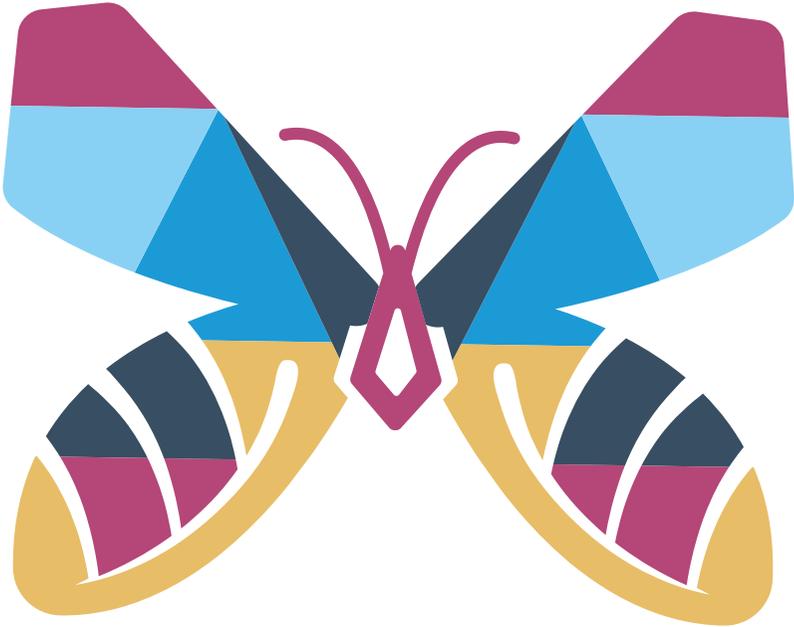




Canada Council  
for the Arts

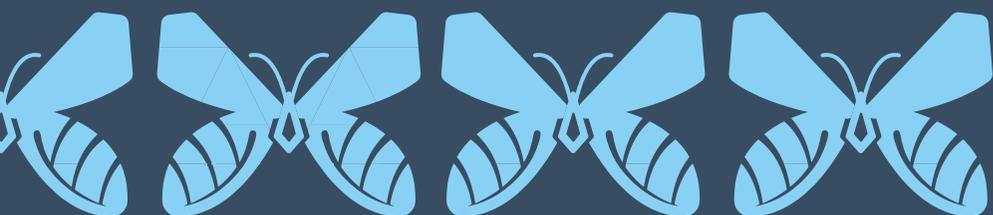
Conseil des arts  
du Canada



SOMMET DES AMÉRIQUES SUR LA CULTURE  
**AMERICAS CULTURAL SUMMIT**  
CUMBRE CULTURAL DE LAS AMÉRICAS

May 9 to 11, 2018  
Ottawa, Ontario, Canada

**#CultureCultura18**



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# MESSAGES



4



## DEPARTMENT OF CANADIAN HERITAGE



Welcome to Ottawa for the first-ever Americas Cultural Summit.

Arts and culture play a vital role in the day-to-day lives of Canadians. They not only enrich our lives and broaden our horizons, but also allow our communities to flourish. This eagerly awaited summit offers delegates an opportunity for discussions about important issues related to the development of cultural citizenship and public participation in the cultural life of their communities. It is sure to open doors to new collaborations and important advances.

As Minister of Canadian Heritage, I would like to thank the Canada Council for the Arts, Argentina's Ministry for Culture, and the International Federation of Arts Councils and Culture Agencies, which worked in cooperation to make this summit possible. I hope everyone taking part enjoys productive discussions and pleasant encounters.

A handwritten signature in black ink, appearing to read 'M. Joly'.

**Mélanie Joly**

*The Honourable Minister of Canadian Heritage*

## THE CANADA COUNCIL FOR THE ARTS



When I was appointed to the Board of the International Federation of Arts Councils and Culture Agencies (IFACCA) in October 2016, I offered to host the Spring 2018 IFACCA Board meeting in Canada and, in conjunction, hold a two-day summit on cultural development issues in the Americas region, co-hosted by the Canada Council for the Arts, the Ministry for Culture of Argentina and IFACCA.

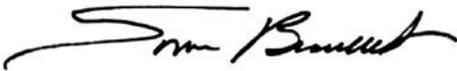
This first Americas Cultural Summit will launch new conversations and collaborations by bringing together leaders in public funding of arts and culture from the Americas region, along with artists, thinkers and innovators. This will be an opportunity to rethink our impact and influence in a broad perspective of cultural policy making and public diplomacy, as we exchange ideas and explore how to work together to contribute to more vibrant, prosperous and inclusive communities.

6 The theme of *Cultural Citizenship* was inspired by the rising public desire, manifested around the world, to foster, respect, promote and protect the right of everyone to take part in cultural life (e.g., Black Lives Matter, #metoo movement, etc.). Cultural citizenship speaks to the expression of diverse cultural practices and identities alongside full participation in cultural life. It envisions conditions for artists of all kinds to thrive, and for citizens to engage with the arts and culture as a gesture of personal and collective freedom.

As public funders, our collective work needs to contribute to the advancement of our societies. Our decisions affect the economy, employment, international trade, public diplomacy, the way we live together, dealings between people and communities, the emancipation of individuals, the affirmation of groups and nations whose rights or dignity have been violated, and the ability of those overwhelmed by the noise of the triumphant majorities to make their voices heard. Arts and culture allow for the sharing of values, choices, ideas, feelings and emotions.

At the 7<sup>th</sup> World Summit on Arts and Culture in Malta in 2016, I spoke to my international counterparts about the importance of demonstrating shared leadership in our efforts to pursue social progress. I stand by this notion that we increasingly need to appeal to individual and civic responsibility both within and outside our institutional structures because it is the engagement of each member of the public and each member of the arts community that will determine our collective destiny in a conscious desire for diversity and emancipation.

On behalf of the Canada Council for the Arts, I am thrilled to welcome you to Canada's capital, Ottawa. I look forward to a great opportunity for open dialogue, and frank and constructive conversations within the context of trust and solidarity.



**Simon Brault**

*Director and CEO, Canada Council for the Arts*



## MINISTRY FOR CULTURE OF ARGENTINA



The Ministry for Culture of Argentina is excited and enthusiastic for this opportunity to bring together public investors in the arts and culture to share experiences and identify possible collaborations in the Americas region. The opportunity to work with the Canada Council for the Arts and the International Federation of Arts Councils and Culture Agencies, forging new relationships as we do, has been a first step towards greater collaboration with our neighbours to the North.

Throughout the two-day Americas Cultural Summit we will engage in open and thought-provoking conversations, will share our knowledge and experience, and challenge our fundamental thinking. We will explore the theme of cultural citizenship from different angles and consider our role as public investors of the arts and culture within its rise.

8 The first day will be one of reflection and introspection, as we hear from inspiring thinkers and speakers. They will present us with some big ideas and tangible case studies to push our own thinking in new ways. Day two will be focused on action. Taking what we heard and discussed on the first day, we will start to challenge our current roles and perspectives and rethink how we can collaborate better towards a greater common objective – to build stronger cultural citizenship throughout the Americas.

This great event will allow us to learn new approaches, tools and practices related to public investment in the arts and culture. A concrete outcome of this event will be the sharing of knowledge and specialized practices in this field. This includes establishing new partnerships and collaborations, with the private sector and non-governmental agencies, and better understanding and promoting the value of working together toward a common goal.

A handwritten signature in black ink that reads "Pablo Avelluto". The signature is written in a cursive style and is underlined with a single horizontal line.

**Pablo Avelluto**

*The Honourable Minister for Culture of Argentina*

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



As Executive Director of the International Federation of Arts Councils and Culture Agencies (IFACCA), it is a great pleasure to bring together government and public agency representatives from the arts and culture across the Americas region to engage on critical issues, while building lasting relationships. Our Federation is the global network of arts councils and ministries of culture, with member institutions in over 70 countries, and our vision is a world in which arts and culture thrive and are recognized by governments and peoples for their contribution to society. One of the ways in which we

do this is by working together to foster a connected and holistic environment where the arts and culture can flourish.

The objective of the Americas Cultural Summit is largely to promote greater collaboration among arts and culture funders, and to build and strengthen networks across the vast Americas region. We will see how this region and its diverse cultures share experiences and knowledge, despite an expansive geography. Ultimately, we are confident that participants will agree on a course of action to cement commitment among countries in the region to ongoing dialogue, collaboration and exchange, to reflect the region's shared values and strategic priorities. The results of this joint action will then be presented at the 8<sup>th</sup> World Summit on Arts and Culture in March 2019 in Kuala Lumpur, Malaysia.

I am pleased to welcome IFACCA Members and invited guests to the inaugural Americas Cultural Summit and look forward to developing our existing and new connections, and exploring and engaging with our shared vision. On behalf of the Federation, I extend the warmest gratitude to Mr. Simon Brault and the fantastic team at the Canada Council for the Arts for providing us with this unique platform and thought-provoking programme.

