

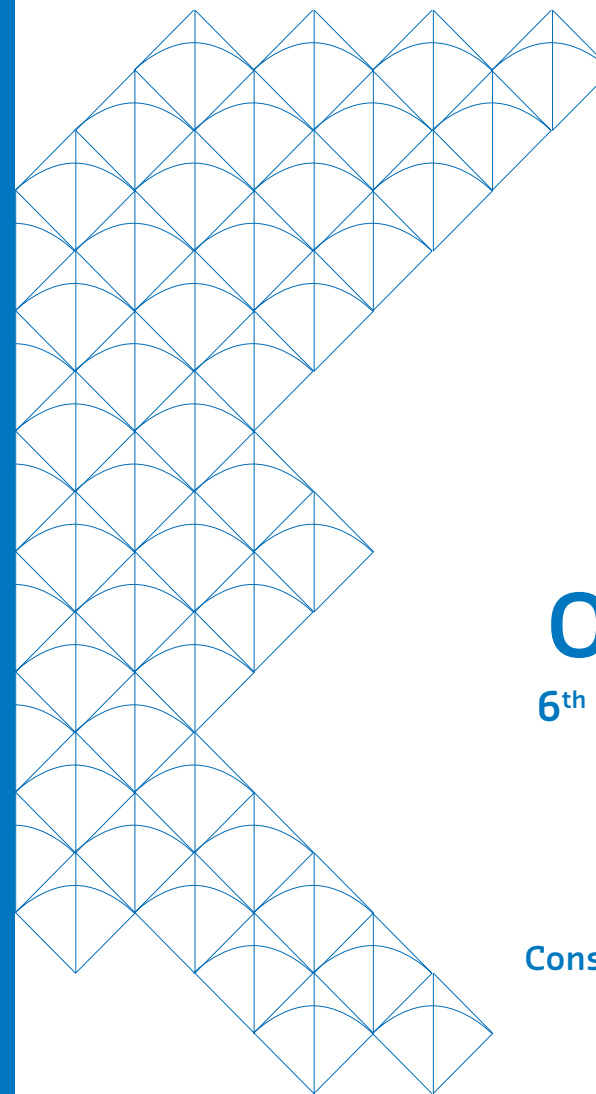


**6th WORLD SUMMIT
ON ARTS & CULTURE
SANTIAGO DE CHILE 2014**

13-16 January 2014

artsummit.org

OFFICIAL REPORT



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6th World Summit on Arts and Culture
Santiago, Chile
13-16 January 2014

Prepared by the
Consejo Nacional de la Cultura y las Artes, Chile

SUMMARY

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INTRODUCTION

By **MAGDALENA MORENO MUJICA**

Programme Director

of the 6th World Summit on Arts and Culture

Physical distances between the faraway corners of the world seem smaller and smaller. And while tools for digital innovation allow for an almost tactile type of contact, it is still true to say that coming together to gather, listen, engage, debate and reflect in a particular place and time outside of our everyday environment, with colleagues from around the world who understand our sense of urgency, concern, inspiration, commitment and shared visions, is priceless.

From January 13 to 16 2014, close to 400 people from 68 countries from every continent had the chance to take a break from their everyday routine and, both individually and collectively, explore how culture and the arts can transform the potential of our environment.

Although the challenge seemed out of reach and probably will remain so, the level of debate and reflection achieved in Santiago, Chile, showed us that there is a pressing need to exchange experiences and interact with our colleagues from a range of contexts. Furthermore, that this space for reflection can contribute both to local and international debates in culture. These, of course are not limited to the delegates in attendance.

Through live streaming, Twitter, Skype, Facebook and other online media, active discourse was held that reached more than two thousand people from around the world. After the summit ends, this dialogue continues, demonstrating the need to create new methods for activating and supporting culture, for getting people involved, for ensuring access and diversification, among many other aspects of arts and cultural development.

Creating a sufficiently open, adaptable and relevant programme for such a diverse public, while not being restrained by generalities, but rather addressing concrete issues using both successful and precarious examples, was a great challenge. However, delegates' comments have highlighted the relevance, diversity and translatability of the presentations. As a complement to the debates that were held, a mise-en-scene was organized at the Estación Mapocho Cultural Centre as a coming-together for delegates to share ideas, enjoying our unique Chilean cuisine, in surroundings that considered environmental sustainability. In addition, a diverse cultural programme was developed



Preparations for the Opening Ceremony at Centro Cultural Estación Mapocho

aimed at underlining the place of creativity and arts as sites for introspection where we are free to reflect on the vulnerability of these creative times.

After an ancestral Aymara acknowledgement to Country by Elsa Flores and Alejandro Supanta, the first keynote, Chilean anthropologist Sonia Montecino described the Chilean local reality in terms of the social and economic inequities that form part of the challenges of the critical times we are experiencing due to globalization, where, if the vulnerable cannot find their own voice and self-determination, then they risk being seen as merely a spectacle.

Civil society and the creative sector, particularly, demand a new approach. This concept was put forward as key in the Summit's Discussion paper, and we saw references in several presentations during the Summit. In these references, it was suggested that the homogenization and sanitization of culture is no longer acceptable, and that in a globalized world, culture is fundamental in protecting and promoting diversity. In this sense, ensuring the resilience (through diversity of ideas and views) exists

to respond to permanent change. Chilean architect Alejandro Aravena spoke about the multiple variables that influence the construction of public housing where dichotomies have divided public opinion, and brought the rise of tensions from economic differences, class and the reaction to centralism.

The first day included an analysis of these times of permanent changes, and in this context, the revision of the United Nations Development Agenda, and its Millennium Goals, was a hot topic. One of the key issues discussed was the role of culture in human development. Mike Van Graan, from South Africa, eloquently explained why achieving the eight development goals seems to be unattainable. He delves into how two catastrophic phenomena have determining factors during this period that significantly impact on the achievement of these goals: the attack on the twin towers in New York, unleashing the so-called "war on terror", leading to the redistribution of resources originally intended for the global south towards issues of security for the global north. The second phenomenon was the worst economic crisis in 60 years, which has had a significant impact on



Welcome speeches at the Summit



Parallel Sessions 11: "Memory and reconstruction" at Museo de la Memoria y los Derechos Humanos

the available funds for development on an international level. As a result, both have created two fault lines: growing global inequality and cultural divide.

Heraldo Muñoz, Director of the Regional Bureau for Latin American and the Caribbean at the United Nations Development Program (UNDP), informs us that the issue of inequality is central in any analysis of the millennium goals, as well as considerations for including new goals. Similarly, during the Summit he explained how integrating culture as a central factor in reflection and action related to development can no longer be postponed.

However, he warns, as Mike Van Graan also observes, that culture can also be a vehicle for creating conflict and inequality, preventing the achievement of the current millennium goals. For this reason, the UNDP Regional Director argues that it is essential that culture promote freedom and position itself as a differentiating filter for sustainable development. He concludes that an agenda that is not culturally sensitive cannot be a viable agenda able to incorporate all the dimensions of development that comprise human

development.

We witnessed an open dialogue in the conversations between ministers and cultural authorities from four countries, from the North and from the South. Bearing in mind the range of factors and approaches of each country, rethinking and renewing cultural frameworks were evident threads in the presentations, and how to respond to the societal changes in the world and the cultural sector.

