

Spanish Cultural Diplomacy Toward France Throught *El Programa Para la Internacionalización de la Cultura Española* (PICE)

(Cahya Awani Rahmadillah¹, Fuat Albayumi², Muhammad Iqbal³, and Sugiarto Pramono⁴)

210910101068@unej.ac.id, fuat@unej.ac.id, and sugiartopramono@unwahas.ac.id

Abstract

Culture is one of the soft power instruments for building good relationships between countries. The Spanish government has carried out cultural diplomacy through the *El Programa Para la Internacionalización de la Cultura Española* (PICE) since 2013, with France as one of the target countries for implementation. As a country with a diverse culture, Spain uses it as an instrument of diplomacy. Nevertheless, PICE as a cultural diplomacy program has obstacles to global implementation. France as a country that is geographically directly adjacent and as one of the potential markets for Spanish cultural tourism. This study aims to learn about the implementation of a cultural diplomacy strategy toward France through PICE. This study uses a qualitative descriptive research approach with a literature study as the data sources. Using the concept of public diplomacy and cultural diplomacy, it was found that the PICE program toward France in the first 10 years was implemented through 4 cultural activities, artist mobility, cultural exchange, cultural representation, and collaboration with France cultural institutions. Thus, PICE toward France became a tool for giving a broader perspective about Spain to the France public through the cultural instrument and also strengthened the existing bilateral relations between Spain and France.

Keywords: Public Diplomacy; Cultural Diplomacy; PICE; Spain; France

¹ International Relations Department, Faculty of Social and Political Science, University of Jember

² International Relations Department, Faculty of Social and Political Science, University of Jember

³ International Relations Department, Faculty of Social and Political Science, University of Jember

⁴ International Relations Department, Faculty of Social and Political Science, Wahid Hasyim University, Semarang.

Introduction

In the development of globalization, pop culture or popular culture has become one of the important instruments in building good relations between countries. According to Joseph [Nye \(2019\)](#)

, culture has become one of the soft power factors that play an important role in international politics. Culture, as one of the factors of soft power, is used to shape the tendencies of society or others. As one of the factors of soft power, culture can influence other actors in the long term ([Nye, 2019](#)). In this case, the Spanish government is striving to use its culture as a soft power to achieve its interests with other countries, one of which is France, through the program *El Programa Para la Internacionalización de la Cultura Española* (PICE).

Since 2013, the Spanish government has been actively implementing the program *El Programa Para la Internacionalización de la Cultura Española* (PICE). Through this program, the Spanish government strives to internationalize and promote its local culture to the global public. PICE is one of the programs run by the *Acción Cultura Española* (AC/E) or Spanish Cultural Action, which is under the Spanish Ministry of Culture. Through PICE, the Spanish Ministry of Culture seeks to enhance the presence of the Spanish creative sector at various international meetings and forums (AC/E, n.d). Within the framework of the PICE program (2024), France has become one of the target countries for the internationalization of Spanish culture based on shared cultural roots. France has been a destination for the internationalization of Spanish culture through PICE since 2013 (AC/E, 2013). Nevertheless, there have been obstacles in the implementation of PICE from 2013 to 2022, such as differences in the funding application system in some years and the Covid-19 pandemic from 2020 to 2021.

Spain is one of the countries with a rich cultural heritage that supports the implementation of the PICE program. Culture plays a strategic role in the implementation of Spain's foreign policy and shapes Spain's image in the eyes of the global public (Ministerio de Asuntos Exteriores, Unión Europea y Cooperación, n.d). Based on a UNESCO report, Spain is the country with the third most cultural sites on the UNESCO World Heritage list. Since 2015, Spain, represented by the city of Barcelona, has been a UNESCO Creative City of Literature (UNESCO, 2024). Based on the UNESCO Heritage Center report (2024), Spain has been selected to be the World Capital of Architecture in 2026, specifically in Barcelona. Recognition of Spanish culture is also evident in the use of Spanish as one of the official languages of the UN since 1946 (UN, 2023). Based on data from the Pew Research Center taken from the Survey of Spanish Adults (2019), the Spanish population's optimism towards local culture reached 63%, the highest percentage compared to their optimism towards the education system, politics, the poverty gap, and job availability.

France, which geographically borders Spain, provides strategic opportunities for Spain in implementing the PICE program. As a member of the European Union, culture has a different influence on the economic and political relations between Spain and France (Hettinger, 2008). Previously, Spain and France have had quite good relations in various fields since 1659. Based on the official diplomatic archives of France, the good relationship between Spain and France is evident from the cooperation carried out in various fields, namely economic, cultural, and political

cooperation. Spain is one of the countries that has signed the most bilateral agreements with France (Ministère De l'europe et des Affaires étrangères., 2024).

