



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

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Name.

Phone.

Email.

## WELCOME FROM MINISTER PRESIDENT OF NATIONAL COUNCIL FOR CULTURE AND THE ARTS OF CHILE



known and disseminated. Additionally, we believe it is vital to share knowledge about independent practices that currently thrive within civil society.

Furthermore, when addressing the design, planning and structuring the program of this Sixth World Summit on Arts and Culture, apart from including our institutional prism about the role of culture in our society, we also incorporate multiple relevant viewpoints in this field, thus accounting for the growing interest across the board to increase the quantity and quality of cultural offerings.

This is how different perspectives converge in this instance, which we hope will encourage and celebrate the presence of a multiplicity of actors who will bring us the vision we need regarding the times in which we live: the creative times. In this spirit we hope to enrich this thoughtful dialogue and allow for the construction of new models for development culture.

Welcome to this meeting.

**Roberto Ampuero**  
*Minister President of National Council for Culture and the Arts of Chile*



For the first time in Chile and Latin America we have the privilege of hosting the World Summit on Arts and Culture, one of the most important cultural events in the world, which current sixth edition is jointly organized by the Federation Arts Councils and Culture Agencies, IFACCA, and the National Council for Culture and the Arts of Chile.

Globalization, changes in social and economic development, and new forms of communication are the dialogue topics in this summit, inviting us to face the challenges and opportunities that arise in the field of culture because of the speed and haste with which all sorts of disciplines advance in the world.

“Creative times: new models for cultural development” is an invitation we are making to reflect and understand, from a cultural management standpoint, a dynamic and changing new world. This is an instance that, from the outset, the National Council for Culture and the Arts understood as an activity that emerges in a contemporary context that invites all without exception. Its success depends on this, a success that forcibly involves the inclusion of different scenarios across the board, in which the most varied experiences and opinions about the role of public cultural policies can be

## WELCOME FROM THE INTERNATIONAL FEDERATION OF ARTS COUNCILS AND CULTURE AGENCIES (IFACCA)



*Alan Davey*

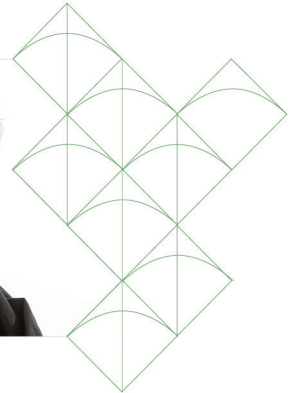


IFACCA is delighted to be bringing the World Summit on Arts and Culture to Latin America for the first time and to be co-hosting the 6th World Summit with the Consejo Nacional de la Cultura y las Artes, Chile. The World Summits on Arts and Culture bring together national arts councils, ministries of culture, arts and cultural policy decision makers, artists and community leaders from around the world, providing a unique platform for the exchange of experiences and ideas about key issues affecting public support for the arts and creativity at a national and global level.

IFACCA believes that the arts are an agent of influence – for insight and reflection, for change and innovation, for individual and communal growth and connection, and for a sense of purpose. The 6th World Summit, with the theme Creative Times will give us all the opportunity to discuss the current challenges and opportunities that exist for the cultural sector and to consider the impact of a range of current influences from the resilience of cultural organisations to digital technologies to natural disasters. The Summit will provide a chance to ask ourselves, in these times, in these places, what is the role of the arts and culture?



*Sarah Gardner*



On behalf of IFACCA's members worldwide, we extend our warmest congratulations to the Consejo Nacional de la Cultura y las Artes, and to the Programme Director, Magdalena Moreno, for developing such an extensive and stimulating programme for the 6th World Summit.

Since the first World Summit on Arts and Culture in Canada in 2000, Summits have been held in Singapore, England, South Africa and Australia and have proven their potential for encouraging international cooperation, collaboration, learning and information exchange.

We would like to thank you for attending the World Summit and for your contributions to the discussions, workshops and events. As leaders in your field, we hope that you return to your home countries with renewed energy, new ideas, and partnerships with your colleagues from around the world.

**Alan Davey**  
*Chairman, IFACCA, and Chief Executive, Arts Council England And*  
**Sarah Gardner**  
*Executive Director, IFACCA*





# CREATIVE TIMES: NEW MODELS FOR CULTURAL DEVELOPMENT



During the three days of the Summit, we will have the opportunity to participate in conferences, talks with senior arts and culture executives and authorities, as well as panels and sessions with experts addressing the main challenges and opportunities for cultural sector in times marked by globalisation, shifts in social and economic development, as well as new forms of communication and innovation. In this sense, we can address the impact of this set of circumstances in the sustainable development of our countries and communities.

What would happen if we slow down our frantic workflow for a moment and ask ourselves the following questions: What is it that defines us? Is it our cultural identity? Who are the builders of this identity? What is the role of Government in the construction of this identity? What are our historical references? Are they relevant?

We are witnessing accelerated and diverse paradigm shifts all over the world. We observe global and local crisis, transformations in the role and priorities in the public and private sector and spending. We are witnessing the civil activation as social builders and leaders, migration flows, new consumption habits, emergence of new markets, among many other phenomena as a result of new developments and globalization. In these scenarios, one of the concerns for our sector is how arts and culture can transform the possibilities of development in the dynamic world we live in.

In January 2014, the 6th World Summit on Arts and Culture is a unique opportunity to seek different points of view to these concerns and others that will emerge in this space for reflection and exchange between the public sector, their authorities and specialists in cultural policies, academics, managers and other leaders of thought and action.

A first subtheme, set for the opening day, will allow us to deepen the reflection on Critical Times, focusing on the changes over the past decade that have impacted the development, creation, participation and appreciation of the arts and culture in the world. From responses to critical situations, the reconsideration of development priorities based on sustainability, immigration, education, among other fields, culture and creativity are important collaborators and creative builders of any development agenda.

We ask ourselves what is the role of culture in critical times and to approach possible response to such scenarios, we will discuss the role of the arts and culture as leaders, provokers, activators and/or recipients, considering diverse economic realities, social and political contexts.

With this solid base of reflection and openness to dialogue, the second subtheme will focus on Creative Spaces. Here we will examine the role of the arts and culture in the activation of diverse spaces for creative convergence and exchange, as well as being important vehicles for knowledge transfer, social innovation and development of entrepreneurship through the creative industries,

and for the promotion of active participation of civil society in the development of new models.

The second day will be an opportunity to unravel a series of models and innovative platforms that will allow us to extend the notion of new and creative spaces, contemplating the need for a cultural ecology of greater harmony that is both creative in its essence and sustainable.

The final day reflection will be centred on an overall view with future vision in mind. We will examine the challenges and opportunities for Government and the design of public policies, through the range of cases and specific models, studies and comparative analysis that will have been offer during the summit to reflect on these creative times.

As the essential weft in the construction of this programme, we will visit creative spaces, be inspired by artistic experimentation, celebrate the international cultural display of Chile in January, will engage in dialogue in various places of convergence, discover new routes and revisit ancient paths, pay homage to our ancestral legacy and contemplate the memory that defines us, we will taste "Chile in a bite" and imagine a new shared horizon with culture as the core of our human development.

The Summit brings us together to exchange, share, and explore possible models for cultural development, providing us with tools to live these creative times.

