

# **MUSAC**

## **CALL FOR PROPOSALS LABORATORIO 987**

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# 1. THE CALL FOR PROPOSALS LABORATORIO 987. INTRODUCTION, GENEALOGIES AND MEANING

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**T**he Call for Proposals Laboratorio 987 is a permanent grant program for the production and diffusion of artistic creation and contemporary culture. For the year 2020, a total allocation of 50,000 euros will be committed to the program. Any physical person or group, of legal age, individually or collectively, regardless of their origin, whose work is linked to work in the arts, creation, culture, curatorship, research, and/or social movements and its different public manifestations, is invited to submit.

With the Call for Proposals Laboratorio 987 we want to take on the challenge to produce—through a grant program that’s open and permanent—the suitable conditions to promote the production and diffusion of artistic creation and contemporary culture, to rethink the role of the institution, and to propose in this way other forms of relationships between the institution and the artistic community, and the latter’s participation in society.

Projects submitted to the Laboratorio 987 Call for Proposals must be sent through the online form available on the website [www.musac.es/lab987](http://www.musac.es/lab987). The form plays an important role as a tool to help us understand the key elements of the projects, as well as their potential and possible growth. We ask that all projects be presented in the best possible conditions. Thus we ask that you please review the following questions carefully in order to make best use of the form.

Keywords: art, culture, public institutions, open call, cooperation, research, curatorship production, creation, diffusion, experimentation, lab, science of citizenship, commons, joint action, citizenship, community, social movements, active listening, shared knowledge, de-normalizing.

## CALL FOR PROPOSALS LABORATORIO 987

The Call for Proposals Laboratorio 987 is a permanent grant program intended for contemporary art and culture production, but also for its diffusion and promotion, since these functions are considered vital for the contemporary creative process. Its objective is to strengthen the cultural context of Castilla y León from an open perspective. This is where the Call for Proposals can play a fundamental role, in terms of organizing around a set of dynamics that will promote not only the return of knowledge to society, but that will also harness what society creates, promotes, or protects.

The Call for Proposals Laboratorio 987 arises, then, as an invitation to any physical person of legal age, regardless of origin, as well as groups and collectives whose work is linked to the arts, creation, culture, education, reach, social movements, and different public expressions in order to produce experimental and innovative projects. It’s also an invitation to deepen the relationship between cultural action, critical thought, and social engagement.

We also wish for this call for proposals itself to be perceived as a work in progress, and therefore not seen as a closed, definitive, or conclusive call for proposals. In fact, it is born out of a critical calling and aspires to add to its rationale, in its successive editions, all the knowledge, demands, and needs that are identified during its development. A good deal of the learning process of the call for proposals lies in analyzing and evaluating the completed projects while taking into account their achievements, conflicts, and even their mistakes. It's for this reason that the call for entries will incorporate tools to evaluate both the projects and the call for entries mechanism itself, in order to improve it as we move forward.

In turn, the call for proposals is also born with the challenge of becoming that which its name indicates: a laboratory space in which to rehearse, intuit, and experiment with new formulas and engaging tools, and opening up other possibilities for people to use and enjoy its spaces and public media through knowledge and support of research, concerns, and projects.

## **GENEALOGIES AND MEANING OF THE CALL FOR GRANT PROPOSALS FOR CULTURAL PRODUCTION AND DIFFUSION**

MUSAC, Museo de Arte Contemporáneo de Castilla y León has as its mission to favor the knowledge of and public access to contemporary art, while taking on the role of stimulating artistic creation in our community, strengthening the different artistic manifestations, and dedicating itself essentially to the conservation, collection, documentation, diffusion, exhibition, and development of contemporary art in Castilla y León. In order to fulfill these objectives it has made accessible to its visitors various services, such as the Library/Documentation Center; it has built a contemporary art collection (the MUSAC Collection); it has organized temporary exhibitions, a scientific publications program, and educational events and general public programming—all this in addition to its work in the communications field, specifically its use and application of transformative technologies and methodologies in the cultural field. Through these initiatives, MUSAC aims to report on the progress of key aspects of the current social and artistic agenda. To this should be added that since 2003, the museum has also implemented a scholarship series and specific programming for the Laboratorio 987, which have served as propellers for artistic production and as launching pads for new professionals in the art world.