France has become one of the potential markets for Spanish cultural tourism, especially among other European Union countries in the implementation of the PICE program. The interest of the French public in culture makes France one of the potential markets for Spanish cultural tourism. CBI data (2021) shows that 62% of the French population in 2015 visited for cultural reasons. France became the 4th largest market for cultural tourism in Europe in 2018. Based on a survey conducted by *Asociación Diálogo* in 2013 and published by *Fundación Real Instituto Elcano* (2014), the French people have considerable admiration for Spanish culture, with an average score of 7 in the fields of art, museums, and sports. As many as 50.2% of French tourists who visited Spain in 2014 were motivated by an interest in cultural activities (elEconomista.es, 2014). Statista data shows that French tourist visits to Spain from 2013 to 2019 generally increased by 11 million. Although a decline occurred in 2020 due to the spread of the Covid-19 virus, the following years continued to show an increase. Data from the *Instituto Nacional de Estadística* (INE) shows that the peak increase in French tourists to Spain occurred in 2023, reaching 17% with a total of 11.8 million visitors. This achievement also makes France the largest contributor of tourists from the European Union and the second largest in the world after the United Kingdom (La Moncloa, 2024). In addition, French tourists are also the third-largest spenders, contributing 9.767 billion euros to Spain's GDP in 2023 (ICEX, 2024).

The efforts of cultural internationalization undertaken by Spain through PICE serve as a platform for Spain to strengthen bilateral relations that support strategic interests toward France. The obstacles in the general implementation of PICE also pose challenges for its implementation in France. As a potential market for Spanish cultural tourism, the high interest of the French public in culture makes France a potential candidate for the implementation of Spanish cultural diplomacy through the PICE program. Based on that background, this article will discuss how the Spanish government's cultural diplomacy strategy is implemented towards France through *El Programa Para la Internacionalización de la Cultura Española* (PICE).

Literature Review

Public Diplomacy

According to Joseph [Nye \(2019\)](#), public diplomacy is an effort made by a country to create an attractive image to increase the likelihood of achieving its goals. In achieving its goals, public diplomacy uses soft power instruments to shape the public opinion of other countries. Public diplomacy becomes a form of government effort to build long-term good relations to support its policies. Therefore, cultural diplomacy is the government's effort to build an image in support of policies through the soft power it possesses.

Public diplomacy as a government effort to achieve national goals is more effective when it involves both parties through listening and conveying. This is related to the appeal generated in building a positive image by involving the thoughts of others regarding shared values. Cultural diplomacy has 6 components, namely listening, advocacy, cultural diplomacy, exchange diplomacy, international broadcasting, and

psychological warfare ([Cull, 2009: 18-23](#)). In this context, culture becomes one of the instruments of soft power that can potentially serve as an attraction in building a positive image ([Nye, 2019](#)). Through public diplomacy, the appeal in the communication carried out becomes an important aspect of building a positive image. In this case, cultural diplomacy becomes one of the components in the implementation of public diplomacy.

Cultural Diplomacy

Cultural diplomacy is one part of public diplomacy. [Cull \(2009: 19\)](#) defines cultural diplomacy as the efforts made by actors to manage the international environment through cultural-related initiatives. In its development, cultural diplomacy is used by countries to export their cultural products and then evolved into organizational forms of work, such as the Italian Cultural Institute and the British Council. Cultural diplomacy is the most influential way to implement a country's foreign policy strategy in international relations ([Gumenyuk, 2021](#)). Since the early period of modern states, culture as an instrument of cultural diplomacy has begun to play a role in influencing international relations ([Clarke, 2020](#)). In practice, cultural diplomacy employs both state and non-state actors to disseminate cultural values as the soft power they possess.

Culture also provides economic benefits in the tourism market that are advantageous to the country. Through culture, the positive image generated will be able to influence the country's medium- and long-term economy ([Papaioannou, 2022](#)). The positive image built through culture can enhance the appeal to cultural enthusiasts, tourists, and investors who hold economic value. Cultural diplomacy provides many economic benefits, for example, the UK through the process of cultural exchange can significantly impact the economy with the increase in the export of cultural products such as art, music, film, and design; tourism visits; and investment ([Bound, 2007: 32-37](#)). Culture, in contributing to the economy, serves as a means of developing creativity with economic value that can be undertaken by anyone and then promoted to various other countries ([Clarke, 2020](#)). Cultural diplomacy as a soft power can serve as a tool to strengthen bilateral relations between countries, one of which is through the economic cooperation opportunities they possess.

[Cull \(2009: 19-20\)](#) explains that cultural diplomacy is carried out by introducing and facilitating cultural resources and achievements to foreign countries. Further, [Bound\(2007: 32-51\)](#). explains that in the implementation of cultural diplomacy, various cultural activities can be carried out, including through the mobility of artists, lending cultural collections, cultural representation, cultural exchanges, sports olympiads, and collaboration with international institutions. Through various cultural activities, cultural diplomacy can create extensive networks in supporting international relations. However, [Bound \(2007:75\)](#) states that the approach to cultural diplomacy by each country may differ depending on the interests and cultural capacities they possess.

