

PROGRAMME FOR THE INTERNATIONALISATION OF SPANISH CULTURE (PICE)

**SPECIFIC CONDITIONS FOR THE ANNUAL GENERAL CALL 2024
(PICE – MOBILITY)**

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

CONTENTS

1. Conditions of the call.....	2
2. Purpose of the call.....	2
3. Scope of action and sectorial targets.....	2
4. Requirements for participation in the call	3
5. Budget of the call	3
6. Method and deadline for submitting applications.....	3
7. Coverage of the call.....	4
8. Distribution of requested budget.....	5
9. Assessment and awarding criteria	5
10. Evaluation committee of this call.....	9
11. Assessment of applications and selection of proposals. Call calendar	13
12. Schedule for the implementation of the projects.....	14
13. Obligations of awardees.....	15
14. Financial allocation, invoicing and payment procedure	15
15. Contact addresses.....	15
ANNEX 1: PICE Calendar 2024.....	16

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 November 28th, at 00.00 (Spanish time) until August 31st, 2024, at 23.59 (Spanish time).

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:

APPLICANT ORGANISATION ASSESSMENT MAXIMUM SCORE: 30 POINTS	
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
ARTISTIC PROPOSAL (PARTICIPANT OR GROUP) ASSESSMENT MAXIMUM SCORE: 15 POINTS	
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
EVENT OR ACTIVITY PROJECT ASSESSMENT 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

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. 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:**

- **Belinda Tato:** is an architect and urban planner, and co-founder with Jose Luis Vallejo of Ecosistema Urbano in 2000 in Madrid. Ecosistema Urbano specializes in architecture, public space design, urban consulting, and urban transformation processes. Their work has revolved around the design of public spaces focused on improving bioclimatic conditions in diverse contexts and climates such as Norway, Florida, or Bahrain. In parallel, Ecosistema Urbano has developed participatory tools and techniques to involve citizens in the creative and transformative processes of urban environments. Their work has been exhibited in galleries and museums and covered by the press worldwide, receiving more than 50 national and international awards. The founding partners have led workshops, given lectures, and taught at the most prestigious institutions worldwide. Since 2010, Belinda Tato has been teaching at the Harvard Graduate School of Design, currently serving as an Associate Professor in the Department of Landscape Architecture.
- **Roberto Vidal Puente:** is a professional with 20 years of experience in the field of Culture and Education. He develops transformative, hybrid, and innovative projects aligned with the SDGs under an axis based on social well-being in collaboration with public and private institutions such as the Community of Madrid, La Casa Encendida, Matadero Madrid, IED Madrid, Centre d'art la Panera, Government of Spain, among others. He is co-founder of ryo.madrid, a studio and research office on design and contemporary art that has been active since 2012. He is also the founder of the Project Space ARAÑA, dedicated to design, drawing, and contemporary creation. He has curated multiple exhibitions from 2010 to the present. He won Inéditos 2011, a program of the Montemadrid Foundation for unpublished curatorial projects, with the proposal De Zines¹. He also won the second call for *Se busca comisario* of the Community of Madrid with 9, a project on contemporary drawing. In addition, he was the curator of the INJUVE Creation Awards 2012, in the Design¹ category. From 2014 to 2022, he was the director of the Sala de Arte Joven of the Community of Madrid². In 2010, he founded Roberto Vidal Studio, which focuses on integrated design and also works as a curatorial office.

- **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.

- **Beatriz Alonso**, she is an independent curator and editor, founder of the publishing label Plieque. She holds a degree in Art History from the Complutense University of Madrid and a master's degree in Contemporary Art from the European University of Madrid. She has curated exhibitions at CA2M, 49 Nord 6 Est-Frac Lorraine, MARCO Vigo, SFKM Førde, La Casa Encendida, Sala Amadís, Sant Andreu Contemporani, Alcobendas Art Center, Sala de Arte Joven, La Regenta Art Center, Lope de Vega House Museum, Cervantes Birthplace Museum, Picasso Museum, Nuevo Baztán Interpretation Center, Salón or Galería Alegría. She has been a curator in residence at Lugar a dudas and a researcher at the Centre Pompidou and the Louvre Museum.