A handwritten signature in black ink, appearing to read 'M. Moreno Mujica'. The signature is fluid and stylized, with a small flourish at the end.

**Magdalena Moreno Mujica**

*Executive Director, IFACCA*



## SUMMIT OBJECTIVE

This first Americas Cultural Summit brings together leaders in public investment in the arts and culture from across the Americas region to discuss and debate their role and impact in the context of the rise of cultural citizenship.

10

Inspired by renowned thought leaders in the arts, participants will explore the concept of cultural citizenship through diverse political, social, economic and cultural lenses. The Summit offers a trusting space to exchange ideas and share best practices to advance public support for arts and culture as part of building vibrant, prosperous and inclusive societies. It is expected that this gathering will have far-reaching results in terms of increased collaboration and exchange among public agencies across the Americas.

The conclusions of the Summit will be articulated in a joint call to action adopted by the participants. The results of this joint action will be presented at the 8<sup>th</sup> World Summit on Arts and Culture in 2019 in Kuala Lumpur, Malaysia.

# CALL TO ACTION

This call to action is presented for the consideration of Americas Cultural Summit participants. It will be discussed in more detail during proceedings and developed appropriately.

The final call to action is intended to cement commitment by representatives from participating countries to ongoing dialogue, collaboration and exchange. It will reflect our shared values and strategic priorities, and celebrate the rich diversity that unites the Americas region.

## PROPOSED CALL TO ACTION STATEMENT

In May 2018 representatives from arts and culture agencies across the Americas and invited guests gathered in Ottawa, Canada to reimagine their role and potential to build more vibrant, prosperous, open and inclusive societies. Delegates addressed issues surrounding cultural citizenship through diverse lenses to interrogate current perspectives, and consider how they may work together towards common objectives.

Following these conversations, informed by the vision of the International Federation of Arts Councils and Culture Agencies (IFACCA) and aspiring to the principles of *UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions* and the *Universal Declaration of Human Rights*, the delegates of the Americas Cultural Summit commit to ongoing dialogue and collaboration with a view to:

- promote the relevance and value of arts and culture in public life, and work with state and non-state actors across sectors to ensure that arts and culture are a priority for governments and peoples in our region;
- advance and protect the right for all peoples to exercise freedom of artistic expression, and to access and participate in cultural life, be it through creation or appreciation;
- foster sustainable, vibrant, prosperous, open and inclusive societies that engage civil society and cross-sector actors, and in which participatory governance thrives;
- embrace the spirit of exchange between peoples in our region to share cultural goods, practices and ideas;
- cultivate diversity of cultural expressions across our region, acknowledge inequalities and challenges, in particular in the digital era, and realize the strength inherent in our difference.

**WEDNESDAY, MAY 9**

# **OPENING NIGHT RECEPTION**

**HOSTED BY THE MINISTRY FOR CULTURE  
OF ARGENTINA AND THE EMBASSY OF  
ARGENTINA IN CANADA**

12

**18:30**

**NATIONAL GALLERY OF CANADA**

Great Hall, 380 Sussex Drive, Ottawa



The Americas Cultural Summit will open with an evening of informal exchange and engagement at Canada's National Gallery. This will be an opportunity for delegates to meet and network prior to the start of the Summit.

**Host:**

*Simon Brault, Director and CEO, Canada Council for the Arts*

**Remarks will be given by:**

*His Excellency Eugenio María Curia, Ambassador of the Argentine Republic in Canada*

*The Honourable Pablo Avelluto, Minister for Culture of Argentina*

*The Honourable Mélanie Joly, Minister of Canadian Heritage*

*Marc Mayer, Director and CEO, National Gallery of Canada*

*Stephen Wainwright, Chair, International Federation of Arts Councils and Culture Agencies*



**THURSDAY, MAY 10**

# DAY 1

**8:30**

**NATIONAL ARTS CENTRE**

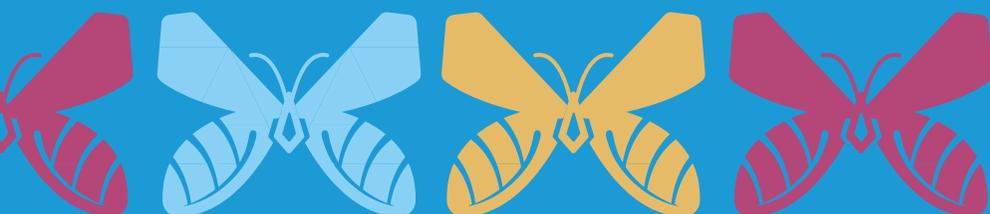
Canada Room, 1 Elgin Street, Ottawa

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**19:00**

**CANADIAN MUSEUM OF HISTORY**

100 Laurier Street, Gatineau



- 8:30 ALGONQUIN WELCOME**  
**Monique Manatch** (Canada/Algonquin Nation)
- 
- 9:00 WELCOME REMARKS**  
**Simon Brault**, *Director and CEO, Canada Council for the Arts*  
**The Honourable Pablo Avelluto**, *Minister for Culture of Argentina*  
**Magdalena Moreno Mujica**, *Executive Director, IFACCA*  
**Peter Herndorf**, *President and CEO of the National Arts Centre*
- 
- 9:30 KEYNOTE: CULTURAL RIGHTS**  
**Karima Bennoune** (USA), *UN Special Rapporteur in the field of cultural rights*
- 
- 10:30 BREAK**
- 
- 10:45 CULTURAL CITIZENSHIP**  
**Moderator: Simon Brault** (Canada)  
**Panelists: Eliza Chandler** (Canada); **Mauricio Delfin** (Peru);  
**Alonso Salazar J.** (Colombia)
- 
- 12:00 LUNCH**
- 
- 13:00 KEYNOTE: GOOD ART AND THE PUBLIC GOOD**  
**Astra Taylor** (USA/Canada), *Writer, Documentarian, Organizer*
- 
- 14:00 CULTURAL CONNECTORS: CREATING COMMONS FOR DIGITAL INCLUSION**  
**Moderator: Jax Deluca** (USA)  
**Panelists: Taeyoon Choi** (USA); **Amor Muñoz** (Mexico);  
**Michèle Stephenson** (Panama/Haiti/Canada /USA);  
**María Laura Ruggiero** (Argentina)
- 
- 15:15 BREAK**
- 
- 15:30 TRUTH, MEMORY AND RECONCILIATION**  
**Moderator: Elizabeth Silkes** (USA)  
**Panelists: Patricia Ariza** (Colombia); **Miguel Rubio Zapata** (Peru);  
**Jesse Wentz** (Canada)
- 
- 16:45 WRAP-UP AND CLOSING REMARKS**
- 
- 17:00 END OF DAY ONE**
- 
- 18:00 TOUR OF CANADIAN HISTORY HALL, CANADIAN MUSEUM OF HISTORY, GATINEAU** (Optional)
- 
- 19:00 RECEPTION AND DINNER**  
Grand Hall, Canadian Museum of History, 100 Laurier Street,  
Gatineau, Quebec

# Algonquin Welcome

*The Canada Council for the Arts recognizes the unique cultures, histories and identities of the First Nation, Inuit, and Métis Peoples of the land currently known as Canada.*

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*The Council acknowledges that the Americas Cultural Summit is taking place on the traditional, unceded territory of the Algonquin Nation. The Summit will begin with a welcome by Monique Manatch, a Traditional Knowledge Keeper from the Algonquins of Barriere Lake First Nation.*

**MONIQUE MANATCH  
(CANADA, ALGONQUIN NATION)**

*Founder and Executive Director,  
Indigenous Culture and  
Media Innovations*



Monique Manatch is a member of the Algonquins of Barriere Lake. Monique is currently taking a doctorate program in Anthropology at Carleton University. Her degree focuses on the impact, use and creation of digital arts in the Indigenous community. Monique is a Knowledge Keeper working closely with Algonquin Elders Albert Dumont and Barbara Dumont Hill.

In 2004, Monique became founder and Executive Director of Indigenous Culture and Media Innovations ([www.icmi.ca](http://www.icmi.ca)). ICMI is dedicated to skills development of Indigenous women and youth through the production of media and arts. Monique has facilitated Indigenous artists and community members throughout Ontario and Quebec.

Over the past 20 years Monique has produced several video documentaries about Indigenous issues. Monique also facilitated the production of videos and community radio programming with women and youth from Kitigan Zibi Anishnabeg, Barriere Lake, Moose Factory and the Indigenous community in Ottawa.



# Keynote Address

**Karima Bennoune**

## CULTURAL RIGHTS

Cultural rights are about the expression of human creativity, and the right to access to, participate in and contribute to cultural life under conditions of equality, human dignity and non-discrimination. They encompass the development and transmission of expressions and practices related to language, cultural and artistic content, scientific knowledge, cultural heritage, intellectual property rights, author's rights, and address issues concerning the cultural participation of each person, individually and with others, including minorities, migrants and Indigenous peoples amongst other groups.

