



years

**10 YEARS
OF THE AC/E PROGRAMME
FOR THE INTERNATIONALISATION
OF SPANISH CULTURE**

**EXECUTIVE
SUMMARY**

AC/E
SPANISH CULTURAL
ACTION

PI**CE**
Programme for the
internationalisation of
Spanish Culture



Orkan Telhan, Microbial Fruits of Istanbul. Exhibition in the 5th Istanbul Design Biennial: "Empathy Revisited: Designs for More than One", 15 October 2020 – 30 de April 2021



It is ten years since the Programme for the Internationalisation of Spanish Culture, familiarly known as PICE was launched. And on the occasion of this important anniversary, we, at Spanish Cultural Action (AC/E), wanted to take stock in this book, which the kind reader has in his or her hands or on their screen.

One of the slogans from May 1968 said: "Under the cobblestones the beach". Well, underneath the statistical data is life. Inevitably, the accounting of a public institution such as AC/E must necessarily include numbers, whether of activities, people or budgets. Numbers are extraordinarily useful for understanding the world, but they are not enough.

We should mention, for example, that in these ten years, 4,894 Spanish creators have travelled outside our borders thanks to the PICE (Programme for the Internationalisation of Spanish Culture), and 4,134 foreign cultural curators and programmers have visited our film, music, literary, and artistic fairs and festivals.

But those numbers, which are so eloquent, need us to translate them into the lives of creators who have been able to visit other countries, meet other creators like themselves, sharing knowledge and experiences. Thousands of emerging and mid-career artists have been able to meet other audiences, alongside other artists from other countries and traditions, in the presence of new opportunities to showcase and sell their works, to perform, to sing or to play.

We have to say that all of this has entailed a total investment of 13,372,752.10 euros, which has come from the taxes of millions of Spanish men and women, individuals who at times engage in tough and routine, alienating jobs, and who, through their generosity, fund a culture that enriches the lives of everyone, making us wiser, more aware and better.

The influence of culture, the opportunities it offers, extends through time and space in a much more lasting way than any other power, however hard it may be. Public authorities should act in support of those who create our culture with the same dedication as our creators who repeatedly strive to achieve true works of art. Therefore, it is worth continuing and, if possible, increasing the effort in favour of cultural creation in Spain and its projection abroad. To do so in an increasingly fair and efficient way is the commitment of those of us who work at AC/E.

José Andrés Torres Mora
President of Spanish Cultural Action (AC/E)



A DECADE OF THE PICE PROGRAMME 2013–2023

SUPPORTING CULTURE ABROAD
THROUGH SPANISH CULTURAL ACTION

■ ISABEL IZQUIERDO PERAILE

Director of Programming of Spanish Cultural Action (AC/E)

■ ANA AZCONA

Coordinator of the Spanish Cultural Action (AC/E) PICE programme

INTRODUCTION

Ten years after the launch of the Programme for the Internationalisation of Spanish Culture (PICE) by Acción Cultural Española (AC/E) in March 2013, in the midst of the country's economic recession and following the merger of the three cultural management organisations that had been operating nationally and internationally (SEACEX, SECC, and SEEI) into a single state-owned company, it is worth taking a retrospective look at the evolution of the programme's foundations, its scope, and its results.

The PICE programme, which emerges as an instrument of public policies in the field of culture abroad, represents a boost for internationalisation, through numerous small-scale initiatives providing direct support to national and international entities that programme and promote contemporary Spanish culture. The PICE programme thus complements the support grants for the internationalisation of Spanish culture promoted by the state agencies and ministerial departments of reference, fundamentally, in Culture and Foreign Affairs, it also aligns with the initiatives carried out by State cultural institutes, such as the Cervantes Institute, the Ramon Llull Institute, the Etxepare Euskal Institutua or the Consello da Cultura Gallega, among others.

As a quantitative summary of these ten years, the PICE programme has an overall investment figure of 13,372,752.10 euros, distributed among support for the mobility of our creators (8,554,609.46 euros), support for the travel of international visitors (4,725,359.70 euros), plus the recent initiative (2022), year by year, starting

with an initial annual allocation of 900,000 euros annually in its founding year (2013), the programme has increased its investment to 2,200,000 euros annually in the current open call for proposals. (2022-2023). From the data provided by the programme in its first year of operation (2013), which supported 59 Mobility projects (out of 469 applications) and 23 Visitors projects (out of 170 applications), the programme has grown to support 278 Mobility projects in 2022 (out of 433 applications) and has facilitated the presence of 632 international visitors for 116 Spanish events (out of 160 applications). These are significant figures that reveal the scope of the programme from a quantitative perspective and we are beginning to discern its qualitative contribution to Spanish creative talent in each of the thematic areas (Visual Arts, Architecture and Design, Performing Arts, Music, Cinema, Video Game and Animation or Literature and Books), each with its own unique characteristics and nuances.

The programme management methodology, which has been in place since its inception, and which has been gradually improved over the past decade, lays the foundations for future reading of its results. The goal of PICE is the international dissemination of contemporary Spanish creations by increasing its presence in international forums and meetings, as well as the promotion of international cooperation relations with cultural organisations and centres of reference. This purpose is embodied in a series of goals that include making visible the richness and artistic quality of Spanish emerging contemporary creation; consolidating and expanding the presence of our emerging creators in the international arena as well as

Open Studio 2017: Javier Chozas, *Rampage Joy 2020*. Expuesto en "La Piel Construida", Tabacalera Madrid.

to promote internationalisation and facilitate its promotion and contracting; boost connectivity and relations with international entities that support Spanish creation; prioritise the achievement of goals of the 2030 Agenda and, in particular, those related to gender equality, inequality reduction, sustainability and climate action; promoting actions in strategically important countries and to emphasise the quality of the receiving institutions and quality of the projects.

PICE was established as a platform to assist and support Spanish creators so that their works and productions would be known beyond our borders. In summary, it aims to improve the professional conditions and opportunities for these creators abroad through economic incentives to national and international cultural entities.

Ever since its beginnings, this programme has been structured into two modalities with different focuses but complementary purposes and objectives. These modalities are: PICE Mobility and PICE Visitors.

PICE Mobility makes up the support line for Spanish artists, professionals, and creators or residents in Spain who plan to participate in international cultural events. For this, the programme provides economic incentives to the international institutions organising these events. In this way, PICE encourages the inclusion of Spanish artistic proposals in the programmes of cultural organisations abroad.

PICE Visitors aims to directly connect international influencers and programmers with the current Spanish cultural offerings so that they can subsequently incorporate them into the agendas of the institutions they represent. In this modality, Spanish organisations receive the economic incentive. In exchange, they must organise visits to Spain for international professionals who are able to programme events in their home countries.

After several years of work consolidating the two previous distinctive PICE modalities, and with a significant track record and experience, AC/E decided to launch a third modality known as **PICE Residencies**, which complements the programme’s offers. PICE Residencies has been established as a new line of action

which was created with the intention of providing a dedicated space for artistic residencies that were already managed by PICE, mainly through its Mobility programme. Its main aim is to encourage the organisations and institutions of interest in the cultural field to incorporate artists, professionals, and cultural creators, either Spanish or Spanish residents, into their residency programmes, so they can develop their creations, enhance their training, gain professional experience, increase their visibility, mobility, and participate in national and international networks.

In all its modalities, the programme spreads its support across a wide range of cultural industries, from architecture to music, including design, visual arts, film, literature, performing arts, video games, and animation, the latter two being recent additions. When considering its global reach, PICE has operated across all five continents, with strong cultural connections to Latin America and Europe. From the perspective of countries that have requested the presence of Spanish creators the most, the top countries (in this order) are Mexico, the United States, France, the United Kingdom, Colombia, Portugal, Italy, Germany, Argentina, and Chile. On the other hand, the countries that have contributed the most international visitors are France, the United Kingdom, the United States, Germany, Italy, Mexico, Portugal, Colombia, Brazil, and Argentina.