The afternoon sessions provided participants a more intimate context to further investigate three aspects of the impact of these changes and culture's role therein: the social aspect, through the activation of leadership in the community and the artistic world; the economic aspect, making reference to funding and the need to create new forms and models for collaboration in times of economic crisis; and in terms of the fragility of culture, such as at-risk heritage, and the need for decentralization in order to diversify and strengthen culture outside traditional centres. In summary, when reflecting upon critical times, culture involves creating different ways to inhabit the world respecting difference, encouraging social cohesion, and ensuring greater

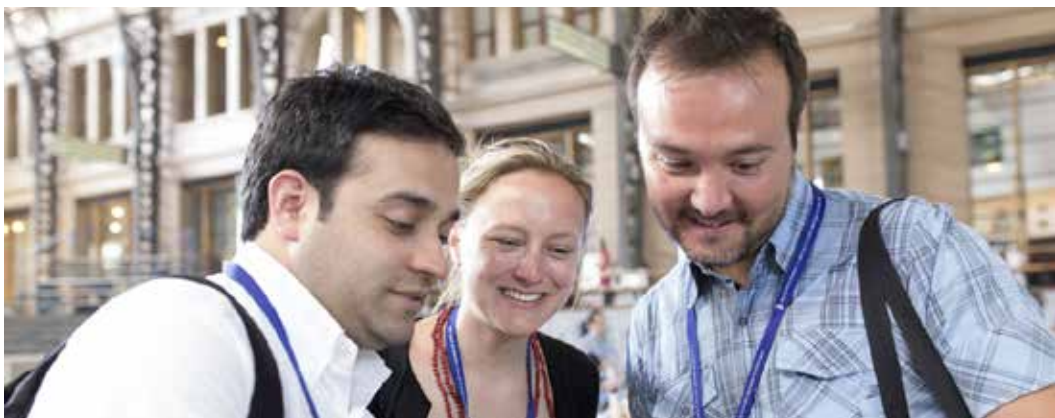
visibility for local identities in cultural expressions. In this sense, UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005 advocates exactly on such principles of: respect for human rights and fundamental freedoms, of sovereignty, of equal dignity of and respect for all cultures, international solidarity and cooperation, of the complementarity of economic and cultural aspects of development, of sustainable development, of equitable access, and of openness and balance. This discussion was the focus of the 4th World Summit in Johannesburg, was present in the debate in Melbourne at the 5th World Summit, and acutely evident in the context of sustainable development in the 6th World Summit in Santiago, Chile.

From a critical space to a prospective analysis, we move to the second day as we immerse into an a creative imaginary, considering the growth of spaces for participation and reflection, and the challenge of balancing innovation and entrepreneurship on the one hand while preventing identities from being alienated, through homogenization.

Hayes Raffle, from Google, describes a future where photos are memories for us, but have become messages for our children. This highly complex statement leads us to ponder exactly on what role the State should have in encouraging innovation and at the same time safeguarding our heritage. One such role is to foster the best possible conditions for creative freedom while protecting our culture and access to culture for younger generations. Sunil Iyengar, from the National Endowment for the Arts (USA), explains that art is the core and foundation of children's emotional growth and that art mainly fosters emotional and cognitive development.

In line with the theme of responsibility towards future generations, Costa Rican Minister of Culture, Manuel Obregón, calls for peace and states that culture and education can transform countries and societies.

The sessions on the move during the second day of the Summit sought to contrast different infrastructures and perspectives, by physically relocating the session to a range of locations and contexts: from the space for reflection that is the Museum of Memory and Human Rights, the majestic National



Delegates during coffee break at the Centro Cultural Estación Mapocho

Library, the search for artistic excellence at the GAM Cultural Centre, the celebration of artistic experimentation at the Matucana 100 Cultural Centre, to the diverse range of opportunities offered by the Estación Mapocho Cultural Center. Options for cultural education and access, creative economics and a revaluation of culture were presented in these sessions. The importance of creating intimate spaces for cultural reflection for local contexts was addressed, by Rei Maeda from Japan who affirmed that the community must contribute to the design and development of artistic projects and the warning by Angel Mestres from Spain that without creating networks, platforms fail. Likewise, Ricardo Brodsky, the director of the Museum of Memory reminded us that “memory is not about the past, but rather with the logic we use to build the present and the future.” Likewise, the construction of both physical and virtual creative spaces recognizes the diverse forms of thinking and action that are so necessary for our society and can transform the world we inhabit. Following this reasoning of diversity and freedom of thought through new media, Chinese dissident artist, Ai Wei

Wei, in an exclusive interview for the 6th World Summit, argues that every act of art is an act of change, and that artists cannot separate themselves from their surroundings. When we think about these creative times, Ai Wei Wei invites us to reflect on the role of communications and the access to new technologies with an eye on the future, and to think about how we deliver new and better tools for communicating with one another, which is exactly what he seeks: to be able to communicate.

With a view towards the future, in an emotional and provocative presentation, New Zealand Maori Arts and Crafts Institute director Karl Johnstone invites us to reculturalize commerce and capture knowledge through material culture. He explains how the work of the Institute he leads is based on three pillars: the central pillar is education, at the heart of development; the second is cultural development, as core business that cannot be tampered with; and the third is product development for sustainability that bring resources into the other pillars. Balancing these three pillars is key to sustainable development.

To close the Summit, chair of IFACCA



Delegates registration at the entrance of Centro Cultural Estación Mapocho

and Chief Executive of Arts Council England, Alan Davey, affirms in his closing remarks that in the 6th World Summit has been a vital space where “we have had respectful conversations with each other and that allows us to understand our own world: from the very highest level policy, to the pragmatic and to the political. He quotes Seamus Heaney by saying that those of us who work in culture are “hunters and gatherers of values” and concludes that culture expresses what we are and allows us to understand what it means to be human and why we do what we do.

Here are some considerations to close.

When it is clear that economic development does not always lead to human development and even less to cultural development, how should we design cultural policies?

Inequality and the need for diversity (in all its meanings) were discussed in practically every panel during the Summit. Therefore, as Mike Van Graan provokes, rather than speak of culture and development, should we not instead be speaking of culture as social justice?

In the rapporteur reports for each session prepared by the Research

Department at the National Council for Culture and Arts, the recommendations drafted in each round table on the role of the State and the artistic community itself as well as cultural agents and the private sector are outlined, in line with the themes that were addressed. However, culture’s profound impact on the sustainable development of our countries will never leave the drawing board if the design of cultural policies is restricted to cultural bodies, agencies, ministries and councils. Integrated national cultural policies, across all portfolios of public policy not just the arts and culture, must be developed to achieve the systemic impact that is needed And as Alejo Campos from El Salvador says, “organize the discussion table, hold the meeting, but don’t forget to engage the people.”

Culture is in the hands of each and every one of us.



STATEMENT FROM IFACCA

By **SARAH GARDNER**

Executive Director of IFACCA

It was an enormous pleasure to welcome almost 400 delegates from 68 countries to the 6th World Summit on Arts and Culture, held in Santiago de Chile in January 2014.

IFACCA's World Summits are the key international meeting place for arts funding agencies, ministers of culture, senior arts leaders, artists and cultural workers from countries and regions around the globe. We were particularly pleased to welcome to this World Summit –the first ever held in a non-English speaking country– so many delegates (nearly two thirds) from Latin America and look forward to their continuing participation in IFACCA activities.

The Summit theme “Creative Times: new models for cultural development” provided a solid platform for presentations from 67 speakers, who provided insights into creative times and creative spaces from their own experiences. The keynote speakers – Sonia Montecino (Chile), Hayes Raffle (United States) and Karl Johnstone (New Zealand) kicked off each day's discussions with diverse and inspiring interpretations of the theme, while the Ministers conversations, panels and

roundtables brought a great breadth and richness to the debates. We thank Summit Rapporteur, Enrique Vargas, for bringing together in the following report the overall outcomes of the discussions with the Discussion Paper and IFACCA's Arts Panorama: International overview of issues for public arts administration. I would like to congratulate the Summit host, the Consejo Nacional de la Cultura y las Artes, Chile (CNCA) on the success of the Summit and thank Ministers Roberto Ampuero and Luciano Cruz-Coke for their support. I also thank Magdalena Moreno Mujica, Programme Director, and her team and that of the Research Department for the time and effort invested in this Summit. The evaluation of World Summit delegates showed that overall, 92% of participants rated the Summit as ‘excellent’ or ‘good’, and 94% of respondents rated the general event management as ‘excellent’ or ‘good’. The World Summit is always more than presentations and discussions –in Chile, delegates had the opportunity to attend events at the Santiago a Mil International Arts Festival and to experience a gastronomy programme managed by Fundación Imagen de



Sonia Montecino, Chile, first keynote speaker

Chile. The Summit venue, Centro Cultural Estación Mapocho, also provided a unique and memorable venue for delegates to meet and for discussions to develop. Many delegates commented on the vibrancy of cultural activity in Santiago, and we were delighted to provide delegates with an opportunity to experience this.

We encourage delegates and presenters to continue their discussions now that they have returned home. We hope that opportunities will arise for collaborations, for sharing of projects and knowledge, for learning from each other.

We look forward to welcoming you to Valletta, Malta, for the 7th World Summit on Arts and Culture in 2016.