*How can we support and invest in the arts and culture to create and sustain conditions for people to have the freedom to meaningfully choose, participate in and contribute to cultural life, free from discrimination?*

## **KARIMA BENNOUNE (USA)**

*UN Special Rapporteur in the field of cultural rights, Professor of Law and Martin Luther King, Jr. Hall Research Scholar at the University of California-Davis School of Law*



Karima Bennoune was appointed UN Special Rapporteur in the field of cultural rights in October 2015.

Karima Bennoune grew up in Algeria and the United States. She is a Professor of Law and Martin Luther King, Jr. Hall Research Scholar at the University of California-Davis School of Law where she teaches courses on human rights and international law. Her research and writing, including on cultural rights issues, has been widely published in leading journals and periodicals. She has received numerous awards, including the Dayton Literary Peace Prize (2014).

Ms. Bennoune has worked in the field of human rights for more than 20 years, including with governments and non-governmental organizations, and has carried out field missions, trial observation, election observation and research in many regions of the world. Professor Bennoune has also served as a consultant for UNESCO. She has frequently commented on human rights issues for the global media.

Introduced by:

## **KENNETH FRANKEL (CANADA)**

*President, Canadian Council for the Americas*



# Panel

## Cultural Citizenship

*Cultural citizenship* is the overarching theme of the Summit. Conceptually, cultural citizenship emphasizes the expression of diverse cultural practices and identities alongside full participation in cultural life. It envisions conditions for artists of all kinds to thrive and for citizens to engage with arts and culture as a gesture of personal and collective freedom.

20

*What is the active role that public investors in the arts and culture can play, particularly within our current social and political climate, in promoting cultural citizenship as a means of creating vibrant, inclusive, accessible and pluralistic societies? What challenges and opportunities arise for public investors in the arts and culture when citizens become more engaged as creators and actors, more interested in co-creation and shared cultural leadership?*

# Speakers



**ELIZA CHANDLER (CANADA)**

*Assistant Professor, School of Disability Studies, Ryerson University*



**MAURICIO DELFÍN (PERU)**

*Researcher and Promoter of Open Government in Cultural Sectors  
Director, Asociación Civil Solar*



**ALONSO SALAZAR J. (COLOMBIA)**

*Consultant, Writer, former Mayor of Medellín*

# Moderator



**SIMON BRAULT (CANADA)**

*Director and CEO, Canada Council for the Arts*

# Keynote Address

## Astra Taylor

### GOOD ART AND THE PUBLIC GOOD

Around the world, people are worried about democracy. A system we took for granted appears to be breaking down. There are countless causes and symptoms, but some important factors relate to media and culture. In a democratized, but highly corporatized, media landscape everyone can express themselves, which is no doubt a positive thing. At the same time, however, people increasingly isolate themselves from other points of view and fundamental conceptions of reality can diverge. What role can arts and culture play to mitigate these forces? If people hold opposing “alternative” facts, can art help find a deeper truth and promote empathy for other people’s points of view? Can the arts provide a constructive outlet for grievances and model a form of creative, engaged, cosmopolitan citizenship? And even if that’s possible, how would the economic incentives of cultural production have to change for this to happen at scale? Finally, given that art and culture are not necessarily democratic forms—elections might be a good way to run political campaigns, but popularity is not the sign of creative superiority—how should those of us who aspire to make and support “good” art understand our responsibility to promote the greater public good?



### **ASTRA TAYLOR (USA/CANADA)**

*Writer, Documentarian, Organizer*

Astra Taylor is a writer, documentarian, and organizer. Her most recent film, *What Is Democracy?*, was produced by the National Film Board of Canada. A companion book is forthcoming from Metropolitan/Holt. Her other films, *Zizek!* (a feature documentary about the world's most outrageous philosopher) and *Examined Life* (a series of excursions with contemporary thinkers including Judith Butler, Cornel West, Peter Singer and others) both premiered at the Toronto International Film Festival. Taylor's writing has appeared in the *New York Times*, *The Walrus*, *The Nation*, the *London Review of Books*, *n+1*, *The Baffler*, and elsewhere. As an activist, she helped launch the Rolling Jubilee and co-founded the Debt Collective. She is the author of the book *The People's Platform: Taking Back Power and Culture in the Digital Age*, winner of a 2015 American Book Award. She is a Shuttleworth Foundation Fellow.



# Panel

## Cultural Connectors: Creating Commons for Digital Inclusion

Democratization of technology means increased access to technological tools and empowerment in their use for more people. New digital tools are drastically influencing how art is made, shared and experienced. Algorithms influence our decision-making more and more, challenging free will. From the perspective of four arts practitioners, this panel examines the topic of inclusivity, equity and justice within emerging art and technological forms.

*How can these new tools deepen or divide historically marginalized communities? What does the cultural fabric of the future look like? How do social media, online platforms and open source technology affect the cultural ecosystem for artists and organizations, and how can public investment in arts and culture address digital divides and inequalities?*

# Speakers



**TAEYOON CHOI (USA)**

*Artist and educator*



**AMOR MUÑOZ (MEXICO)**

*Artist*



**MICHÈLE STEPHENSON  
(PANAMA/HAITI/CANADA/USA)**

*Filmmaker, artist, author*



**MARÍA LAURA RUGGIERO  
(ARGENTINA)**

*Filmmaker, animator and storyteller*

# Moderator



**JAX DELUCA (USA)**

*Director of Media Arts,  
National Endowment for the Arts*

# Panel

## Truth, Memory and Reconciliation

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Dozens of countries, including many in the Americas, have engaged in truth, memory and reconciliation work over the last decades, re-examining their countries' histories to honour and respect survivors, and to better understand how violence took place. The work of truth and reconciliation focuses on addressing inequality and healing divisions in societies with legacies of violence and discrimination against minoritized, disenfranchised and/or Indigenous communities. Furthermore, reconciliation with Indigenous peoples acknowledges the "urgent need to respect and promote the inherent rights of indigenous peoples which derive from their political, economic and social structures and from their cultures, spiritual traditions, histories and philosophies."<sup>1</sup>

*How can the arts and culture contribute to the rebuilding and revitalization of relationships towards the goal of reconciliation with communities that have survived violence and oppression, and what is the role of public investment in arts and culture to engage with this vital work?*

<sup>1</sup>United Nations Declaration on the Rights of Indigenous Peoples, 2008

# Speakers



**PATRICIA ARIZA (COLOMBIA)**

*Producer, Director, Actress, Playwright, Poet,  
Manager of Corporación Colombiana de Teatro*



**MIGUEL RUBIO ZAPATA (PERU)**

*Theatre Director, Researcher, Founding  
Member of the Yuyachkani Cultural Group*



**JESSE WENTE (CANADA)**

*Director, Indigenous Screen Office*

# Moderator



**ELIZABETH SILKES (USA)**

*Executive Director, International  
Coalition of Sites of Conscience*

THURSDAY, MAY 10

# RECEPTION AND DINNER

HOSTED BY CANADA COUNCIL FOR THE ARTS

28

**19:00**

**CANADIAN MUSEUM OF HISTORY**

Grand Hall, 100 Laurier Street, Gatineau, Québec

*Reception and dinner, with a special performance by  
Cris Derksen's Orchestral Powwow*





## TOUR OF CANADIAN HISTORY HALL (OPTIONAL)

### **18:00 - Meet at Museum information desk**

The Museum's new signature exhibition, the Canadian History Hall, tells the history of Canada and its people from the dawn of human habitation to the present. Through authentic artifacts and compelling stories, the Hall explores the events, personalities and historical currents that have shaped and continue to shape this country.

# PERFORMANCE



30

## CRIS DERKSEN'S ORCHESTRAL POWWOW

Nominated for a 2016 Juno Award (Best Instrumental Album), Cris Derksen's *Orchestral Powwow* is her 3<sup>rd</sup> studio album since 2010. Returning both to her traditional classical background and her roots as an Aboriginal person she composed a truly unique, powerful and very Canadian album. Collaborating with Tribal Spirit, a contemporary powwow recording label, Derksen composed chamber symphonic works around Powwow pieces accessed from Tribal Spirit's library, the same library used by acclaimed A Tribe Called Red.

