

**PROGRAMME FOR THE INTERNATIONALISATION OF SPANISH CULTURE (PICE)**

**SPECIFIC CONDITIONS FOR THE ANNUAL GENERAL CALL 2023  
(PICE – MOBILITY)**

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

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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 PICE regulatory framework. 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 this conditions and its regulatory framework. [See regulatory framework.](#)

## 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 Spain, 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 quality, reducing inequalities, sustainable development, and climate action.
- To foster actions in countries of strategic interest to AC/E.
- To pursue the excellence of the Programme by focusing on the prestige of the host institutions, the quality of the projects and the coherence between these and the economic cost they entail.

## 3. Scope of action and sectorial targets

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

- Architecture & design
- Visual Arts
- Film
- Dance & circus
- Literature & books
- Music
- Theatre
- Videogame & animation

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:

- **China**, on the celebration of the 50th anniversary of the establishment of diplomatic relationships with the country.
- The **United States**, due to its strategic interest for geopolitical reasons.
- **France**, on the commemoration of the 50th anniversary of Pablo Picasso's demise.
- **Italy**, on the celebration of the 150th anniversary of the Royal Spanish Academy in Rome.
- **Morocco**, due to its strategic interest.
- **Mexico**, due to its strategic interest.
- **Ukraine**, in accordance with the supporting politics to the country by the UE.

#### 4. Requirements for participation in the call

4.1. Applications for Spanish artists, professionals, and cultural creators to participate in overseas activities supported by the PICE-Mobility programme may only be made by overseas cultural entities and institutions, public or private, that are legally and fiscally constituted in the country of residence of the applicant, with the capacity to issue commercial invoices.

4.2. These institutions will belong to the field of architecture and design, visual arts, film, dance and circus, literature and books, music, theatre or videogame and animation. Proposals from other areas or from other institutions or private individuals will not be accepted.

4.3. The applicant entities must provide a document accrediting:

- their legal status.
- the organisation of the activity for which the support has been applied for.
- the application for the financial incentive.
- whether there are other institutions co-participating in the organisation of the event.

This document shall be sent in the language in which it was originally written. If such language is other than English or Spanish, a translation into one of these languages, signed by the representatives of the organisation shall be supplied. The applicant takes responsibility for the veracity of this translation.

4.4. This call's field of action excludes events related to being present at seminars, conferences, meetings, and in particular academic meetings.

4.5. Applicant organisations must fill out the form published on the AC/E website to participate in the specific call for the Mobility Programme

4.6. The artistic proposals submitted, in other words, each one of the Spanish national or resident, participants or groups, for which the allowance is requested, must have a co-financing commitment from the applicant equivalent to at least 50% of the proposal for which the allowance is requested. This means that the applicant organisation cannot request AC/E for more than 50 percent of the budget it has for that artistic proposal. Applicants must expressly confirm this commitment to co-financing so that their applications can be considered.

#### 5. Budget of the call

5.1. The 2023 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: 75.000 euros
- Visual arts – 150.000 euros
- Film – 200.000 euros
- Dance & circus – 150.000 euros
- Literature & books – 225.000 euros
- Music – 225.000 euros
- Theatre – 100.000 euros
- Videogame & animation – 75.000 euros

This distribution is tentative and could be modified according to the budgetary needs of the call.

#### 6. Method and deadline for submitting applications

6.1. Applications can only be submitted within the period during which the call is open.

6.2. Applications may be submitted exclusively by foreign cultural entities and institutions on a continuous basis between September 1, 2022, at 00.00 (Spanish time) until 23.59 (Spanish time) on August 31, 2023.

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

6.4. Those that do not meet the requirements set forth in the conditions of this call and in the Programme’s regulatory framework will be rejected.

6.5. Applications will only be accepted in either Spanish or English that are correctly completed in the computer application in the restricted area of the AC/E website

6.6. To access the computer application, the applicant organisation must be validated as a registered user (by email and password).

6.7. If an entity sends several applications for the same event to more than one thematic area, it must ensure that it complies with the financial limits defined in point 8.1 of these terms. If at any time, AC/E detects that the total granted to an organisation breaches the conditions of the call, the awarded allowance may be cancelled in whole or in part. Likewise, the applicant must ensure that the profile of the proposed participants matches the thematic area to which the application is submitted. If this is not the case, AC/E may reject the artist’s application and it will not be evaluated.