THE WORKING METHODOLOGY

by the Research Department of the Consejo Nacional de la Cultura y las Artes, Chile (CNCA)

The content of the different components of the Summit has been systematically put together in order to provide an overview of the entire discussion.

First, the distribution of the “Discussion Document” aimed to provide presenters, moderators and attendees with the theoretical framework for the themes proposed for each discussion space, namely: the keynote sessions, general panels, ministers’ conversation and parallel sessions. Secondly, a “Moderators Guide” was designed and distributed, giving general guidelines on directing these discussions, focused on providing a background for each presentation in terms of the topics, presenters, moderators, rapporteurs responsible for note-taking, venues, dates and times assigned to each presentation in the Programme for the 6th Summit and outlining the times allowed for each presentation and participation by the delegates.

Finally, a rapporteur responsible for note-taking was assigned to document the main points and ideas from each session on a specially designed worksheet in order to systematize the main ideas from each theme that was debated and the challenges to be considered by the cultural

sector. At the end of each day, the team responsible for systematizing content (a team from the Research Department from National Culture and Arts Council), as well as Summit Rapporteur Enrique Vargas, discussed the presentations in order to enrich points of view and identify transversal ideas, articulating the variety of content discussed in each space for reflection with the central themes of the 6th World Summit.

This methodology was used for drafting this final official report of the summit, incorporating the most relevant discussions and proposals for development in the cultural area and challenges for future discussions.

OFFICIAL RAPPORTEUR PRESENTATION

by ENRIQUE VARGAS FLORES

Esteemed ministers, senior officials in culture and the arts, delegates, organizers and participants in the 6th World Summit on Arts and Culture, it is my privilege to address you as the Summit Rapporteur. This has been, without a doubt, one of the most enjoyable experiences of my life. Firstly, I should thank the IFACCA board for the confidence it has placed in me to perform this task. I should also acknowledge the impeccable organization of the Summit by the Chilean National Council of Culture and Arts (CNCA), Minister Roberto Ampuero and all his excellent team who have made us feel at home while in Santiago. Another very special greeting to Magdalena Moreno, Summit Programme Director, who together with Sarah Gardner, IFACCA Executive Director have put all their effort, dedication, professionalism and love into making this Summit a memorable one.

These have been intense days that have shown the vision, work and global challenges that the artistic and cultural fields face in the second decade of the 21st Century.

As a Mexican, I would like to say that it is a true pleasure for Latin America for this meeting to be held in this

part of the world for the first time, which, by the way, makes such a large contribution to global reflection. We leave this conference pleased at having been able to meet such a complex, ambitious, and dare I say, bold, work schedule.

All the sessions were held in a cordial environment of companionship and understanding, where convergent, differing and complementary views came together, in a spirit of continuing to build on diverse areas of public policies, to strengthen cooperation and continue reinforcing links with creators and civil society in the search for better mechanisms for evaluation and visibility.

This Summit is a landmark for the region, and if I may say so, for the organization as well. As the host country, Chile has made the Summit an affair of State from the very beginning, and the event has been designed, produced, and held in the same spirit, for which I offer my highest acknowledgements.

The Summit’s work began with the outstanding working documents that the Chilean Council of Culture and Arts requested of the specialists¹ and the

¹ CNCA. Studies Department, Cultural Observatory Section (2014): “Cultural Observatory No. 19. IFACCA Special (bilingual)”. January 2014, Valparaíso, Chile. Consulted January 2014. http://www.cultura.gob.cl/observatorio19/observatorio_cultural_n19.pdf





Summit lunch at the main hall of Centro Cultural Estación Mapocho



Entrance hall at Centro Cultural Estación Mapocho

Discussion Document² prepared by the Research Department and the Cultural Observatory Section allowing us to arrive at this 6th World Summit with a solid base, which has served as the foundation for many of the discussions that have been held.

I would like to give my special thanks to Matías, Cristóbal, Katia, María Graciela, Elias, Claudia and María de los Ángeles from the Research Department of CNCA for their impeccable work and collaboration in this conference review.

The round tables reflected on the link between culture and sustainable development, and attempted to redefine how culture should be a driving factor in an era of critical times and creative times, times of globalization, innovation and entrepreneurship, without ignoring the challenges posed by cultural policy design and funding.

By way of an introduction at the opening session of the Summit, IFACCA Executive Director, Sarah Gardner, shared the organization's pleasure at the high level of participation achieved in this year's Summit and

the opportunities posed by closer links between the Federation's current members and Latin America, valuing the process that led to Chile's designation as the host of the 6th World Summit.

In turn, Executive Director of Estación Mapocho Cultural Center, Arturo Navarro, while welcoming the delegates, spoke of his experience and contribution to ensuring Chile's selection as the host of the Summit and as a space for debate, decision-making and exchanging experiences at the highest level.

Finally, 6th World Summit on Arts and Culture Programme Director, Magdalena Moreno, after her initial greeting to the participants, acknowledged the work and commitment of the local committee formed for the Summit and the team that made it possible, and then described the program for the event and invited all present to participate in the specially prepared cultural program.

Then, getting down to business, the central conference "Multiple Scenarios of Culture: Dilemmas in the Inclusion and Exclusion of Symbolic Representations" presented by Sonia Montecino, doctor in anthropology,

and moderated by Aadel Essaadani from Morocco, began.

Montecino began with a general introduction placing culture and its role in societies in context at the height of the global era. In her opinion, the main issue is that processes of globalization and capital flows create a hegemonic logic that leaves communities with no other alternative. Globalization propagates market-based processes and logics of action. In this perspective, analyzing globalization entails a reflection on very long-term processes, leading to questions on the place of the individual as an actor who enables the creation of different ways to inhabit the world, and culture as an agent for social cohesion and including differences in multicultural contexts. Along these lines, human rights are a symbol of integration at the global level, and a reference for respect and equality in diversity.

In the second part of her presentation, Montecino outlined her analysis of a Chilean case using the metaphor of the "mesa del pellejo" or a less important children's table, to explain the dynamics faced by women, immigrants, indigenous people, and other minority social groups. The idea of the "mesa del pellejo" or children's

table (keeping adults and children on separate tables) imposes distance, order and hierarchy.

Finally, she reminds us that during the Chilean dictatorship, a model of economic liberalism was established, which, although it allowed significant economic growth, has also created inequality in multiple economic, political, cultural dimensions. Consequently, this model has created an unequal distribution of wealth that the State cannot resolve due to its restricted subsidiary role.

The presentation identified problems associated with globalization, internationalization and market societies:

1. Chile suffers from functional illiteracy.
2. The mall as a symbol of the new town squares of prosperity. This issue addresses shifts in public space and its colonization by market logics of action.
3. A new generalized social discontent and mistrust of the State has arisen due to growing inequalities.

The conference then moved on to the first general panel "Global changes, local changes, the role of arts and culture" with the participation of Alejandro Aravena (Chile), Peter

² CNCA, IFACCA (2014): "6th World Summit of Arts and Culture Discussion Document". 1st version, January 2014 Santiago, Chile. Consulted January 2014. http://www.artsummit.org/media/medialibrary/2013/12/discussion_paper_low_res.pdf



General Panel 1: "Global changes, local changes: the role of arts and culture"



Blas Tomic, Executive Director of Fundación Imagen de Chile, welcomes the delegates to the Official Dinner

Bazalgette (England), Mohamed El Sawy (Egypt) and Diane Haylock (Belize), and moderated by Paulina Soto (Chile).

Alejandro Aravena's intervention narrates how changes in cities can be either "bombs or magnets", because: "Urban poverty acts as a bomb creating resentment, violence and marginalization; culture on the other hand acts as a magnet that attracts people based on identities and the creation of social and economic value; and as a result, quality of life." The outcomes of investing in rebuilding an urban space after an earthquake, show that social participation need not be merely a utopian project, on the contrary, it should be at the center of such efforts, as it ensures the optimization of decisions, public investment and transparency in the utilization of all types of resources.

He concluded that culture, in conjunction with social participation as an expression of local knowledge and culture, allows better alternatives to be found for the challenges arising for cultural policies.

The second presentation was by Peter Bazalgette, from England, and titled: "The holistic case for arts and public broadcasting."

Bazalgette described the challenges

of making a coherent argument for the development of more public policies for cultural investment, and that social development can only be achieved by placing culture at the center of welfare policies.