*"I have always been interested in the intersections of the contemporary and the traditional art forms, music, visual arts, fashion, writing, theater all move forward through these intersections of trying to explain the human condition in new ways by pushing the old in new directions. The Orchestral Powwow Project is just that, using older classical tools with Powwow groups is a way I can express the intersections between the old and the new. It brings together both parts of who I am as a Half-Cree, Half-Mennonite Classically Trained Cellist. What excites me most about this project is bringing our Aboriginal music to the center of the European model and we as aboriginal artists lead the way with our drums and our heart beat to create new forms of music." - Cris Derksen*

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## **CRIS DERKSEN (CANADA)**

Award winning and Juno nominated Canadian Aboriginal cellist Cris Derksen is known for building layers of sound into captivating performances. Her music braids the traditional and contemporary in multiple dimensions, weaving her classical training and her aboriginal ancestry with new school electronics, creating genre defying music. Originally from the North Tall Cree reserve in northern Alberta, Cris composes for film, television, and dance, and tours extensively nationally and internationally, performing and recording with an impressive array of musicians, including recent projects with Buffy Sainte Marie, Tanya Tagaq, and Kinnie Starr. [www.crisderksen.virb.com](http://www.crisderksen.virb.com)

**FRIDAY, MAY 11**

# DAY 2

**9:00**

**NATIONAL ARTS CENTRE**

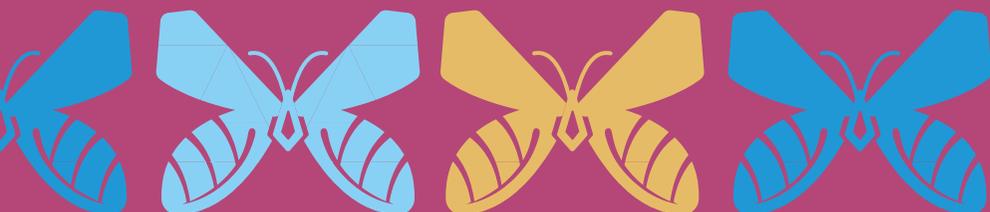
Canada Room, 1 Elgin Street, Ottawa

32

**20:00**

**CANADA COUNCIL FOR THE ARTS**

150 Elgin Street, Ottawa



- 9:00 REFLECTIONS ON PREVIOUS DAY AND CALL TO ACTION**  
**Co-Rapporteurs:** Simon Brault; Magdalena Moreno Mujica
- 
- 9:30 KEYNOTE: A GENEROUS INNOCENCE: ART AND SOCIAL JUSTICE**  
**Alberto Manguel** (Canada/Argentina), *Director of the National Library of Argentina, Writer*
- 
- 10:30 BREAK**
- 
- 10:45 CULTURAL AGENCIES ROUNDTABLE:  
CREATING PARTICIPATORY FUTURES**  
**Panelists:**  
**Simon Brault** (Canada)  
**Leandro Carvalho** (Brazil)  
**The Honourable Minister María de los Ángeles González** (Argentina)  
**Sergio Mautone** (Uruguay)  
**Juan Meliá** (Mexico)  
**The Honourable Minister Olivia Grange, CD, MP** (Jamaica)  
**Moderator:**  
**Magdalena Moreno Mujica** (Australia)
- 
- 12:15 LUNCH**
- 
- 13:45 CASE STUDIES IN SOCIAL CHANGE THROUGH THE ARTS**  
**Panelists:**  
**Cristóbal Bianchi** (Chile)  
**Rhodnie Désir** (Canada)  
**Tito Hasbun** (El Salvador)  
**María Claudia Parias Durán** (Colombia)  
**Angie Leslye Pont Chamorro** (Rapa Nui/Easter Island)  
**Moderator:**  
**Carolyn Warren** (Canada)
- 
- 15:00 OPEN DISCUSSION SESSIONS**
- 
- 16:15 BREAK**
- 
- 16:30 PLENARY REPORT AND WRAP-UP**
- 
- 17:30 ALGONQUIN CLOSING: MONIQUE MANATCH (CANADA/  
ALGONQUIN NATION)**
- 
- 17:45 DAY TWO CLOSING – END OF SUMMIT**
- 
- 20:00 CLOSING EVENT WITH PERFORMANCES BY LES 7 DOIGTS DE LA  
MAIN AND GYPSY KUMBIA ORCHESTRA**  
Âjagemô Gallery and Winter Garden, Canada Council for the Arts,  
150 Elgin Street, Ottawa

# Keynote Address

## Alberto Manguel

### A GENEROUS INNOCENCE: ART AND SOCIAL JUSTICE

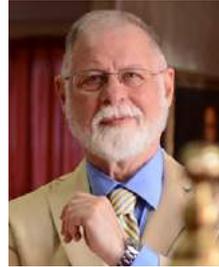
Literature can offer us fables and questions, each one more expansive and insightful than the last. Yet no literature can save us from our own folly. The only thing it can do is sometimes, miraculously, tell us of that folly and that greed, and remind us to be vigilant of our increasingly perfected and self-sufficient financial and commercial technologies. This is why political and financial dictators fear it.

34

Literature can teach us to imagine a future that, without calling for a conventional happy ending, may offer us ways of remaining alive, together, on this much-abused earth. Threats against the book have seemingly done nothing but encourage us to recognize reading as an essential human activity. When the aggressive Thrasymachus declares that justice is nothing but “a generous innocence” and injustice a matter of “discretion”, we know he isn’t right, but Socrates’ interrogation will not lead to proof that his definitions are erroneous; it will lead to Socrates declaring that justice must be included in the class of things “that, if one wishes to be happy, one must love as much for their own sake as for what from them may result.” But how is that happiness to be defined? Perhaps our narratives can help us answer these questions. If few people read, if many read poorly — none of this matters so much as that the art of reading lives on, that books endure, that literature helps us become a little happier and a little less foolish.

**ALBERTO MANGUEL  
(ARGENTINA/CANADA)**

*Director of the National Library of Argentina, Writer*



Alberto Manguel is a Canadian-Argentinian writer, translator, editor and critic, who was born in Buenos Aires in 1948. He has published several novels, including *News From a Foreign Country Came* and *All Men Are Liars*. He has also written works of non-fiction, such as *Curiosity*; *With Borges*; *A History of Reading*; *The Library at Night*; and together with Gianni Guadalupi compiled *The Dictionary of Imaginary Places*. Manguel has received numerous international awards, among them the Commander of the Order of Arts and Letters from France. He holds honorary doctorates from York and Ottawa universities in Canada, Liège in Belgium, and Anglia Ruskin, in Cambridge, England. Currently, Manguel is the director of the National Library of Argentina.

Introduced by:

**THE HONOURABLE PABLO AVELLUTO  
(ARGENTINA)**

*Minister for Culture of Argentina*



# Cultural Agencies Roundtable

## Creating Participatory Futures

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A participatory approach to the governance of culture that engages with artists, networks and communities at local, national and international levels can ensure a rounded perspective and allow change to be effected from the ground up, particularly with the use of digital technologies. In this roundtable session, panelists will share their perspectives and experiences working with participatory models, discuss relevant practices and ways to work together, reflect on the multiple realities in the Americas, and imagine a participatory future.

*How can public agencies that support arts and culture actively work together to help build vibrant societies – now and into the future – that respect, promote and protect the right to take part in cultural life for all? How might arts and cultural policy makers and government representatives work with – and learn from – a “ground-up” approach and the activities of non-state actors such as civil society, academics, cultural practitioners, arts managers, equity-seeking groups, Indigenous peoples, youth, informal networks and individual citizens?*

# Speakers



**SIMON BRAULT  
(CANADA)**

*Director and CEO, Canada  
Council for the Arts*



**LEANDRO CARVALHO  
(BRAZIL)**

*UK Chevening Clore Fellow,  
former Secretary of State  
for Culture in Mato Grosso,  
Artist*



**THE HON. MARÍA  
DE LOS ÁNGELES  
GONZÁLEZ  
(ARGENTINA)**

*Minister of Innovation  
and Culture for the  
Government of the  
Province of Santa Fe*



**SERGIO MAUTONE  
(URUGUAY)**

*National Director of  
Culture, Ministry of  
Education and Culture*



**JUAN MELIÁ  
(MEXICO)**

*Executive Secretary of the  
National Fund for Culture  
and the Arts (FONCA)*



**THE HON. OLIVIA GRANGE, CD, MP (JAMAICA)**

*Minister of Culture, Gender, Entertainment and Sport*



**MAGDALENA MORENO  
MUJICA (AUSTRALIA)**

*Executive Director, IFACCA*

## Moderator

# Panel

## Case Studies in Social Change Through the Arts

The arts help us to critically reflect on issues of social justice and imagine different possibilities and a more equitable world. They can empower individuals and communities by giving voice to their stories. Across the Americas and around the world, artists and organizations are using innovative approaches to contribute to civic engagement and social change.