**Magdalena Moreno Mujica**  
Programme Director  
6th World Summit on Arts and Culture



# CENTRO CULTURAL ESTACIÓN MAPOCHO

## UNDERGROUND LEVEL

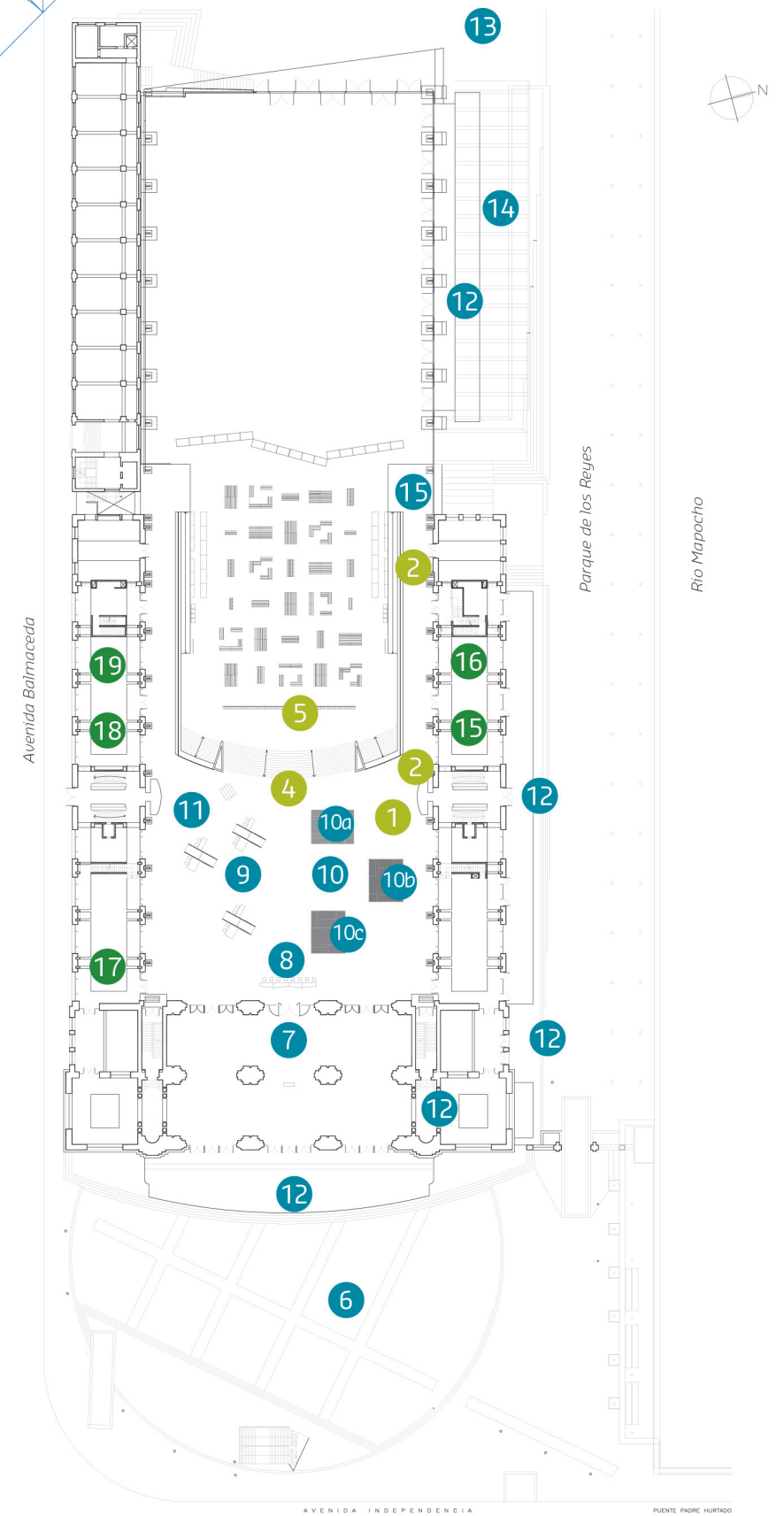
- 1 Room de las Artes
- 2 Toilets
- 3 First Aid
- 4 Networking sector / Cafeteria
- 5 Pigeon holes (messages boxes)

## GROUND FLOOR

- 6 Plaza de la Cultura
- 7 Access Hall
- 8 Registration and Information Desk
- 9 Information Stands
- 10 Sales's Stands
  - 10a Design Stand
  - 10b Books Stand
  - 10c Crafts Stand
- 11 Open Sessions Sector
- 12 Exit
- 13 Parking zone
- 14 Terrace
- 15 Press office

## LEVEL 1

- 15 Room Pedro Prado
- 16 Room Nemesio Antúnez
- 17 Room Camilo Mori
- 18 Room Acario Cotapos
- 19 Room Pedro de la Barra





# PROGRAMME STRUCTURE

## MONDAY 13 JANUARY. Day 1

20.00	TRANSFERS TO CCEM / Pickup from Sheraton Hotel and NH Hotel
20.30	<p><b>Plaza Baja Centro Cultural Estación Mapocho (CCEM)</b></p> <p><b>OPENING CEREMONY</b> The Summit's opening ceremony will be held at the Estación Mapocho Cultural Centre – Official Venue for the World Summit. A tailor-made cultural programme has been developed to showcase Chile's many contrasts, celebrating its cultural diversity and geography from the traditional to the contemporary. National Folkloric Ballet of Chile (BAFONA), Lorenzo Aillapán - "BirdMan" (Recipient of CNCA's Living Human Treasure Program CNCA), Choreographer José Vidal and Co, accompanied by Chilean National Ballet (BANCH). <i>Bienvenida del Ministro Presidente del Consejo Nacional de la Cultura y las Artes de Chile, Roberto Ampuero, y el Director de FICAAC, Alan Davey.</i></p>
22.30	TRANSFERS TO HOTEL SHERATON AND NH HOTEL / Pickup from CCEM parking area (Plaza Siglo XXI)