Culture may lead to greater numbers of empathetic citizens, as it contributes to the development of critical-thinking; and he suggests that "we should strive to inspire new ideas and create new knowledge for these policies."

Finally, he argues that art can renew cities, and that successful interventions have taken place in depressed cities, leading to their transformation, even transforming them into tourist destinations in the short term.

In his presentation, Mohamed El Sawy from Egypt narrated how culture has not been an attractive term in his country's social and political environment in recent years and that encouraging culture was seen as a luxury that should not be included on any list of national priorities.

He invited participants to reflect on and value the ways that culture can also have negative effects on a certain community and why for this reason reconstruction from public spaces in

agreement with citizens is necessary. Later he affirms "culture can be measured but not delivered. Art is delivered. Culture is reflected on all surfaces, but it is not static, it is alive." Diane Haylock from Belize spoke about the political system in different nations of the English-speaking Caribbean and their integration through CARICOM and SICA, and surprisingly acknowledges that colonialism remains throughout the region.

She recognizes that these nations still have to cope with the remaining economic dependence, although in recent years, tourism has become an important source of income, and culture is seen for what it is able to contribute to development, due to its economic contribution and link with tourism. Culture lets us think from other people's point of view and is a means for reaching understanding. The round table contributed a number of ideas to a particularly noteworthy general discussion on the importance of social participation in decision making.

General panel 2 "Culture - A millennium goal for sustainable development" included presentations by Heraldo Muñoz (United Nations),

Alejandra de la Paz (Mexico), Mónica Guariglio (Argentina), Frances Koya Vaka'uta (Fiji), and was moderated by Mike Van Graan (South Africa).

If anything should be taken from this round table, it is the importance of placing culture on the post-2015 United Nations Millennium Goals agenda, and establishing a regional strategy to achieve these goals and make culture a driver for sustainable development at the global level.

A large variety of values and functions that are fulfilled by culture have been identified: social cohesion, personal development, among others, all of which justify making it a central pillar for global sustainable development. In recognition of this need, it is crucial that we ask how this process can be implemented while at the same time encompassing different social issues such as education, health, poverty, inequality. For this reason, States need to begin creating strategies to make culture part of the Millennium Development Goals. It is not enough to convince those who work in culture; decision-making bodies also need to be convinced. "Culture for building a world where we all can live."

On the other hand, the risks related to



Audience during General Panels at Sala de las Artes in Centro Cultural Estación Mapocho

the production of format and contents and their circulation on circuits where competition is almost impossible were outlined.

The presenters recommended care in translating and defining culture in a diverse reality, recognizing that there are very complex realities other than the local one. Along these lines, they asked how cultural indicators can incorporate the complexity of diverse realities.

The Conversation between cultural ministers and authorities titled “Responses to critical times” and moderated by Enrique Vargas, the chair of the Summit, included the views and reflections of Minister Massimo Bray from Italy, Minister Mabel Causarano from the Republic of Paraguay, Minister Ana Magdalena Granadino from the Republic of El Salvador and the Spanish Secretary of State for Culture José María Lasalle.

Enrique Vargas, the moderator, asked attendants to rethink the role of creativity in the context of the contemporary crisis and create institutional responses in close partnership with society.

Faced with this paradigm shift, contemporary society demands more channels for representation and

spaces for participation. What role are cultural institutions playing in this and what strategies are being followed, both on the domestic scene and in the different bodies for political, economic and social integration where they participate?

The highest institutional representatives in culture from two Latin American countries and two European countries took part in this panel. “While you all participate in diverse community spaces, Spain also participates as a full member of the European and also the Latin American areas. Italy, for obvious reasons, is in the European Union, but is also an observer of the Latin American area”, noted Enrique Vargas.

The moderator then asked a range of questions: Are institutions prepared for new challenges? How can social demands in the provision of goods and services be met in the current crisis? How are good practices transmitted? How is the historical institutional record of a successful experience created? How can we approach the management of Cultural Heritage in critical times? How does government dialog with other sectors? Are the current funds for stimulating creation sufficient and do they achieve the



Delegates arriving at the main hall of Centro Cultural Estación Mapocho for morning tea-time

expected response? Is this assistance due to a special interest in responding to the needs of vulnerable sectors? Do cultural goods and services circulate easily or are they still based in large cities/ capitals? How is dialog being constructed between different levels of government and society?

In the open dialog, Italian Minister Massimo Bray recognized that there was an economic crisis but linked it above all with heritage management and the challenge it entails.

In turn, Paraguayan Minister Mabel Causarano acknowledged the institutional fragility that prevails in her country despite the economic growth of recent years.

The Minister from El Salvador also spoke of the institutional reality in which the current administration’s project takes place and described the reutilization of an emblematic political space, now appropriated by the people after artistic and cultural interventions, which she considers a successful outcome of this project.

The Spanish Secretary of State for Culture admitted that although the institutional framework has been weakened, at the same time it actively takes part in the dialogs in the different spaces where it participates. He

acknowledges that Latin America has a lot to teach other nations, and that the model of cultural promotion is in constant change and transformation. Finally, the idea of micro or collective funding is suggested as an option for funding and partnerships in the cultural world, as well as the need for culture and art issues to be a central pillar of the range of programs at the sector level.

Later the gathering moved on to parallel sessions, the first of which was titled “Cultural heritage in risk: protection and reconstruction post disaster”. This first session included the participation of Pablo Allard (Chile), Fernando Carrión (Ecuador), and Christa Meindersma (Netherlands) took part and was moderated by Carlos Aldunate (Chile).

The panel focused on the description of two programs: Chile’s post-earthquake reconstruction and the Cultural Emergency Response Program of the Prince Claus Fund. Furthermore, Fernando Carrión examined the current crisis in heritage and the challenges posed by heritage conservation without losing sight of community participation, adding the idea of urbicide to the debate, that is, the death of a city through the



General Panel 3: "Creative Platforms to re-think the Industry"



Congreso's performance at the Official Dinner

loss of its historical memory, and the importance of social participation in reconstruction processes. The importance of immediate action and a sense of urgency to create heritage, salvage, conservation and protection projects over time were also emphasized.

The panelists coincided that cultural heritage protection faces a range of issues due to problems arising from conflicts, wars and natural disasters: The institutional level faces funding challenges, a lack of standards regulating conservation processes and exclusively dedicated public institutions. Centralized decision-making is also an obstacle because it stands in the way of decision-making by local government in disasters, communication flows collapse and essential resources are not in reach of those who really need them.

A sense of urgency is indispensable for ensuring positive outcomes in heritage protection.

They stated that community participation is fundamental to guarantee the relevance of reconstruction processes. Fernando Carrión observed that "Innovation builds forgetfulness if it is not anchored in memory."

The second parallel session, "Artistic leadership in critical times" included by Jota Castro (Belgium/Peru), Rachel Perkins (Australia), and Mahani Teave (Chile), and was moderated by Cristóbal Bianchi (Chile)

This session presented three cases of successful leadership in complex or isolated situations, or where it is difficult to implement projects.

Mahani Teave from Chile, spoke of how in Easter Island, Rapa Nui children have had few opportunities to develop their artistic talents. Although there have been training and stimulation workshops lasting about two months, they lack continuity, frustrating young people's aspirations and dreams. For this reason, Mahani and the Toki Foundation decided to create a permanent music school for children to be able to grow in this discipline without having to leave the island. There are currently 74 children who study piano, violin, cello, and ukulele. In March 2014, the construction of a sustainable venue for these children and their workshops begins.

Rachel Perkins from Australia described her country and its remarkable diversity of languages, where more than 150 languages

existed at one stage. However in recent years, the country has been "colonized" by different beliefs, religions and languages. She recognizes that according to official data it is estimated that by 2015 only a third of indigenous languages will survive. The Australian film maker has dedicated her life to recording the life of the country's indigenous peoples through films and documentaries.

Visual artist and cultural manager Jota Castro told us that he has been inspired in his work by the ethnic and social conflicts in his surroundings, motivating him to found two organizations to promote education since isolated communities have few possibilities to realize their artistic abilities due to the lack of infrastructure, professionals and resources.

He discussed how artists are forced to hold down multiple jobs, as well as funding problems and a lack of cohesion and organization between artists. The session also outlined obstacles and conflicts faced by creators associated with globalization processes.