GENDER IN PICE

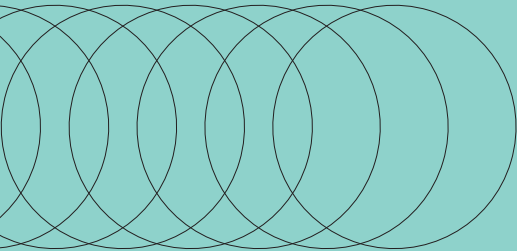
The figures provided by PICE are interesting from various points of view and even hopeful when considering gender criteria. According to the available data on individual artists/creators who have participated globally in the programme across all thematic areas in the Mobility modality between 2013 and 2022, the percentage of women has reached 38.6% (compared to 61.4% for men). This still shows us a significant difference between the participation of men and women. However, when we examine the data diachronically, we see a growing participation of women. Specifically, in 2013, the presence of women was at 26% (compared to 74% for men), and in the most recent year, 2022, the percentage of women notably increased to reach 43.4% (compared to 56.6% for men). These global figures have numerous undertones and variations, depending on different

THE FUTURE

After a decade of work and dedication, and with the momentum of the last two years, Spanish Cultural Action remains fully committed to its Programme for the Internationalisation of Spanish Culture. A look at the catalogue of both national and international participating organisations, and the creators supported over these ten years, serves as an example of excellence and a success story in public cultural policies, as it has established a stable mechanism of mobility for Spanish performers and creators. Thousands of interventions by national creators abroad have been made possible thanks to PICE.

The synergies created within the structure of PICE (Mobility, Visitors, and Residency modalities) and beyond the programme (such as the programme for the promotion of literary works translation or international residency programmes), combined with other specific collaboration agreements with public and private entities that promote the internationalisation of our creators, constitute one of the core purposes of a public entity like Spanish Cultural Action. It contributes to creating contact meeting points and networks that can lead to future professional opportunities for our creators and promote the image and cultural influence of our country abroad.

However, the programme is a living entity that requires constant maintenance and dedication. The service it provides to the Spanish cultural sector obliges us to always offer its best version, so continuous improvement is and will remain our driving force and primary future challenge. On the other hand, the human face of PICE has been a vital element in the programme’s evolution over the years. PICE has a team of people who make it possible day after day. In addition to their involvement in organisation, coordination, and management, the AC/E team is available to organisations and creators to answer their questions, assist them at various stages of the process, and provide solutions or alternatives. In contrast to other programmes with similar features, the human aspect of PICE, its personalised attention, and the support it offers are part of its hallmark. In this regard, guaranteeing this careful programme management style is one of the internal challenges. for the future of our society.



PROJECTS

This is a selection of some of the most important projects supported by AC/E over a decade of the PICE programme, arranged by subject area: architecture and design, theatre, visual arts, film, dance and circus, literature and music.

ARCHITECTURE & DESIGN

- MOBILITY**
- _ Adorno NYC, United States
 - _ MEXTRÓPOLI, Festival of Architecture and City, Mexico City, Mexico
 - _ Oslo Architecture Triennale, Norway
 - _ Performa 2021 Biennial, New York, United –States
 - _ TERRA - Lisbon Architecture Triennale, Portugal
 - _ Virtual Design Destination, London, UK
- VISITORS**
- _ Concéntrico, International Festival of Architecture and Design, Logroño, La Rioja, Spain
 - _ FEED, Design Forum, Santiago de Compostela, Galicia,
 - _ Madrid Design Festival, Community of Madrid
 - _ Mayrit Biennial, Madrid, Community of Madrid

ARTS VISUALS

- MOBILITY**
- _ Anozero' 21-22. Coimbra Biennial. Meia-Noite, Portugal
 - _ Art & Education Gaza, Palestine
 - _ Bergen Assembly, Norway
 - _ Art Basel, Basel, Switzerland
 - _ Walk&Talk – Arts Festival dos Açores, Ponta Delgada, Portugal
- VISITORS**
- _ Apertura Madrid Gallery Weekend, Community of Madrid
 - _ Barcelona Gallery Weekend, Catalonia, Spain
 - _ EUFÓNIC (Terres de l'Ebre), Sant Carles de la Ràpita, Catalonia
 - _ GETXOPHOTO International Image Festival, Basque Country,
 - _ Open Studio, Madrid, Community of Madrid

CINEMA

- MOBILITY**
- _ International Film Festival of Mar del Plata, Argentina
 - _ International Film Festival of Guadalajara, Mexico
 - _ Marché du Court Métrage de Clermont-Ferrand, France
 - _ Seattle International Film Festival, United States
 - _ Seoul International Cartoon & Animation Festival (SICAF), Seoul, South Korea
- VISITORS**
- _ Gijón International Film Festival, Principality of Asturias,
 - _ Malaga Spanish Film Festival. Andalusia
 - _ San Sebastián International Film Festival, Basque Country
 - _ (S8) International Peripheral Film Festival, (Mostra Internacional de Cinema Periférico), A Coruña, Galicia
 - _ European Film Festival of Seville, Andalusia

DANCE & CIRCUS

- MOBILITY**
- _ Festival Quartiers Danses, Montreal, Canada
 - _ Romaeuropa Festival, Italy
 - _ PRISMA. International Contemporary Dance Festival of Panama, Panama
 - _ Tanz im August. International Festival Berlin, Germany
- VISITORS**
- _ Choreographic Competition of Madrid, Community of Madrid
 - _ FiraTàrrega, Catalonia
 - _ MASDANZA, Canary Islands International Contemporary Dance Festival, Maspalomas, Canary Islands
 - _ SISMÒGRAF "The Festival that Detects Movement," Olot, Catalonia
 - _ Trapezi - Circus Fair of Catalonia, Reus, Catalonia.

LITERATURE

- MOBILITY**
- _ Centroamérica Cuenta, Nicaragua, Costa Rica, Guatemala
 - _ China Shanghai International Children's Book Fair, China
 - _ Independent Ibero-American Bookstores and Publishers Meeting "Otra Mirada," Antigua Guatemala, Guatemala
 - _ Guadalajara International Book Fair, Mexico
 - _ Festival Viñetas. Spanish and Hispanic-American Comics, Poitiers, France.
- VISITANTES**
- _ Poets Festival, Madrid, Community of Madrid
 - _ Irudika. International Professional Illustration Meeting, Vitoria-Gasteiz, Basque Country
 - _ Publisher's Fellowship for Children's and Young Adult's Literature, Madrid, Community of Madrid
 - _ Barcelona International Comic Fair, Catalonia
 - _ Gijón Black Week (Semana Negra de Gijón), Principality of Asturias

MUSIC

- MOBILITY**
- _ Festim - Intermunicipal Festival of World Music, Águeda, Portugal
 - _ International Criollo Baroque Festival, Montevideo, Uruguay
 - _ Prague Spring International Music Festival, Czech Republic
 - _ Jazz im Palmengarten 2022, Frankfurt am Main, Germany
 - _ The Sacred Spirituality and Music Dialogue, New Delhi, India
- VISITORS**
- _ Bizkaia International Music Experience - BIME, Bilbao, Basque Country.
 - _ FEIMA. International Early Music Fair and Meetings GEMA, Murcia, Zaragoza and Gijón
 - _ Festival Sinsal Son Estrella Galicia, Redondela, Galicia
 - _ Mercat de Música Viva de Vic, Cataluña
 - _ Monkey Week, Cádiz and Seville, Andalusia

THEATRE

- MOBILITY**
- _ Artisti in Piazza - Pennabilli Festival, Italy
 - _ Festival de Almada, Portugal
 - _ Festival Mondial des Théâtres de Marionnettes, Charleville-Mézières, France
 - _ La Mousson d'été, Rencontres Théâtrales internationales, Pont-à-Mousson, France
- VISITORS**
- _ Grec Festival. Barcelona Festival, Catalonia
 - _ Ibero-American Theatre Festival of Cádiz, Andalusía
 - _ TNT Festival - Terrassa Noves Tendències, Catalonia
 - _ FETEN, European Fair of Performing Arts for Children, Gijón, Principality of Asturias
 - _ MAPAS. Market of Performing Arts of the South Atlantic, Santa Cruz of Tenerife, Canary Islands

ARCHITECTURE & DESIGN

MOBILITY



Adorno NYC

New York, United States



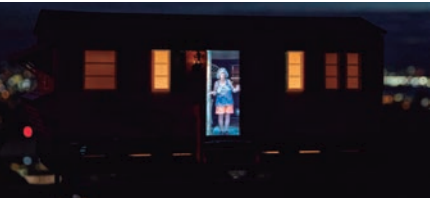
Mextrópoli

Architecture and City Festival
Mexico City, Mexico



Oslo Architecture Triennale

Oslo, Norway



Performa 2021 Biennial

New York, United States



TERRA

Lisbon Architecture Triennale
Lisbon, Portugal



Virtual Design Destination

by Adorno
London, United Kingdom

VISITORS



Concéntrico

International Architecture and Design Festival
Logroño, La Rioja



FEED Foro de Deseño

Santiago de Compostela, Galicia



Madrid Design Festival

Madrid, Community of Madrid



Mayrit Bienal

Madrid, Community of Madrid

VISUAL ARTS

MOBILITY



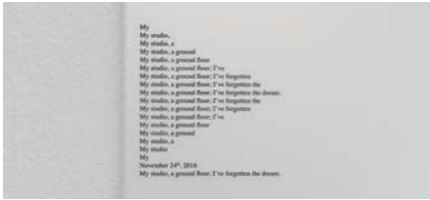
Anozero' 21-22
"Actually The Dead Are Not Dead"
Bergen, Norway