## 7. Coverage of the call

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

	ARCHITECTURE & DESIGN	VISUAL ARTS	FILM	DANCE & CIRCUS	LITERATURE & BOOKS	MUSIC	THEATRE	VIDEOG. & ANIMATION
Acquisition of materials necessary for the creation of the work	Yes	Yes	No	No	No	No	No	No
Acquisition or rental of equipment and technical materials	Yes	Yes	No	No	Yes	No	No	No
Accommodation	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Financial consideration for dedication to the event	No	No	No	No	Yes	No	No	No
Recruitment of technicians, collaborators, curators, coordinators, designers, proof-readers and translators for the management and production of the digital event	Yes	Yes	No	No	Yes	No	No	No
Reproduction, exhibition and copyright rights	No	Yes	Yes	No	No	No	No	Yes
Logistics and transport of materials	Yes	Yes	No	Yes	Yes	No	Yes	No
Subsistence	Yes	Yes	No	Yes *	Yes	Yes	Yes *	No
Publications, sound and visual record and streaming	Yes	Yes	No	No	Yes	No	No	No
Travel insurance	Yes	Yes	Yes	No	Yes	No	No	Yes
Subtitling and interpretation in sign language	No	No	No	No	Yes	No	No	No
Translation of texts	Yes	Yes	No	No	Yes	No	No	No

Simultaneous or consecutive translation	No	No	Yes	No	Yes	No	No	Yes
Internal transport	Yes	Yes	No	No	Yes	Yes	No	No
Travel	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes

\*NOTE: in Dance & circus and Theatre areas, AC/E will only accept accommodation expenses for creation and research residency projects.

7.2. The description, scope and budgetary limits of the expenses are detailed in the PICE regulatory framework.

## 8. Distribution of requested budget

8.1. 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 annual call, event and area.
- Within the limits of the aforementioned point, the organisation may request up to a maximum of 5,000 Euros per participant or group, Spanish or resident in Spain.

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

8.3. The amount applied for by the organisation may be distributed among the different expenditure items defined in point 7.1. Moreover, the applicant organisation must establish the items to which it prefers to allocate and justify expenditure if awarded an allowance. Depending on the final refinement of the project, if the allowance is awarded, the awardee will be able to redistribute the amounts among the requested expenditure items. In the case of wishing to justify the expenditure for categories not included in the initial application but available within the thematic area to which the application was sent, the awardee must request AC/E's approval to make this change before the 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.

## 9. Assessment and awarding criteria

9.1. 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.** It will be assessed the relevance, solvency and prestige of the applicant organisation and the possibilities of international promotion it offers to the Spanish creator. In this call, priority will be given to entities located in one of the reference countries for AC/E. Adaptation to the 2030 Agenda criteria, in particular, to gender equality, reduced inequalities, sustainability and climate action will also be considered.
- **The profile of the artistic proposal: candidate or participant.** It will be assessed the artistic profile, curriculum and professional background of the creator or group. In this call, priority will be given to artists who have not participated in previous editions of the Mobility Programme.
- **The profile of the event or activity project.** It will be assessed the artistic quality of the proposal as a whole and the specific Spanish proposal, the commitment to innovation, creativity, uniqueness and / or recovery of tangible and intangible cultural Spanish heritage. It will also be considered a positive if the project is about sustainability, climate action, reducing inequalities or gender equality. Also, events promoting connectivity and held in countries with

no representation in the PICE-Mobility programme in the last years or those emanating from an event supported by the PICE-Visitors modality will be positively assessed.

- **Formal coherence and economic efficiency of the proposal.** It will be evaluated the consistency, quality, rigour, organisation, and completeness of the information provided in the proposal sent to achieve the excellence of the Mobility Programme. Likewise, the economic efficiency of each artistic proposal will be taken into consideration, with attention being given to the suitability of the budget requested for its advancement.

9.2. 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 Programme and in the specific conditions of this call:

- a) Adaptation of applicant entities to the required criteria, **up to 30 points.**
- b) Adaptation of the artistic proposal (participants or groups) to the required criteria, **up to 15 points.**
- c) 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.**
- d) Adaptation of applications to the required criteria regarding the formal coherence and economic efficiency, **up to 15 points.**

9.3. 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	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> <b>MAXIMUM SCORE: 40 POINTS</b>	
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
<b>FORMAL COHERENCE AND ECONOMIC EFFICIENCY ASSESSMENT</b> <b>MAXIMUM SCORE: 15 POINTS</b>	
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

9.4. 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. **Max. score: 2 points.** If any certification or sustainability standard can be provided.
  2. **Max. 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 these such programmes, 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. **Max. 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. **Max. 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.