According to [Clarke \(2020\)](#), cultural diplomacy has a character that combines openness to intercultural dialogue with communication from national policies that tend to be driven by interests towards others. Cultural diplomacy is a form of two-way communication that not only spreads national culture and values but is also related to understanding other cultures and making culture the foundation of communication and cooperation ([Papaioannou, 2022](#)). This means that cultural diplomacy is not only about introducing one's own culture but also a combination of open communication

conducted through culture and national policies. Therefore, cultural diplomacy tends to provide mutual benefits in strengthening bilateral relations.

Research Method

This research uses a qualitative descriptive approach with the implementation of Spanish cultural diplomacy through the *El Programa Para la Internacionalización de la Cultura Española* (PICE) as a case study. This research focuses on the implementation of Spanish cultural diplomacy through the *El Programa Para la Internacionalización de la Cultura Española* (PICE) during the initial 10-year period of its implementation, from 2013 to 2022. Data collection in this research was conducted through a literature study gathered from various types of records, such as journal articles, digital and printed books, official digital portals, and institutional official publications. Through the qualitative descriptive method, data from the literature related to the implementation of Spanish cultural diplomacy towards France through *El Programa Para la Internacionalización de la Cultura Española* (PICE) is used as the material for data analysis.

Result and Discussion

The Program for the Internationalization of Spanish Culture (PICE) is one of the programs run by the public institution *Acción Cultural Española* to promote Spanish culture and heritage both domestically and internationally (AC/E, n.d.). In the first 10 years since the implementation of the PICE program by the Spanish Cultural Action Agency, Spanish cultural diplomacy towards France was carried out through several cultural activities. Maral Kekejian, the advisor of PICE, stated that France is one of the countries that has benefited significantly from the PICE program (AC/E, 2023: 318). In its concept, the PICE program is implemented by providing funding support for the mobility of artists, visitors, and artist residencies (AC/E, 2023: 11-12). In its concept, the PICE program is implemented by providing funding support through the mobility of artists, visitors, and artist residencies (AC/E, 2023: 11-12). Based on the concept of cultural diplomacy explained by Bound, the PICE program has been present and contributed to 4 cultural activities, namely artist mobility, cultural exchange, cultural representation, and collaboration with cultural institutions in France.

Funding for Artist Mobility the PICE Program in Increasing the Presence of Spanish Artists in France

The mobility of artists is one of the funding supports provided to cultural practitioners in Spain through the PICE program. In the implementation of cultural diplomacy, funding for artist mobility is carried out through the PICE program to encourage entities and institutions with an interest in the cultural field. Through funding for artist mobility, entities and institutions related to culture can provide opportunities for Spanish cultural creators, artists, and professionals to participate in residency programs. This can provide new experiences for Spanish creators, artists, and cultural professionals in developing creativity, enhancing training, and participating in national and international cultural networks to introduce Spanish culture to France.

In the 10-year PICE report by *Acción Cultural Española* (2023: 16), since 2013 France has been the country with the third-highest number of mobility funding recipients in the world and the highest in the European Union. This shows that over the 10 years of the PICE program, France has become one of the countries, particularly in the European Union region, that has received significant attention from Spain in its efforts to spread its culture through cultural diplomacy. Funding for the mobility of these artists is implemented through the participation of Spanish creators and artists in various cultural activities held in France.

The PICE mobility support to France in 2017 was granted to three Spanish cultural creators: Joan Baixas, the Escarlata Circus group, and the *La Société de la Mouffette* group (AC/E, 2022: 295). This mobility support was provided by Spain through the PICE program, run by the Spanish Cultural Action agency, so that cultural creators can be present in person and build networks with cultural actors from around the world, including France. Creators are allowed to attend and participate directly in the *Festival Mondial des Théâtres de Marionnettes* held in Charleville-Mézières, France.

PICE mobility support to France in 2019 was granted to Spanish artists to attend and participate in the *Mondial des Théâtres de Marionnettes Festival* in Charleville-Mézières, France. Based on the 10-year PICE report by *Acción Cultural Española* (2023: 295), 2 Spanish cultural actors represented Spain in this cultural mobility, namely Xavier Bobes and the company Pep Bou. This mobility of artists provides an opportunity for Spanish cultural practitioners to network with other cultural practitioners, particularly in the field of theater, over a period of 10 days (AC/E, 2023: 295). The artists and cultural creators who have the opportunity for this mobility have a new space to interact with cultural actors from around the world, especially cultural actors from France.