Art and Education Gaza
Gaza, Palestine



Bergen Assembly
"Actually The Dead Are Not Dead"
Bergen_Noruega



Art Basel
Itziar Okariz. Solo Exhibition at Kunsthau Baselland
Basel, Switzerland



Walk&Talk
Azores Arts Festival
Ponta Delgada, Portugal

VISITORS



Apertura Madrid
Gallery Weekend
New York, United States



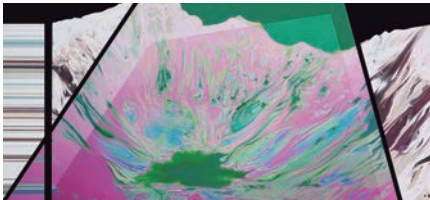
Barcelona Gallery Weekend
Barcelona, Catalonia



EUFÒNIC (Terres de l'Ebre)
Sant Carles de la Ràpita, Catalonia



GETXOPHOTO
International Image Festival
Getxo, Basque Country



Open Studio
Madrid, Community of Madrid

CINEMA

MOBILITY



Festival Internacional
de Cine de Mar del Plata
Mar del Plata, Argentina



Festival Internacional
de Cine en Guadalajara
Guadalajara, Mexico



Marché du Court Métrage
de Clermont-Ferrand
Clermont-Ferrand, France



Seattle International
Film Festival
Seattle, United States

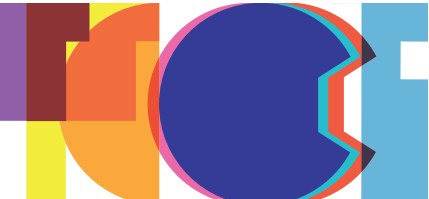


Seoul International Cartoon
& Animation Festival (SICAF)
Seoul, South Korea

VISITORS



Festival Internacional
de Cine de Gijón
Gijón, Principality of Asturias



Festival de Málaga
Cinema in Spanish
Málaga, Andalusia



Festival Internacional
de Cine de San Sebastián
San Sebastián, Basque Country



(S8)
International Peripheral Film Show
A Coruña, Galicia



Festival de Cine
Europeo de Sevilla
Seville, Andalusia

DANCE & CIRCUS

MOBILITY



Festival Quartiers Danses
Montreal, Canada



Festival Romaeuropa
Rome, Italy



PRISMA
International Contemporary Dance Festival
Panama City, Panama



TERRA
International Festival Berlin
Berlin, Germany

VISITORS



Certamen Coreográfico
de Madrid
Madrid, Community of Madrid



FiraTàrrega
Tàrrega, Catalonia



MASDANZA
International Contemporary Dance Festival
Maspalomas, Canary Islands



SISMÒGRAF
"The Festival that Detects Movement"
Olot, Catalonia



Trapezi
Circus Fair of Catalonia
Reus, Catalonia

LITERATURE

MOBILITY



Centroamérica Cuenta
Literary Festival
Nicaragua, Costa Rica, Guatemala



China Shanghai International
Children's Book Fair
Shanghai, China



Otra Mirada
Meeting of independent Ibero-
American bookstores and publishers
Antigua Guatemala, Guatemala



Feria Internacional del Libro
de Guadalajara
Guadalajara, Mexico



Festival Viñetas
Bd Espagnole et Hispano-Américaine
Poitiers, France

VISITORS



Festival Poetas
Madrid, Community of Madrid



Irudika
International Professional Illustration Meeting
Vitoria-Gasteiz, Basque Country



Publisher's Fellowship
Children's and Young Adult Literature
Madrid, Community of Madrid



Salón Internacional
del Cómic de Barcelona
Barcelona, Catalonia



Semana Negra de Gijón
Gijón, Principality of Asturias

MUSIC

MOBILITY



Festim
Intermunicipal Festival of Musiacas do Aamundo
Águeda_Portugal



Festival Internacional Barroco Criollo
Montevideo, Uruguay



Festival Internacional de Música Primavera de Praga
Prague, Czech Republic



Jazz im Palmengarten
Frankfurt am Main, Germany



The Sacred Spirituality and Music Dialogue
New Delhi, India

VISITORS



BIME
Bizkaia International Music Experience
Bilbao, Basque Country



FEIMA
International Fair and Meetings of Early Music, Gema
Murcia, Zaragoza, and Gijón



Festival Sinsal Son Estrella Galicia
Redondela, Galicia



Mercat de Música Viva de Vic
Vic Catalonia



Monkey Week
Cádiz and Seville, Andalusia

THEATRE

MOBILITY



Artisti in Piazza
Pennabilli Festival
Pennabilli, Italy



Festival de Almada
Almada, Portugal



Festival Mondial des Théâtres de Marionnettes
Charleville-Mézières_France



La Mousson d'Été, Rencontres Théâtrales internationales
Pont-À-Mousson_Francia

VISITORS



Festival Grec
Barcelona Festival
Barcelona, Catalonia



Festival Iberoamericano de Teatro de Cádiz
Cádiz, Andalusia



Festival TNT
Terrassa Noves Tendències
Terrasa, Catalonia



FETEN
European Fair of Performing Arts for Children
Gijón, Principality of Asturias



MAPAS
Performing Arts Market of the South Atlantic
Lisbon, Portugal

ARCHITECTURE
& DESIGN

Marisa Santamaría
Uriel Fogue

VISUAL
ARTS

Manuel Segade
Selina Blasco

CINEMA

Carlos Reviriego
Jara Yáñez

DANCE
& CIRCUS

Jordi Durán
Mateo Feijóo

LITERATURE

Javier Rodríguez
Marcos
Marta Sanz

MUSIC

Adriana Pedret Bertrán
Consuelo Díaz
Maxwell Moya

THEATRE

Maral Kekejian
Marta Oliveres
Natalia Balseiro

ADVISORS

This is a selection of some of the artists, creators and cultural professionals who have participated in the PICE programme over the last decade, in each of the thematic areas. PICE has enabled them to travel and take part in festivals, exhibitions and other creative and artistic events, with the aim of developing an international project of their choice.

ARCHITECTURE
& DESIGN



Marisa
Santamaría

Researcher, teacher and communicator of global design trends. Advisor to Spanish Cultural Action PICE, architecture and design. Director of "Atlas de la Cultura del Diseño Español", at the Ministry of Culture and Sport, MDF 2021-2022. Curator of contemporary design exhibitions such as "Biblioteca ilustrada del diseño", "Mujer X Mujer, diseño en acción", among others. She also teaches architecture & Design at the IE university, IADE Master in Interior Design, Politécnico di Milano POLI. Nebrija University Design. Contributor to El País "El Viajero", Condé Nast Traveller, Icon Design and AD España.



Uriel
Fogue

Holder of a Phd in Architecture from the Polytechnic University of Madrid (UPM) and a lecturer at the Technical School of Architecture in Madrid, in the École Polytechnique Fédérale de Lausanne, and the European University of Madrid. co-director of the architecture firm Elii, which was part of the Spanish Pavilion at the 15th Venice Architecture Biennale (Golden Lion, 2016). He is the author of "Las arquitecturas del fin del mundo", published by Puente Editores in 2022. He is also a co-editor of the book "Planos de intersección: materiales para un diálogo entre filosofía y arquitectura", published by Lampreave in 2011, and the publication "UHF," included in the Madrid Creators File.

VISUAL ARTS



Manuel
Segade

Graduate in Art History from the University of Santiago de Compostela. Since 1998 he has been working on fragments of a cultural history of the aesthetic practices of the late nineteenth century, around the production of a somatic and sexualised subjectivity, on which he published the essay *Narciso fin de siglo* (Melusina, 2008). During 2005 and 2006, content coordinator at Metrònom Fundació Rafael Tous d'Art Contemporani in Barcelona. Between 2007 and 2009, curator at the Centro Galego de Arte Contemporánea in Santiago de Compostela. From 2009, independent curator for the Fundació Joan Miró, La Casa Encendida, ARCO, MUSAC, among others.