9.5. On the occasion of the Spanish Presidency of the European Union during the second semester of 2023, during the evaluation of the event or activity project, it will be positively assessed if the proposal strengthens the idea of Europe and/or relates to the European project like an opportunity for integration of the states and European territories.

9.6. These conditions set a minimum score of 50 points to be able to access the allowances. 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.

9.7. An organisation may submit as many applications as it wishes, but it may only be awarded an allowance once per annual call, event and thematic area.

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

9.9. 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 and thematic area. Within this budget limit, the amount of 5,000 Euros per artistic proposal (either Spanish or resident, participant or group,) cannot be exceeded.

9.10. As a rule, the financial amounts will be assigned by the Evaluation Committee in correlation to the score obtained by each application. 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 9.1. may be selected.

9.11. Exceptionally, the allowance awarded correlatively to an artistic proposal could be modified in any of the following cases:

- If the Evaluating Committee considers the requested budget is oversized at any of its parameters. In that case, it should make an argued proposal to modify the financial allowance.
- If the budgetary availability of the call is compromised, considering the amount and quality of applications received.

This proposal must have the authorisation of AC/E’s Presidency in order to become effective.

9.12. 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 completely scored by the evaluation committee. This decision must be motivated by the Committee and approved by AC/E’s Director of Programmes.

Specifically, in this call, 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.

9.13. After the application's evaluation, AC/E could decide to limit the support to a creator if he/she is fully consolidated.

9.14. Applicants who submit members of a group as individual participants may be penalised during the evaluation and even excluded from the process.

9.14. The average remainder of each periodic evaluation may be distributed, according to the score obtained for each of the approved candidatures, in that evaluation period.

## 10. Evaluation committee of this call

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

- **Architecture & Design:**
  - **Marisa Santamaría**, 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.
  - **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:**
  - **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.
  - **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).
- **Film:**
  - **Andrea Gutiérrez Bermejo**, she is the editor in chief at Cinemanía and collaborates in the show "Historia de nuestro cine" (RTVE).

- **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:**
  - **Margarida Troguet y Taull**, after seventeen years working for public administration as director at Escorxador Municipal Theatre in Lleida, she undertook a personal project as a scenic curatorial manager and independent curator in the living arts field. She develops content, works as a curator, and accompanies creators' artistic projects, Scenic structures and festivals. She is part of artistic commissions for Scenic arts festivals. She is vice-president of the Consell Nacional de la Cultura i de les Arts de Catalunya, CoNCA.
  - **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 as 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 South American Dance Network with other colleagues, where she managed until 2012 collaboration, mobility and capacitation programmes for the sector as well as eleven South American encounters of dance. As part of that network, she has managed more than six thousand professionals in collective projects. Because of this experience, she has facilitated the creation of numerous networks and 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 Dance Degree creation at Uruguayan public university. As Scenic Arts curator, she works with Festival Internacional de Artes Escénicas in Uruguay, Rolex Mentor and Protégé Programme in Switzerland, IPAM – Grec in Barcelona, Southern Exposure Performing Arts of Latin America in USA, Tanzmesse in Germany, among others. She has been a member of juries for funds of the Ministry of Culture in Colombia, Ecuador and Uruguay and collaborated with dance publications such as Idanca.net, Movimiento.org, Territorios en Red and Still Móvil. From 2014 she has focused on the collaborative construction of public politics for dance, especially on the relationships and experiences created in support of two parallel processes:
    - the Iberoamerican Platform of Dance creation as a cooperation project among the ministerial representations of dance,
    - the Uruguay National Dance Plan creation, committing 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 Iberoamerican scenic arts management.
- **Literature and books:**
  - **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 the National University of Colombia Publishing House and managing editor of the 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 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 criticism. 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 with Colombian publishers. For the last years, she rehearsed new and old ways to circulate ideas and stories along with the collective *Somos editores* and from *Publicaciones urgentes*.

- **Javier Azpeitia** is a writer and works as a creative writing teacher 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 a 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).
- **Music:**
  - **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. Since 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**

- **María Ordás** took a degree in Art History from León University, and she was trained in scenic production at Centro de Tecnología del Espectáculo-CTE. She took her first professional steps working for the production of events and company events.

In 2004 became part of the management team of Teatro Guindalera (Madrid), led by Juan Pastor and Teresa Valentín-Gamazo.

In 2005 she took part in the first edition of Noche en Blanco in Madrid. When the project ended, its director, Tato Cabal, proposed to her to run the production department at Teatro Circo Price.