This collective endeavor has allowed for a great number of people linked to the arts, creation, culture and thinking, inside and outside of Castilla and León, to develop and show their work, thus promoting the exchange of experiences, ideas, and visions between artists and art professionals, as well as between any person interested in culture as a tool for transformation.

## **THE LABORATORIO 987**

The space in the museum called Laboratorio 987 has been functioning, up to this point, as an exhibition space and project room, often in a perpendicular and independent way from the rest of the spaces and activities of the museum, and hosting exhibitions and projects—mostly by a single artist. They have been, for the most part, projects often previously unseen in Spain, organized through a curatorial program led by the museum's permanent staff as well as by guest curators and professionals. In the last few years at Laboratorio 987, different voices have slowly come together, emphasizing the importance of collaborative character and collective processes, and crafting fundamental proposals to perceive contemporary culture. Through exhibitions, projects, and definitely, experiences, this room has established a very important part of the museum's legacy, and numerous learning experiences have been launched, which have facilitated exchanging imaginaries [mental images], and thinking and producing in a collective way, as well as intuiting challenges.

## LEARNING PROCESSES AND PREVIOUS EXPERIENCES

Accepting the responsibility for the ongoing need to support new generations of creators, and for continuing to invigorate and foster cultural production in the context of the community of Castilla and León, and understanding that these roles are intimately linked to the idea of a lab or research space, the call for grants for the production and diffusion of contemporary creation, Call for Proposals Laboratorio 987, is the outcome of several learning processes and experiences developed at MUSAC, among which are worth pointing out:

\_The project *León: Cultura Ficción*, carried out with MUSAC's grant for artistic collaboration projects—given to José Luis Rodríguez Fernández through the open call in 2011—proposed identifying crucial agents within the creative and socio-cultural fabric of León, with the aim of gathering and analyzing information about their activities and the resources needed for their further development, especially in relationship to space and connection with the rest of the city's agents, in order to generate sustainable and participatory, creative dynamics.

\_In 2013, the local artists Chus Domínguez, Nilo Gallego, and Silvia Zayas carried out an evolving, collaborative project called *Laboratorio 987* (the namesake of the space where they were working and displaying the results of their research), whose point of departure and investigations developed as they interacted with other creators and with the audience, doing away with the traditional divisions between genres and between the processes connected to production, communications, and exhibitions.

\_The annual contemporary course organized by DEAC MUSAC [Education Department], which in 2014 was oriented towards a program of contemporary culture and continues today, its first edition was titled *Politics and Aesthetics of the Commons*. The contents were programmed in cooperation between people from the Department of Exhibitions and Education of the museum. This program, the result of permeability and generosity and openness at that time, allowed us to come closer, in thought and practice, to the different voices in the community, whose debates serve as evidence that knowledge is a collective endeavor that should be introduced into society, in addition to signaling the need to protect and defend the collective commons and promote its public availability.

\_Community-oriented and educational projects like those set by collectives such as the Rara troupe, the contemporary-art debate group, and the contemporary-cinema conversation group all serve as examples of projects and groups that assume co-responsibility and independently manage the museum's spaces and resources, which are put to use as part of an activity directed to its members, and are open, in many ways, to interested parties.

\_The exhibition *A Pause to Reflect*, which accounted for the works produced through the Artistic Creations Grant program from 2003 to 2011, and also provided a necessary, critical read on the calls for grant proposals—on their effectiveness, profitability, opportunity, and necessity today.

\_The *Laboratorio 987. Days for Cultural Production and Mediation* that took place on October 23 and 24, 2015, in which we publicly debated issues and themes related to a call for proposals for productions made according to the current needs of the artistic community and society.

## MEANING OF THE CALL FOR PROPOSALS

To create the conditions so that certain important questions are generated; so that certain imaginaries, works, and situations are produced; to have the time and to put on a production that will offer an opportunity to reflect on what we do or say in the present—that's what is offered by a call for proposals like this one. Free from media pressures, from the market's conditions for productivity,

from the urgency for visibility and trendiness, a group of artists, citizen, and activists with varied interests and origins will have the opportunity to develop a transforming project that corresponds to the nature of their work and research, and that won't be indebted to any commercial or institutional interests.