The PICE mobility support to France in 2021 was given to 21 artists and cultural creators to France. These cultural practitioners received artist mobility support divided into 3 cultural activities in France. Three Spanish cultural artists, namely Josep Maria Miro, Antonio Rojano, and Helena Tornero, participated in artist mobility during the *La Mousson d'Été, Rencontres Théâtrales Internationales* in Pont-à-Mousson, France (AC/E, 2023: 297). Three cultural artists, namely the group Señor Serrano, the company Zero en Conducta, and the company Ytuquepintas, had the opportunity to engage in artist mobility at the *Festival Mondial des Théâtres de Marionnettes* in Charleville-Mézières, France (AC/E, 2023: 295). There are 15 other cultural artists, namely Antonio Altarriba, Juanjo Guarnido, Kim, Pepe Larraz, Ana Miralles, Lola Moral, José Luis Munuera, Javier Olivares, Álvaro Ortiz, Miguelanxo Prado, Paco Roca, Pepo Pérez, Núria Tamarit, Josune Urrutia Asua, and Alfonso Zapico, who had the opportunity to engage in artist mobility at the Viñetas Festival held in Poitiers, France (AC/E, 2023: 247).

PICE mobility support to France in 2022 was given to 34 Spanish cultural artists to attend 2 cultural activities in France, namely the *Marché du Court Métrage de Clermont-Ferrand Festival* in Clermont Ferrand and the Viñetas Festival in Poitiers. Based on the 10-year PICE report by *Acción Cultural Española* (2023: 183), 20 cultural actors attended the *Marché du Court Métrage de Clermont-Ferrand Festival*, namely Cristina Aparicio, Isabel de Ayguavives, Jaume Balagueró, Xacio Baño, Toni Bestard, Eduardo Chapero-Jackson, Tulio Ferreira, Laura Ferrés, Álvaro Gago, Chema

García Ibarra, Alba González de Molina Soler, Max Larruy, José Luis Montesinos, Marc Martínez Jordán, Jorge Muriel Mencía, Sergio Oksman, Jorge Rivero, Anna Solanas, Rubin Stein, and Manu Yáñez. A total of 14 cultural artists attended the Viñetas Festival, namely Pablo Auladell, Javi de Castro, Sergio GGarcía, Javier de Isusi, Keko, Kim, Pepe Larraz, Lola Moral, Albert Monteys, Álvaro Ortiz, Ana Penyas, Laura Pérez, Miguelanxo Prado, dan Josune Urrutia (AC/E, 2022: 247).

Visitor Funding PICE Program as a Form of Cultural Exchange for French Artists in Spanish Cultural Activities

The cultural exchange activities carried out under the PICE program bring French cultural practitioners to engage in direct cultural exchanges with Spanish creators and artists in Spain. According to Elena Diaz, the performing arts coordinator of PICE, the visitor funding program aims to offer creative developers the opportunity to learn about contemporary Spanish creations. The visitor funding program can also serve as a platform for creative developers to promote collaboration agreements with Spain (AC/E, 2023: 46). This makes the visitor funding program a form of support provided by Spain to French cultural practitioners, allowing them to learn directly about Spanish culture as a form of cultural exchange activity.

Based on the 10-year PICE report by *Acción Cultural Española* (2023: 16), France is the country with the highest number of visitors receiving visitor funding. Funding for visitors from France to engage in cultural exchanges in Spain is implemented in 7 cultural arts fields that are the focus of the PICE program.

a. Architecture and design field

In the field of architecture and design, PICE visitor funding in the first 10 years has been provided to French cultural artists to facilitate cultural exchange in Spain. 2 cultural activities support cultural exchange through PICE in the field of architecture and design, namely (1) *Concéntrico* in 2016, 2018, 2019, and 2020; (2) Madrid Design Festival in 2020-2022. Cultural exchange activities are conducted through curation meetings, research, dissemination, contemporary architecture and design education (AC/E, 2018), urban tours (Concéntrico, 2019), and exhibitions and training that highlight Madrid as the capital of design in all areas of design knowledge (AC/E, 2023: 146). Through these cultural activities, the French cultural actors present had the opportunity to directly learn about the various architectural designs of Spanish cities.

b. Visual arts field

Visual arts field In the field of visual arts, PICE visitor funding in the first 10 years has been provided to French cultural artists to facilitate cultural exchange in Spain. 5 cultural activities support cultural exchange through PICE in the field of visual arts, namely (1) Apertura Madrid Gallery Weekend in 2016, 2017, and 2021; (2) Barcelona Gallery Weekend (BGW) in 2016, 2017, 2018, 2020, and 2022; (3) EUFÒNIC in 2021 and 2022; (4) GETXOPHOTO Festival Internacional de Imagen in 2019, 2021, and 2022; (5) Open Studio in 2014, 2018, and 2022. Cultural exchange activities in the field of visual arts are conducted through guided tours both online and offline, visits to art centers and city museums, public space journeys to appreciate the city's art directly (AC/E, 2023: 162), artistic intervention programs, art exhibitions, and professional programs for artists (AC/E, 2023: 166), performances in sound, visual,

and digital media (AC/E, 2023: 170), installations, projections, collaborations, experimental laboratories, extensive activity programs (AC/E, 2023: 172), and national and international dissemination (AC/E, 2023: 174). Through these various cultural activities, French cultural artists gain space and direct experience to better understand Spanish culture through the visual arts on display.