- **Film:**
 - **Josextó Cerdán**, He holds a PhD in Audiovisual Communication from the Universitat Autònoma de Barcelona, with a thesis directed by Román Gubern in 1996. He was a tenured professor at the same university between 2003 and 2008, where he was also the coordinator of the university's Projection Classroom. Between 2008 and 2015, he was a tenured professor at the Universitat Rovira i Virgili (Tarragona). Since 2017, he is a professor at the Carlos III University of Madrid, where he was also the coordinator of the Doctorate program in Communication between 2015 and 2018. From September 2018 to December 2022, he was the director of the Spanish Film Library. Cerdán has also been the programming director of the International Documentary Film Festival of Navarra. Punto de Vista between 2010 and 2013. He has conducted research stays at New York University (2010) and the University of Regensburg (2018). In 2012, he was the programmer of the Flaherty Seminar with a program titled Open Wounds, being the first European resident to hold that position in the prestigious New York documentary film meeting. He has also collaborated in programming for other institutions such as the Locarno International Film Festival (2009), the Anthology Film Archive (2013), or the Lincoln Center in New York (2014). He has published two monographs on Spanish cinema and has collaborated extensively in collective books and academic journals inside and outside Spain. He has also collaborated in some productions such as Los pasos de Antonio (Pablo Baur, 2007), Pepe el andaluz (Alejandro Alvarado and Concha Barquero, 2012), and La película de nuestra vida (Enrique Baró Ubach, 2016).
 - **Agustina Lumi**, she is a film and television producer, professor, and graduate in Social Communication, working in the audiovisual ecosystem for almost two decades. She specializes in audience development and policies for the promotion of audiovisual content. She joined INCAA (Argentina) as Exhibition Content Coordinator for the programming and strategy of CINE.AR TV / VOD and the national cinema exhibition rooms. She is currently a consultant for creators, producers, distributors, exhibitors, markets, and film institutions in the integration of innovative tools for the generation and expansion of audiences and publics.

- **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.
 - **Carlos Forteza**, he is a prominent theatre director and performing arts professional with a wide career in the sector. From 2021 to 2023, he was the director of the Lope de Vega Theatre in Seville, and previously, from 2016 to 2019, he directed the Principal Theatre

in Palma. Between 2009 and 2016, he worked as an advisor and communication director at the National Institute of Performing Arts and Music (INAEM), where he coordinated with the Secretary of State's office and the Minister, and managed institutional relations with autonomous communities, local entities, and consortium festivals. Between 2007 and 2009, he was assistant to the management of the Consortium for the Promotion of Music and the National Orchestra of Galicia, where he coordinated the hiring of soloists and directors, international tours, and record recordings. During the same period, he was also assistant to the artistic direction of the Mozart Festival, where he coordinated the artistic programming and managed the sponsors. From 2000 to 2007, he was coordinator of the music section of EL CULTURAL of El Mundo. His career has been marked by his commitment to the promotion of the performing arts and music, and he has demonstrated exceptional skill in coordination and management in these fields.

- **Literature and books:**

- **Paco Goyanes**, is a cultural manager and director of the Cálamo Bookstore in Zaragoza, which has just turned 40 years old and has received the Cultural Bookseller Award and the Boixareu Ginesta Award. He is also a reference for French publishing in Spain. They organize the Cálamo Awards, recognized by the entire sector. He has been a jury member of the Princess of Asturias Award. He has collaborated with the Guadalajara International Book Fair, the Frankfurt Book Fair, and the Bogotá Book Fair, and does so permanently with the Hay Festival America, so he knows other markets well, such as the German, French, and especially the Latin American market (in fact, he was selected as one of the 50 most influential professionals in the publishing industry in Latin America in a survey conducted by the El Libro Foundation in Buenos Aires). Together with Ana Cañellas, he directs the projects "Hay Festival America Editorial Talent" and "Meeting of Independent Ibero-American Bookstores and Publishers 'Another Look'". That is, he knows the independent publishing fabric of both shores very well, but also, as a bookseller, he works with publishers of all types, and is aware of all the news in the sector.
- **David Castillo Buils**, he is a Spanish poet, writer, and literary critic in the Catalan language, born in Barcelona in 1961. He began to stand out as a poet in the seventies of the last century in clandestine and countercultural publications. His first published work was a biography of Bob Dylan in 1992. He has published a series of poetry books, among which "Game over" stands out, which won the Carles Riba award. He has also written several novels, such as "El cielo del infierno" and "Sin mirar atrás", which were translated by Anagrama and obtained good results among critics and readers. "El cielo del infierno" won the Crexells award for the best Catalan novel of 1999 and "Sin mirar atrás" won the Sant Jordi award in 2001. In addition to his work as a writer, Castillo has been the organizer of different poetic cycles and founder and director of the Barcelona Poetry Week since 1997. He has also worked as a journalist, directing the culture supplement of the newspaper El Punt Avui since 1989. He was the director for 8 years of the magazine Lletra de canvi and has been a professor at the Autonomous University of Barcelona.