This is the meaning and sense behind a program for artistic production grants such as the one that we are proposing, which aims to create the conditions to develop relevant questions in order to thus fulfill its mission of looking after the present and building a corpus of projects, processes, productions, and works with which to address timely and appropriate questions.

The phases of production, research, rehearsal, preparation, set-up, and diffusion will succeed each other so that the Laboratorio 987 develops a continuous and sustained activity throughout the year, which will be further stimulated through interaction with the members of the artistic and professional communities, and the general public and society. For the selected projects, the collaboration with the Mediation Group will attempt to create the conditions not only for the proper production of the projects but also to reflect on the reach, timeliness, and importance of artistic production rooted in the contemporary social body.

## THE PRODUCTION GRANTS

The production projects are lines of research that deeply question both the activity of research itself and trajectory of its creators as well as its insertion and meaning in the context of the public sphere and social framework. In the selection of projects, those will take precedence which, beyond the quality of the proposals themselves, demonstrate a capacity to raise interesting questions related to the current social and artistic moment. The conclusion or solutions they propose isn't nearly as important as that which the artists explore, through their proposals, as a point of departure. Their certainties are important, but not the most interesting part; rather, the focus should be on open questions and preoccupations for which the answers are still unknown. In this program for production grants, the issue is not primarily to locate answers, because these tend to be the least stimulating and interesting part. The point is, rather, to locate the timely and critical questions, which will, in a certain way, guide the future.

The call for entries reclaims the importance of the essay with a twofold meaning: both as an investigation and as an exemplary case study. Beyond the quality of the projects and the answers that each artist will have, more or less, or at least provisionally, worked out, what will be most interesting, frankly, will be the questions and issues that have guided the artists' research and production processes. It's not as important what they might have done with the project so far, but rather the inherent meaning, reach, and dimensions of what they suggest or indicate through their work.

The challenge of connecting the Call for Proposals Laboratorio 987—and the selected projects that will be produced and/or presented within the space—with the current societal challenges, from a transformative angle, will allow the taking on of a measure of risk, especially in terms of the detection of artistic, cultural, and/or social agents implied in the construction and make-up of a community, scene, or collectivity. It also means that this call for proposals has been conceived in an open way, so that, insofar possible, the projects and artists, groups, and collectives are not conditioned institutionally in any way, and so that we may discover and agree, in a case-by-case basis, on the necessary support structures that projects may require, on a conceptual, legal, or administrative level (licenses, distribution, etc.). To de-normalize this process does not imply in any way relinquishing quality or rigor. Without a doubt, in the medium term, it will contribute to the construction of a more diverse and connected community, before it attracts a more traditional public, which, in any case, will have greater difficulty feeling part of such an experimental approach if sufficient channels aren't put in place in order for them feel a part of it, or if the members of public

don't identify as artists from the start. We are trying to address a changing community rather than an intrinsically artistic community. Decisions like this should facilitate the connection between projects and allow to continue imbuing the museum with the sense that it's a research platform, and to make this innovative quality part of its identity.

## 2. HOW TO APPLY. RULES AND REQUIREMENTS

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### WHO CAN SUBMIT A PROPOSAL?

Any physical person of legal age, regardless of origin, as well as groups and collectives whose work is linked to the arts, creation, culture, curatorship and research, as well as people or collectives linked to social movements and its different public manifestations, are invited to submit.

If submitting a proposal as a team, a designated person will be considered as the representative thereof, and the responsibility and content of the project will be taken into account based on what's been previously indicated on the submitted documentation.

### TERMS AND REQUIREMENTS

The call for proposals has no fixed dates but will function, rather, as a permanently open mailbox to receive projects submitted through the online form available on [www.musac.es/lab987](http://www.musac.es/lab987) ("application form" section).

The projects presented to this call for proposals don't need to have a specific theme nor orientation but should be coherent in terms of the artist(s)'s area(s) of research; have a place within the debates related to the contemporary artistic, cultural, and social agenda; and make sense within the community of Castilla y León. Any person who considers him or herself part of an artistic community, individually or as part of a group, regardless of his or her origin, can submit one or as many project as they deem appropriate, with the sole requirement that the project make sense and/or take place in Castilla y León.