c. Cinema field

In the field of cinema, PICE visitor funding in the first 10 years has been provided to French cultural artists to facilitate cultural exchange in Spain. 4 activities support cultural exchange through PICE in the field of cinema, namely (1) *Festival Internacional de Cine de Gijón* in 2016-2019 and 2021-2022; (2) *Festival de Málaga* in 2014; (3) *Festival Internacional de Cine de San Sebastián* in 2014, 2015, 2017, 2020, 2021, and 2022; (4) *Festival de Cine Europeo de Sevilla* in 2015-2020. Cultural exchange activities in the field of cinema arts are conducted through agendas such as meetings, press conferences, master classes, training, workshops, and discussions with Spanish film professionals (AC/E, 2023: 188), screenings of various types of films and the best films in the development of Spanish-language cinema, exhibitions (AC/E, 2023: 192), dialogues related to cinema from various perspectives (AC/E, 2023: 194), colloquia, master classes, and debates (AC/E, 2023: 202). Through various agendas in the existing cultural activities, French visitors can directly learn about Spanish culture through the field of cinema arts.

d. Dance and circus field

In the field of dance and circus, PICE funding is provided to French cultural practitioners to engage in cultural exchange in Spain. 4 cultural activities support cultural exchange through PICE in the fields of dance and circus, namely (1) *Certamen Coreográfico de Madrid* in 2015; (2) *Fira Tàrrega* in 2015 and 2016; (3) *SISMOGRAF* in 2018; (4) *Trapezi - Feria del Circo de Catalunya* in 2019 and 2020. Cultural exchange activities in these cultural events are carried out through agendas such as performances of dance and circus art, meetings with local communities, direct conversations with present participants, and presentations of cultural projects (AC/E, 2023: 216), direct meetings with Spanish street art artists (AC/E, 2023: 223), performances of 27 dance shows (AC/E, 2023: 228-231), and conferences (AC/E, 2023: 232). Through the agenda of the cultural activities, French cultural artists had the opportunity to learn about Spanish culture directly through the fields of dance and circus arts.

e. Field of literature (literature and books)

In the field of literature, PICE visitor funding is provided to French cultural actors to engage in cultural exchange in Spain. 3 cultural activities were carried out, namely (1) *Irudika* in 2020; (2) *Salón Internacional del Cómic de Barcelona* in 2015, 2016, 2019, and 2022; (3) *Semana Negra de Gijón* in 2016 and 2021. The cultural exchange activities carried out during these cultural events include conferences and training offers with Spanish professionals (AC/E, 2023: 250), recreational activities for beginners, meetings with authors, master classes, film screenings, documentaries, exhibitions, workshops (AC/E, 2023: 254), conferences, book fairs, competitions, and music performances (AC/E, 2023: 256). Through the agenda of activities that support these cultural exchange activities, PICE visitors from France have the opportunity to learn about Spanish culture through the field of literary arts.

f. Music field

In the field of music, PICE funding for visitors is provided to French cultural practitioners to engage in cultural exchange in Spain. 3 cultural activities support PICE visitors in cultural exchange, namely (1) *Feria y Encuentros Internacionales de Música Antigua* GEMA (FEIMA) in 2016, 2018, and 2021; (2) Festival *Sinsal Son Estrella Galicia* in 2017; (3) Monkey Week in 2016 and 2022. Cultural exchange activities in these music-related cultural events include conferences, meetings with Spanish cultural professionals, concerts (AC/E, 2023: 276), discussions and meetings, music video and DJ workshops (AC/E, 2023: 278), and music performances (AC/E, 2023: 81). Through the activities conducted, French cultural artists as PICE visitors can directly learn about Spanish culture while engaging in cultural exchange in the field of music.

g. Theater field

In the field of theater, PICE visitor funding is provided to French cultural actors to engage in cultural exchange in Spain. 3 cultural activities in Spain support the implementation of PICE visitors in the field of theater, namely (1) Grec Festival in 2020 and 2021; (2) Ibero-American Theater Festival of Cádiz in 2020; (3) *Terrassa Noves Tendències* (TNT) Festival in 2016. In those cultural activities, cultural activities are carried out through theater performances, hybrid activities (AC/E, 2023: 298), meetings, workshops, research laboratories (AC/E, 2023: 302), theater performances, and co-productions (AC/E, 2023: 306). Through the activities carried out, French cultural artists can engage in cultural exchange in the field of theater with the support of PICE.

The Performance of Spanish Cultural Actors in France as a Form of Cultural Representation through Artist Mobility Funding Support PICE

In conducting cultural diplomacy towards France, one of the cultural activities carried out by the Spanish Cultural Action institution through the support of the PICE program is cultural representation. Cultural representation carried out in the PICE program involves showcasing the presence of Spanish artists and cultural figures at cultural festivals held in France, accompanied by participation in demonstrating and presenting the cultural values they possess. This is done to introduce Spanish culture to the international public, especially in France. The cultural representation carried out in the PICE program is demonstrated by the presence of Spanish artists at various festivals held in France. This is related to the artist mobility funding program provided by Spain through the PICE program. Therefore, cultural representation becomes a further action taken by Spanish artists in France in the context of artist mobility.