During these years, she reconciled her work with the childcare of her first daughter, an MBA at Carlos III University and her collaboration in several projects with Mateo Feijoo (Laboral Escena), with the Centro de Tecnología del Espectáculo and with the Museo de Arte Contemporáneo de Castilla y León (MUSAC).

In 2010 she undertook the management of the technical department at Teatro Circo Price until January 2013. Later, she became production responsible in the Sala Mirador (Madrid) when her second child was born.

Between 2016 and 2019, she worked as the Veranos de la Villa artistic coordinator under the guidance of Maral Kekejian. In the summer of 2020, she took part in the design and development of a new festival for the Junta de Castilla y León resulting in the Festival Internacional de Literatura en España de Castilla y León (FILE). Subsequently, she coordinated its first edition held from June 18th to July 4th, 2021, in the nine provinces of this autonomous community.

She is a member of the cultural working group Llanes- Paisajes en folixa, selected project by Daniel & Nina Carasso Foundation, Alianzas para una Democracia Cultural 2020.

She was a guest professor in the scenic arts section in the Master's Degree in Cultural Management by Carlos III University in its 20-21 and 21-22 editions. In March 2022, she produced "Soledad, tradición y creación contemporánea española", a programme curated by Maral Kekejian for AC/E-Spain Pavilion at the Dubai Universal Expo 2020.

She is currently working for BAYCHIMO company as the distribution and development responsible for new programmes.

- **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 and 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 an advisor for participation and democratic innovation for the City Council of A Coruña. She is currently a 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, and the University of A Coruña, among other public and private organizations.

- **Videogame & animation**

- **Pilar Yébenes** is titular professor of Audiovisual Animation. She imparts History of Film and Animation at European University in Madrid, where she was director of the Master's Degree in 3D Animation and where she currently is coordinator at Audiovisual Communication Degree.

She was the director of the UEM Contents and Entertainment Department.

Amongst her publications are: *Cine de Animación en España* (Ariel), *Cruz Delgado: Una historia de Animación en España*, *Estudio de la animación japonesa* (Espacios) or *La Democratización de la animación: Generación Pixar* (Laertes).

She has participated in monographs for national and international animation festivals such as Animadrid, Animacor and Cinanima in Portugal, where she has also been a member of their juries. She has also been a member of the Malaga Film Festival jury.

MBA degree in companies and cultural institution management.

She has been a founding member of the Videogames and Animation Observatory of the European University of Madrid. She is a member of the Academy of Cinematography Arts and Sciences of Spain.

- **Emanuele Carisio** is a consultant for digital cultural industries. He is a telecommunication engineer from Politecnico di Torino and has a Master of Advanced Studies in Biomedical Engineering from the Technical University of Madrid.

He is a consultant for cultural and digital industries specialised in project management, internationalization, business development, institutional relations, marketing, and communication.

He has been a collaborator and advisor for different associations within the digital technologies sector, such as Asimelec, Ametic and Secartys.

Currently, he is the technical secretary of the Spanish Association of Production and Development Companies of Video Games and Entertainment Software and coordinated projects boosted by the association, the main ones being the eight editions of the White Book of the Spanish Video Game Industry. Moreover, he has coordinated the White Book of the Spanish Animation, promoted by DIBOOS, the Spanish Federation of Animation Producers' Associations.

10.2. 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.

## **11. Assessment of applications and selection of proposals. Call calendar.**

11.1. This call will remain open and will be subject to continuous assessment during a year from the time of publication in accordance with the regulating conditions and with the periods specified down below.

11.2. The allowances will be awarded every four months in accordance with the deadlines specified in point 11.5. of this document.

11.3. In order to make the best assessment of each of the applications submitted, the Evaluation Committee will apply the assessment criteria defined in point 9.3. of these conditions.

11.4. The assessment of this call will respond to the following deadlines

- Up to 5 working days to correct errors from the notification sent by AC/E to the applicant. Answers received after the publication of the provisional resolution won't be accepted.
- Up to 20 working days after the closing of the application period to publish the provisional resolution.
- Up to 5 working days after the publication of the provisional list to submit claims.
- Up to 5 working days after the deadline to submit claims to publish the final resolution.

11.5. The publication of the decision for the award of allowances of this call will be carried out periodically and, specifically, in the months of:

- January / February 2023: for applications submitted between September and December 2022.
- May / June 2023: for applications submitted between January and April 2023.
- September / October 2023: for applications submitted between May and August 2023.

11.6. In the current annual call, an organisation may only be awarded once per event and thematic area, but a participant or group, either Spanish or resident, may be supported on more than one occasion.