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*How do artists and organizations engage with communities to alter attitudes, relations, institutions and policies and achieve positive social outcomes? What is the role of public investment in arts and culture in advancing action on social issues?*

# Speakers



## **CRISTÓBAL BIANCHI (CHILE)**

*Artist, editor, founder of the Casagrande Art Collective*



## **RHODNIE DÉSIR (CANADA)**

*Choreographer, Artistic Director of RDCreations and Executive Producer BOW'T TRAIL*



## **TITO HASBUN (EL SALVADOR)**

*Consulting Director, Asociación de Arte para el Desarrollo*



## **MARÍA CLAUDIA PARIAS DURÁN (COLOMBIA)**

*CEO, Batuta National Foundation*



## **ANGIE LESLYE PONT CHAMORRO (RAPA NUI/EASTER ISLAND)**

*Artist, cultural carrier and curator*



## **CAROLYN WARREN (CANADA)**

*Director General, Arts Granting Programs, Canada Council for the Arts*

# Moderator

**FRIDAY, MAY 11**

# **CLOSING EVENT**

**20:00**

**ÂJAGEMÔ GALLERY AND WINTER GARDEN  
CANADA COUNCIL FOR THE ARTS**

150 Elgin Street, Ottawa

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*The closing event of the Americas Cultural Summit will celebrate new relationships and a shared commitment to ongoing dialogue, collaboration and exchange. This event will feature artistic performances in a casual and fun atmosphere in the Canada Council for the Arts' Âjagemô Gallery.*



# ARTISTIC PERFORMANCES AND EXHIBITION



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## Performance

### LES 7 DOIGTS DE LA MAIN (THE 7 FINGERS)

7 artistic directors, 7 visions: **The 7 Fingers** is a collective that is at once unified and multi-faceted. In 2002, 7 circus artists came together and became The 7 Fingers. Over the course of 15 years, the collective has grown. Every year, projects have given way to new opportunities, as diverse as the very artists themselves: original productions, Broadway shows, artistic collaborations, project direction, custom designed events, performances for Olympic ceremonies, televised creations, immersive performance experiences and much more. Every one of these projects carries The 7 Fingers' unmistakable mark. Ambassadors of diversity, the artists have consistently spread their horizons, mixing genres to better tell their stories. Fascinated by the human condition, The 7 Fingers create performances that speak about our world and our time. Their works reach audiences across nations, with over 500 shows a year. In 2018, The 7 Fingers inaugurate their Centre of Creation and Production. Situated in the heart of the Quartier des Spectacles in Montreal, the new centre houses all of the company's activities, departments, and dreams under one roof.



## Performance

### **GYPSY KUMBIA ORCHESTRA**

Gypsy Kumbia Orchestra's original flavour invites audiences to experience movement and freedom. Influenced by dance and music from Colombia and Eastern Europe, this eclectic band has been taking over dance floors across Canada, Europe and South America. Created by Colombian artists Carmen Ruiz and Sebastian Mejia, with musical direction by Anit Ghosh, Gypsy Kumbia Orchestra brings together fifteen talented professional artists from diverse backgrounds who make the company a Montreal reference for euphoric energy and creative bounty. Their shows are a musical, visual and sensory experience.

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## Exhibition - January 23, 2018 to June 3, 2018

### **CONSTRUCTED IDENTITIES**

Persimmon Blackbridge uses mixed media wood carving with found objects to question how disability is framed as a fracturing of ordinary life rather than a normal, expected part of it. Her exploration of each figure begins in disability, but necessarily complicates itself as our embodied identities intersect and overlap. Curated by Tangled Art + Disability, *Constructed Identities* is the first exhibition in the Âjagemô gallery that puts disability art at the heart of the presentation.

# SPEAKERS' BIOGRAPHIES

## **PATRICIA ARIZA (COLOMBIA)**

*Producer, Director, Actress, Playwright, Poet, Manager of Corporación Colombiana de Teatro*  
Patricia Ariza is a renowned producer, director, actress, playwright and poet who has worked on the front lines for justice and social change in Colombia for over 50 years. For the past 26 years, she has produced vast works and massive performances that bring together professional artists and victims – particularly women – of Colombia's armed conflicts. The Corporación Colombiana de Teatro creates performances and events with widows and children from the most violent regions of the country. The company also organizes the Festival Alternativo de Teatro and the internationally acclaimed Festival de Mujeres en Escena. In 2007, Ariza was honored with a Culture and conflict Prince Claus Award from the Netherlands. In 2014, she received the National Award for Human Rights in Colombia, and the LPTW Gilder/Coigney International Theatre Award for her endeavors toward peace and greater awareness of women's issues during armed conflicts.

## **KARIMA BENNOUNE (USA)**

*UN Special Rapporteur in the field of cultural rights, Professor of Law and Martin Luther King, Jr. Hall Research Scholar at the University of California-Davis School of Law*  
Karima Bennoune was appointed UN Special Rapporteur in the field of cultural rights in October 2015. She grew up in Algeria and the United States, and is Professor of Law and Martin Luther King, Jr. Hall Research Scholar at the University of California-Davis School of Law where she teaches courses on human rights and international law. Karima Bennoune's research and writing, including on cultural rights issues, has been widely published in leading journals and periodicals. She has received numerous awards, including the Dayton Literary Peace Prize (2014). Ms. Bennoune has worked in the field of human rights for more than 20 years, including with governments and non-governmental organizations, and has carried out field missions, trial observation, election observation and research in many regions of the world. Professor Bennoune has also served as a consultant for UNESCO. She has frequently commented on human rights issues for the global media.

## **CRISTÓBAL BIANCHI (CHILE)**

*Artist, editor, founder of the Casagrande Art Collective*

Cristóbal Bianchi is an artist, editor and scholar from Chile, whose research focuses on the intersection of public space, poetry and performance. He was a research scholar at the Hemispheric Institute of Performance and Politics at NYU from 2015 to 2017 and he is currently Research Scholar and Adjunct Lecturer in the Fine Arts Department at University of Texas at Austin. He earned his PhD in Cultural

Studies from Goldsmiths, University of London and has taught and led workshops in Universities in Chile, Costa Rica, UK and USA. He is one of the founding members of Casagrande Art Collective in Santiago, Chile, in 1996, which has been a leading group in the staging of interdisciplinary, local, and transnational collaborative art projects in urban and aerial spaces in Chile, Argentina, Spain, Germany, Poland, Croatia, Italy, and England. As an editor, Bianchi has developed the online platform Observatorio Cultural for the National Council of Culture and the Arts in Chile. Recently, he co-edited the book *Pioggia di poesies su Milano/Bombardeo de poemas sobre Milán* (2016), which is a selection of the poems that were part of a “bombing poems” performance by the Casagrande Art Collective in the sky of the city of Milan, Italy, in 2015. [www.loscasagrande.org](http://www.loscasagrande.org)

### **SIMON BRAULT (CANADA)**

*Director and CEO of the Canada Council for the Arts*

Simon Brault is Director and CEO of the Canada Council for the Arts. Author of *No Culture, No Future*, he has been a driving force behind a number of major projects and has held key positions in national organizations, notably at the National Theatre School of Canada. An initiator of Journées de la culture, he was also a founding member and Chair of Culture Montréal. Since 2016, he has been a board member of the International Federation of Arts Councils and Culture Agencies (IFACCA). He is a sought-after speaker and, in 2017, represented Canada as a cultural expert at the first G7 on arts and culture. Simon Brault has received numerous distinctions for his commitment to the social recognition of arts and culture.

### **LEANDRO CARVALHO (BRAZIL)**

*UK Chevening Clore Fellow, Former Secretary of State for Culture, Mato Grosso, Artist*

Leandro Carvalho is from Brazil and currently lives in London. He was Secretary of State for Culture in Mato Grosso, Brazil, from 2015-17 and appointed President of the National Forum of Secretaries of State for Culture for 2016-17. Prior to his time in government, Carvalho co-founded and was board president of two not-for-profit organizations: Mato Grosso State Orchestra (2005), a professional orchestra with a unique approach to music programming and recordings, and Ciranda Institute (2003), dedicated to music education. Carvalho is also known as a creative artist, having performed both as conductor and instrumentalist around the world. He has recorded 27 albums, many of them available online. Carvalho is a UK Chevening Clore Fellow.

## ELIZA CHANDLER (CANADA)

*Assistant Professor, School of Disability Studies, Ryerson University*

Earning her PhD from the Social Justice and Education department at the University of Toronto in 2014, Eliza Chandler was dually appointed as the Artistic Director at Tangled Art + Disability, an organization in Toronto dedicated to the cultivation of disability arts, and the postdoctoral research fellow in Ryerson University's School of Disability Studies from 2014-2016. During this time, she was also the founding Artistic Director of Tangled Art Gallery, Canada's first art gallery dedicated to showcasing disability art and advancing accessible curatorial practice. Chandler is currently an Assistant Professor in the School of Disability Studies at Ryerson University. She is the co-director of a Social Sciences and Humanities Research Council (SSHRC)-funded partnership project, *Bodies in Translation: Activist Art, Technology, and Access to Life*. This seven-year, multi-partnered research project considers the close relationship between art, accessibility, and social change as it contributes to the development of activist art, aesthetics, curriculum, and accessible curatorial practices across Canada. Chandler sits on the Board of Directors for the Ontario Arts Council and is a practicing disability artist and curator. She recently co-curated the group exhibition *Bodies in Translation: Age and Creativity* at the Mount Saint Vincent University Art Gallery and recent publications include *Disability Arts and Re-Worlding Possibilities*, *a/b: Auto-Biographic Studies* (2018). Chandler regularly gives lectures, interviews, and consultations related to disability arts, accessible curatorial practices, and disability politics in Canada.