Jota Castro proposed the creation of a bank that would provide loans to creators and artists meaning that

institutional resources would no longer be essential, thereby leading to greater freedom for artists.

A final proposal was to recognize the importance of indigenous peoples' heritage, of long-term projects that make interventions last over time, and the creation of networks between artistic communities using new technologies that also enable creation.

The third parallel session, "Decentralization and local sustainable development", included the participation of Justo Pastor Mellado (Chile), Pedro Vasconcellos (Brazil) and Ana Zuvella (Croatia), and was moderated by Jorge Rojas (Chile). This round table reflected on decentralization policies and their dependence on context, focusing on territorial density, economic development, and the role of spectators and making them more participative.

Significant reflections where there was general agreement were on how each country should encourage a process to encourage the institutional sphere to ask: What is the purpose of decentralization policies? Are they long, medium or short term processes?



Parallel Sessions 14: "Creative space for experimentation" at Centro Cultural Matucana 100

Do they have clear or abstract goals? The goal is not to "turn back centralization," but rather to make it an ongoing process reflecting local cultural realities, they concluded.

Discussions also covered the importance of defining the State's role in decentralization processes and whether the State should support and foster these processes, and if so, by which means and mechanisms. Territorial density was discussed as a useful concept in the search for key elements for building programs in given territories, as was the importance of the media in ensuring that this work has a democratizing role, and how technology - such as internet access - can allow us to interact with difference. The session also discussed whether cultural facilities lead to processes of gentrification, hinting at the issue of cultural elitism.

The fourth parallel session "Community leadership: Models of active participation" included the participation of Cecilia Heejeong Kim (Korea), Marcus Hughes (Australia) and Patricia Kistenmacher (Argentina), and was moderated by Patricia Arévalo (Chile). The round

table agreed that all cultural public policies should support creativity for social welfare as an objective. In this perspective culture is understood as a way to ensure the welfare of less favored groups, and of making the arts available citizens.

The Argentinean representative described the "Buenos Aires Community Living Culture Program" which has allowed new forms of social interaction to emerge through artistic practices and how the program seeks to improve quality of life, and social integration in vulnerable contexts. In sum, the city has a bottom up policy of social inclusion. Neighborhood residents make joint decisions on cultural and community projects.

On the other hand, "Kultour" is an organization that seeks to overcome disadvantages faced by artists from different origins and nationalities, such as the communication barriers arising from different languages. It emphasizes the relevance of difference and otherness, acknowledging the diversity of global cultures. It also seeks to make artists role models able to show their communities that their projects can become a reality.



National Folkloric Ballet of Chile (BAFONA) at the Opening Ceremony

They also note how traditional public policies have not been able to overcome social vulnerability, and therefore they present culture and art as a means for improving people's quality of life.

The fifth parallel session; "New challenges for supporting arts and culture" was integrated by Stephen Wainwright (New Zealand), Teresa Lizaranzu (Spain) and Robert Sirman (Canada), and moderated by Magdalena Aninat (Chile).

The Spanish representative described how her country's cultural model responds to a diverse cultural reality, with different technical authorities: The State, Autonomous Communities and municipalities or local authorities. Before the current economic crisis Spain had experienced 15 years of sustained growth, during which a large amount of Cultural and Artistic infrastructure was built, however the challenge today is ensuring sustainable use of what was built in terms of programming.

The impact of the crisis has been felt in the sector's budget both in terms of public investment and access to credit for cultural SMEs. Finally, Lizaranzu described an amendment to the foundations act, leading to

the creation of a diverse ecosystem of foundations, and the creation of publicly assisted tax exempt foundations for cultural development. In Canada, artistic disciplines and expressions have grown and cultural organizations as collaborators in the arts have been strengthened thanks to funding from the Canada Council for the Arts.

In New Zealand, Stephen Wainwright explained that it has been suggested to evaluate exactly what role is fulfilled by culture in order to model the respective budgets. This funding attempts to reflect changes in society because public institution must keep up with changing needs, and as the country's representative stated, "if you keep doing the same thing you did last year, gaps will grow."

The participants urged that infrastructure be maintained and scheduling boosted despite budget restraints (underused infrastructure); and that foundations without state support be further strengthened. Improving networking and communications in order to optimize budgets is also an essential task.

Their conclusions noted how good practices in culture, and public evaluations of programs and



The stand of Santiago a Mil Theater Festival at the 6th World Summit main venue



Karl Johnstone and Hayes Raffle, two of the keynote speakers

incorporation of artists in planning are all undergoing improvements, and also recommended that public institutions not only support artists but also think in terms of the whole society and boost entrepreneurship as a factor for sustainable development.

In the sixth parallel session: “Multiple players: Public and private support for arts and culture.” Alejo Campos (El Salvador), Beatriz García (England) and Kathy Lai (Singapore) participated. The moderator was Todd Temkin (USA/Chile).

The participants considered that the public sector should stop seeing culture as an expense but rather as an investment leading to revitalized urban economies.

The “European Culture Capitals” program was given as an example, and how it has gained value by changing the conception of the city from a cultural and creative perspective, and how, as the program has lasted over time, it has become much more than a one-off event.

The importance of an alliance between the public and private sectors and society was underlined as was the deficient measurement and evaluation of cultural policies and management in general. The

panel also emphasized that the artistic sector should not become accustomed to state subventions, but should learn and innovate to sustain its activity over time.

The panel recognized that much discussion still remains as to the long term effects of cultural interventions, in order for their impacts and benefits of cultural interventions in terms of cultural and social transformation, and not only in terms of economic transformation, to be identified.

On the other hand, it was recommended that governments no longer be the sole funders of cultural management, and alliances with the private sector were once again recommended as ways of promoting and developing policies to stimulate investment in research. Similarly, the panel considered that cultural management should systematize its information in order to grow the sector’s knowledge, and that the artist should enter the arts value chain.

The panel sent an emphatic signal by recommending that international cooperation focuses not only on technical and financial cooperation, but should contribute to the creation of networks and cross-sector dialogs promoting spaces for sharing good

practice.

The second keynote session “Technologies for creative expression” was presented by Hayes Raffle, product and interaction designer working at Google (USA) and moderated by Kerstin Brunnberg, from Sweden.

Raffle began his presentation by highlighting the importance of incentivizing creativity from childhood and how the design of toys and objects fosters creativity in children. He highlighted the importance of early stimulation and how creativity arises in innovative environments and invited participants to build the world by experimentation.

He laid down the challenge of familiarizing children with technology from a young age and encouraging them to learn how to share.

He also states that IT should be more comfortable and easier to use and asks how we can make technology really useful, achieving a balance between user and public comfort.

During the discussion, the relevance of delving deeper into ethical and pedagogical aspects of learning using technology was emphasized.

General panel 3 “Creative platforms for re-thinking industry” included

Erica Elk (South Africa), Ángel Mestres (Spain), Manuel Obregón (Costa Rica) and Elisabeth Vaneveld (New Zealand), and was moderated by Minna Sirno (Finland).

Erica Elk from South Africa presented the case of craft and design networks with support from government, organizations and the university to foster holistic and alternative methodologies for developing designs, product, markets and product releases. This is a people-focused philosophy, as we all have potential, creativity, diversity and we can all work towards sustainability. People are placed at the center of this model, so that their strengths and weaknesses may be understood, and the organization prioritizes change and encourages people to learn from their own experience.

The Costa Rican Minister compared the enormous size of military budgets in comparison with cultural and education budgets and urged that this trend be reversed.

The round table agreed that the structure of the economy marginalizes craftspeople from economic opportunities and that cultural interventions are not always sustainable. Crafts should be



Delegates during coffee breaks



The food at the Opening Ceremony, part of the "Chile in one bite" programme

understood for their symbolic value, and not only economic value.

The panel urged that creative and transformative thinking be strengthened, in order to generate a culture of peace and work sustainably. Emphasis was also placed on considering youth as the key to the future and change.

Parallel session number seven "Social innovation and development: creative platforms", included the participation of Ammar Kessab (Algeria), Hernán Lombardi (UCLG), María Caridad Mederos (Cuba) and Graham Sheffield (United Kingdom), and was moderated by Leonardo Ordóñez (Chile).