Cultural representation in 2017 was carried out through performances by 3 Spanish cultural artists. Cultural representation was carried out by Spanish cultural artists who participated in the *Mondial des Théâtres de Marionnettes* festival. Cultural representation was carried out through (1) *Le Navire des Fous*, which presented a theatrical story using string puppets by Joan Baixas (*Mondial des Théâtres de Marionnettes*, 2017: 9); (2) A guided tour experience using stones as objects narrated by Escarlata Circus; (3) A puppet theater performance depicting an emotional life story by *La Societe de la Mouffette* (*Mondial des Théâtres de Marionnettes*, 2017: 40).

Cultural representation in 2019 was carried out through two performances by Spanish cultural artists who participated in the Mondial des Théâtres de Marionnettes festival. The cultural representation was carried out by presenting (1) A theater performance using bubbles that tells the story of two different characters who are still able to communicate well, presented by the company Pep Bou (Mondial des Théâtres de Marionnettes, 2019: 32); (2) A theater performance using card games presented by Xavier Bobes, telling a story set in 20th-century Spain (Mondial des Théâtres de Marionnettes, 2019: 42).

Cultural representation in 2021 was carried out through performances by Spanish cultural artists who engaged in artist mobility at the *Mondial des Théâtres de Marionnettes*; *La Mousson d'été*, *Rencontres Théâtrales Internationales*; and the Viñetas Festival. Cultural representation was carried out through (1) puppet theater performances by the Senor Serrano group, which highlighted the story of the search for truth in the struggle to reach the peak (Mondial des Théâtres de Marionnettes, 2021: 25); (2) puppet theater performances combined with sand art by the Ytuquepintas company, telling the story of the return of orangutans to their habitat (Mondial des Théâtres de Marionnettes, 2021: 79); (3) puppet theater performances by the Zero en Conducta company, featuring a story about the meaning of life filled with dreams, hopes, magic, illusions, and fears (Mondial des Théâtres de Marionnettes, 2021: 109); (4) readings of Spanish-language theater scripts by experienced actors; (5) exhibitions of Spanish-language comic works; (6) teaching Spanish through comics (AC/E, 2023: 247).

Cultural representation in 2022 was carried out through artistic performances by Spanish cultural actors who engaged in artist mobility at French cultural events, namely the Viñetas Festival and the *Marché du Court Métrage de Clermont-Ferrand*. Through these activities, the representation of Spanish culture was showcased with (1) an exhibition of Spanish-language comic works by Kim for a young audience, themed around nature and ecology; and (2) performances and presentations of short films.

Collaboration with Cultural Institutions in France to Support Artist Mobility and Artist Residencies PICE

The implementation of cultural diplomacy carried out by Spain towards France through PICE is demonstrated by the collaboration between Spain and French cultural institutions. According to Marta Rincon, the coordinator of PICE in the field of visual arts, PICE, particularly the mobilization of PICE, has one of its objectives to strengthen relationships with institutions (AC/E, 2023: 56). In the PICE mobility funding program, economic incentives are also offered to international institutions that organize events as a form of support for artist mobility through collaboration with the relevant country's cultural organizations (AC/E, 2023: 12). France has also become the country that has established the most collaborations related to artist residencies (AC/E, 2023: 121). In the 10-year PICE report by *Acción Cultural Española* (2023), Isabel Izquierdo Peraile, director of the *Acción Cultural Española* program, along with Anael García Rodríguez, coordinator of the *Acción Cultural Española* residency program, explained that since the inception of the residency program in 2013, France has been a country that has established good collaboration in building partnerships between institutions (AC/E, 2023: 121). French cultural institutions that have collaborated, namely:

a. *Les Petits Comédiens de Chiffons*

In the mobility and cultural representation activities carried out by Spain through the PICE program, *Les Petits Comédiens de Chiffons* has become one of the institutions collaborating with *Acción Cultural Española*. In the 10-year PICE report by *Acción Cultural Española* (2023: 295), in the activities of artist mobility and cultural representation, *Les Petits Comédiens de Chiffons* became a cultural institution that organized the *Mondial des Théâtres de Marionnettes* festival in France. Spanish cultural actors had the opportunity to attend and collaborate for three consecutive years at activities organized by this institution.

b. *La Mousson d'Été*

In the activities of artist mobility and cultural representation through PICE, *La Mousson d'Été* has become a cultural institution that collaborates with *Acción Cultural Española*. Based on the 10-year PICE report by *Acción Cultural Española* (2023: 297), *La Mousson d'Été* has become the institution that organizes *La Mousson d'Été, Rencontres Théâtrales Internationales*. Spanish cultural artists have the opportunity to attend and collaborate in showcasing Spanish culture at the events organized by that institution.