Selina
Blasco

Lecturer in Art History at the Faculty of Fine Arts UCM. Together with Lecturer Lila Insúa, she directs the UCM Art, Documents and Debates She has directed, together with Lila Insúa, the Programme without Credits research project and the 240+20 Group on Art Education and Universities in the "Escuela Perturbable". She has coordinated activities and introductory courses on contemporary art in various museums and institutions. She is a member of the Advisory Committee of the Reina Sofia Museum. She was Vice-Dean of University Extension in the Faculty of Fine Arts at UCM between 2010 and 2014.

CINEMA



Carlos
Reviriego

Deputy Director and Programming Director at Filmoteca Española. Journalist, educator, and film programmer based in Madrid, Spain. Since 2017, he has been working at Filmoteca Española as the Deputy Director and Programming Director, he coordinated the film section of *El Cultural (El Mundo)* from 1999 to 2016 and was the Editor-in-Chief of Cahiers du cinema, España from 2007 to 2010. He is a regular contributor to the pages of *SoFilm España* and *El Cultural*, where he manages the blog "Otras pantallas" on the website. He also teaches courses on Contemporary Film Aesthetics and Film Criticism at various universities and audiovisual academies.



Jara
Yáñez

An Art History graduate from the Autonomous University of Madrid (where she also obtained a DEA degree in the Doctorate in Film History). She is the Director of the magazine *Caimán Cuadernos de Cine*, a lecturer in the Master's programme in Film Criticism at ECAM, and is a contributor to the TVE programme "Historia de nuestro cine." She has been a member of the programming committee for DocumentaMadrid in two different stages (from 2009 to 2011 and from 2017 to 2019) and has collaborated with the short film selection committee of the Alcalá de Henares Festival (2011-2021). She has curated two audio-visual cycles for children in the framework of the Museocinema (Music Cinema) programme of the Reina Sofia museum.

DANCE & CIRCUS



Jordi Durán

Graduate in Catalan Philology (UdG) and Hispanic Philology (UdG), as well as a master's degree in Inclusive Education (UdL, UVic-UCC and UIB). He has also studied Stage Direction and Playwriting at the Institut del Teatre (ESAD, Barcelona). As a creator, he has been producing his own shows since 2008 and collaborates with other artistic teams as a director, playwright and external viewpoint. As a cultural manager, he was the artistic director of FiraTàrraga between 2011 and 2018, and also co-directed the master's degree in Street Arts Creation at the University of Lleida and FiraTàrraga (2013-2017). Lecturer of the degree in Performing Arts at the ERAM-UdG University School.



Mateo Feijóo

Former director of the Festival Escena Contemporánea in the Community of Madrid. Director of the Teatro de La Laboral, a project within the framework of The City of Culture of Gijón (La Ciudad de la Cultura de Gijón). Advisor to different festivals and venues at national and international level. He set up the project Naves Matadero – International Centre for Live Arts (Centro Internacional de Artes Vivas), a project that ended in March 2020. As an exhibition curator, he has worked in museums and galleries internationally, with artists such as Marina Abramovic, Elena del Rivero, etc. As artistic director and choreographer, he has developed solo works and works in collaboration with other creators.

LITERATURE



Javier Rodríguez Marcos

Graduate in Philology, he was a scholarship holder at the Spanish Academy in Rome. Coordinator of literary information for Babelia, the cultural supplement of *El País*. He worked at *ABC Cultural* and was part of the founding team of the aesthetic magazine *Sub Rosa*. He has taught at the Eina and Elisava schools of art and design in Barcelona and has been a guest lecturer at Grinnell College in Iowa (USA). Author of the journalistic chronicle *“Un torpe en un terremoto”* and the poetry collection *“Vida secreta”* (Tusquets); winner of the *Ojo Crítico* de Poesía prize in 2002 for the book *Frágil*. Together with Anatxu Zabalbeascoa, he has published the book *“Vidas Construidas”*. Biographies of architects and Minimalisms.



Marta Sanz

A Doctor of Philology, she has published short stories, essays, poems, and novels such as *“El frío,”* *“Los mejores tiempos”* (winner of the RNE Ojo Crítico Award in 2001), *“Susana y los viejos”* (finalist for the Nadal Prize in 2006), *“La lección de anatomía,”* the detective trilogy featuring Arturo Zarco- (*“Black, black, black,”* *“Un buen detective no se casa jamás,”* and *“Pequeñas mujeres rojas,”* winner of the Tenerife Noir Prize in 2020), *“Daniela Astor y la caja negra”* (winner of the Tigre Juan, Cálamo-Otra mirada, and Estado Crítico awards), among many others. Her complete poetry is collected under the title *“Corpórea,”* with the poem collection *“Vintage”* receiving the Madrid Critics' Award. She is also known for her essays, including *“No tan incendiario,”* *“Monstruas y centauros,”* and *“Enciclopedia secreta.”*

MUSIC



Adriana Pedret Bertrán

A cultural manager and director of *exibproject.org*, where she has emphasised the focus of her research on coexistence, a commitment to the human development of cultural management that approaches sustainability through a sensitive praxis. For over 30 years, she has promoted cultural projects from various parts of the world, forming diverse multi-ethnic and multidisciplinary teams in public, private, and independent management. She was awarded the Ordem Cruzeiro do Sul by the Government of Brazil in 2002. She is the creator and founder of the Ibero-American Music Expo, EXIB Música.



Consuelo Díaz

A composer in diverse fields such as electroacoustics, cultural management, radio, television, and education, in addition to having a broad and successful international artistic career. Her works have been performed on all five continents and have received numerous awards. She holds a Doctorate in Musical Composition and a Master of Music from the University of Hartford (United States), a Bachelor's degree in Art History from the Complutense University of Madrid, and higher qualifications in Piano, Composition, and Music Theory from the Royal Conservatory of Music of Madrid, where she also teaches Composition.



Maxwell Moya

A musical advisor, creative promoter, and musician, raised in Spain and holding French and American nationalities. After studying Theatre and Theatre History at the BRIT School of Performing Arts in London (United Kingdom) and Contemporary Theatre and Music at Dartington College of Arts in Devon (United Kingdom), Maxwell decided to pursue his professional career within the music industry in the city of Barcelona (Spain). He is a member of the music group Ojos de Brujo, with which he won a Latin Grammy in 2008, a BBC Award in 2004, a Music Award in 2005, and the Impala Awards in 2006 and 2007. He is also the founder and director of the Formentera Jazz Festival and the Menorca Groove Festival.

THEATRE



Maral Kekejian

Artistic Director of the Spanish representation at the Prague Quadrennial of Performance Design and Space 2021-2023, supported by INAEM, AC/E, AECID, RESAD, and Instituto Cervantes. Coordinator of the Performing Arts and Music module in the Master's programme in Cultural Management at UC3M in Madrid. Member of the State Council for the Arts Theatre 2020-2022 (INAEM). Member of the *“Llanes. Paisajes en folixa”* group, 2020-2022. Curator of the PICNIC SESSIONS 2021 at CA2M; Artistic Director of the Veranos de la Villa (2016-2019) and the Christmas campaign / Three Kings Parade for the City of Madrid, as well as the Director of the Performing Arts Area at La Casa Encendida, Madrid (2005-2014).



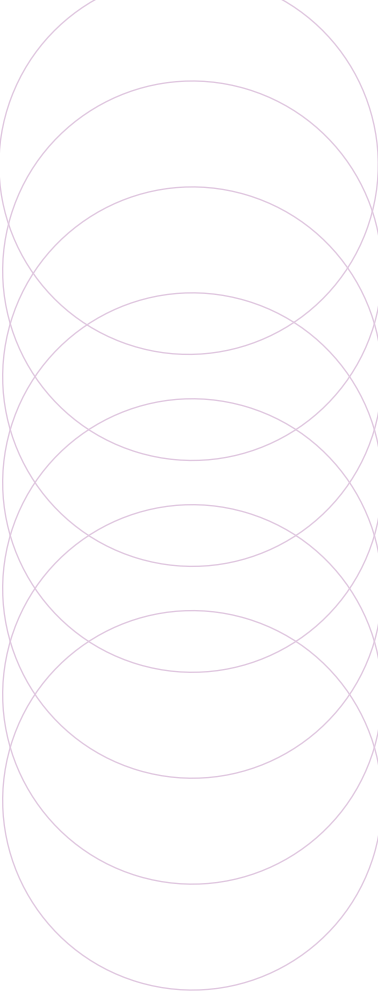
Marta Oliveres

Entrepreneur of unconventional performing arts. Promoter and creator of El Vivero, a platform for managing artists from different disciplines and languages for 26 years. Editor of the *ARTRIBUTOS* magazine, dedicated to the promotion of unconventional performing arts. Director of the Creation Area at the Ramon Llull Institute (2016-2018), being the first woman to hold this position. Since 2018, co-organiser of professional meetings for the Grec de Barcelona, Eufónic de La Rápita, and Sismógraf de Olot festivals.