In countries like Argentina and Cuba programs focus on social development with a local and forward-thinking perspective, mainly in childhood education.

Ammar Kessab from Algeria spoke of his experience when he began to work at the African Development Bank. His goal was always to place culture at the heart of the financial development system and to evaluate cultural projects in terms of their impact on the population in order to ensure that the projects funded by the bank had a cultural dimension.

On the other hand, it was shown how collaborative platforms connect cultural entrepreneurs and create a positive impact on the population. At the local level, the emphasis is on making culture a fourth pillar of development.

The Buenos Aires government's public infrastructure investments have been in the south of the city (the most neglected area) as part of an integrating vision. 3% of the city government's budget is set aside for cultural actions, which is significant as culture is considered the foundation of citizenship in Buenos Aires.

In Cuba, cultural events focus on salvaging and maintaining traditions that strengthen Cuban culture (dances, festivals, biennials, etc.). Culture is at the heart of the country's main decisions.

In Africa, the arts and culture are gaining ground as drivers of development as are other sectors. A long process is planned, but it has already begun.

In Cuba, issues such as sexual diversity require incorporation into the cultural agenda, as well as healthy consumption of cultural goods and services to promote a culture of peace so that children may enjoy a fuller,

healthier life. María Caridad Mederos concludes that "because a nation was created, Cuba is now a country."

Finally, the importance of renewing the argument that culture is a pillar of development was underlined, as economic prosperity is not necessarily a synonym of development. Culture makes citizens more dynamic.

In parallel session number eight, "New formats of international exchange programs and engagement with local contexts", the participants were Faith Liddell (Scotland), Carmen Romero (Chile), Rei Maeda (Japan) and Jack Stanley (Canada) and the session was moderated by Alejandra Wood (Chile).

The speakers told conference participants about two high impact theater festival projects, a Japanese triennial in a rural area and a project on an isolated Canadian Fogo Island that includes a range of cultural programs and creative residences.

They mentioned the importance of creating relationships with private companies to make resources sustainable and bring other projects together; of establishing collaborative, non-competitive relationships; of strengthening community-based management models, and of obtaining

government support to boost projects not only in financial terms but also in order to facilitate alliances with other organizations.

Some of the conclusions drawn about festivals were that alliances and networks are required at the institutional level to ensure work over the long-term and to gain the trust of creators to ensure the success of festivals, and to create spaces for interaction between companies, directors, authors and producers during these encounters. The importance of language in programming festivals was also emphasized. On the other hand, further progress is necessary in the issue of copyright in international presentations - the responsibility of artists and managers - as the coming change of model will pose a significant challenge.

One such example is the Japanese triennial that incorporates participation mechanisms to allow the community to take part in project design and development.

In parallel session number nine: "Sustainable cities: models of socio-cultural integration", the participants were Nancy Duxbury (Portugal), Stefan Hilterhaus (Germany), Luis Miguel Usuga (Colombia) and Marcus



A general view of the Official Dinner celebrated at Castillo Hidalgo



Delegates receiving their simultaneous translation equipments before the conferences

Westbury (Australia). The moderator was Andrés Rodríguez (Chile). A recurring theme in the cases was how art can influence the urban imaginary and practices by reviving or reconfiguring local spaces and places. “Mobility in a creative city and its urban impact”.

Another focus was on how arts and culture can make a city sustainable despite economic logics and on integrating culture, development and sustainability through policies plans and programs. Urban planning requires new definitions and new types of cultural strategies that care for the environment and society.

The urban scenario and its different types of exclusion were mentioned as well as how this setting acknowledges new voices, inequalities, and lack of integration.

The session described how artists open up new ways of thinking that reveal how society is full of paradoxes. Art provides a means to engage different ways of life. The concept of the sustainable city would recognize the complexity of these different networks of relationships by creating multiple experiments; therefore urban renewal is a tool in which participation is fundamental.

With regards to urban planning, the inclusion of citizenship in local policies and territorial imaginaries (collective memory, cultural changes, transformations) was discussed, and 3 examples of places where the urban imaginary and interactions have been modified through culture and arts were presented (the Ruhr region in Germany, Medellin in Colombia and Newcastle in Australia). Finally, the observation was made that “(urban) cultural development means many people can feel included, which makes us more human and worthy.” “Sustainability means returning to the local, making things by reusing them” “Many of the methods in these experiments have to do with making things easier and cheaper.” “The perception of what is possible has changed; people have begun to do things.”

The tenth parallel session: “Creative economy and the value of culture”, included the participation of Georgia Haddad Nicolau (Brazil), Avril Joffe (South Africa), Arjo Klammer (Holland) and Bruce Seaman (United States), and was moderated by Juan José Price (Chile).

The speakers debated the measurement of cultural outcomes and impacts and whether this aspect

is worthy of our attention and also noted how globalization lays down the challenge of valuing cultural diversity.

They divided the value of culture into three levels:

1. Its appropriable economic value, as reflected in Satellite Accounts.
2. Its total economic value, that is, the cost of using and not using it (Throsby)
3. Cultural Value.

They also ask whether a fourth value should be considered, namely the sum of total economic value plus cultural value, and differentiate between creative industries and the cultural sector, however they warn of the risk of focusing more on creative economies than on the “cultural value” that the “cultural sector” offers. Culture cannot be measured only in economic parameters, but should also identify the intrinsic value of culture, beyond its instrumental value.

The participants concluded that economists do not necessarily interact with other disciplines to address the qualitative aspects of cultural economics and that cultural policies should cross a range of policies to put culture at the heart of economics.

They also asked how all the information produced by measurement methodologies should be organized in order to determine the intrinsic value of culture and whether this should adapt to the specific realities of the measurement instruments and models.

Bruce Seaman, quoting William Bruce Cameron, tells us that “not all that can be measured is important and not everything important can be measured”.

In the parallel session number eleven: “Memory and reconstruction”, the participants were Rawand Arqawi (Palestine), Ricardo Brodsky (Chile), Silvia Fernández (USA), and Carole Karemera (Rwanda), and the moderator was Bárbara Negrón (Chile).

Rawand Arqawi began by describing the positive impact the Freedom Theatre has had on its surroundings in Palestine, where drama therapy was first used for children during the occupation by the Israeli army, but acknowledged that violent episodes have continued, including the murder of people closely linked with the organization.

He told us how most people who participated in the theatre foundation



Guests arriving at the Opening Ceremony



Lorenzo Aillapan, recipient of the "Living Human Treasure" programme of the CNCA, at the Opening Ceremony

gradually became freedom activists which has led some to be wary of taking part themselves or of children participating, however he reminds us that the theater was created not only to forget horror, but also to help people grow and begin to overcome these experiences and network with other social organizations.

She spoke in particular of how women who had been in prison could not integrate into social life upon release as a result of being discriminated against for their involvement in defending Palestine's freedom, making the theater a crucial activity for reincorporating them into public life and valuing their story.

Ricardo Brodsky explained how the Museum of the Memory in Chile represents a search for healing rather than a symbol hostility or impartiality, and observed how the idea of suppressing memory is a recurring one throughout human history and how art has responded to this by not silencing memory. At the museum, art allows for justice, peace and truth to be sought through diverse expressions, while being at the same time a project for urban renewal.

He observed that physical spaces can be catalysts in the individual and

collective process of healing, memory and human rights, and that historical sites also tend to be active sites for generating awareness.

The focus of the International Coalition of Sites of Conscience is on interpreting history through the site, creating a discussion about the past and its legacy and the present.

It also aims to provide tools for sensitizing citizens and encouraging them to work on behalf of and demand human rights and awareness. The power of the site, of dialogue, and of individual stories all come together to create a new link with the community.

Culture is an important part of creating and building a story about "where I come from, and where I'm going". This means deconstructing the border that tells us who we are, and returning to the past to understand who we are. This work is aimed at families and survivors of trauma and conflict using a range of methodologies and tools intended to be therapeutic as well as creative.

Carole Karemera of Rwanda stunned the conference when she spoke of events that occurred 20 years ago when the largest genocide of recent years took place in 1994, and the

particular case of a woman who writes thousands of letters every year to her murdered loved ones, telling them of her difficulties to overcome these events, but which at the same time keep her love for her family alive. These letters are both a way to keep the memory alive and the structure that allows it to survive. They become building blocks, which are used to build a house as a physical space to shelter memory, a place where she feels protected and at home, which has also become a memorial.