c. *Ménines. Histoire et Cultures du Monde Hispanique*

In carrying out cultural activities supported by PICE mobility funding, *Ménines. Histoire et Cultures du Monde Hispanique* has become a cultural institution that collaborates with *Acción Cultural Española*. Based on the 10-year PICE report by *Acción Cultural Española* (2023: 247), *Ménines. Histoire et Cultures du Monde Hispanique* has become the institution that organizes the Viñetas Festival in France. Through collaboration with *Ménines. Histoire et Cultures du Monde Hispanique*, Spanish cultural actors have the opportunity to mobilize and represent Spanish culture in France.

d. *Sauve qui Peut Le Court Métrage*

Based on the 10-year PICE report by *Acción Cultural Española* (2023: 183), *Sauve qui Peut Le Court Métrage* is an institution that provides space for Spanish artists to showcase their works in France. Through PICE mobility support, the *Marché du Court Métrage de Clermont-Ferrand* festival organized by this institution was attended by Spanish cultural actors who engaged in artist mobility in 2022. The collaboration between the Spanish Cultural Action Agency and this institution provides an opportunity for Spanish cultural actors to attend and represent Spanish culture in France.

e. *Institut Français*

Institut Français has become a cultural institution that collaborates with *Acción Cultural Española* to offer residency opportunities for artists and curators. Based on the 10-year PICE report by *Acción Cultural Española* (2023: 121), two residency programs in Paris have stood out among other residency programs since 2015, namely the residency for graphic creators in Angoulême and the writer's residency in Paris. Through the *Institut Français*, these residencies then became an annual agenda for graphic creators and writers. This institutional collaboration provides an opportunity for Spanish residency participants to live and work in various renowned art centers in

France, such as *Cité des Arts* in Paris or *Cité Internationale de la bande dessinée et de l'image* in Angoulême (AC/E, 2023: 121).

Conclusion

The Program for the Internationalization of Spanish Culture (PICE) has become a strong support provided by the Spanish government to strengthen bilateral relations with France through culture. The numerous cultural activities carried out by Spain towards France through the PICE program demonstrate the existence of Spanish culture in front of the French public. Cultural activities carried out with the support of the PICE program involve non-state actors, particularly cultural artists, in expanding the reach of Spanish culture to the French public. PICE, which supports Spanish creators, artists, and cultural professionals, provides funding assistance to contribute to Spanish cultural diplomacy.

In the first 10 years of implementing *El Programa Para la Internacionalización de la Cultura Española* (PICE) in France, Spanish cultural diplomacy has been carried out through 4 cultural activities: artist mobility, cultural exchange, cultural representation, and collaboration with cultural institutions in France. The implementation of cultural diplomacy supported by the PICE program focuses on 7 fields of cultural arts to enhance the French public's understanding of Spain through its culture. As a major cultural tourist market, the implementation of the PICE program in France has provided a broader perspective on Spain to the French public through its diverse culture. The culture related to the arts has showcased various beauties in the lives of the Spanish people. Thus, Spain and France, as neighboring countries, can continue to build and maintain the good relationship they have.

References:

Reference to a Book:

- Acción Cultural Española (AC/E). (2014). Informe PICE 2013.
- Acción Cultural Española (AC/E). (2023). *10 AÑOS DEL PROGRAMA AC/E PARA LA INTERNACIONALIZACIÓN DE LA CULTURA ESPAÑOLA*.
- Acción Cultural Española (AC/E). (2024). *PROGRAMA AC/E PARA LA INTERNACIONALIZACIÓN DE LA CULTURA ESPAÑOLA, PICE*.
- Bound, Kirsten, et al. (2007). *Cultural Diplomacy*. London: Demos.
- Clarke, D. (2020). "Cultural Diplomacy", *Oxford Research Encyclopedia of International Studies*.
- Cull, Nicholas J. (2009). *Public Diplomacy: Lessons from the Past*. Los Angeles: Figueroa Press.
- Mondial des Théâtres de Marionnettes. (2017). *Festival Mondial des Théâtres de Marionnettes*.
- Mondial des Théâtres de Marionnettes. (2019). *Festival Mondial des Théâtres de Marionnettes*.
- Mondial des Théâtres de Marionnettes. (2021). *Festival Mondial des Théâtres de Marionnettes*.
- Real Instituto Elcano. (2014). *ESPAÑA-FRANCIA: VISIONES MUTUAS*. Madrid: Real Instituto Elcano.

Reference to a Journal:

- Gumenyuk, T, dkk. (2021). "Cultural diplomacy in modern international relations: The influence of digitalization", *Journal of Theoretical and Applied Information Technology*, 99 (7); 1549-1560.
- Nye, Joshep S., Jr. (2019). "Soft Power and Public Diplomacy", *The Hague Journal of Diplomacy*, 14 (1-2); 7-20.
- Papaioannou, Katerina G. (2022). "Cultural Diplomacy and Nation Branding in Modern Competitive International Environment", *European Journal of Humanities and Social Sciences*, 2 (5): 45-49.