Natalia Balseiro

An independent researcher, curator, and cultural mediator, she has collaborated with both public and private organisations as an advisor, developing strategic plans and changes, curating artistic projects, and promoting social transformation projects through citizen participation. She carried out doctoral, postgraduate, and master's studies at the Universities of A Coruña, Lisbon, and Madrid. She worked in public administration for 14 years, in local Government as a Culture technician (San Sadurniño City Council), as an advisor for Participation and Innovation, and in the regional Government as the director of the Galician Choreographic Centre (Xunta de Galicia).



ARCHITECTURE
& DESIGN

Patxi Eguíluz
& Carlos Copertone
Lucas Muñoz
María Langarita Santiago
Cirugeda

VISUAL
ARTS

Cabello/Carceller
Dora García

CINEMA

María Cañas
Beloí Martínez

DANCE
& CIRCUS

Fabrizio Giannini
Poliana Lima
Quim Girón
María Campos

LITERATURE

Juan Casamayor
Nuria Barrios
MaGUma
Mercedes Cebrián

MUSIC

Marian Rosa Montagut
Josetxu Obregón
Albert Recasens

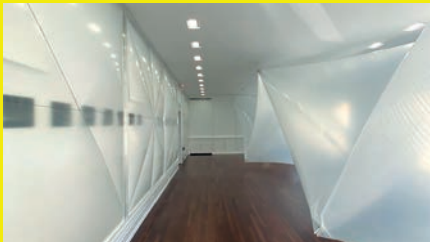
THEATRE

La Tristura

CREATORS

Here is a small selection of advisors who have accompanied us and participated in the PICE programme throughout this decade, in each of the thematic areas, determining the selection of beneficiaries of the PICE calls for proposals.

ARCHITECTURE & DESIGN



Patxi Eguíluz &
Carlos Copertone

Patxi Eguíluz is an architect, curator, researcher, and critic focused on construction and urbanism. He is an editor of art and architecture books at Caniche Editorial and has curated several exhibitions and developed projects in various institutions throughout Spain. His writings have been published in MAS Context, Openhouse, and Architectural Digest, among others.

Carlos Copertone obtained his doctorate from the University of Extremadura, specializing in urban planning and territorial organisation. He is an editor of art and architecture books at Caniche Editorial and has curated and developed several exhibitions, programmes, and projects with Spanish cultural organizations. Copertone has given numerous lectures in Spain and abroad and has been published in various media.



Lucas
Muñoz

A Madrid-designer splitting his time between his hometown and Eindhoven (Netherlands). He is a lecturer at the Design Academy Eindhoven, the University of Navarra, IE, and IADE. His career encompasses numerous projects produced in both of his workshops in both countries, as well as in various corners of the world such as India, South Korea, Lebanon, and Thailand. His pieces are represented by various galleries in Europe, and he has participated in the Fuori Salone in Milan with Machado Muñoz, Rossana Orlandi, and Plusdesign Gallery, as well as in Miami, Basel and in the London Design Festival, Collectors Brussels, and other events, both individually and in group exhibitions

ARCHITECTURE & DESIGN



María
Langarita

With a Ph.D. in Architecture from the Polytechnic University of Madrid (2016, UPM) and Projects Lecturer at the Technical School of Architecture , Madrid (ETSAM). She has also worked as an associate lecturer of architectural design at the University of Alicante (UA) and the University of San Jorge, Zaragoza (USJ). She has also led workshops and courses at the HEAD School of Art in Geneva (Switzerland), among others. In 2005, she co-founded the architectural firm Langarita Navarro with Víctor Navarro, specialising in architecture and the city. Her work has received various awards, including a special mention for emerging architects from the European Union Prize for Contemporary Architecture - Mies van der Rohe Award (2013). Her work is part of the permanent collection at the Pompidou centre.



Santiago
Cirugeda

After 7 years of solo work, Santiago set up the Recetas Urbanas studio in 2003, continuing to develop subversive projects in different areas of urban reality to help cope with this complicated social life. From systematic occupations of public spaces with containers, to the construction of prostheses on facades, patios, roofs, and even plots of land. All of this negotiating the boundaries between legality and illegality to remind us of the enormous control to which we are subjected. Recetas Urbanas engages in a critical practice that combines architecture, art, and activism, advocating for an urgent re-evaluation of the rules that govern urban planning.

VISUAL ARTS



Cabello/
Carceller

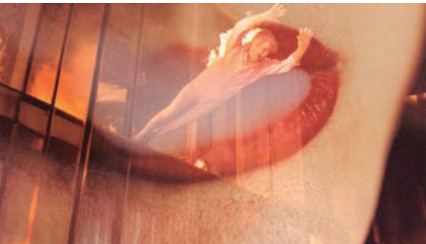
Starting their collaboration at the beginning of the nineties with the intention of questioning hegemonic modes of construction of gender and sexualities in visual practices, proposing critical alternatives from unfamiliar positions. They combine the development of their artistic projects with research, writing, curating and teaching. Their work was selected in 2015 for the Spanish Pavilion at the 56th Venice Biennale. It has also been shown in solo exhibitions at the MUAC (Mexico, 2019), CA2M in Madrid (2017), MARCO in Vigo and IVAM in Valencia (2016), or in art centres in Denmark, Philadelphia, Madrid, Buenos Aires, among others, as well as in group exhibitions at the Pompidou Centre in Paris, MACBA, Barcelona, Tranzit (Bratislava) etc.



Dora
García

She has developed projects on the GDR political police ('The film Rooms, Conversations,' 2006, premiered at GfZK, Leipzig, Germany), about the comedian Lenny Bruce ("*Just because everything is different... Lenny Bruce in Sydney*," Sydney Biennale, 2008), and about the rhizomatic associations of antipsychiatry (the book series '*Mad Marginal*' from 2010 and '*The Deviant Majority*,' film, 2010, part of '*Lo Inadecuado*,' presented at the 54th Venice Biennale). She has used classic television formats to investigate the more recent history of Germany ('*Die Klau Mich Show*,' Documenta13, 2012), created meeting points for hearers of voices ('*The Hearing Voices Café*,' from 2014), and explored the intersection between performance and psychoanalysis ('*The Sinthome Score*," 2013, and "*Segunda Vez*," 2018).

CINEMA



María
Cañas

Cultural agitator, audio-visual creator and arsonist of minds. She conducts video-guerrillas that delve into clichés and prejudices to demolish them and practices risastencia (the colourful humour of all connected multitudes as a strategy of insurgency and survival), activating critical thinking and laughter. She has a degree in Fine Arts, holds a PhD in Aesthetics and History of Philosophy from the University of Seville and a Master's degree in Digital Postproduction at C:E:A. She directs Animalario TV Producciones, a creative space dedicated to artistic experimentation, cultural activism, appropriationism and mediation, in pursuit of nurturing the inner fire. Her work has been exhibited at festivals, fairs, events, art centres, museums, universities and national and international galleries, and has received numerous awards.



Beli
Martínez

She holds a Ph.D. in Audiovisual Communication from the University of Vigo. She works as a producer at Filmika Galaika, a company specialised in auteur cinema and has produced the latest works of Eloy Enciso, Jessica Sarah Rinland, Helena Girón, and Samuel M. Delgado. Her productions have received awards at festivals such as Venice, San Sebastian, Locarno, Mar del Plata, and the Márgenes Festival. She combines her production work with teaching at the University of Vigo.

DANCE & CIRCUS



Fabrizio Giannini

Founder and co-artistic director of the Circus Company "eia", he is a graduate in Physical Education at the Higher Institute of Physical Education in Naples. He graduated from the Carampa Circus School in Madrid in 2003, where he specialised in acrobatic lifts and banquines alongside Armando Rabanera Muro. Founders of the Cirque Vague and Circo de la Sombra companies, in 2009 they embarked on a new path with the creation of the Circus Company "eia", assuming the artistic co-direction together with the other founding members. With this company, they have established themselves in the Spanish and European circus scene, winning the City of Barcelona Award for their first creation, CAPAS, and the MAX Award for Best Emerging Show for inTarsi.