## TUESDAY 14 JANUARY. Day 2

8.00	TRANSFERS TO CCEM / Pickup from Sheraton Hotel and NH Hotel						
8.30 – 9.00	REGISTRATION / Plaza alta CCEM						
9.00 – 9.30	<b>INTRODUCTION:</b> Sarah Gardner, Executive Director IFACCA; Arturo Navarro, Executive Director CCEM; and Magdalena Moreno 6th World Summit Programme Director						
9.30 – 10.30	<b>KEYNOTE SESSION 1. SONIA MONTECINO</b> (Chile) <i>Sala de las Artes</i>						
10.30 – 11.00	COFFEE BREAK / Café Plaza Baja						
11.00 – 13.00	<b>PANEL SESSION 1. GLOBAL CHANGES, LOCAL CHANGES THE ROLE OF ARTS AND CULTURE</b> Alejandro Aravena (Chile) - Peter Bazalgette (England) - Mohamed El Sawy (Egypt) - Diane Haylock (Belize) Moderator: Paulina Soto (Chile) <i>Sala de las Artes</i>						
13.00 – 14.00	LUNCH / Café Plaza Baja						
14.00 – 16.00	<b>PANEL SESSION 2. CULTURE – A MILLENNIUM GOAL FOR SUSTAINABLE DEVELOPMENT</b> Bilel Aboudi (Tunisia) - Mónica Guariglio (Argentina) - Frances Koya Vaka'uta (Fiji) - Heraldo Muñoz (United Nations) Moderator: Mike Van Graan (South Africa) <i>Sala de las Artes</i>						
16.00 – 16.30	COFFEE BREAK / Café Plaza Baja						
16.30 – 17.30	<b>CONVERSATIONS WITH MINISTERS AND AUTHORITIES OF CULTURE 1. RESPONSES TO CRITICAL TIMES</b> Moderator: Enrique Vargas (SEGIB) <i>Sala de las Artes</i>						
17.30 – 19.00	<p><b>PARALLEL SESSIONS. CRITICAL TIMES</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="background-color: #e6f2ff; padding: 5px;"> <b>1. CULTURAL HERITAGE AT RISK: PROTECTION AND RECONSTRUCTION POST-DISASTER</b> Pablo Allard (Chile) Fernando Carrión (Ecuador) Christa Meindersma (Netherlands) <i>Sala de las Artes</i> </td> <td style="background-color: #e6f2ff; padding: 5px;"> <b>2. ARTISTIC LEADERSHIP IN CRITICAL TIMES</b> Jota Castro (Belgium/Peru) Rachel Perkins (Australia) Mahani Teave (Chile) <i>Sala Pedro Prado</i> </td> <td style="background-color: #e6f2ff; padding: 5px;"> <b>3. DECENTRALIZATION AND MODELS FOR LOCAL SUSTAINABLE DEVELOPMENT</b> Pedro Vasconcellos (Brazil) Justo Pastor Mellado (Chile) Ana Zuvela (Croatia) <i>Sala Camilo Mori</i> </td> </tr> <tr> <td style="background-color: #e6f2ff; padding: 5px;"> <b>4. COMMUNITY LEADERSHIP: MODELS FOR ACTIVE PARTICIPATION</b> Karl Johnstone (New Zealand) Patricia Kistenmacher (Argentina) Juana Pallailéf (Chile) <i>Sala Acario Cotapos</i> </td> <td style="background-color: #e6f2ff; padding: 5px;"> <b>5. NEW CHALLENGES FOR SUPPORTING ARTS AND CULTURE</b> Tony Grybowski (Australia) Teresa Lizaranzu (España) Robert Sirman (Canada) <i>Sala Nemesio Antúnez</i> </td> <td style="background-color: #e6f2ff; padding: 5px;"> <b>6. MULTIPLE PLAYERS: PUBLIC AND PRIVATE SUPPORT FOR THE ARTS AND CULTURE</b> Beatriz García (Spain) Alejo Campos (El Salvador) Kathy Lai (Singapore) <i>Sala Pedro de la Barra</i> </td> </tr> </table>	<b>1. CULTURAL HERITAGE AT RISK: PROTECTION AND RECONSTRUCTION POST-DISASTER</b> Pablo Allard (Chile) Fernando Carrión (Ecuador) Christa Meindersma (Netherlands) <i>Sala de las Artes</i>	<b>2. ARTISTIC LEADERSHIP IN CRITICAL TIMES</b> Jota Castro (Belgium/Peru) Rachel Perkins (Australia) Mahani Teave (Chile) <i>Sala Pedro Prado</i>	<b>3. DECENTRALIZATION AND MODELS FOR LOCAL SUSTAINABLE DEVELOPMENT</b> Pedro Vasconcellos (Brazil) Justo Pastor Mellado (Chile) Ana Zuvela (Croatia) <i>Sala Camilo Mori</i>	<b>4. COMMUNITY LEADERSHIP: MODELS FOR ACTIVE PARTICIPATION</b> Karl Johnstone (New Zealand) Patricia Kistenmacher (Argentina) Juana Pallailéf (Chile) <i>Sala Acario Cotapos</i>	<b>5. NEW CHALLENGES FOR SUPPORTING ARTS AND CULTURE</b> Tony Grybowski (Australia) Teresa Lizaranzu (España) Robert Sirman (Canada) <i>Sala Nemesio Antúnez</i>	<b>6. MULTIPLE PLAYERS: PUBLIC AND PRIVATE SUPPORT FOR THE ARTS AND CULTURE</b> Beatriz García (Spain) Alejo Campos (El Salvador) Kathy Lai (Singapore) <i>Sala Pedro de la Barra</i>
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19.00 – 19.30	AFTERNOON LIGHT DINNER AND TRANSFER TO CULTURAL PROGRAMME / Pickup from CCEM parking area (Plaza Siglo XXI).						
20.00 21.30	<b>CULTURAL PROGRAMME</b> (Pre-booked delegates only) HISTORIA DE AMOR (Teatro Aparte) and OTELO (Teatro Municipal de las Condes) FUTURO (Gabriela Mistral Cultural Centre - GAM)						
22.30	TRANSFERS TO HOTEL / Pickup from Teatro Aparte, Teatro Municipal de Las Condes and Gabriela Mistral Cultural Centre (GAM).						



## WEDNESDAY 15 JANUARY. Day 3

8.00	TRANSFERS TO CCEM / Pickup from Sheraton Hotel and NH Hotel
8.30 – 9.00	REGISTRATION / Plaza Alta CCEM
9.00 – 10.00 <i>Sala de las Artes</i>	KEYNOTE SESSION 2. TECHNOLOGIES FOR CREATIVE EXPRESSION. HAYES RAFFLE (USA)
10.00 – 10.30	COFFEE BREAK / Café Plaza Baja CCEM
10.30 – 12.30 <i>Sala de las Artes</i>	PANEL SESSION 3. CREATIVE PLATFORMS FOR RE-THINKING INDUSTRY Erica Elk (South Africa) - Ángel Mestres (España) - Manuel Obregón (Costa Rica) Elisabeth Vaneveld (New Zealand)
12.30 – 14.30	LUNCH AND TRANSFERS TO PARALLEL SESSIONS AND TOURS / Pickup from CCEM parking area. Café Plaza Baja CCEM
14.30 – 16.30	PARALLEL SESSIONS: CREATIVE SPACES 1
	7. SOCIAL INNOVATION AND DEVELOPMENT: CREATIVE PLATFORMS Ammar Kessab (Algeria) Hernán Lombardi (UCLG) María Caridad Mederos (Cuba) Graham Sheffield (UK) <i>Sala de las Artes (CCEM)</i>
	8. NEW FORMATS OF INTERNATIONAL EXCHANGE PROGRAMS AND ENGAGEMENT WITH LOCAL CONTEXTS Rei Maeda (Japan) Faith Liddell (Scotland) Jack Stanley (Canada) <i>Sala Seminario 1 (underground GAM)</i>
	9. SUSTAINABLE CITIES: MODELS FOR SOCIAL-CULTURAL INTEGRATION Nancy Duxbury (Portugal) Stefan Hilterhaus (Germany) Luis Miguel Usuga (Colombia) Marcus Westbury (Australia) <i>Sala Teatro Principal (Matucana 100)</i>
	10. CREATIVE ECONOMY AND THE VALUE OF CULTURE Marcos André (Brazil) Avril Jofie (South Africa) Arjo Klamer (Netherlands) Bruce Seaman (USA) <i>Sala América (Biblioteca Nacional)</i>
	11. MEMORY AND RECONSTRUCTION Rawand Arqawi (Palestine) Silvia Fernández (USA) Carole Karemera (Rwanda) Ricardo Brodsky (Chile) <i>Sala Auditorio (Museo de la Memoria)</i>
16.30 – 17.00	COFFEE BREAK / Café Plaza Baja CCEM
17.00 – 18.30	PARALLEL SESSIONS AND TOURS: CREATIVE SPACES 2
	12. ARTS AND EDUCATION: NEW MODELS AND NEW AUDIENCES Sonia Jaroslavsky (Argentina) Sunil Iyengar (USA) Cecilia Heejeong Kim (Korea) <i>Sala de las Artes (CCEM)</i>
	13. NEW SYSTEMS/ NEW MODELS: THE IMPORTANCE OF NETWORKS Juan Meliá (México) Anupama Sekhar (India) Tarisi Vunidilo (Vanuatu) <i>Sala Seminario 1 (underground GAM)</i>
	14. CREATIVE SPACES FOR EXPERIMENTATION Antonio Altamirano (Chile) Deborah McCormik (New Zealand) Madani Younis (UK) <i>Sala Teatro Principal (Matucana 100)</i>
15. TOUR BIBLIOTECA NACIONAL DE CHILE (National Library of Chile)	16. TOUR MUSEO DE LA MEMORIA Y LOS DERECHOS HUMANOS (Museum of Memory and Human Rights)
19.00	TRANSFERS FROM CCEM, GAM, BN, M100 TO HOTEL SHERATON AND NH HOTEL
20.00	TRANSFERS TO OFFICIAL DINNER / Pickup from Hotel Sheraton and NH Hotel
20.30	OFFICIAL SUMMIT DINNER Congreso (Latin American Music). Castillo Hidalgo (Cerro Santa Lucía)
22.30	TRANSFERS TO HOTEL / Pickup from Castillo Hidalgo parking area