## TAEYOON CHOI (USA)

*Artist and educator*

TaeYoon Choi is an artist, educator, and activist based in New York and Seoul. His art practice involves performance, electronics, drawings, and installations for storytelling in public spaces. Choi's solo exhibitions include *Speakers Corners*, Eyebeam Art and Technology Center, New York (2012); *My friends, there is no friend*, Spanien 19C, Aarhus (2011); and *When Technology Fails, Reality Reveals*, Art Space Hue, Seoul (2007). His projects were presented at the Shanghai Biennale, Shanghai (2012) and Whitney Museum of American Art, New York (2015). He received commissions from Art + Technology Lab, Los Angeles County Museum of Art, LA (2014) and SeMA Biennale Mediacity Seoul (2016). Choi co-founded the School for Poetic Computation where he continues to organize sessions and teach. Recently, he's been focusing on unlearning the wall of disability and normalcy, and enhancing accessibility and inclusion within art and technology. He's currently a fellow at the Data and Society Research Institute.

## **MAURICIO DELFÍN (PERU)**

*Researcher and Promoter of Open Government in Cultural Sectors, Director, Asociación Civil Solar*

Mauricio Delfín received a Joint Honors in Anthropology and International Development Studies from McGill University and an MA in Media, Culture, and Communication from New York University. He founded and directed Realidad Visual (2001-2010), the Peruvian National Summit of Culture (2011-2014) and Culturaperu.org (2009-2015), a Cultural Information System designed and maintained by civil society. Delfín has worked as a research associate for Tándem, a cultural policy think-tank, and R&D strategist for La Factura, a civic software company. He was a Vanier Scholar (2014-2017) and an OAS Open Government Fellow (2015). He currently serves as technical secretary of the Peruvian Alliance of Cultural Organizations (APOC) and as founder and director of Asociación Civil Solar, a non-profit organization that promotes the open government of cultural sectors in Peru. He is a doctoral candidate in Communication Studies at McGill University.

## **JAX DELUCA (USA)**

*Director of Media Arts, National Endowment for the Arts*

Jax Deluca was appointed to the position of Media Arts Director at the National Endowment for the Arts (NEA) in January 2016. In this position, she oversees the NEA's grant portfolio and field-building resources for arts organizations across the country working in film, video, audio, immersive technology, and other emerging media forms. Her field experience includes twelve years working at the intersection of arts and community-building as an artist, non-profit administrator, and educator. Prior to joining the NEA, she was the executive director of Squeaky Wheel Film & Media Art Center (Buffalo, NY), an adjunct media arts professor at Buffalo State College, State University of New York, and a supporter of the Western New York arts and cultural sector as a board member of the Arts Services Initiative of Western New York and the Greater Buffalo Cultural Alliance.

## **RHODNIE DÉSIR (CANADA)**

*Choreographer, Artistic Director of RDCreations and Executive Producer BOW'T TRAIL*

As a choreographer, cultural businesswoman and charismatic orator, Rhodnie Désir is a contemporary voice grounded in her Central and West African ancestry and Afro-descendant heritage. She vibrantly articulates the expressions of the people she meets in her nine choreographic works and more than 2,200 cultural activities for youth (via the Dêzam company). These creations draw on a socially engaged and politically sophisticated perspective that weaves lively connections between collective memories of the past and our experiences of the present. In 2016, Désir's flagship work *Bow't* (Canada, United States, Burkina Faso) led to the pioneering international documentary/choreographic project titled *Bow't Trail* ([www.bowtrail.com](http://www.bowtrail.com)), which she toured to Martinique, Haiti, Mexico and Halifax,

Nova Scotia. This project was the only one from North America invited to participate in the Francophone cultural programming at the 2016 Olympic Games in Brazil. In 2016, she was awarded a Grand Prix Lys de la Diversité du Québec; she is currently president of MAI (Montréal, arts interculturels), is a frequent speaker (e.g., at colleges and universities in Quebec and at UNESCO events), and is also a cultural commentator (for CIBL-FM radio and *Dance Current* magazine).

### **KENNETH N. FRANKEL (CANADA)**

*President, Canadian Council for the Americas*

Kenneth N. Frankel has been President of the Canadian Council for the Americas since 2014 and was previously Chairman from 2007 to 2014. He was awarded The Queen Elizabeth II Diamond Jubilee Medal by the Governor General of Canada in 2013 for his leadership in hemispheric public policy, and has led initiatives and provided expert advice to many public and private entities, including Alcatel and the Organization of American States, where he served as legal advisor to the Secretary General. Kenneth teaches international law at a number of universities and is a frequent columnist for newspapers in Canada and elsewhere in the hemisphere.

### **THE HON. OLIVIA GRANGE, CD, MP (JAMAICA)**

*Minister of Culture, Gender, Entertainment and Sport*

The Hon. Olivia Grange has served as Member of Parliament since 1997 and is currently the longest serving woman MP in the House of Representatives. She was appointed Minister of Culture, Gender, Entertainment and Sport in March 2016. In addition to leading the Ministry, she oversees 12 agencies and 5 statutory bodies, and serves as chairman of the Jamaica National Commission for UNESCO. In her previous Cabinet role, among many other achievements, she led the development of the National Policy for Gender Equality and spearheaded the revival of national cultural celebrations through various initiatives. In 2009, she was appointed as the Caribbean Community's (CARICOM) first Champion for Culture. Minister Grange is a pioneer contributor to the development of Reggae and Dancehall Music Industry in Jamaica, Canada and the United States. She is a founding member and Director of the Jamaica Association of Composers, Authors and Publishers (JACAP) and assisted in the development of the Jamaican Copyright Legislation. Notably, Minister Grange co-founded Contrast, Canada's first black community newspaper and, in 1982, she won a City TV Iris Award. In 1997, she was nominated for Woman of the Year in Jamaica.

### **THE HON. MARÍA DE LOS ÁNGELES GONZÁLEZ (ARGENTINA)**

*Minister of Innovation and Culture for the Government of the Province of Santa Fe*

Minister María de los Ángeles González is a lawyer specializing in family law. She was awarded an honorary doctorate from the University of Aberdeen (Scotland) for her work on education and human rights. She served as Secretary of Culture and Education for the City of Rosario. Since 2007, she is the Minister of Innovation

and Culture for the Province of Santa Fe. She created the Infancia de Rosario triptych, the Imaginación de Santa Fe triptych, El Alero, nacer hasta los 100 años, and CasArijón, among others. She has worked as a full professor in the Image and Sound Design program at the University of Buenos Aires; lecturer at the International School of Film and Television in San Antonio de los Baños (Cuba); vice-president of the Board of the ATEI (the Association of Ibero-American Cultural and Educational Broadcasters); and member of the Board of the FILE (The Spanish Language Institute Foundation). Minister González also has extensive experience as a theatre producer, actress, director and playwright. She has been a speaker at various national and international conferences and public and private meetings.

### **TITO HASBUN (EL SALVADOR)**

*Consulting Director, Asociación de Arte para el Desarrollo*

Tito Hasbun is a Salvadoran-Canadian multidisciplinary artist. In 2006, he was part of the team that founded the Suchitoto-Stratford Initiative. This initiative partners the cities of Suchitoto in El Salvador and Stratford in Canada, and promotes the EsArtes project in Suchitoto, which was launched in March 2010. Although initially his role was that of technical coordinator, Hasbun has undertaken many roles to achieve the project's goals and to maintain the most appropriate course to realize its vision. Hasbun currently serves as Consulting Director, Asociación de Arte para el Desarrollo. In recent years, he has championed the establishment of new leadership within the Asociación, in order to ensure that the participating young people are empowered in their performance and in the self-management of their projects.

### **ALBERTO MANGUEL (ARGENTINA/CANADA)**

*Director of the National Library of Argentina, Writer*

Alberto Manguel is a Canadian-Argentinian writer, translator, editor and critic, who was born in Buenos Aires in 1948. He has published several novels, including *News From a Foreign Country Came* and *All Men Are Liars*. He has also written works of non-fiction, such as *Curiosity; With Borges; A History of Reading; The Library at Night*; and together with Gianni Guadalupi compiled *The Dictionary of Imaginary Places*. Manguel has received numerous international awards, among them the Commander of the Order of Arts and Letters from France. He holds honorary doctorates from York and Ottawa universities in Canada, Liège in Belgium, and Anglo Ruskin, in Cambridge, England. Currently, Manguel is the director of the National Library of Argentina.

## **JUAN MELIÁ (MEXICO)**

*Executive Secretary of the National Fund for Culture and the Arts (FONCA)*

Juan Meliá is a visual artist, scholar and cultural manager who specializes in performing arts and has studied architecture and communication. He has held positions in both the public and private realms of the cultural sector, such as Director of Cultural Promotion at the University of Guanajuato and Executive Director of the Cultural Institute of León, Guanajuato. During his time there, he was one of the founders of the International Festival of Contemporary Art (FIAC), as well as a founding partner of the Arte3 Contemporary Art Gallery. From 2009 to February 2017, he was the National Theatre Coordinator at the Mexican National Institute of Fine Arts, where he developed projects such as the Muestra Nacional de Teatro (National Theatre Festival), Programa Nacional de Teatro Escolar (National School Theatre Program), Feria del Libro Teatral (Theatre Book Fair) and programming for the performance spaces at the Centro Cultural del Bosque. In addition, he greatly helped stimulate the internationalization of contemporary Mexican theatre.