Quim Girón

The founder of the company Animal Religion, which has received the Special Ciutat de Barcelona Award (2015) for the show 'Sifonòfor', the Moritz Award for the best street and unconventional show premiere at Fira Tàrrrega with 'Chicken Legz' (2014), and the BBVA Zirkolika Grand Award for the best circus show in a theatre with 'Sifonòfor' (2015). He holds a degree in Circus Arts from the University of Dance and Circus in Stockholm, where he received the Sophie Hulten's scholarship for his creativity, risk-taking, and circus artistry. His work focuses on body expression, and he is passionate about astrobiology and other disciplines that study the origin of life, from which he develops his imagination to create shows with the aim of exploring new languages in circus.



Poliana Lima

Choreographer, dancer, and educator. In 2021, she was selected on the international platform with the piece 'Las cosas se mueven pero no dicen nada' (Things move but say nothing), co-produced by CND Paris/Pantin, Porosus Fonds de Dotation, Festival DDD Oporto, Portugal, and Teatros del Canal. She was an associated artist at Conde Duque Madrid from 2018 to 2020 and a regular collaborator at the Centro Coreográfico Canal. Taking the body as the central object of her expression, she explores the possibilities of creating a poetic stage presence that can communicate simply and deeply with the audience. Themes such as identity and memory are recurring in her creations, as well as the relationship between creation and pedagogy, which she sees as a fundamental part of her work as an artist.



María Campos

She studied at SEAD in Austria and obtained a diploma in dance from the Amsterdam School of the Arts "Theatreschool" (MTD) in 2003. She has worked with Meekers in collaboration with the Hans Hof Ensemble in the Netherlands, with Protein Dance and Tom Dale in the United Kingdom, with the company Sol Picó, Àngels Margarit / Cia. Mudances, John Jasperse, Susana Amarante Duarte, May Zahry, Beбето Cidra, and Roser López Espinosa, among others. Since 2006, she has been collaborating with Guy Nader in creating their own work together. In 2006, she created her first piece, 'EXPERIENCE CEMENT,' which premiered in London at Resolution! 07. She conducts workshops and classes at various companies and schools, including Henny Jurriëns Stichting and MTD / Theatreschool AHK in Amsterdam, Dansateliers in Rotterdam, Maqamat Dance Theatre Studio in Lebanon, and more.

LITERATURE



Juan Casamayor

Holder of a degree in Hispanic Philology from the Faculty of Philosophy and Literature from the University of Zaragoza. In 1999, he founded the independent publishing house "Páginas de Espuma", a leading publisher in the short stories' genre in Spanish. Its catalogue includes contemporary short story writers and classics of world literature. The publishing house also has a significant collection of essays, with a focus on literary criticism, memoirs, diaries, travel books, and correspondence collections. In 2017, "Páginas de Espuma" received the Editorial Merit Award from the Guadalajara International Book Fair (Mexico), and in 2019, it received the Best Cultural Editorial Work Award from the Ministry of Culture of Spain. Juan Casamayor teaches in various master's and creative writing courses.



Nuria Barrios

Writer, translator, holder of a Ph.D. in Philosophy. Author of novels like "Todo arde," "El alfabeto de los pájaros," and "Amores patológicos," as well as collections of short stories such as "Ocho centímetros," "El zoo sentimental," and "Balearia." She has also written poetry books such as "La luz de la dynamo", winner of the Ibero-American Poetry Award Hermanos Machado, "Nostalgia de Odiseo," and "El hilo de agua," winner of the Ateneo de Sevilla Award. Her latest book, the essay "La impostora. Cuaderno de traducción de una escritora," received the Málaga Essay Award. Teacher in the Creative Writing masters programme at the International University of Valencia (VIU) and is the Spanish translator for Irish novelist John Banville/Benjamin Black and American poet Amanda Gorman.



MaGUma

An architect by training and a designer-illustrator by passion. He began illustrating as a contributor to El País and has since collaborated with numerous magazines and newspapers. He has designed posters, published illustrated albums, painted murals, led workshops, and given lectures. His books have been published by various publishers, including "Fondo de Cultura Económica", Editorial Limonero, "A buen paso", Editorial Amanuta, Tara Books, and Libros del Zorro Rojo. He has received numerous awards and recognitions, including being selected at the Bologna Book Fair in 2022 with "Lucky/Happy Hans;" Nami Concours 2019 in the Green Island category with "15 ocasiones para pedir deseos en la calle;" White Raven 2019 with "Un día de tormenta," and the APIM Prize 2018 with "15 ocasiones para pedir deseos en la calle," among others.



Mercedes Cebrián

A writer of poetry, fiction, essays and chronicles. She contributes to the magazine "Letras Libres" and the supplements "El Viajero" and "Babelia in El País and Cultural/s in La Vanguardia". Her latest book is the chronicle "Cocido y violonchelo" (Lit Random House, 2022). She has been writer-in-residence at the Spanish Academy in Rome, the "Residencia de Estudiantes" in Madrid and the MALBA museum in Buenos Aires, among other institutions. She holds an MA in Hispanic Studies from the University of Pennsylvania (USA). During 2018 she was the guest editor of the publishing house "Caballo de Troya" (Penguin Random House).

MUSIC



Marian Rosa Montagut

Musicologist, harpsichordist, pianist, and conductor. Holder of a degree in Philosophy, and a civil servant on leave of absence in the double specialisation in Music and Philosophy. Leading her ensemble, Harmonia del Parnàs, over the last 20 years she has been performing important work in the recovery of Spanish musical heritage dating back to before 1800, with historical instruments and criteria, both in concerts and recordings. The ensemble has been invited to perform at prestigious festivals, institutions, and national and international auditoriums such as the International Festival of Santander, the National Auditorium of Madrid, the Early Music Festival of Aranjuez, and the Palau de Les Arts in Valencia, she has also toured Europe on numerous occasions.



Josetxu Obregón

Director and founder of La Ritirata over the past 14 years, he served as a lecturer at the Royal Conservatory of Madrid for 15 years and has received over 13 awards in national and international competitions. He studied in Spain, Germany, and the Netherlands, where he studied Baroque cello at the Koninklijk Conservatorium in The Hague under the guidance of Anner Bylsma. He has given concerts in over 24 European countries, the United States, Japan, China, Israel, Mexico, Chile, Colombia, among many others. Notable venues include Carnegie Hall in New York, Tokyo Opera City, the National Theatre in Beijing, Concertgebouw in Amsterdam, the Royal Festival Hall and Wigmore Hall in London, the National Auditorium in Madrid, and L'Auditori in Barcelona. He has been a member of the Royal Concertgebouw Orchestra and the Rotterdam Philharmonic Orchestra.



Albert Recasens

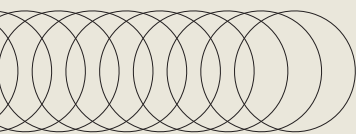
Holder of a degree and doctorate in Musicology from the Catholic University of Louvain. He is artistic director of La Grande Chapelle and the Lauda label, with which he transfers knowledge in the field of historical music. He has conducted numerous concerts of both polyphony and Spanish Baroque music in concert halls and festivals in Europe, America and Asia. His work for the dissemination of Spanish musical heritage is materialised in the Lauda record collection, which has earned him the respect of the public and critics, receiving numerous awards. Since 2019 he has been a researcher in the group Vinculos, creatividad y cultura" at the Institute for Culture and Society (ICS) of the University of Navarra.