## THURSDAY 16 JANUARY. Day 4

8.00	TRANSFERS TO CCEM / Pickup from Sheraton Hotel and NH Hotel	
9.00 – 10.00 <i>Sala de las Artes</i>	KEYNOTE SESSION 3. Moderator: Magdalena Moreno (Chile)	
10.00 – 10.30	COFFEE BREAK / Café Plaza Baja	
10.30 – 12.00 <i>Sala de las Artes</i>	CONVERSATIONS WITH MINISTERS 1. DEVELOPING CULTURAL POLICIES FOR THE FUTURE Moderator: Alan Davey (UK)	
12.00 – 12.10	VIDEO RECORDING CREATED FOR THE 6TH WORLD SUMMIT BY CHINESE ARTIST AI WEI WEI (China).	
12.10 – 12.30 <i>Sala de las Artes</i>	WRAP – UP. ENRIQUE VARGAS. GENERAL RAPPORTEUR. Moderator: Sarah Gardner (IFACCA)	
12.30 – 13.30 <i>Sala de las Artes</i>	CLOSING CEREMONY AND PREVIEW OF 7TH WORLD SUMMIT ON ARTS AND CULTURE	
13.30 – 15.00	FAREWELL LUNCH / Terraza Acceso norte CCEM	
19.30 21.00	CULTURAL PROGRAMME: CONCRETE AND BONE SESSIONS (Branch Nebula. Australia). Skate Park. Parque de los Reyes. BAILE AUSENTE DE UN ARCÁNGEL (Chile). Museum of Memory and Human Rights.	
	22.00 <i>Events Centre EX OZ</i>	FITAM PARTY. Matías Aguayo (Comeme Records) (Official Credential needed)





## CULTURAL PROGRAMME

Only for pre-booked delegates.

To learn more about the cultural program and register for the activities visit:

<http://www.artsummit.org/programme/cultural-programme/>

Online bookings will be open until January 10th

*You can also register from 11 to 13 of January when picking up your credential.  
Limited vacancies.*

## PERFORMING ARTS

### OTELO



The consecrated Jaime Lorca delivers a puppet version of a major Shakespeare classic.

**Directing and Dramaturgy:**

Jaime Lorca, Teresita Iacobelli, Christian Ortega

**Company:**

Viajeinmóvil (Chile)

Tuesday, January 14th / 20:00  
Teatro Municipal de las Condes

### HISTORIA DE AMOR



The closing of a trilogy from TeatroCinema inspired by an aesthetic based on the comic, the nuances of a macabre obsession generated by a young English teacher.

**Directed by:**

Juan Carlos Zagal

**Company:**

Teatrocinema (Chile)

Tuesday, January 14th / 20:00  
Teatro Aparte  
*(Explicit Language and sexual content)*

### FUTURO



A cleared forest takes the main hall of GAM Cultural Center. In this space Mayra Bonard develops a show that does not fit the formal categories of theater, dance and physical theater. Future touches dance, text, theater, cinema and visual arts to discuss the future with humor and irony

**Created and Directed by:**

Mayra Bonard (Argentina)

Tuesday, January 14th / 21:30  
GAM - Sala A2  
*(Contains nudity)*

### CONCRETE AND BONE SESSIONS



The Australian contemporary performance company "Branch Nebula" will present his latest production "Concrete and Bone Sessions", an intense collaboration between street performers, contemporary dancers and concrete.

**Co-creators:**

Lee Wilson & Mirabelle Wouters

**Dramaturgy:**

John Baylis

**Company:**

Branch Nebula (Australia)

Thursday January 16th / 19:30  
Skate Park Parque de los Reyes

### BAILE AUSENTE DE UN ARCÁNGEL



Benilda is looking for her missing brother Mariano by air, sea and land. Hoping to find him at the feast of the Virgin of Guadalupe of Ayquina, where his brother dances, a journey that will witness reunions that he never imagined possible.

**Directed by:**

Alejandra Rojas Pinto

**Company:**

La Huella Teatro (Chile)

Thursday January 16th / 21:00  
Explanada Museo de la Memoria.





## VISUAL ARTS

### BARRIO ALONSO DE CORDOVA GALLERIES' TOUR



This neighborhood focuses galleries, cuisine, shops and luxury brands, while being near Parque Bicentenario, a new green space in the city. Guides visits to ArteEspacio, Patricia Ready and Isabel Aninat Galleries

Monday, January 13th / 10:00 - 13:00  
Meeting and return point: Hall Hotel Sheraton San Cristóbal

### BARRIO ITALIA WORKSHOPS AND GALLERIES' TOUR



This neighborhood gathers national furniture design, clothing and decoration objects, adding to the traditional presence of antique and new galleries. Guided visit to Die Ecke and Block Galleries, tour around the neighborhood and its design stores

Monday, January 13th / 10:00 - 13:00  
Meeting and return point: Hall Hotel Sheraton San Cristóbal

### BARRIO LASTARRIA MUSEUM'S TOUR



This historical and heritage neighborhood allow us to appreciate art, architecture, costume design and local cuisine, in addition to the Parque Forestal, one of the oldest parks in the city. Guided visits to Museum of Visual Arts (MAVI), Museum of Fine Arts (MNBA) and the Contemporary Museum (MAC)

Monday, January 13th / 10:00 - 13:00  
Meeting and return point: Hall Hotel Sheraton San Cristóbal

## PROGRAMME

During the three days of the Summit, the delegates will have the opportunity to participate in conferences, panels with experts and parallel sessions addressing the main challenges and opportunities emerging within the cultural field marked by globalisation, shifts in social and economic development, and new forms of communication. To complement the Summit programme, they will have a chance to experience a cultural programme especially designed around these themes.

With these perspectives in mind, we seek to engage with the following questions:

How do arts and culture transform the possibilities of development in the world in which we live? What models provide evidence of this transformation?

The theme for the 6th World Summit will be addressed through two sub-themes seeking to respond the question of what are the new models for cultural development:

### CRITICAL TIMES

We are witnessing paradigm shifts resulting from various scenarios such as responses to crises, rethinking of development priorities locally and in the context of the reassessment of the Millennium Development Goals, and the emergence of new forms of creation, participation in and appreciation of culture in the world. In critical times, what is the role of culture?

The first day will serve as a starting point for a reflection on the last decade considering the substantial changes that have taken place around the world. Whether from financial realities, social and political contexts, climate changes, inequities, traditional schools of thought and centres for convergence, to name a few, the role of the arts and culture will be examined as a leader, provoker, trigger and/or consequence.