## **MONIQUE MANATCH (CANADA, ALGONQUIN NATION)**

*Founder and Executive Director, Indigenous Culture and Media Innovations*

Monique Manatch is a member of the Algonquins of Barriere Lake. Monique is currently taking a doctorate program in Anthropology at Carleton University. Her degree focuses on the impact, use and creation of digital arts in the Indigenous community. Monique is a Knowledge Keeper working closely with Algonquin Elders Albert Dumont and Barbara Dumont Hill. In 2004, Monique became founder and Executive Director of Indigenous Culture and Media Innovations ([www.icmi.ca](http://www.icmi.ca)). ICMI is dedicated to skills development of Indigenous women and youth through the production of media and arts. Monique has facilitated Indigenous artists and community members throughout Ontario and Quebec. Over the past 20 years Monique has produced several video documentaries about Indigenous issues. Monique also facilitated the production of videos and community radio programming with women and youth from Kitigan Zibi Anishnabeg, Barriere Lake, Moose Factory and the Indigenous community in Ottawa.

## **MAGDALENA MORENO MUJICA (AUSTRALIA)**

*Executive Director, International Federation of Arts Councils and Culture Agencies (IFACCA)*

Magdalena Moreno Mujica was appointed Executive Director of IFACCA in August 2017, having first joined the organization in July 2014 as Deputy Director. Prior to IFACCA, she was Head of International Affairs at the National Council for Culture and the Arts (CNCA), Minister's Cabinet, Government of Chile, and international advisor to Ministers of Culture Luciano Cruz-Coke, Roberto Ampuero and Claudia Barattini. In addition, she served as Programme Director of the 6<sup>th</sup> World Summit on Arts and Culture staged in Santiago, Chile in January 2014. During her post in Chile, she was also responsible for three editions of Chile's

Pavilion at the Venice Biennale and served on the board of Fundación Imagen de Chile. From March 2012 to January 2014 she represented CNCA on the board of IFACCA. Prior to her appointment by CNCA and move to Chile, Ms. Moreno worked in Australia as CEO for Kultour, Australia's national peak body supporting cultural diversity in the arts, and was a member of the National Cultural Policy Taskforce for Creative Australia. She has a bachelor of arts degree from the University of Melbourne, is an alumna of the Asialink Leaders Program (2008) as well as the Inaugural Emerging Leaders Program 2010, Australia Council for the Arts. In 2000, awarded the Keith and Elisabeth Murdoch Fellowship, she undertook an internship in UNESCO (ICOM) in Paris. Since September 2016 Ms. Moreno sits on the board of Diversity Arts Australia.

### **AMOR MUÑOZ (MEXICO)**

*Artist*

Amor is an artist based in Mexico. She is working across textiles, performance, drawing, sound and experimental electronics to explore the relationship between technology and society, showing a special interest in the interaction between material forms and social discourse. She is particularly interested in how technology affects fabrication systems and how manual labor and handcrafts are changing in a contemporary global economy. Muñoz is currently a member of the National System of Art Creators. She has been a resident of the 2014 program of Nordic Artists' Center Dale (Norway), in 2015 at Kultur Contact (Austria) and in 2017 at the Bauhaus Dessau (Germany). Her work has been exhibited in various spaces such as: 21 Haus, Belvedere (Vienna); SFMOMA (USA); Laboratory Alameda Art (Mexico City); National Center for the Arts in Tokyo (Japan); Elektronika Festival, Palácio das Artes in Belo Horizonte (Brazil); Museum of Contemporary Art of Castilla y León (Spain), among others. In 2012 she received an Honorable Mention in the category of Hybrid Art in the ARS ELECTRONICA Awards and in 2013 she received the New Face Award of the Japan Media Arts Festival. Her work has been published in *The New York Times* and awarded in the event Minds Quo + Discovery 2013.

### **MARÍA CLAUDIA PARIAS DURÁN (COLOMBIA)**

*CEO, Batuta National Foundation*

María Claudia Parias is a Colombian Cultural Manager who has launched and developed international and local policies to strengthen and promote the cultural industries in her country. She was the Director of Cultural Affairs in Colombia's Ministry of Foreign Affairs. She also served as Executive Secretary of the Colombian Commission of Cooperation for UNESCO and represented the country in multilateral fora aimed at achieving agreements in cultural matters. Parias headed the Bogotá Philharmonic Orchestra and was an Advisor to the Ministry of Culture's Arts Directorate. She is an experienced media professional who has edited several

cultural publications, and was awarded the National Simón Bolívar Prize for cultural journalism. She is currently CEO of the Batuta Foundation; she has received numerous awards and recognitions for ensuring inclusive and equitable musical education and promoting lifelong learning opportunities for children in vulnerable areas which aims to improve their lives by collective practices, social inclusion, and protecting children rights and the cultural diversity of Colombia.

### **ANGIE LESLYE PONT CHAMORRO (RAPA NUI/EASTER ISLAND)**

*Artist, cultural carrier and curator*

Angie Pont is an artist, cultural carrier and curator. She studies, maintains and transmits the Rapa Nui culture through the oral tradition received from her predecessors. This includes having an awareness of the oral tradition contained in the *a'amu tuai* or the stories of their ancestors, the games of yarn or *kai kai*, the traditional songs *riu* and *ute* and traditional music and dance. A native speaker, she has created plays, music and dance with Maori Tupuna, such as *Te a'amu o te haka'ara ma'ohi Rapa nui*, the story of the descendants of the Maohi Rapa people and *Tatou e piri nei pahe hau ma'ohi Rapa nui*, which unites the Rapa Nui people. Angie has represented her culture in the cultural components of various competitions. She is, by profession, a tourism engineer (University of the sea, Chile, 2006) and cultural manager (Universidad de Chile, 2017). She has worked as Manager of the Chamber of Tourism of Rapa Nui (2006-2009), and as Provincial Head of the Local Tourism Office of the National Tourism Service (2010-2016). Currently, she works as a professional in the field of cultural management, forming part of the *Peu Tupuna* organization (2017), which seeks to bring together the greatest exponents of the Rapa Nui active culture and lead the maintenance, transmission, preservation and protection of the intangible heritage of Rapa Nui.

### **MIGUEL RUBIO ZAPATA (PERU)**

*Theatre Director, Researcher, Founding Member of the Yuyachkani Cultural Group*

Miguel Rubio Zapata is founding member and director of the Yuyachkani Cultural Group (1971), which fosters creative and exploratory theater based on material produced by the actors themselves. He has experience researching the Peruvian culture and its expression in contemporary art forms. He received an honorary doctorate from the Higher Institute for the Arts at the University of Havana, Cuba, in 2010. He has published *Notas sobre teatro*, Lima (2000); *El cuerpo ausente, a political performance*, Lima (2008); *Raíces y semillas, maestros y caminos del teatro en América Latina*, Lima (2011); *Guerrilla en Paucartambo*, in the Memoria que Danza series (2013); and *El Teatro y nuestra América* (2013).

## MARÍA LAURA RUGGIERO (ARGENTINA)

*Filmmaker, animator and storyteller*

María Laura Ruggiero is an Argentine filmmaker, animator and narrative designer specializing in transmedia storytelling. Her work has been featured in several international programs regarding emerging media such as Power to the Pixel, TransmediaNext, Forward Storytelling, FIPA. She is a teacher (EICTV CUBA, UBA Argentina) and international speaker regarding topics of narrative language innovation and virtual reality (Berlinale, SXSW, TEDx, MIT). She's a Berlinale Alumni, Member of Werner Herzog's Rogue Film School, NATPE Diversity Fellow and Jihlava Emerging Producer. María Laura guides the StoryHackers Lab, a Pop Up Lab supported by OEI and the Board of Culture of Argentina, where she guides audiences into the exploration of new narrative languages and the impact of positive worldbuilding techniques. She runs SeirenFilms, a company devoted to the exploration of new narrative frontiers in emerging media.

## ALONSO SALAZAR J. (COLOMBIA)

*Consultant, Writer, former Mayor of Medellín*

Alonso Salazar Jaramillo graduated as a social communicator-journalist from the University of Antioquia in 1989. He has published several books, including: *We were not born to seed* in 1990, *Parabola de Pablo* in 2001 and *There was no Fiesta, chronicles of the revolution and the counterrevolution* in 2017. In 2004, he served as Secretary of Government of the city of Medellín under the administration of Sergio Fajardo, and participated in the creation of the *Compromiso Ciudadano* movement. From 2008-11, Salazar served as Mayor of Medellín. It became evident that both administrations had managed to generate profound transformations in Medellín, a city that had been overwhelmed by violence for more than a decade. Education, a commitment to culture, strategies of social equity and the fight against corruption were key pillars. Salazar is a recognized consultant on politics, civic culture, and citizen security. He is also a full-time writer dedicated to investigating and narrating the reality of Colombia through the lens of armed conflict, national violence and criminal structures.