THEATRE

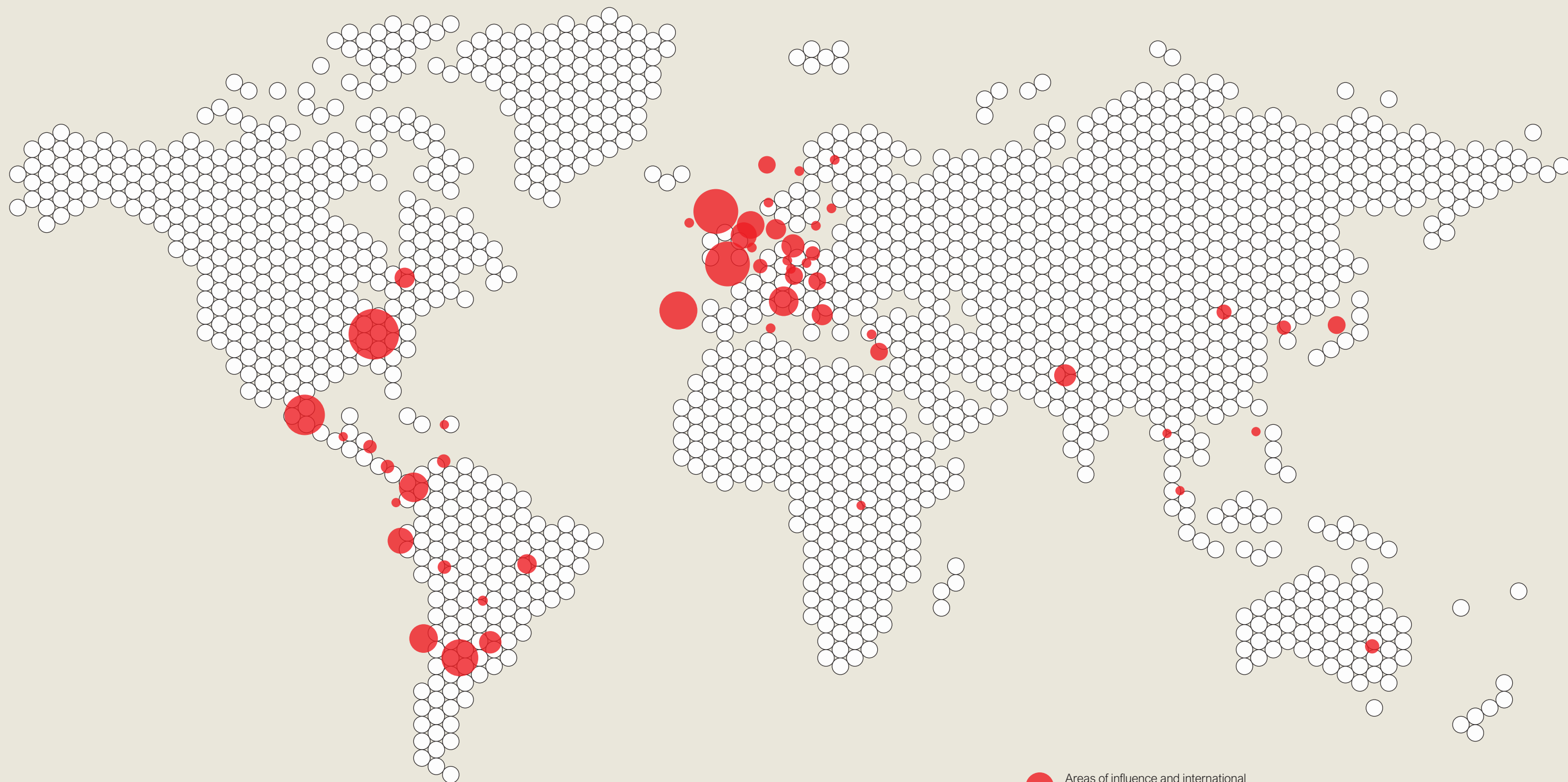



La Tristura

For over fifteen years they have been working around the performing arts, working to create human experiences both on and off stage. They approach the stage always seeking the boundaries of representation, demonstrating a keen interest in contemporary theatre and a commitment to a new way of doing things based on research and the spoken word. La tristura Works with intimacy, mystery and desire. During this time, they have collaborated with various renowned institutions and festivals such as the Madrid Autumn Festival, Cena Contemporânea in Brasília, Théâtre de la Ville in Paris, Festival Grec in Barcelona, Noorderzon Festival in Groningen, Łaznia Nowa Theatre in Krakow, Théâtre de Liège, among others. Some of their works include "Renacimiento," "Future Lovers," "CINE," "Materia Prima," and "Años 90. Nacimos para ser estrellas".



PICE IN NUMBERS



 Areas of influence and international presence of the PICE programme

Projects

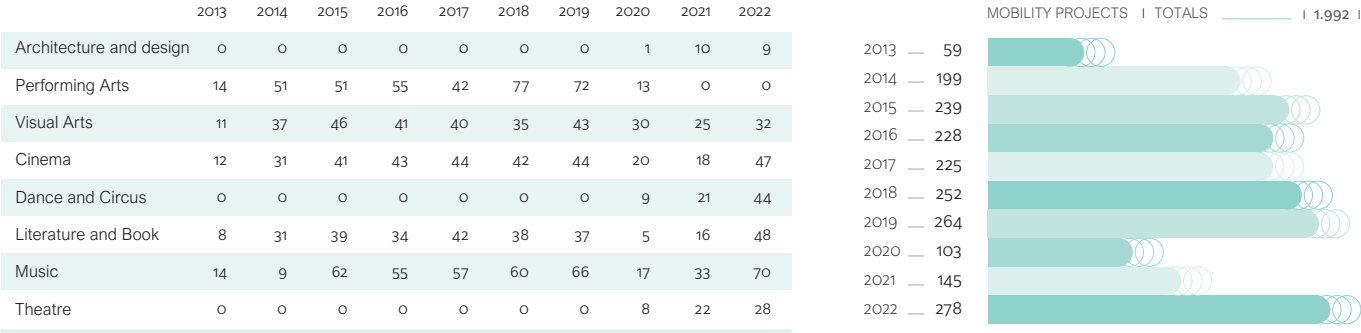
Activity or set of activities that make up a specific programme to be developed over a defined period of time: the edition of a festival, a conference, a cycle, a professional meeting, etc.

Source_
Spanish Cultural Action

Data extraction date_
21 December 2022

MOBILITY

These figures show the number of international projects supported by PICE (2013-2022) grouped by thematic area.



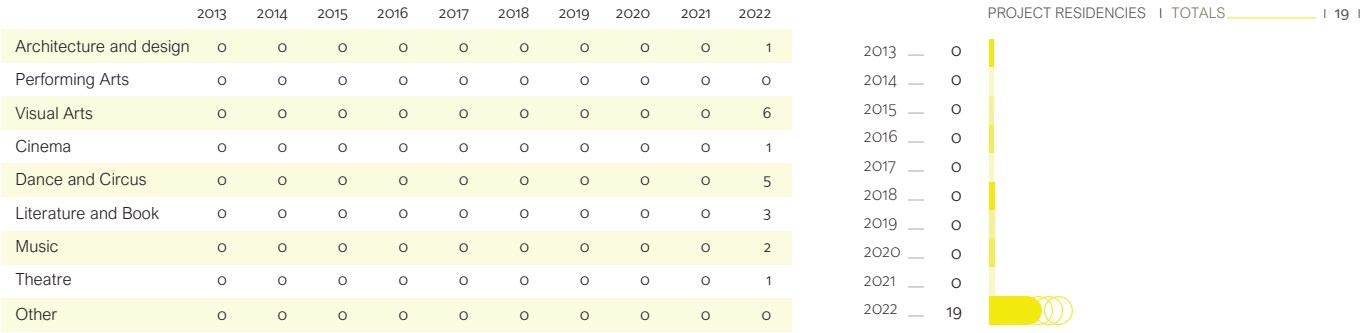
VISITORS

these figures show the number of national projects supported by PICE (2013-2022) grouped by thematic area.



NATIONAL RESIDENCIES

These figures show the number of national residencies supported in the only call published so far (2022) specifically aimed at creative residencies within our country.



Interventions

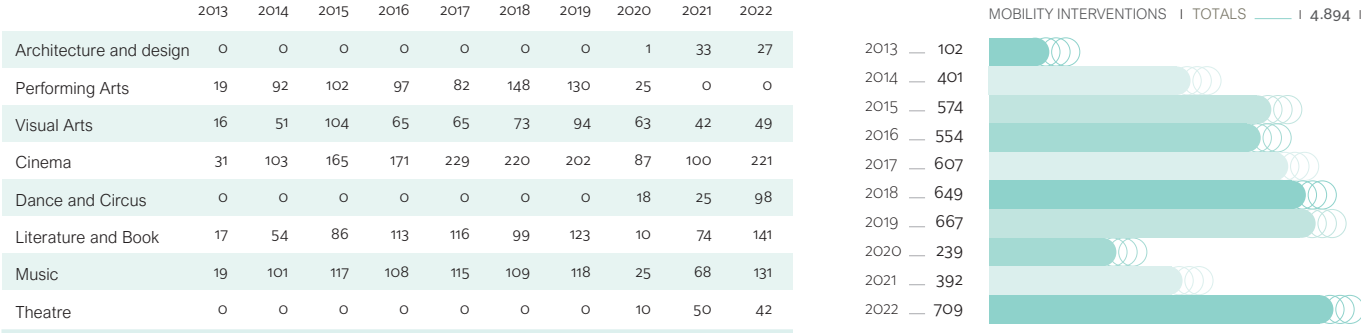
Specific participation of a creator, artist, collective, group, company, programmer, etc., in a project supported by PICE.