She described how collective and individual memories are different. Working models on collective memory exist that may be implemented by governments to manage situations such as genocide, but it is also necessary to incorporate individual memory and reconstruction.

The aforementioned house, today a memorial, represents the use of art to conserve collective memory and contain individual memory.

Special emphasis was given to the relevance of identifying the role art can play in contexts of tragedy due to its ability to create new perspectives and new languages for expressing differences. Finally, it was explained how memory is not only related with

the past, but also has to do with the logics we use to build the present and future, and along these lines it was recommended that "sites of conscious should speak not only of the past, but should also be spaces for critical discussion on the present and the future." (Margarita Romero).

Parallel session number twelve: "Arts and education: new models and new audiences", was integrated by Sonia Jaroslavsky (Argentina), Sunil Iyengar (USA) and Mitsuhiro Yoshimoto (Japan). It was moderated by Felipe Mella (Chile).

The three cases showcased the advantages of using art in education and coincided on the need to study and research how different models of artistic education impact on children. The participants also highlighted how artistic activities strengthen reflection and how a critical attitude helps children to develop their ability to create and appreciate.

In Argentina, the experience of the "spectators' school" has brought adolescents closer to the learning process. This program motivates children to learn with dance, theater and non-commercial cinema.

Japan has also had experiences with artistic education where children



Presentation of choreographer José Vidal and members of the Chilean National Ballet (BANACH)



Q&A's after the sessions

experiment, meet artists and take part in workshops. The success of these programs has led to further private investment.

In the US there are also economic impact studies that measure the value of art and culture especially for children. At this point, Mitsuhiro Yoshimoto's definition of the impact of art is particularly timely: "The impact of art is sociability and respect for others." The 13th parallel session: "New systems/New models: the importance of networks" included Juan Meliá (Mexico), Anupama Sekhar (India) and Tarisi Vunidilo (Vanuatu), and Pablo Chiuminatto (Chile) moderated. The session was very interesting, due to the discussions that took place on the circulation of cultural goods and services, the creation of fairs, markets, festivals and international and local schedules. The speakers decided that the challenge for planners is to find their own discourse to avoid repeating festivals that respond more to trends and fashions than to artistic discourses.

They recommended that circulation should not be sporadic and accidental, but that both works and creators (managers, scene artists, choreographers, playwrights, etc.)

should circulate, and acknowledged the need to articulate policies for facilitating exchanges between creators and institutions beyond specific events.

The Programa Iberescena for encouraging, exchanging and promoting Ibero-American scenic arts was presented by its president, the Mexican Juan Meliá, who also reflected on the need to establish new ways of creating sustainable networks in the cultural sector and new development and funding models as well as on the construction of new alliances, while also observing how networks are facilitators and catalysts for international collaboration, and how new forms of cultural diplomacy and cooperation should promote mutual understanding.

The current characteristics of this cooperation and of the new international actors who take part in it were also highlighted.

Returning to the issue of artistic productions, he underlined how the logic of state subsidies coexists with market logics, and how this determines what is produced and what goes on tour.

A clash of scenic arts development models between different countries

was also clearly identified.

The Iberescena president encouraged participants to get to know and promote the Ibero-American Cultural Charter and make use of social networks as another way to anticipate critical times through action-reaction. Anupama Sekhar from India described how we are currently witnessing an evolution from a model of cultural diplomacy (based on self-representation) to one of cultural cooperation (based on sharing knowledge) with greater benefits and understanding between parties.

Among other themes, the discussion explored how networks have become important spaces for creating knowledge, and how important it is for this knowledge to become critical knowledge that impacts on public policies and different types of collaboration, whether these are local, regional, international, digital or face to face. Along these lines, referring to changes in societies and new technologies, Pablo Chiuminatto tells us that "these changes are not about technologies, but rather about how we need to change ourselves".

In last parallel session: "Creative spaces for experimentation" Antonio Altamirano (Chile), Deborah

McCormick (New Zealand) and Madani Younis (United Kingdom) participated. The moderator was Orlaith McBride (Ireland).

The central ideas discussed by the panel had to do with encouraging the principle of cultural decentralization and supply. A good example of this is the Cielos del Infinito (Infinite Skies) Festival, which began with plays in Punta Arenas and then expanded to all the region's major urban centers, expanding its program with the inclusion of different artistic expressions.

Another important issue is how interventions in public space impact on the daily life of cities and local communities. This was illustrated mainly by the experiences of the Cielos del Infinito Festival and Scape Public Art Biennial.

A central theme in the discussion was also how cities are rebuilt, and the role culture and the arts should play in this process. Finally, another central focus of the panel was the situation of immigrants and the identity crisis they confront due to living in a foreign territory. In these realities, art can play a central role in triggering processes to reinforce local identities and create social cohesion in other marginalized groups.





Carole Karemera at the parallel session "Memory and reconstruction" held at Museo de la Memoria y Derechos Humanos

Also note was the need for policies to promote local identity. Art and culture can act as vehicles to strengthen local identities, especially in isolated territories and excluded social groups. Another concrete proposal was urban renewal, which involves using empty spaces neglected by urban development to create cultural projects that give a new value to urban spaces, where local participation is essential. With regards to art's role in reconfiguring urban space Deborah McCormik observed that "after an earthquake art is almost an artistic manifestation of resilience."

The third and last central conference: "Culture and context: the Maori experience. Honoring our past to create our future" was presented by Karl Johnstone (New Zealand) and moderated by Magdalena Moreno (Chile).

This presentation addressed the concerns of how to incorporate traditional culture into contemporary societies without losing what makes them unique while also strengthening their identity, based on the concrete experience of New Zealand. Specific legislation, an economic participation strategy, and the preservation of culture through education are described as

key components in achieving this goal. In all the above, preserving the special value and recognition of what is unique and extending it to all aspects of daily life is key.

"A material culture is just as important, as it is a tool that lets us know who we are," argues Karl Johnstone, which is why protecting and conserving Maori crafts is so important.

The methodology here is to create projects that are significant for tribes, which bring them together and create a sense of pride in their own culture, ensuring that their knowledge is preserved and passed down to new generations.

Just as some crafts are sold, others are not due to their cultural and symbolic value. "Crafts made from whale bone are not sold, but are gifted and exchanged, and have a very high value. Clear limits exist between money and exchange."

In the second and final conversation between ministers and authorities "Developing cultural policies for the future," Ministers Roberto Ampuero (Chile) and Šarunas Birutis (Lithuania) participated, and Alan Davey moderated (Chief Executive, Arts Council England).

In his description of culture's role in



BAFONA performance of "La Tirana" at the Opening Ceremony

In his description of culture's role in the economy, the Lithuanian minister insisted that intrinsic values should not be underestimated, and that different, compatible, values exist in culture, which should be borne in mind when working to develop the sector. On the other hand, he added that persuading political decision-makers is essential for ensuring that innovation is not merely technological, as culture, when it is understood as creativity, can play a part too, and he also commented that "creativity is more complex than technology; creativity is at the heart of innovation, while technology can be a product of it." He also added that coherent arguments are required to make culture the base of society, which should be fundamental in all national strategies.

Chilean minister Roberto Ampuero highlighted how innovation takes place in societies that are not afraid of questioning themselves, as, taking Borges' words, "doubt is one of the names of intelligence." He argues that to change history is to co-create the future, which is why we need to take care if our identity, because before we can embrace what is new, we need to preserve our history. He adds that the

state should not decide the content of cultural policies, but rather should facilitate creation, heritage preservation, and ensure participation by citizens while avoiding the biases of changing governments. Artists should not have to depend on the State, rather the cultural world should create sustainability and the State should facilitate the sources of this sustainability. Finally, he concludes by saying that "culture should be central to all national social strategies, and a solid foundation for our societies."

Finally, the interview with Chinese artist Ai Wei Wei takes a symbolic place in the closure of this official report and the 6th Summit. This artist noted the importance of new technologies and the paradoxes behind them in the circulation of contents, censorship and free expression: the internet is growing every day, and the people will always have the last word.

Thank you for taking part.



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ANNEXES

RAPPORTEUR NOTES FOR THE KEYNOTE SESSIONS OF THE 6TH WORLD SUMMIT ON ARTS AND CULTURE.