The projects can be of different kinds, from artistic and social to community-oriented, including education- or research-based. Projects that demonstrate a great dose of innovation, or that investigate formulas to expand the idea of art, or deepen the relationships between art and other fields of knowledge, or search for new formats and relationships between the realm of artistic or cultural production and society in general, will be prioritized. They can be complete or partial projects, conclusive projects with very concrete objectives, or parts of longer-term projects. We will consider the inherent possibilities of each one, its contribution to strengthening the cultural fabric of the Castilla y León community, and its capacity to innovate in terms of format, while simultaneously thinking about the different research, production, communications, exhibition, and diffusion components.

The emphasis placed on research and innovation underscores the idea of the lab, which is inherent not only to the call for proposals but also in the name of the space at MUSAC where the projects could be produced if necessary, communicated, and/or shown. Naturally, the idea of the lab is an expansive one. Instead of a space traditionally enclosed by fixed parameters of knowledge and equipped with technical and economic resources for research, the lab accepts submissions that take part in the idea of a "temporal unit of research", taken from the proliferation of many types

of resources in the hands of much more diverse (even divergent) agents, not just the conventional ones. In this context, the so-called citizen science labs are significant. They have left the arena of science, where people respond to conventional parameters within a hierarchical system, in order to propose environments in which any interested person can, from time to time, and in a more open way, adopt a scientific or artistic role, and work on and participate in projects that contribute individuality and involve different forms of knowledge, in order to produce a hybridization between the different agents in the learning context. This hybridization itself represents a transforming quality, which constitutes one of the more profoundly in-demand conditions reclaimed by artistic practice since the start of the twentieth century.

## **HOW TO SEND IN PROPOSALS**

Documentation should be sent exclusively through the online form on [www.musac.es/lab987](http://www.musac.es/lab987) (“application form” section). In order to participate in this call for proposals, you will need to supply the following documentation, following the length and indications of the form:

**Fill out the online form correctly.**

**Attach the project proposal (PDF file).**

The entry form includes a series of questions. These can be answered freely by any person, collective, or community of people that feel compelled by this call for proposals. The questions have been included in order to outline possible current and future conditions, to promote a common understanding, and to collectively explore the possibilities put forward by the people submitting proposals.

Any documents submitted with a proposal will be treated with confidentiality.

No originals, physical documentation, catalogues, pamphlets, original works, etc., presented in person, through certified mail, nor messenger service will be accepted.

**Filling out and sending in the complete form is an essential requirement in order to participate in the Call for Proposals Laboratorio 987.**



### 3. MEDIATION GROUP

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**F**or the Call for Proposals Laboratorio 987, we have created a Mediation Group that will carry out the evaluation and selection of the different proposals at MUSAC. The group, which will change on a yearly basis, will reflect the required diversity and plurality criteria in the profiles of its members. It is worth mentioning that they are all art-world, education, and art-research professionals who are part of the community, social movements, and cultural militancy.

This group will neither act simply as a jury that selects projects at a given moment, nor as advisors or curators who organize an activity or a series of activities following a given curatorial concept. Rather, the group will incorporate the projects into its debates and dialogues, and make selections slowly and progressively, working with them throughout the different phases of research, production, communication, exhibition, and diffusion; communicate with the artists and/or creators or groups; providing guidelines and managing the sequence of these production phases in order guarantee the greatest possible outcome for the different proposals—on an artistic, cultural, and social level. The members of the Mediation Group will have a permanent schedule established for periods from 6 to 24 months depending on the individual. This is in order to contribute to the establishment of the keys, dynamics and knowledge on the call for proposals, rather than to constantly unlearn.

A total allocation of 50,000 euros will be allocated yearly to this Call for Proposals, which the Mediation Group will distribute among the different projects, and which the group will have to manage and discuss together with the museum.

The criteria for the selection of projects, which we'll apply during this active and attentive process, are:

- Sensitivity towards arts and culture in a social context. The act of creation and its collective manifestation. A culture of freedom and democratization of knowledge.
- Sensitivity toward current community problems and situations.
- Raise interesting issues related to the current moment that both the arts and society are going through.
- Creativity and the ability to suggest possible paths and strategies.
- Experimentation and innovation.
- The ability to organize, propose, and develop resources under the premise of coherence and responsibility.