### CREATIVE SPACES

Creative spaces will consider the role of the arts and culture in the activation of diverse spaces for creative convergence and exchange, as well as important vehicles for knowledge transfer, innovation, and the development of entrepreneurship.

The second day will be an opportunity to hear from a range of models for cultural development that expand the notion of new and creative spaces recognising the need for a more cohesive cultural ecology that is creative and sustainable.





**MONDAY 13  
JANUARY  
(DAY 1)**

**20.30**

**OPENING CEREMONY. / Plaza Baja CCEM**

The Summit's opening ceremony will be held at the Estación Mapocho Cultural Centre - Official Venue for the World Summit. A tailor-made cultural programme has been developed to showcase Chile's many contrasts, celebrating its cultural diversity and geography from the traditional to the contemporary.

- Remarks from Minister President of National Council for Culture and the Arts of Chile, Roberto Ampuero; Chair of IFACCA, Alan Davey.
- Cultural programme: National Folkloric Ballet of Chile (BAFONA), Lorenzo Aillapán - "BirdMan" (Recipient of CNCA's Living Human Treasure Program CNCA), Choreographer José Vidal and Co, accompanied by Chilean National Ballet (BANCH).



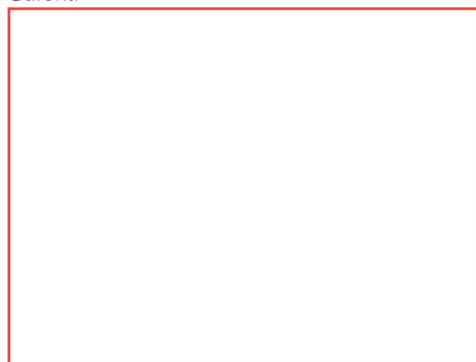
Lorenzo Aillapán



Bafona



José Vidal



CCEM

Official Venue for the 6th World Summit on Arts and Culture

**TUESDAY 14  
JANUARY  
(DAY 2)**

**8.30 - 9.00**

**REGISTRATION**

**9.00 - 9.30**

**INTRODUCTION**

Welcoming remarks: Executive Director of IFACCA, Sarah Gardner; Executive Director of Centro Cultural Estación Mapocho, Arturo Navarro; and 6th World Summit Programme Director, Magdalena Moreno.

Video Presentation of Recipient of Living Human Treasures Program. Padua, traditional Aymará ritual for opening respectful dialogue (Aymará People a First Nations People of the north of Chile).

**9.30 - 10.30**

**KEYNOTE SESSION 1. SONIA MONTECINO. Chile.**  
/ Sala de las Artes

Sonia Montecino received the Chilean National Award for Humanities and Social Sciences 2013. She is Vice-Dean of Outreach and Communication of the University of Chile, doctor in anthropology for the University of Leiden, Netherlands, and one of the most important and versatile Latin American

intellectuals. Her work is very diverse and topics range from gender studies, identity connections between food and culture, hybridization, interculturality, urban culture, globalization, art and aesthetics, among others.

**10.30 - 11.00**

**COFFEE BREAK / Café Plaza Baja**

**11.00 - 13.00**

**PANEL SESSION 1. GLOBAL CHANGES, LOCAL CHANGES, AND THE ROLE OF ARTS AND CULTURE**  
/ Sala de las Artes

This panel will analyse the changes occurring around the world and draw attention to culture as a key factor in the adaptation, reconstruction and reconfiguration of communities dealing with such shifts. From international discussions, local realities can be fundamental in contributing to the understanding of the world we inhabit. It seems the definition of the arts, culture, creativity, industry, and even 'cultural policy', are all in a state of flux. It is therefore increasingly complex and challenging to imagine the types of policies that might keep pace with such a fast developing and adapting sector. What are the considerations required in developing cultural policy to respond to such changes? What is the role of culture in contexts of crises?

- **CHILE. ALEJANDRO ARAVENA.** Architect and Director of Elemental
  - **UNITED KINGDOM. PETER BAZALGETTE.** Chair of Arts Council England and President of The Royal Television Society
  - **EGYPT. MOHAMED EL SAWY.** Former Minister of Culture and philanthropist, Director of Culture Wheel Foundation
- MODERATED BY PAULINA SOTO.**  
Research Director of Patrimonia Consultores. Chile





**TUESDAY 14  
JANUARY  
(DAY 2)**

**13.00 – 14.00** LUNCH

**14.00 – 16.00** **PANEL SESSION 2. CULTURE – A MILLENNIUM GOAL FOR SUSTAINABLE DEVELOPMENT** / Sala de las Artes

During the last decade the international community has collected sufficient evidence on the role that culture plays in development. The conclusion is that, most of the time, development policies and projects excluding culture have failed sustainability. Culture is both a driver and an enabler of sustainable development. This panel will focus attention on the current discussions surrounding the inclusion of CULTURE as one of the Millennium Development Goals (MDGs) of United Nations (UN) in the post-2015 Development Agenda. What would the impact be, not only for developing countries, to have Culture as a development goal? How would this validation from the UN impact the considerations of Culture in the development of broader national policies?

- **ARGENTINA. MÓNICA GUARIGLIO.**  
National Director of Cultural Policy and International Cooperation. Ministry of Culture
  - **FIJI. FRANCES KOYA VAKA'UTA.**  
Lecturer in Education at the University of the South Pacific
  - **UNITED NATIONS. HERALDO MUÑOZ.**  
United Nations Assistant Secretary General and United Nations Development Programme Regional Director for Latin America and the Caribbean
- MODERATED BY MIKE VAN GRAAN.**  
Executive Director of African Arts Institute and former Secretary General of the Arterial Network. South Africa.

**16.00 – 16.30** COFFEE BREAK / Café Plaza Baja

**16.30 – 17.30** **CONVERSATIONS WITH MINISTERS 1. RESPONSES TO CRITICAL TIMES** / Sala de las Artes

Conversations with Ministers and Authorities of the Arts and Culture will focus on responding to the theme of the first day: Critical times.

**MODERATED BY ENRIQUE VARGAS,**  
Deputy Director, Cultural Affairs Division, General Secretariat for Iberia-America (SEGIB)

**17.30 – 19.00** **PARALLEL SESSIONS: CRITICAL TIMES**

**1. CULTURAL HERITAGE AT RISK: PROTECTION AND RECONSTRUCTION POST-DISASTER** / Sala de las Artes

Cultural heritage of a community can be material or immaterial, and can consider cultural and artistic expressions, traditions and industries that make up its local identity. There is an interdependent relationship between the destruction of the material cultural heritage of a locality and the potential destruction of intangible practices that are relevant to the cultural legacy of a society and vice-versa. What are the scenarios of crisis or conflict foreseeable in our local and national realities? Which are the factors, both man-made and natural, that can put our cultural heritage at risk? What kind of initiatives emerge as a response from Government and civil society to aid in protection and/or reconstruction?

- **CHILE. PABLO ALLARD.**  
Architecture and Dean Faculty of Architecture and Art. Universidad del Desarrollo
- **ECUADOR. FERNANDO CARRIÓN.**  
Coordinator of Program Studies of the City. Latin American Social Sciences Institute (FLACSO)
- **NETHERLANDS. CHRISTA MEINDERSMA,**  
Director of Prince Claus Fund

**2. ARTISTIC LEADERSHIP IN CRITICAL TIMES** / Sala Pedro Prado

In times of ongoing change, leadership can emerge from quite diverse contexts to confront crisis, one of them being artistic and cultural leadership. The artist, the collective, curator, arts manager or independent groups amongst many others, can undertake a fundamental role in the transformation of its environment through culture. What examples bear witness to this leadership? What is the role of Government in this context? Is it one of support, promotion, or rather, one of distance? How do artists and arts works transform their surroundings through their work or practice?