SESSION TYPE	KEYNOTE SESSION		
Session theme	Multiple Scenarios of Culture: Dilemmas in the Inclusion and Exclusion of Symbolic Representations		
Day and time	Tuesday	Wednesday	Thursday
	9.30 – 10.30		
Room	Sala de las Artes		
Speaker	Sonia Montecino (Chile)		
Moderator	Aadel Essaadani (Morocco)		
Rapporteurs	Claudia Guzmán, Elías Farías		
Description of the session (Main ideas)	<p>The Central Conference was divided into 2 parts:</p> <p>1. Description of the contemporary social and political context</p> <p>A general introduction where culture and its role in globalized and internationalized societies are placed in context. The major issue is that globalization processes and capital flows create a hegemonic logic where communities have no alternatives. Globalization propagates processes and logics of action which are permeated by the market.</p> <p>Analyzing globalization entails a need for reflecting on long-term processes, where the question of the place of the individual arises.</p> <p>As part of the question of the place of the individual, culture’s role in enabling the construction of different ways of inhabiting the world emerges, in other words, culture as an agent for social cohesion and including differences in multicultural contexts.</p> <p>In this regard, Human Rights is seen as a symbol of integration at the worldwide level, and a guideline for respect and equality in diversity.</p> <p>2. Analysis of the Chilean case: “the children’s table.”</p> <p>Using the metaphor of the “<i>mesa del pellejo</i>” (children’s table), this presentation attempts to explain the dynamics of exclusion faced by women, immigrants and indigenous people, among other minority social groups. Therefore, due to the imposition of the children’s table (separation of adults and children from the same table), distance, order and hierarchy prevail.</p> <p>In the context of a dictatorship, Chile established an economic model “<i>representing a shift in the model towards economic liberalism.</i>” Although it has allowed Chile to achieve significant economic growth, at the same time inequalities have arisen in a number of dimensions: economic, political, cultural, etc. In this regard, the model creates an unequal distribution of wealth that the State cannot resolve due to being restricted to a subsidiary role.</p>		
Identification of problems and obstacles	<p>The presentation identifies a number of problems associated with globalization, internationalization and market societies:</p> <p>1. Chile suffers from functional illiteracy: although educational coverage has advanced, basic problems persist, such as a large group of the population unable to understand what it reads.</p> <p>2. The mall as a symbol of the new plazas of prosperity. This issue addresses the shift away from public space and its colonization by logics of action specific to the market.</p> <p>3. Communities face local issues when deciding on and designing the construction of malls, creating localized conflict within them.</p> <p>4. In the face of growing inequalities, widespread social unrest and mistrust of the welfare State emerge, as social demands (education, health and social security) do not have market equivalents.</p> <p>5. Locally, communities and indigenous peoples face diverse conflicts when impacted by private investments that do not respect their worldviews, harm their ways of life and diminish their resources.</p>		



Recommendations for future actions	<p>1. To develop new political ethics for recognition: equality in difference and respect for identity.</p> <p>2. Indigenous peoples should be represented at the ministry level. The lack of such representation is a recurring problem throughout Latin America.</p> <p>3. Convention 169 of the WTO is a step forward for including indigenous peoples in issues directly affecting them. In the spirit of this commitment, the policies designed for indigenous peoples should reflect their needs.</p> <p>4. Education can be where new generations are incorporated and educated on the principles of respect for difference and equality.</p>
Quotations	<p>“Consumption consumes me” (a quotation from Tomás Moulian, regarding the Chilean case and the centrality malls have acquired).</p> <p>“Human Rights as a worldwide symbol for integration. A desire for loving universality across the globe”</p> <p>“Conceiving culture as the inclusion of differences.”</p> <p>“Imagining other ways to coexist in diversity.”</p>
Key words	Globalization, culture, randomness, otherness, internationalization, identity, market, diversity, multiculturality.

SESSION TYPE	KEYNOTE SESSION		
Session theme	Technologies for creative expression		
Day and time	Tuesday	Wednesday	Thursday
		9.00 – 10.00	
Room	Sala de las Artes		
Speaker	Hayes Raffle (USA)		
Moderator	Kerstin Brunnberg (Sweden)		
Rapporteurs	Cristobal Bianchi-Katya Padilla Macías		
Description of the session (Main ideas)	<p>The importance of incentivizing creativity from childhood onwards. How toy and object design fosters the development of creativity in children. The importance of early stimulation to achieve this.</p> <p>Creativity arises in innovative environments.</p> <p>Education using constructivist theory: building the world through experimentation. Childhood education through arts and experimentation.</p> <p>How to familiarize children with technology from a young age.</p> <p>A platform for creative expressions: the world is an experience that incentivizes creation.</p> <p>Creative expression: sharing</p>		
Identification of problems and obstacles	Toys are created for a specific age.		
Recommendations for future actions	<p>Incentivize learning using objects. Creating objects-toys that children can create with.</p> <p>Information Technology should be more comfortable and easier. How technology can be made really useful.</p> <p>The impact of technology during creation should be borne in mind; a balance should be sought between user and public comfort.</p> <p>The ethical and pedagogical aspects of developing these technological objects are crucial.</p>		
Quotations	<p>“Changing the form and function of objects changes their meaning”</p> <p>“Most learning of new languages takes place among children and their play” M.J. Grey.</p>		
Key words	Infancy, creativity – Platform – Incentives – Education – Constructivism – Technology – Experience		

SESSION TYPE	KEYNOTE SESSION		
Session theme	Culture and context: the Maori experience. Honouring our past to develop our future.		
Day and time	Tuesday	Wednesday	Thursday
			9.00 – 10.00
Room	Sala de las Artes		
Speaker	Karl Johnstone (New Zealand)		
Moderator	Magdalena Moreno (Chile)		
Rapporteurs	María de los Ángeles Tapia – Elías Farías		
Description of the session (Main ideas)	<p>The central conference “Culture and context: the Maori experience. Honoring our past to create our future” addressed the issue of incorporating traditional cultures into contemporary societies without losing what makes them unique and strengthening their identity using New Zealand’s experiences as an example. Key aspects for achieving this goal are: creating specific legislation, strategies for economic insertion and preserving culture through education. Throughout these steps, it is essential that a special appreciation and recognition for what makes a culture unique be maintained, and expanded to all dimensions of daily life.</p> <p>Key ideas arising from this conference are:</p> <p>Recognizing the importance of a feeling of pride in one’s own culture. The methodology used in this case is based on the premise of creating cultural enterprises that are meaningful for the Maori Community, that bring them together and create a sense of pride in their own culture, thus ensuring that knowledge is preserved and communicated to new generations.</p> <p>It is also important that suitable laws and institutions are established. For example, in 1967, Maori arts were institutionalized at the nationwide level, allowing Maori to be incorporated into society from that point on. Among other advances, Maori also began to be taught at schools and that a television station was created to spread the language.</p> <p>The education system is another key element. In the Maori experience this has been a central dispositive for preserving culture, as it is a way for the Maori language to be taught and the values of Maori culture to be transmitted, especially in the case of the National Crafts School.</p> <p>A final point to note is that in the Maori experience every endeavor is seen from two points of view: the commercial income it generates and the cultural development it allows. Along these lines, the cultural returns that have been created are one of the most interesting aspects, regardless of the commercial returns that certain cultural enterprises can produce. Similarly, if certain cultural objects have greater importance for tribes, they are not traded, but rather are produced for gifting or exchanging with others. This reminds us of one of the conference’s key quotations: “Our responsibility is to the tribe, not to the tourist.”</p>		
Identification of problems and obstacles	<p>A major issue crossing the whole conference is how to insert a traditional culture into the current economic context. Key areas for resolving this issue are:</p> <p>A sense of pride in what makes us unique.</p> <p>Teaching and preserving the language.</p> <p>Our first responsibility is to the tribe, then to tourists.</p> <p>Creating suitable legislation and institutions.</p>		
Recommendations for future actions	How can government support cultural development, encourage development models that foster the creation of culture by indigenous people, creative economies, indigenous heritage as a social and economic source. Supporting sustainable development.		
Quotations	<p>A material language is equally important, as it is a doorway to knowing who we are.”</p> <p>“Our responsibility is to the tribe, not to the tourist.”</p>		
Key words	Cultural enterprises, craft, education, sense of pride.		