- The disposition—from within the structures, formulas, or permissions considered for the project's production and distribution—of facilitating a return for society and the creation of healthy and longstanding economic cycles.
- To work with the cultural practices of the Castilla and León cultural context.

Using the submitted projects as a point of departure, the Mediation Group will try to detect and point to common preoccupations and social actions currently excluded from the public sphere, identify challenges, as well as get to know the people who actively participate in the community as well as their diverse social contexts and situations. We consider this is an opportunity for anyone who is a part of the social and cultural landscape, and all the diversity they may represent, to participate in the museum understood as a public service.

The Mediation Group is composed by Eneas Bernal (Exhibition and Project Coordinator, MUSAC), Susana Cámara (artist), Concha Lucas (Social Analysis) and Luz Santos (Artist. Researcher in printed editions).

## 4. APPLICATION FORM

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### 1\_QUESTIONS

Do you know MUSAC, Museo de Arte Contemporáneo de Castilla y León? Have you participated in activities organized by the museum? Which one(s)? Can you assess this experience? *Max. 100 words.*

What experiences do you find interesting in the cultural, artistic, and social environment, which have taken place, or are taking place, within the community of Castilla and León? *Max. 200 words.*

What experiences do you find interesting in the cultural, artistic, and social environment, which have taken place, or are taking place, outside of our community? How could they be translated, if appropriate, to the context of our community? *Max. 200 words.*

What questions, realities, conflicts, situations, etc. do you consider worth addressing and working through at MUSAC? In what ways would you participate in them and in related activities? How can these be proposed and promoted through the project you are presenting? *Max. 200 words.*

### 2\_ PROJECT PRESENTATION

Project title.

Project description *Max. 300 words.*

Development of the project. *Max. 300 words.*

Technical description of the project. Indicate technical equipment needed to carry out the project, and indicate the material needs for its production, communication, and/or exhibition.

Time required to carry out the proposal. If you wish, you can fill out this field with the actions, steps or stages that you consider significant in your proposal (research, creation, production, communication, activities, etc.), as well as the approximate duration or dates that each of these would have.

Graphic material. *This material should be presented as a single document in PDF format (max. 5 megabytes), Din A4 size, and not exceed 10 pages. Links to audiovisual materials may be included.*

Indicative budget. Include professional fee(s) for the realization of the proposal.

### 3\_PERSONAL INFORMATION

Name of the group, collective, or registered name (if applicable)

First and last name of the person or representative of the group, collective, or registered name

Personal ID number / Passport number / Tax ID number

Telephone number

E-mail

Website/Blog

Mailing address

Brief professional summary

What question(s) that you consider fundamental have been left off the questions section?

Do you consent for the project to be made public, if selected? [Yes/No]

Would you be willing to participate in future activities in which these questions or reflections are explored? [Yes/No]

## 5. FREQUENTLY ASKED QUESTIONS / FAQs

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Projects submitted to the Laboratorio 987 Call for Proposals must be sent through the online form available on the website [www.musac.es/lab987](http://www.musac.es/lab987). The form plays an important role as a tool to help us understand the key elements of the projects, as well as their potential and possible growth. We ask that all projects be presented in the best possible conditions. Thus we ask that you please review the following questions carefully in order to make best use of the form.

### 0\_ WHO CAN SUBMIT A PROPOSAL TO THE LABORATORIO 987 CALL FOR PROPOSALS?

Any physical person of legal age, regardless of origin, as well as groups and collectives whose work is linked to work in the arts, creation, culture, curatorship, and research, as well as people or collectives linked to social movements and its different public manifestations, is invited to submit projects and participate in this call for proposals.

A critical specification is for the project to make sense in the cultural context of the community of Castilla y León. It is not necessary to have worked in Castilla y León previously, or to have previously participated in any activity linked to or organized within the MUSAC's programming.

### 1\_ DO PROJECTS HAVE TO BE UNPUBLISHED?

Unpublished projects may be submitted. Nonetheless, we feel that the potential, and thus the value of a project, should not depend on whether it is new or unpublished. A positive value will be assigned by The Call for Proposals Laboratorio 987 to support all those projects (or parts thereof) that are already underway, projects that were previously submitted to or offered support by other grants or organizations, or projects that have been presented in other spaces, contexts, or places, projects that have been accepted by other institutions, etc.