Source_
Spanish Cultural Action

Data extraction date_
21 December 2022

MOBILITY

These figures show the number of interventions by Spanish creators and groups in international projects supported by PICE (2013-2022) grouped by thematic area.



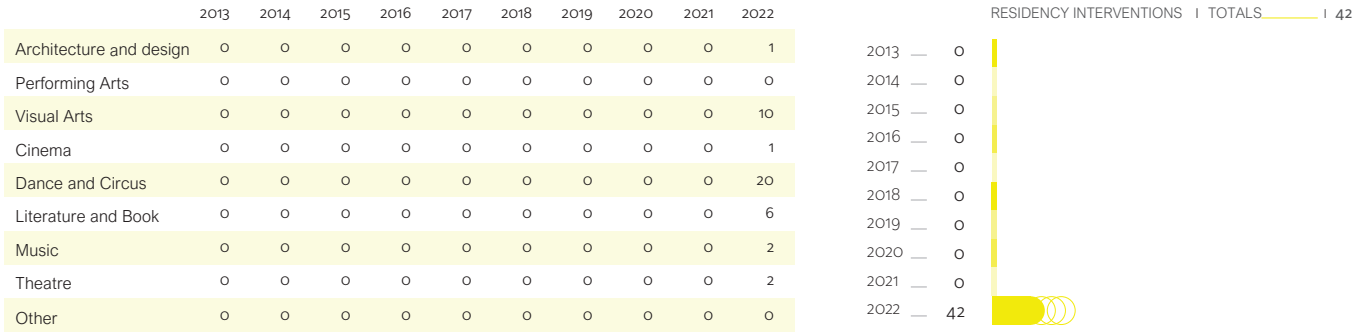
VISITORS

These figures show the number of interventions of international programmers in national projects supported by PICE (2013-2022) grouped by thematic area.



RESIDENCIES

These graphs show the number of Spanish residents supported in the only call published so far (2022) specifically aimed at creative residencies within our country.



Most supported countries

The ten countries with the highest representation PICE over the last decade in the Mobility and Visitors modalities.

Source_
Spanish Cultural Action

Data extraction date_
21 December 2022

MOBILITY

These figures show the number of international projects supported by PICE (2013-2022) grouped by the ten most represented countries.



VISITORS

These figures show the number of interventions by international programmers in national projects supported by the European Programme for International Cooperation (2013-2022), grouped by the by the ten most represented countries.



SUPPORTED ORGANISATIONS | TOTALS

This graph shows the number of entities (associations, foundations, museums, companies...) supported by PICE (2013-2022), grouped by the different modalities of the programme (Mobility, Visitors and Residences).



Amounts awarded

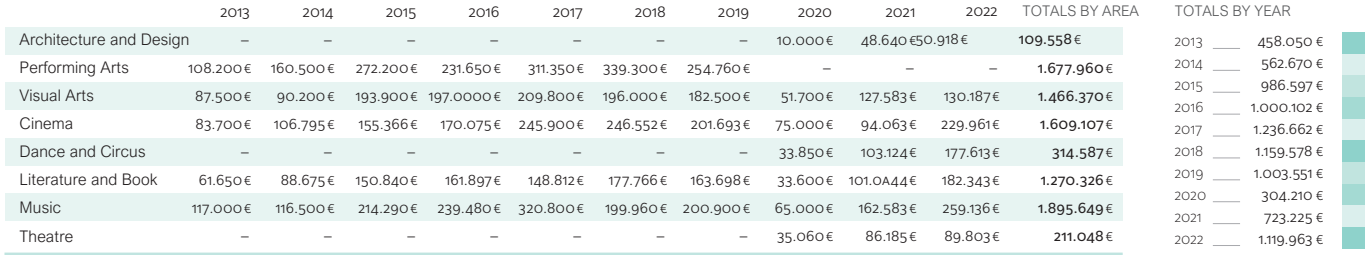
Economic amount (in €) approved per project and published in the resolutions of the calls.

Source_
Spanish Cultural Action

Data extraction date_
21 December 2022

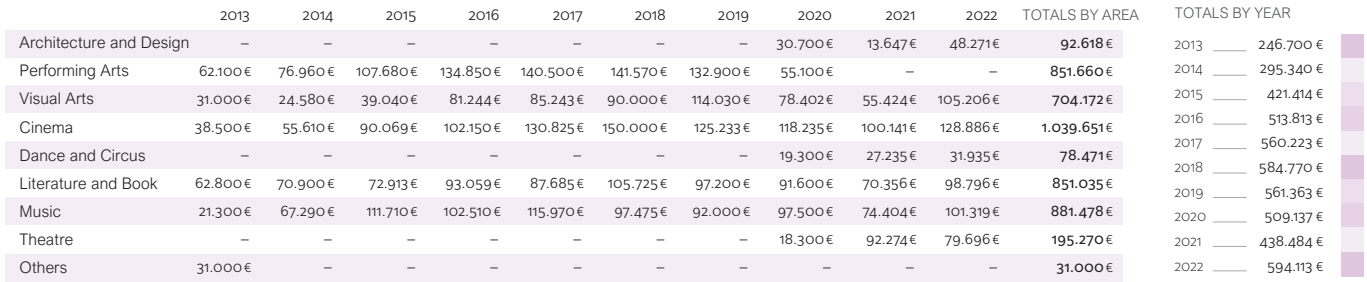
MOBILITY

These figures show the amount awarded to international entities supported by PICE (2013-2022) grouped by thematic area.



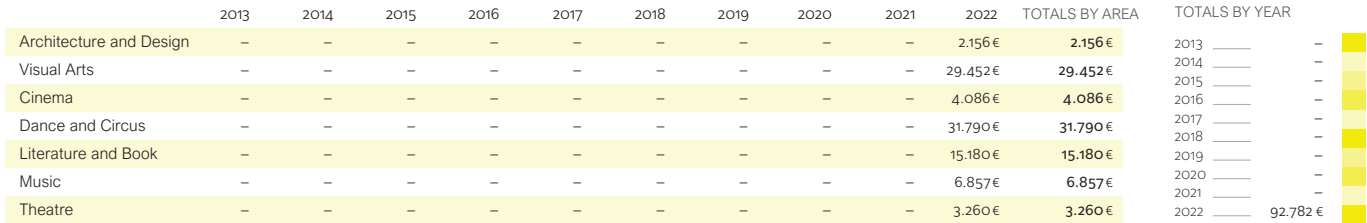
VISITORS

These figures represent the amount awarded to national organisations supported by PICE (2013-2022), grouped by thematic area.



RESIDENCIES

These figures represent the amount awarded to national entities supported by PICE (2013-2022) in the only call published to date (2022) specifically aimed at creative residencies in our country.



AWARDED AMOUNTS | TOTALS

This graph shows the total economic amount awarded to national and international organisations supported by PICE (2013-2022), grouped by programme modalities.





Dora García, Imposed Words / Palabras Impuestas, 2015.
Background: Dora García, The Joycean Society, 2013. Courtesy of Auguste Orts, Brussels.

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PUBLICATION
10 YEARS OF THE PICE
PUBLISHED BY
Spanish Cultural Action (AC/E)

Direction
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Coordination
Raquel Mesa (AC/E)

Editing
Míriam López

Design and layout
bacab.es

IPrinting and binding
Gráficas Aries, S.A.

© Of this edition
Spanish Cultural Action (AC/E), 2023

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Spanish Cultural Action (AC/E), 2023

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sus autores y propietarios, 2023

ISBN: 978-84-17265-40-3
Legal Deposit: M-17926-2023

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ACKNOWLEDGEMENTS

We would like to express our gratitude to all the organisations, entities, and individuals who have collaborated with this publication, providing us with images, interviews, and information.

We would also like to thank all the creators whose experiences and works are featured in the selection of projects.

The photographs included in this publication are sourced from the PICE programme for the internationalisation of Spanish Culture image bank (2013 to 2023), managed by Spanish Cultural Action (AC/E). This collection was made possible through the generosity of national and international entities, as well as creators from various thematic areas who have participated in the programme over the course of a decade. We wish to express our gratitude to this vibrant PICE community, which represents contemporary Spanish creativity.

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