- **BELGIUM/PERU. JOTA CASTRO.**  
Curator Emergency Pavilion Venice Biennale 2013
- **AUSTRALIA. RACHEL PERKINS.**  
Managing Director Black Fella Films
- **CHILE. MAHANI TEAVE.**  
Rapanui Pianist and teacher

**3. DECENTRALIZATION AND LOCAL SUSTAINABLE DEVELOPMENT** / Sala Camilo Mori

People are more connected than ever, becoming global citizens, and need not rely solely on traditional decision-making groups such as traditional schools of thoughts and convergence. The concept of decentralization appears in the design of cultural policies in practically every corner of the world. There is no denying that cultural activities away from the epicentres take place and will continue to. However, it is unclear if, in practice, decentralization policy in the arts and culture actually occurs and is effective. On the other hand, the concept of "Going Glocal" used by the sociologist Roland Robertson refers to the tendencies of impact of the local on the global. Can we aspire to long term national cultural policies that reflect the needs and ambitions of the whole nation, not only for the benefit of a select group of

cities? What are the different cultural models and policies that are putting into action regionalization and decentralization? What is the role of local and regional government, and which are the alliances to achieve such local sustainable development?

- **BRAZIL. PEDRO VASCONCELLOS.**  
Director of Citizenship and Cultural Diversity, responsible for Puntos de Cultura (Point of Culture Program). Ministry of Culture
- **CHILE. JUSTO PASTOR MELLADO.**  
Executive Director of Parque Cultural Valparaíso
- **CROATIA. ANA ZUVELA.**  
Research Fellow at the Institute for International Relations





TUESDAY 14  
JANUARY  
(DAY 2)



#### 4. COMMUNITY LEADERSHIP: MODELS FOR ACTIVE PARTICIPATION

/ Sala Acario Cotapos

An important factor for achieving sustainable development is to provide the grounds for the potential and capacity for people and their communities to lead a creative, productive and fulfilling life. Development is not a static concept; neither is culture or is a community. In times of crisis, we respond in different ways to changing scenarios, not only as individuals but also as collectives. Jeremy Nowak offers an analysis of the development of neighbourhoods linked with creative spaces, through an approach that seeks to highlight the power of cultural production for social change. The author stresses the need to improve public spaces, to facilitate connections across urban and regional boundaries, and the provision of alternatives educational opportunities to its residents. To achieve this goal, it proposes to understand the artistic and cultural activities based at a community level as a subgroup of the creative sector. What models of community leadership have emerged as of late that show this activation through arts and culture?

- **NEW ZEALAND. KARL JOHNSTONE.**  
Director of the New Zealand Māori Arts and Crafts Institute (NZMACI)
- **ARGENTINA. PATRICIA KISTENMACHER.**  
International Representative of the Latin -American Network on Art for Social Transformation
- **CHILE. JUANA PALLAILÉF.**  
Executive Director of Museo Mapuche de Cañete, DIBAM

#### 5. NEW CHALLENGES FOR SUPPORTING ARTS AND CULTURE

/ Sala Nemesio Antúnez

In recent times, developed countries, with the traditional stability and capacity for supporting the arts and culture, have gone through transformative changes as a result of the global recession. In this scenario, the budgets for arts and culture have tended to be the first that are reduced. In order to confront this situation, many countries have re-assessed their funding and subsidy systems for arts and culture. What are the changes, impacts and challenges for the decision making process when the demand is not satisfied with the available resources? How have other countries not so affected by the global financial crisis responded to such changes? What lessons can be learnt? What leadership can they take?

- **AUSTRALIA. TONY GRYBOWSKI**  
CEO of Australia Council for the Arts. Australia
- **SPAIN. SECRETARÍA DE CULTURA**
- **CANADA. ROBERT SIRMAN**  
Director and CEO of Canada Council for the Arts

#### 6. MULTIPLE PLAYERS: PUBLIC AND PRIVATE SUPPORT FOR THE ARTS AND CULTURE / Pedro de la Barra

En numerosas sociedades actuales, los actores privados junto con el Estado se vuelven vitales para proveer el apoyo y las relaciones colaborativas entre los agentes que participan en el desarrollo de un país, una nación o una comunidad. Por diversos factores vinculados a la necesidad de generar de nuevos modelos de desarrollo han surgido distintos actores que participan de manera más o menos sistemática en un territorio desde el ámbito privado o independiente. Estos son empresas, fundaciones, ONGs, y personas u organizaciones de la sociedad civil. Las modalidades son variadas y se relacionan a patrocinios, programas de responsabilidad social empresarial, filantropía, auspicios, planes de relaciones comunitarias, entre muchos otros. Estos actores, se presentan como múltiples posibilidades en la paradoja de nuestros tiempos críticos donde hay un incremento de la demanda por bienes culturales en todo nivel, mientras el sector creativo ha visto recortadas sus fuentes regulares de subsidio público.

¿Cómo desde el mundo artístico y cultural es posible incluir a los distintos agentes privados e independientes en un trabajo hacia una cultura para el desarrollo que considere la creatividad y la integración de las diferentes manifestaciones artístico culturales? ¿De qué manera los intereses del mundo artístico, del Estado y de otros agentes se pueden circunscribir a una cultura para el desarrollo material e inmaterial sustentable?

- **SPAIN. BEATRIZ GARCÍA.**  
Head of Research, Institute of Cultural Capital. University of Liverpool
- **EL SALVADOR. ALEJO CAMPOS.**  
Director of International Relations and Cooperation of the Presidency's Culture Secretary
- **SINGAPORE. KATHY LAI**  
CEO. Singapore Arts Council

19.00 – 19.30

LIGHT DINNER AND TRANSFER TO CULTURAL PROGRAMME / PICKUP FROM PARKING CCEM (PLAZA SIGLO XXI)

**CULTURAL PROGRAMME** (Pre-booked delegates only)

20.00

**OTELO, CHILE** (TEATRO MUNICIPAL DE LAS CONDES)

20.00

**HISTORIA DE AMOR, CHILE** (TEATRO APARTE)

21.30

**FUTURO, ARGENTINA** (GABRIELA MISTRAL CULTURAL CENTRE - GAM)

22.30

TRANSFERS TO HOTEL / PICKUP FROM TEATRO MUNICIPAL DE LAS CONDES, TEATRO APARTE AND GABRIELA MISTRAL CULTURAL CENTRE - GAM



WEDNESDAY 15  
JANUARY  
(DAY 3)



8.30 – 9.00 REGISTRATION

9.00 – 10.00 KEYNOTE SESSION 2. TECHNOLOGIES FOR CREATIVE EXPRESSION. HAYES RAFFLE (USA) / Sala de las Artes

Hayes Raffle is an award-winning product and interaction designer working to combine the simplicity of traditional object-design with the flexibility of digital systems. He is currently a Staff Interaction Designer at Google [X] working on Project Glass.

With over a dozen years of professional and academic experience, Hayes' expertise includes industrial design, human-computer interaction,

fine art, and cognitive science. He completed his B.A. cum laude in fine art at Yale, and his Ph.D. and M.S. at the MIT Media Lab where he invented new technologies for artistic and musical composition, materials for tangible interpersonal communication and toys for children to learn complex ideas through play. Placing high value on both functionality and aesthetics, he specializes in approaching problems with refreshing solutions.