- **Music:**

- **Judy Cantor**, she is a music journalist and producer. As a liner notes writer, she was nominated for a Grammy award in 2020. Her credits include being the lead writer of the Punk in Translation podcast (Audible), and Cultural Music Consultant for the Oscar and two-time Grammy-winning Disney Animation film Encanto. Judy was a contributor to Billboard magazine for over a decade. She frequently contributes to Radio Gladys

Palmera, uDiscovermusic.com, and No Depression magazine. She has been a music curator for MTV and Google and was a rock critic for the Buenos Aires Herald and editor for the Miami Herald and Miami New Times. Accolades for Judy's work include a first prize from the National Music Journalism Awards (USA), a criticism award from the Society of Professional Journalists, a fellowship from the Inter-American Press Association, and a grant from the Latin Grammy Cultural Foundation. A native New Yorker, she lives in Barcelona.

- **Bruno Galindo**, he is a music journalist, writer, and cultural manager with 35 years of experience in the music sector. Since 1995, he has been a music critic for El País, El Mundo, La Vanguardia, and El Confidencial. He is the founder of the cultural magazine El Estado Mental. He is the author of books on popular music, albums, and compilations. He has worked on radio, television, and film projects as a music specialist. He has been the director and programmer of festivals and cycles in Spain, Europe, and Latin America.

- **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.
- **Alberto Núñez**, Born on January 9, 1973, in Madrid, he holds a degree in Geography and History from the Autonomous University of Madrid. He has had a distinguished career in cultural management, working in various roles at the Autumn Festival of the Community of Madrid, the Ibero-American Festival of Cadiz, and as a Culture Advisor for the Government Area of Culture and Sports of the Madrid City Council. He has also been the production director of the dance company La Fármaco. In addition to his work in cultural management, Núñez has collaborated on artistic projects in the field of performing and performative arts as a co-creator, trainer, actor, and producer in Spain, Mexico, Brazil, Lebanon, Niger, and Guatemala.

- **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:

- February 2024: for applications submitted between November 28th, 2023, and January 8th, 2024.
- May / June 2024: for applications submitted between January 9th and April 30th, 2024.
- September / October 2024: for applications submitted between May and August 2024.

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 2024](#)

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 November 28th, 2023, and January 8th, 2024, will have a starting date between February 15th, 2024, and February 14th, 2025.
- The projects submitted between January 9th and April 30th, 2024, will have a starting date between June 15th, 2024, and February 14th, 2025.
- The projects submitted between May 1st and August 31st, 2024, will have a starting date between October 15th, 2024, and February 14th, 2025.

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

[See PICE Calendar 2024](#)

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
- Film / Videogame & Animation: cine@accioncultural.es
- Dance & Circus / Theatre: artesespectaculares@accioncultural.es
- Literature and book: literatura@accioncultural.es
- Music: musica@accioncultural.es

Queries about the call contents and the system functioning: convocatoriaspice@accioncultural.es

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

- PICE-Mobility: pice movilidad.documentacion@accioncultural.es

ANNEX 1: PICE Calendar 2024

CALL PERIOD	Periods for presenting candidates.	RESOLUTIONS	The project must begin within...	PUBLICATION OF RESULTS ^[1]	
				PROVISIONAL LIST	DEFFINITIVE LIST
Between November 28 th , 2023, and August 31 st , 2024	November 28 th , 2023 – January 8 th , 2024	FEBRUARY 2024	15.02.24 - 14.02.25	Máx. FEBRUARY 8 TH , 2024	Máx. FEBRUARY 22 ND , 2024
	January 9 th – April 30 th , 2024	MAY/JUN 2024	15.06.24 - 14.02.25	Máx. MAY 31 ST , 2024	Máx. JUNE 15 TH , 2024
	May 1 st , 2024 – August 31 st , 2024	SEPT/OCT 2024	15.10.24 - 14.02.25	Máx. SEPTEMBER 30 TH , 2024	Máx. OCTOBER 15 TH , 2024

^[1] Dates of resolutions are tentative and could be modified by the 2024 working calendar of the Comunidad de Madrid.