### 2\_ WHAT IS THE TIME FRAME FOR SUBMITTING A PROJECT?

There is no limited time frame for submitting projects. The challenge put forward by this call for entries is to have a direct connection to current societal challenges, considered from a transformative angle, and therefore we do not wish to condition any projects by a set time frame, rhythm, or to impose a time-specific agenda on the selected projects and the lines of work that they propose.

### 3\_ HOW MANY PROJECTS MAY BE SUBMITTED?

One person can present as many different projects as he or she desires and considers necessary, as well as participate in other projects proposed by other groups or individuals. There are no limitations. That said, it's important to note that if one person repeatedly presents the same project (or variants thereof), this will not increase the chances of acceptance.

#### **4\_ DO THE PROJECTS NEED TO BE PRODUCED AND/OR PRESENTED IN THE LABORATORIO 987**

Not necessarily. Depending on their nature and objectives, the projects can be produced and/or presented outside of the museum. It will be necessary that the projects always take into account their public message (and audience). If needed, [this website includes blueprints of the Laboratorio 987 space.](#)

#### **5\_ IS THERE A MAXIMUM MONETARY VALUE FOR A PROJECT?**

The financial resources available for the Laboratorio 987 Call for Proposals will be determined on an annual basis. For the year 2020, 50,000 euro have been allocated, and this will be the budget that the Mediation Group will distribute among the selected projects, the administration and management of the call for proposals in order to discuss, adapt and develop together with the museum.

Every project must include an estimate of the resources needed for its realization, although there isn't a minimum or a maximum stipulated sum. The proposals' capability for contributing to or inserting themselves into healthy economic cycles will be taken into account. This will be evaluated by the [mediation] group's criteria, as will the economic viability of the project—meaning the coherence, or balance—between the actions proposed and the means required for their production or execution. Another aspect that will be taken into account is that projects, in their development, reclaim other economic possibilities through practices that include principles of a social and supportive economy based on equality, the principle of work, environmental sustainability, cooperation, non-lucrative purposes, the proximity to one's surroundings, and, most definitely, that they situate life at its center.

In turn, a positive value will be assigned to all those projects that dedicate part of the budget to building in their own economic cycle, guaranteeing the sustainability of the project or a part of it, and thus favoring the improvement or expansion of their social objectives, or supporting other initiatives that fall in step with general interests, among others.

#### **6\_ WHO WILL SELECT, PRODUCE, AND GUIDE THE PROJECTS?**

The projects will be commissioned by the Mediation Group. This is a group made up of art-world, education, and art-research professionals connected to the community, to social movements, and to cultural groups. The group will reflect the required diversity and plurality criteria in the profiles of its members. The group will act neither as a mere jury selecting projects, nor as producers or curators who organize an activity or a series of activities following a given curatorial concept.

The Mediation Group is composed at this time by Eneas Bernal (Exhibition and Project Coordinator, MUSAC), Susana Cámara (artist), Concha Lucas (Social Analysis) and Luz Santos (Artist. Researcher in printed editions).

#### **7\_ HOW WILL PROJECTS BE RECEIVED AND MANAGED?**

We have designed and developed a digital storage tool that will serve as a database to collect all information related to the management, vision, and monitoring of projects submitted through the Laboratorio 987 Call for Proposals. This is the tool that will be used by members of the Mediation Group and its future iterations, moving forward.

We will try to create the conditions not only for the correct production, monitoring, and presentation of the selected projects, but also to reflect on the reach, potential, and pertinence of the production as rooted in the contemporary social body.

All decisions related to the selection of submitted projects (whether accepted or not) will be communicated to the respective author(s) in writing.

## **8\_ AGREEMENT AND TERMS BETWEEN THE LABORATORIO 987 CALL FOR PROPOSALS AND THE SUBMITTED PROJECTS.**

Every time a project is submitted, an alphanumeric code will be assigned. This number is important, as it will always be associated with the project. Every submitted project and its contents will be part of the Laboratorio 987 Call for Proposals database as long as its author(s) want this and deem it appropriate. Author(s) will be contacted if their projects were selected and also if they were not. They will also be informed, if they wish, on how to remove the project from the database and how to exercise their rights to access, rectification, cancellation, and opposition.