10.00 – 10.30 COFFEE BREAK / Café Plaza Baja

10.30 – 12.30 PANEL SESSION 3. CREATIVE PLATFORMS FOR RE-THINKING INDUSTRY / Sala de las Artes

Innovation presents us with a plethora of opportunities for imagining, designing, and managing that expand the horizon of possibilities for entrepreneurship – a fundamental aspect in the development of creative industries. This panel will look at this development from a policy, creative industry, entrepreneurial and communications perspective. What are the necessary conditions for the development of this creative based sector? How do innovation and design enrich the productive processes of other industries?

- SOUTH AFRICA. **ERICA ELK.**  
Cape Craft and Design Institute
- SPAIN. **ÁNGEL MESTRES.**  
Director of Tránsit Projectes
- NEW ZEALAND. **ELISABETH VANEVELD.**  
Executive Director of Big Idea Charitable Trust

12.30 – 14.30 LUNCH AND TRANSFERS TO PARALLEL SESSIONS AND TOURS / PICKUP FROM CCEM PARKING AREA. CAFÉ PLAZA BAJA CCEM

14.30 – 16.30 PARALLEL SESSIONS: CREATIVE SPACES 1

7. SOCIAL INNOVATION AND DEVELOPMENT: CREATIVE PLATFORMS / Sala de las Artes

Social innovator and entrepreneur Stephen Huddart identifies collaborative platforms, networks, cultural centres, groups and inter-sector partnerships, as part of the organizational models for social innovation in the non-profit sector. In this sense, they are also alternative platforms for the expansion of: artistic processes (through the encouragement of creativity), the economy (through the inclusion into the value chain), and social, in the effects of social cohesion (through the participation and self-identification of the community). What examples demonstrate the proliferation into these and other news spaces and platforms? What types of innovative policies are required to sustain this development? Is there an active and fluid dialogue between the arts and cultural policies, and those developed in other sectors, such as trade and social planning?

- ALGERIA. **AMMAR KESSAB.**  
Governance Expert at the African Development Bank (AfDB)
- UCLG. **HERNÁN LOMBARDI.**  
Minister of Culture of the City of Buenos Aires and Co-President of the Culture Committee of United Cities and Local Governments
- UK. **GRAHAM SHEFFIELD.**  
Director of Arts for the British Council
- CUBA. **MARÍA CARIDAD MEDEROS.**  
National Director of Cultural Programs, Ministry of Culture

8. NEW FORMATS OF INTERNATIONAL EXCHANGE PROGRAMS AND ENGAGEMENT WITH LOCAL CONTEXTS / Sala Seminario 1 (underground GAM)

Development in general terms is possible if the cultural specificities of the locale are taken into consideration. Otherwise, there is a risk of increasing gaps of inequality by imposing external criteria. There are growing concerns about the local impact of globalization. In the arts and culture, this can also occur. The impact on the local community and its environment obliges us to reflect on the conventional formats of international cultural exchanges and the legacy they leave. Biennales, Festivals and other major international cultural events run the risk of disconnecting with the local ecology. However, they have the potential to become a shared voice within that environment. What international models have generated a dialogue with its local context? How have such projects impacted positively in the community beyond the event through meaningful engagement? What lessons can we learn?

- JAPAN. **REI MAEDA.**  
Coordinator of Echigo-Tsumari Art Triennale
- SCOTLAND. **FAITH LIDDELL.**  
Director Festivals Edinburgh
- CANADA. **JACK STANLEY.**  
Director Programs for Fogo Island Arts





**WEDNESDAY 15  
JANUARY  
(DAY 3)**

## 9. SUSTAINABLE CITIES: MODELS FOR SOCIAL-CULTURAL INTEGRATION

In 2009, Richard Florida published the book: *Creative Cities*. Because where you live could be the most important decision of your life. In that book, he refers to the concept of the creative class mobility and its urban impact. On the other hand, the reality of many cities is centred on the fight against poverty, migration of youth and young professionals from those places, and segregation of cultural diversity or gender, among many others. How are cities being thought of as spaces for integration? What are some examples of how the arts and culture have been the key factor in transforming a city into a creative, inclusive and sustainable place to live?

- **PORTUGAL. NANCY DUXBURY.**  
Senior Researcher at the Centre for Social Studies, University of Coimbra
- **GERMANY. STEFAN HILTERHAUS.**  
Artistic Director of PACT Zollverein
- **COLOMBIA. LUIS MIGUEL USUGA.**  
Cultural expert and former Secretary of Culture of Medellín
- **AUSTRALIA. MARCUS WESTBURY.**  
Founder of Renew Australia and Renew Newcastle Sala Teatro Principal (Matucana 100)

## 10. CREATIVE ECONOMY AND THE VALUE OF CULTURE

/ Sala América (Biblioteca Nacional)

The standard tools and language used in measuring results, and impact for that matter, in public spending in the arts and culture, often don't coincide or are not relevant in gauging its actual impact. On one hand, many consider the contribution that culture makes, for example in terms of trade and employment, legitimizes the existence of public policies that support the cultural sector. Is this the right focus? Should the economy view culture as a tool to generate productivity, or on the contrary, should it concentrate in reaffirming the social value of cultural expressions? What is the value of the social and intangible benefits associated with cultural activities? If the objective is to guide decision making in public policy, measuring the value of culture should be achieved through the various components that define it. In this sense, can the intrinsic value of culture be measured from the economy?

- **BRAZIL. MARCOS ANDRÉ CARVALHO.**  
Secretaría General de Economía Creativa del Ministerio de Cultura de Brasil
- **SOUTH AFRICA. AVRIL JOFFE.**  
Executive Director of CAJ: Culture, Arts and Jobs. Sub-Saharan Africa
- **NETHERLANDS. ARJO KLAMER.**  
Professor in the Economy of Arts and Culture at Erasmus University Rotterdam
- **USA. BRUCE SEAMAN.**  
Associate Professor of Economics, former Department Chair, and a Research Associate at the Andrew Young School of Policy Studies at Georgia State University

## 11. MEMORY AND RECONSTRUCTION / Sala Auditorio (Museo de la Memoria)

Movements led by social and cultural conflicts can often become catalysts for transforming that very conflict into a space for creativity and innovation. In fact, in many countries around the world, stories and experiences of deep social conflict have derived into the development of cultural organizations and production. The Museum of Memory and Human Rights is presented as a moral repair project to the victims of the dictatorship in Chile. It proposes a reflection that goes beyond what happened in the past and that serves new generations to build a better future of respect for the life and dignity of its people. The process of artistic development has often used trauma, conflict or tension as a starting point to tell a particular story that otherwise could not be told. In scenarios of conflict, what spaces of creation are generated by providing a place of artistic freedom to address the complexity of the environment?

How do memorial museums engage with younger audiences? How do we balance respectfully honoring the victims of the past, and provide a proactive positive healing place for community building? From these themes, this session seeks to reflect on the importance of spaces of contemplation in the reconstruction of memory and as well as giving voice to initiatives fighting for a safe place for creative development.