11.7. In the current annual call, an organisation can only receive up to a maximum of 15,000 Euros per event and area and, within this limit, 5,000 Euros per participant (group or individual).

11.8. The provisional and definitive list of recipient organisations or institutions will be published on the AC/E website after the evaluation decision period has ended. The list will contain the list of the applications approved, the awarded budget, the criteria followed in the selection and evaluation process as well as the structure of the Evaluation Committee. Applicants will be able to consult the results on the AC/E website and will also be notified by email.

11.9. It will be understood that the awardee accepts the allowance authorised and, therefore, agrees to accept these conditions and the PICE regulatory framework if no such claim is received within the period mentioned in point 11.4., after which the final decision of the awardees will be published on the AC/E website.

11.10. If an awardee wishes to waive the support granted for causes attributable to the organization of the event, he/she may do so in two ways:

- Within five working days after the publication of the provisional decision, via the link in the email that the awardee will receive confirming the granting of the financial support.
- After the period of five days has passed since the publication of the provisional decision, by sending an email to AC/E via the email addresses listed at the end of these terms.

In any case, the organisation may re-apply for the call, either for the same event or for a different event and be awarded a new financial benefit.

11.11. In the event of an organisation renouncing the financial support granted, this credit will remain available to be used as part of the Budget allocation in the area to which the application belongs.

[See PICE Calendar 2023](#)

## **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 September 1 and December 31, 2022, will have a starting date between February 15, 2022, and February 14, 2024.
- The projects submitted between January 1 and April 30, 2023, will have a starting date between June 15, 2022, and February 14, 2024.
- The projects submitted between May 1 and August 31, 2023, will have a starting date between October 15, 2022, and February 14, 2024.

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

[See PICE Calendar 2023](#)

## **13. Obligations of awardees**

13.1. With regard to the obligations of awardees, these undertake to agree the contents of these conditions and the PICE regulatory framework.

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

14.1. With regards to payment, invoicing and justification of the allowance, the awardee must abide by the provisions in point 9 of the PICE regulatory framework and the contents of the *Procedure for the Justification, Invoice, and Payment of the Programme for the Internationalization of Spanish Culture*, available on the following [link](#).

14.2. If, after a period of ten weeks from completion of the supported event, the awardee has failed to submit the documentation referred to in the *Procedure for the Justification, Invoice, and Payment of the Programme for the Internationalization of Spanish Culture*, they will be understood to renounce the support granted. If there is a justified delay in the completion of the event, the awardee must notify AC/E as soon as possible, for the corresponding adjustment to this period.

**15. Contact addresses**

15.1. Overseas applicant organisations and institutions may obtain additional or complementary information and clarify any queries at the following email addresses:

Thematic areas:

- Architecture & Design / Visual Arts: [artesvisuales@accioncultural.es](mailto:artesvisuales@accioncultural.es)
- Film: [cine@accioncultural.es](mailto:cine@accioncultural.es)
- Dance & Circus / Theatre: [artescenicass@accioncultural.es](mailto:artescenicass@accioncultural.es)
- Literature and book: [literatura@accioncultural.es](mailto:literatura@accioncultural.es)
- Music: [musica@accioncultural.es](mailto:musica@accioncultural.es)

Queries about the call contents and the system functioning: [convocatoriaspice@accioncultural.es](mailto:convocatoriaspice@accioncultural.es)

Queries about the justification of the allowance and sending of justification documents:

- PICE-Mobility: [picemovilidad.documentacion@accioncultural.es](mailto:picemovilidad.documentacion@accioncultural.es)

**ANNEX 1: PICE Calendar 2023**

RECEIPT OF APPLICATIONS	SUBMISSION DATES	RESOLUTIONS	THE STARTING DATE OF THE EVENT MUST BE INCLUDED BETWEEN...	PUBLICATION OF RESULTS <sup>1</sup>	
				PROVISIONAL LIST	DEFINITIVE LIST
01.09.2022 - 31.08.2023	01.09.2022 - 31.12.2022	Jan/Feb 2023	The 15.02.23 and the 14.02.24	Max. 31.01.2023	Max. 14.02.2023
	01.01.2023 - 30.04.2023	May/June 2023	The 15.06.23 and the 14.02.24	Max. 31.05.2023	Max. 14.06.2023
	01.05.2023 - 31.08.2023	Sep/Oct 2023	The 15.10.23 and the 14.02.24	Max. 28.09.2023	Max. 13.10.2023

<sup>1</sup> The resolution dates are indicative and may be altered according to the official working calendar of the Community of Madrid for 2023.