Personal data will be confidential and added to the MUSAC's database to make possible the production of the project. The MUSAC guarantees that all personal information will be placed on a secure server, and commits to the supervision and evaluation of these projects to ensure that data privacy is respected.

## **9\_ WHAT COMMUNICATION WILL THE MEDIATION GROUP HAVE WITH THE PROJECTS THAT ARE NOT SELECTED?**

The Mediation Group recognizes that it will be possible to produce only a reduced number of projects over the course of the year. There will be projects among those submitted that will be suitable but impossible to realize in this edition. The decision to support a project will be made according to those aspects that guarantee a maximum of artistic, cultural, and social profitability. Even so, the valuing of a creative project and the aspects pointed out earlier do not translate into a situation of consensus, and there are no legal grounds for receiving economic support. There is thus no obligation to justify a decision to anyone who submitted.

## **10\_ COMMITMENT AND TERMS BETWEEN THE LABORATORIO 987 CALL FOR PROPOSALS AND SELECTED PROJECTS.**

The Mediation Group will incorporate into its debates and dialogues the projects it considers appropriate, and will work with them through the different phases of research, production, communication, exhibition, diffusion, etc. Through this call for entries we will try to act as a permanent, open platform (in the measure possible), in which different communication mechanisms can be activated. In addition, the call for proposals looks to establish a space for collaboration with the selected group(s) that's at a remove from media pressures, from the market's short-term conditions, and from the urgency for visibility and trendiness.

Before selecting and monitoring a project, the required exchanges and communication between the Mediation Group and the author(s) will take place, in which particular requirements can be worked out.

If it proves necessary, the creators or author(s) of projects, as well as the members of the Mediation Group, can revoke the established monitoring and agreements at any time, without requiring legal justification.

## **11\_ I'VE SUBMITTED A PROJECT AND RECEIVED A MESSAGE THAT IT WASN'T SELECTED. CAN I SUBMIT IT AGAIN?**

Yes, it can be submitted on successive calls for proposals. In turn, we envisage the possibility of getting back, if deemed possible by its authors, projects already presented in previous editions and that have not been selected at first.

## 12\_ HOW WILL I OBTAIN CONFIRMATION THAT MY PROJECT HAS BEEN RECEIVED?

By submitting a project you will automatically receive an e-mail confirming that the project was received. The e-mail will include the alphanumeric registration number assigned to the project. This number will be associated with the project from that point on.

Every submitted project will have a different registration number.

## 13\_ COMPLETING THE FORM

### **Before you start:**

Before you start filling in the form we suggest reading it entirely to understand the kinds of information being requested, and to gather the necessary materials.

### **Language**

The projects need to be presented in Spanish or English. Proposals in other languages will not be taken into account.

### **Online form**

The form can only be completed online with an active Internet connection. Because of this, and to avoid losing any information, it's highly recommended to first compose and edit the requested information in a word processor (OpenDocument, Office Open XML, Apache OpenOffice Writer, LibreOffice Writer, Microsoft Word, Lyx, etc). Once the information has been prepared and reviewed, you have to copy it from the word processor to appropriate fields on the online form. It is recommended to use a desktop computer and a last generation browser -Google Chrome- to complete the application form.

The form consists of three areas to complete: Questions, Project, and Personal Information.

The Mediation Group will evaluate the proposals based on the information included in the Questions and Project sections; therefore it will be considered grounds for disqualification to send in any other materials or documentation, through any means, to the museum or to members of the Mediation Group.

The Questions section is composed of four questions, two of which are related to the specific context of Castilla y León and the MUSAC. Although it's information we consider valuable, it's not a mandatory requirement to know the context of the Castilla y León communities and/or the MUSAC for the project to be selected.

In the Project section, in addition to filling out the questions, we require that you attach a document with graphic materials in PDF format.

Before completing the form and attaching the document please ensure that:

- The document is in PDF format. File name can contain only latin letters and numbers.
- The document does not exceed 5 MB;

All personal data entered into the "Personal Information" section will be handled according to the personal data protection law in compliance with the Organic Law of Personal Data Protection 15/1999 of December 13.