Reference to a Website:

- Acción Cultural Española (AC/E). (2018). "Concéntrico 2018, Festival Internacional de Arquitectura y Diseño de Logroño", AC/E [online]. Available on <https://www.accioncultural.es/es/concentrico-2018-festival-internacional-de-arquitectura-y-diseno-de-logrono> (accessed on December 2024)
- ask UN. (n.d). "What are the official languages of the United Nations?", ask UN [online]. Available on https://ask-un.org.translate.google/faq/14463?_x_tr_sl=en&_x_tr_tl=id&_x_tr_hl=id&_x_tr_pto=sge#:~:text=Perkembangan%20Sejarah%20Bahasa-Bahasa%20Perserikatan,dan%20Prancis%20sebagai%20bahasa%20kerja. (accessed on 12 September 2024)
- CBI. (2021). "The European market potential for cultural tourism", CBI [online]. Available on <https://www.cbi.eu/market-information/tourism/cultural-tourism/market-potential#:~:text=France,value%20of%202.1%25%20of%20GDP>. (accessed on 07 November 2024)
- Concéntrico. (2019). "Encuentros", *Concentrico* [online]. Available on <https://concentrico.es/encuentros/> (accessed on December 2024)
- ICEX. (2024). "Spanish Tourism sets record in 2023", ICEX [online]. Available on <https://www.investinspan.org/content/icex-invest/en/noticias-main/2024/turismo-2023.html> (accessed on 18 October 2024)
- INE. (2024). "Número de turistas según país de residencia", INE [online]. Available on https://www.ine.es/jaxiT3/Datos.htm?t=10822#_tabs-grafico (accessed on 07 November 2024)
- La Moncloa. (2024). "International tourist arrivals in 2023 exceed forecasts to reach 85 million for the first time", *La Moncloa*, 02 February. Available on https://www.lamoncloa.gob.es/lang/en/gobierno/news/paginas/2024/20240202_international-tourists.aspx (accessed on 18 October 2024)
- La Moncloa. (n.d). "Culture of Spain", *La Moncloa* [online]. Available on <https://www.lamoncloa.gob.es/lang/en/espana/historyandculture/culture/Paginas/index.aspx#gen98> (accessed on 27 September 2024)
- LA MOUSSON D'ÉTÉ. (2021). "GALERIE: LA MOUSSON D'ÉTÉ", *LA MOUSSON D'ÉTÉ* [online]. Available on <https://www.meec.org/2021/10/04/galerie-la-mousson-dete-2021/> (accessed on November 2024)
- Ministère De l'europe et des Affaires étrangères. (2024). "France and Spain", Ministère De l'europe et des Affaires étrangères [online]. Available on

- https://www.diplomatie.gouv.fr/en/country-files/spain/france-and-spain-65031/#sommaire_2 (accessed on 30 September 2024)
- Ministerio de Asuntos Exteriores, Union Europea y Cooperación. (n.d). “Cultural and scientific diplomacy”, Ministerio de Asuntos Exteriores, Union Europea y Cooperación [online]. Available on <https://www.exteriores.gob.es/en/PoliticaExterior/Paginas/DiplomaciaCulturalCientifica.aspx> (accessed on 21 October 2024)
- Mordecai, Mara. (2019). “5 facts about public opinion in Spain as its election nears”, *Pew Research*, 04 November [online]. Available on <https://www.pewresearch.org/short-reads/2019/11/04/5-facts-about-public-opinion-in-spain-as-its-election-nears/> (accessed on 12 September 2024)
- Statista. (2022). “Key inbound travel markets for Spain from 2000 to 2020, by number of arrivals” [online]. Available on <https://www.statista.com/statistics/492824/number-of-german-british-and-french-tourists-in-spain/> (accessed on 07 November 2024)
- UNESCO. (1969). “Cultural policy: a preliminary study” [online]. Available on <https://unesdoc.unesco.org/ark:/48223/pf00000001173> (accessed on 01 October 2024)
- UNESCO. (2022). “Cutting Edge | From standing out to reaching out: cultural diplomacy for sustainable development” [online]. Available on <https://www.unesco.org/en/articles/cutting-edge-standing-out-reaching-out-cultural-diplomacy-sustainable-development> (accessed on 26 September 2024)
- UNESCO. (2023). “Barcelona ditetapkan sebagai Ibu Kota Arsitektur Dunia UNESCO-UIA tahun 2026”, UNECSO, 03 Juli [online]. Available on <https://whc.unesco.org/en/news/2579> (accessed on September 2024)
- UNESCO. (2024). “Spain to host MONDIACULT 2025”, UNESCO, 02 February [online]. Available on <https://www.unesco.org/en/articles/spain-host-mondiacult-2025> (accessed on 18 September 2024)