plays and concert cycles. She also prepares and develops some concert cycles promoted by Radio Clásica.

- Theatre:
  - o Elena Díaz, head of the Dance and Circus area at AC/E.
  - o Maral Kekejian, former artistic director of Veranos de la Villa Festival. Manager of scenic arts area at La Casa Encendida from 2005 to 2014. She was also director at Pradillo Theatre.
  - o Natalia Balseiro, cultural manager with more than twenty years of experience in the local, regional and Latin American spheres. She has been a culture technician for the San Sadurniño (A Coruña) City Council from 1999 until 2005, Director of the Galician Choreographic Center from 2006 until 2009, Director of MOV-S (Space for International Exchange in the Field of Dance and Movement Arts) from 2010 until 2015. During 2015-2019 she was advisor for participation and democratic innovation for the City Council of A Coruña. He is currently member of the performing arts section of the Consello da Cultura Galega and collaborates as artistic curator of AC/E. As an independent professional, she has developed projects for the Spanish Ministry of Culture, Ferrol City Council, the University of A Coruña, among other public and private organizations.

8.4. If there are any changes in the committee membership during the call for proposals, these will be detailed in an annex to the specific conditions.

## **9. Period and conditions for submitting applications**

9.1. Applications must be submitted in accordance with the provisions of point 11 of the Mobility Programme conditions framework.

9.2. Applications may be submitted exclusively by foreign cultural entities and institutions on a continuous basis between October 1, 2021, at 00.00 (GMT + 1) until 24.00 (GMT + 1) on August 31, 2022.

9.3. Online access to the application form in the computer application will be made during the period referred to in point 9.2. through the AC/E website.

## **10. Assessment of applications and selection of proposals**

10.1. The assessment of this call will be carried out in accordance with the process defined in point 12 of the framework conditions of the Mobility Programme.

10.2. This call will remain open and will be subject to continuous assessment from the time of publication in accordance with the regulating conditions and with the periods specified in point 11 of these conditions.

10.3. In order to make the best assessment of each of the applications submitted, the Evaluation Committee will apply the assessment criteria defined in point 6.3. of these conditions.

10.4. Taking as reference the assessment period defined in point 11 of these conditions, the quarterly assessment of this call will respond to the following deadlines:

- 5 working days to correct errors.
- 15 working days, after the correcting errors period, for the publication of the provisional resolution.
- 5 working days to submit claims.
- 5 working days for the publication of the final resolution.

10.5. An organisation may only be awarded a grant once per event and thematic area, but a participant or group, either Spanish or resident, may be supported on more than one occasion.

10.6. An organisation can only receive up to a maximum of 15,000 Euros per event and, within this limit, 5,000 Euros per participant (group or individual).

[See Calendar PICE 2021/2022](#)

## **11. Decision period of the call**

11.1. The publication of the decision for the award of grants of this call will be carried out periodically in accordance with the periods detailed in point 10.4. and, specifically, in the months of:

- December 2021 / January 2022: for projects submitted between October and November 2021.
- March / April 2022: for projects submitted between December 2021 and February 2022.
- June / July 2022: for projects submitted between March and May 2022.
- September / October 2021: for projects submitted between June and August 2022

[See Calendar PICE 2021/2022](#)

## **12. Schedule for the implementation of the projects**

12.1. The events proposed by the applicant organisations must have a starting date after the next assessment date of applications.

Therefore, the dates of the events would be as follows:

- The projects submitted between October 1 and November 30, 2021, will have a starting date between January 15, 2022, and January 14, 2023.
- Projects submitted between December 1, 2021, and February 28, 2022, will have a starting date between April 15, 2022, and January 14, 2023.
- Projects submitted between March 1 and May 31, 2022, will have a starting date between July 15, 2022, and January 14, 2023.
- Projects submitted between June 1 and August 31, 2022, will have a starting date between October 15, 2022, and January 14, 2023.

The end date of the event will be a maximum of one year from its starting date.

[See Calendar PICE 2021/2022](#)

### **13. Obligations of awardees**

13.1. Awardees undertake to agree to the content of these conditions, as well as to the conditions framework regulating the Mobility Programme.

13.2. Through the award of a PICE grant, the awardee agrees to comply with the obligations detailed in point 13 of the framework conditions regulating the Mobility Programme.

### **14. Financial allocation, invoicing and payment procedure**

14.1. With regards to payment, invoicing and justification of the grant, the awardee must abide by the provisions in point 14 of the Mobility Programme conditions framework.

**ANNEX 1: Calendar PICE 2021/2022**

RECEIPT OF APPLICATIONS	SUBMISSION DATES	RESOLUTIONS	PROJECT START DATE	PUBLICATION OF RESULTS <sup>1</sup>	
				PROVISIONAL LIST	DEFINITIVE LIST
01.10.2021 - 31.08.2022	01.10.2021 – 30.11.2021	1st. Dec 2021 / Jan 2022	Between 15.01.2022 and 14.01.2023	Max. 03.01.2022	Max. 14.01.2022
	01.12.2021 – 28.02.2022	2nd. Mar / Apr 2022	Between 15.04.2022 and 14.01.2023	Max. 28.03.2022	Max. 11.04.2022
	01.03.2022 – 31.05.2022	3rd. June / July 2022	Between 15.07.2022 and 14.01.2023	Max. 28.06.2022	Max. 12.07.2022
	01.06.2022 – 31.08.2022	4th. Sept / Oct 2022	Between 15.10.2022 and 14.01.2023	Max. 29.09.2022	Max. 14.10.2022

**ANNEX 2: Changes in the evaluation committee**

Architecture and Design:

Former expert: Nerea Calvillo

Current expert: Marisa Santamaría

Marisa is a researcher and a disseminator of design global tendencies through her unit of analysis: GlobalTrendsUnit. She boosts exploration projects focused on the transformation of alternative presents and emerging futures through the design for companies and organizations. She is strategy manager at Leading Brands of Spain Forum Design Network. Beyond teaching, she leads tendencies laboratories at Politecnico di Milano POLI.Design, IE University Architecture & Design, IADE Máster de Interiores. She writes about design, tendencies and talents in various national media such as El País, Condé Nast Traveler, AD España, Lifestyle Grupo Porcelanosa, M Meliá, among others.

Visual arts:

Former expert: Sergio Rubira

Current expert: Ana Ara Fernández

**Ana Ara**, PhD, is an art historian and curator based in Madrid. She has completed studies in various international institutions including the École du Louvre (Paris), the Università della Sapienza (Rome) and the Städelschule and the Goethe Universität (Frankfurt am Main). Her professional trajectory includes positions at the Curatorial Department of DOCUMENTA (13) in Kassel, the Exhibitions Department of the Museo Nacional Reina Sofía in Madrid and her position as Head of Programmes at Matadero Madrid. Ana Ara currently works as independent curator developing projects in national and international public and private institutions.

<sup>1</sup> The resolution dates are indicative and may be altered according to the official working calendar of the Community of Madrid for 2022.