- **PALESTINE. RAWAND ARQAWI.**  
Acting School Coordinator at the Freedom Theatre
- **USA. SILVIA FERNÁNDEZ.**  
Program Director of International Coalition of Sites of Conscience
- **RWANDA. CAROLE KAREMERA.**  
Director of the Pan African Dance Festival and Deputy Secretary General of Arterial Network

**16.30 – 17.00** COFFEE BREAK / Café Plaza Baja

**17.00 – 18.30** PARALLEL SESSIONS AND TOURS: CREATIVE SPACES 2

## 12. ARTS AND EDUCATION: NEW MODELS AND NEW AUDIENCES

/ Sala de las Artes

Polish philosopher Zygmunt Bauman refers to liquid modernity as the determining factor in the transitory nature of the structures and traditional definitions of culture. The distinction between high culture and popular culture is blurring and opening up formerly rigid concepts and a diversity of cultural and artistic products to engage a more heterogeneous audience. One of the most important challenges in the design of cultural policies is the access to cultural goods and services for everybody and particularly for future generations. Public and education programs promoting arts engagement is part of the responsibility of any public cultural institution. What models, plans or programs exist to respond to the diverse needs of younger generations? How are the issues of disparity in access for most vulnerable groups addressed? What other formats provide examples of alternatives educational models that are less rigid for the promotion of arts and culture in these contexts?

- **ARGENTINA. SONIA JAROSLAVSKY.**  
Spectators Education Program, Ministry of Education, Government of the City of Buenos Aires
- **USA. SUNIL IYENGAR.**  
National Endowment for the Arts
- **KOREA. CECILIA HEEJEONG KIM.**  
Artist and Member of Arts Council of Korea (ARKO) National Director of Cultural Programs, Ministry of Culture





**WEDNESDAY 15  
JANUARY  
(DAY 3)**



### 13. NEW SYSTEMS/ NEW MODELS: THE IMPORTANCE OF NETWORKS

/ Sala Seminario 1 (underground GAM)

As Spanish sociologist Manuel Castells points out in his trilogy *The Information Age: Economy, Society and Culture*, we are living in a global system of constant interaction. Even nation-States have gone from being sovereign subjects to strategic actors in a shared and complex environment, requiring creative and innovative ways of establishing alliances, agreements and horizontal relations between local, regional, national and supranational structures. In 2009, the Spanish Agency for International Development Cooperation (AECID) published an article entitled: *Cultural Networks: key to surviving globalization*. Since its creation in 2001, IFACCA has become one of many international organisations working to promote international connectivity. Many culture ministries, arts councils and cultural

institutes have developed funding programs to support network-building. What are the new formats of network development that arise from the challenges we face locally and internationally? How does the new information age, enhanced by the use of technology, support connectivity without imposing hierarchical structures?

- **MÉXICO. JUAN MELIÁ.**  
President of Intergovernmental Committee of Iberescena
- **INDIA. ANUPAMA SEKHAR.**  
Asia Europe Foundation
- **VANUATU. TARISI VUNIDILO.**  
Secretary General for the Pacific Islands Museums Association (PIMA)

### 14. CREATIVE SPACES FOR EXPERIMENTATION

/ Sala Teatro Principal (Matucana 100)

The definition of what is public space or creative space is increasingly changing. Furthermore, we can no longer clearly differentiate between targeted audiences from the general public when it comes to the presentation of creative content. Through the changes occurring in traditional spaces for arts and culture, we are seeing new patterns in cultural engagement habits, the experimental use of conventional spaces, and the urgency for spaces supporting artistic practice and creative risk-taking. There is a sense of a "take-over" from the arts community as a kind of reclaiming a more open and porous platform for the creation and presentation of their work. The flow on effect is that it is also widening the scope of engagement with audiences that traditionally would not have considered themselves as an arts audience. Considerations such as arts in the public domain, creative spaces that consider the full creative chain in their remit of presentation and promotion and broadening of the traditional places of presentation of artistic practices, make this a rich

canvas for discuss when imagining the developing of new creative spaces. What new models are being generated for artistic experimentation? How does the city, the local community, or the arts sector respond to this changing landscape? What is the dialogue between the public and the arts? Is there are shared space and what are the behaviours required for negotiating such a space?

- **CHILE. ANTONIO ALTAMIRANO.**  
Director of Festival Cielos del Infinito
- **NEW ZEALAND. DEBORAH MCCORMIK.**  
Director of Scape Public Art, Biennial of Public Art in Christchurch
- **UK. MADANI YOUNIS.**  
Artistic Director of Bush Theatre

### 15. TOUR BIBLIOTECA NACIONAL DE CHILE / NATIONAL LIBRARY OF CHILE

### 16. TOUR MUSEO DE LA MEMORIA Y LOS DERECHOS HUMANOS / MUSEUM OF MEMORY AND HUMAN RIGHTS

**19.00** TRANSFERS FROM CCEM, GAM, BN AND M100 TO HOTEL

**20.00** TRANSFERS TO OFFICIAL DINNER / PICKUP FROM HOTEL SHERATON AND NH HOTEL

**20.30** OFFICIAL SUMMIT DINNER CONGRESO (LATIN AMERICAN MUSIC). CHEF RODOLFO GUZMÁN CASTILLO HIDALGO (CERRO SANTA LUCÍA)

**22.30** TRANSFERS TO HOTEL / PICKUP FROM CASTILLO HIDALGO PARKING AREA



Congreso





## THURSDAY 16 JANUARY (DAY 4)



8.30 – 9.00 REGISTRATION

9.00 – 10.00 KEYNOTE SESSION 3 / Sala de las Artes

MODERATED BY **MAGDALENA MORENO**,  
6th world summit programme director. Chile.

10.00 – 10.30 COFFEE BREAK / Café Plaza Baja

10.30 – 12.00 **CONVERSATIONS WITH MINISTERS 2:  
DEVELOPING CULTURAL POLICIES FOR THE FUTURE**  
/ Sala de las Artes

This closing panel of Ministers will look towards to what lies ahead in the future. Through diverse perspectives and realities, the discussion will explore the challenges and opportunities that are evidenced by the changing cultural landscape, the creative cycles, the considerations for younger generation engagement, innovation and the entrepreneurship, and the inevitable reality that public funding cannot meet the entire needs of the arts and cultural sector amongst other

concerns. What are the types of cultural policies that will assist in this ever changing cultural landscape? And what is the role of Government in thriving for a sustainable cultural ecology? There is no doubt that Culture is a key for sustainable development. However, should this be considered as a millennium goal?

MODERATED BY **ALAN DAVEY**,  
CEO Arts Council England

12.00 – 12.10 **VIDEO RECORDING CREATED SPECIFICALLY FOR THE  
6TH WORLD SUMMIT BY CHINESE ARTIST AI WEI WEI  
(CHINA).**

12.10 – 12.30 **WRAP-UP. ENRIQUE VARGAS. GENERAL RAPPOREUR**  
/ Sala de las Artes

Enrique Vargas, Director Iberian-American General Secretariat (SEGIB), will summarise the discussion and the key ideas that appeared during the summit. MODERATED BY **SARAH GARDNER**, Executive Director IFACCA

12.30 – 13.30 **CLOSING CEREMONY AND PREVIEW OF 7TH WORLD  
SUMMIT ON ARTS AND CULTURE** / Sala de las Artes

13.30 – 15.00 **FAREWELL LUNCH** / Terraza Acceso Norte CCEM

### CULTURAL PROGRAMME

19.30 **CONCRETE AND BONE SESSIONS** (BRANCH NEBULA. AUSTRALIA).  
SKATE PARK. PARQUE DE LOS REYES

21.00 **BAILE AUSENTE DE UN ARCÁNGEL** (CHILE).  
MUSEUM OF MEMORY AND HUMAN RIGHTS

22.00 **FITAM PARTY** EVENTS CENTRE EX OZ

PROGRAMA EXTENCION