## ELIZABETH SILKES (USA)

*Executive Director, International Coalition of Sites of Conscience*

As Executive Director of the International Coalition of Sites of Conscience, Elizabeth Silkes guides the strategic growth of a thriving consortium of 220 museums, historic sites and memory initiatives in 55+ countries. The Coalition supports members in developing innovative civic engagement, transitional justice and human rights programs through exhibit design and methodological guidance, peer-learning exchanges, project grants, and joint advocacy initiatives. Previously, Liz served as CEO of Cinereach, a foundation supporting film and media projects focused on social change, and led the major gifts program at Amnesty International USA to record growth while advocating for human rights in the US and abroad. Her experience with community-based memory and media projects gives her a unique perspective on the power of the personal story to move audiences from past to present, and memory to action.

## MICHÈLE STEPHENSON (HAITI/PANAMA/CANADA/USA)

*Filmmaker, artist, author*

Michèle Stephenson pulls from her Panamanian and Haitian roots to tell compelling, personal stories that are created by, for and about communities of color. Her work has appeared on a variety of platforms, including PBS and Showtime. Her film, *American Promise*, was nominated for three Emmys including Best Documentary. The film also won the Jury Prize at Sundance, and was selected for New York Film Festivals' Main Slate Program. Her collaborative series with New York Times Op-Docs, *Conversations on Race*, won an Online Journalism Award. She was awarded the Chicken & Egg Filmmaker Breakthrough Award and is a Guggenheim Fellow and Skoll Sundance Storytellers of Change Fellow.

## ASTRA TAYLOR (USA/CANADA)

*Writer, Documentarian, Organizer*

Astra Taylor is a writer, documentarian, and organizer. Her most recent film, *What Is Democracy?*, was produced by the National Film Board of Canada. A companion book is forthcoming from Metropolitan/Holt. Her other films, *Zizek!* (a feature documentary about the world's most outrageous philosopher) and *Examined Life* (a series of excursions with contemporary thinkers including Judith Butler, Cornel West, Peter Singer and others) both premiered at the Toronto International Film Festival. Taylor's writing has appeared in the *New York Times*, *The Walrus*, *The Nation*, the *London Review of Books*, *n+1*, *The Baffler*, and elsewhere. As an activist, she helped launch the Rolling Jubilee and co-founded the Debt Collective. She is the author of the book *The People's Platform: Taking Back Power and Culture in the Digital Age*, winner of a 2015 American Book Award. She is a Shuttleworth Foundation Fellow.

## **CAROLYN WARREN (CANADA)**

*Director General, Arts Granting Programs, Canada Council for the Arts*

Carolyn Warren was previously Senior Arts Advisor at the Banff Centre for Arts and Creativity, and before that Vice-President, Arts Programs. There, she oversaw innovative and diverse programming for artists at all stages of their careers in visual/digital and media arts, performing arts (theatre, dance, music and opera), literary arts and translation, Indigenous Arts and interdisciplinary programs across disciplines and sectors. Previously, Carolyn was Manager of Cultural Programs at CBC, based in Montreal, where she was responsible for local and national talk and music programs for Radio One and Radio 2, network TV programming featuring independent productions by Quebec filmmakers, and online initiatives for CBC Books. Over the course of her career, Carolyn has been involved with all of the arts practices supported by the Canada Council - in many contexts, and with a pan-Canadian scope. She is also a strong advocate for the importance of digital technology in contemporary artistic production and dissemination.

## **JESSE WENTE (CANADA)**

*Director, Indigenous Screen Office*

Jesse Wente is the Director of the new Indigenous Screen Office. Announced in June 2017, the new Office aims to implement a long-term strategy to support Indigenous talent, short- and feature-script development, television and digital media and training. The office will also facilitate relationships with broadcasters, distributors, training institutions and federal funders. Prior to this appointment, Wente served as Director of Film Programmes at the TIFF Bell Lightbox. He has contributed to CBC Radio as a critic, reporter and producer since 1996. A member of the Board of Directors of the Canada Council for the Arts, Wente has also served on the Boards of ImagineNATIVE, the Toronto Arts Council and as Board President of Native Earth Performing Arts. He is Ojibwe from Toronto, and his family is from Chicago and Serpent River.

# ABOUT

## THE CANADA COUNCIL FOR THE ARTS

The Canada Council for the Arts is Canada's public arts funder, with a mandate "to foster and promote the study and enjoyment of, and the production of works in, the arts."

The Council champions and invests in artistic excellence through a broad range of grants, services, prizes and payments to professional Canadian artists and arts organizations. Its work ensures that excellent, vibrant and diverse art and literature engages Canadians, enriches their communities and reaches markets around the world.

The Council also raises public awareness and appreciation of the arts through its communications, research and arts promotion activities. It is responsible for the Canadian Commission for UNESCO which promotes the values and programs of UNESCO in Canada to contribute to a more peaceful, equitable and sustainable future. The Canada Council Art Bank operates art rental programs and helps further public engagement with contemporary arts.

The Council is governed by an 11-member Board. Members of the Board and the Director/CEO are appointed by the Governor in Council. The Council works closely with federal, provincial, territorial and municipal arts and cultural agencies and departments.

A federal Crown corporation created through an Act of Parliament in 1957, the Council reports to Parliament through the Minister of Canadian Heritage. It receives funding from Parliament and its annual budget is supplemented by endowment income, donations and bequests.

## THE MINISTRY FOR CULTURE OF ARGENTINA

The Ministry for Culture of Argentina supports and encourages cultural expression in all its forms. Through public policy, it supports the development and pursuit of excellence in various cultural activities and encourages more people to connect with culture. It also manages public resources for the conservation, maintenance and promotion of heritage assets, such as the country's 11 UNESCO World Heritage sites.

The Ministry for Culture leverages culture as a tool for social change that promotes inclusion and brings together each region of the country as part of an ever-changing cultural ecosystem. Its many activities include providing musical instruments to 64 youth and children's orchestras across the country and sponsoring National Theatre tours, exhibitions, workshops, research projects, and mobility programs and skills training for artists and cultural managers.

The Ministry develops and promotes policies for participating in safeguarding cultural identity and fosters community dialogue by organizing discussions that encourage reflection and analysis on major issues that impact our societies. It strives to provide government support for freedom of expression, foster respect for our differences, reduce prejudice, and demonstrate that diversity is a gift, a positive value that makes us stronger.

The Ministry for Culture of Argentina owns and operates 26 National Museums, nine National Institutes, nine arts organizations, one National Theatre, the National Library, the National Arts Fund, and the Film Institute and its more than 80 venues that show Argentinean films.

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

The International Federation of Arts Councils and Culture Agencies (IFACCA) is the global network of arts councils and ministries of culture, with member institutions in over 70 countries. The IFACCA Secretariat provides services, information and resources to member organizations and their staff - from senior executives and policy makers, to researchers, grant makers and administrators - as well as the wider community.

Our unique international network is collaborative, and geographically and culturally diverse. Our members are at the heart of the network and represent a range of institutions from ministries of culture and arts councils, to other agencies that are committed to public support of arts and culture. Our network connects members to international peers with a wealth of expertise, and the Secretariat serves members by ensuring that they can access current knowledge and information, latest practices and relevant resources to assist them in their work.

# VENUES



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## NATIONAL ARTS CENTRE

The National Arts Centre (NAC) collaborates with artists and arts organizations across Canada to help create a national stage for the performing arts, and acts as a catalyst for performance, creation and learning across the country.

A home for Canada's most creative artists, the NAC strives to be artistically adventurous in each of its programming streams - the NAC Orchestra, English Theatre, French Theatre, Indigenous Theatre and Dance, as well as NAC Presents, which showcase established and emerging Canadian artists.

The organization is at the forefront of youth and educational activities, offering artist training, programs for children and youth, and resources for teachers in communities across Canada.

The NAC is also a pioneer in new media, using technology to teach students and young artists around the globe, by creating top-rated podcasts, and providing a wide range of NAC Orchestra concerts on demand.

The NAC is the only bilingual, multidisciplinary performing arts centre in Canada, and one of the largest in the world.



## NATIONAL GALLERY OF CANADA

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The story of the National Gallery of Canada began in the late 19th-century with a simple dream: that Canadians should have a national gallery to call their own. It would be a place to showcase Canadian art; to preserve, study and teach about this vast nation's cultural heritage; and to acquire magnificent works from around the world. It would expose us to great art from all periods and in all its manifestations: paintings, photographs, sculptures and more.

Today, the National Gallery of Canada is one of the world's most respected art institutions, revered for its scholarship, applauded for its ability to engage audiences of all ages and all levels of artistic knowledge, and renowned for its exceptional collection of more than 65,000 works of art. It makes its home in a grand, light-filled structure of glass and granite, in which visitors can find a cloistered garden courtyard, a glass-bottomed pool, and a reconstructed 19th-century chapel.

By exploring the collecting areas, building, and past and current exhibitions, you can discover how we got from there to here – from one simple idea to the impressive institution the Gallery is today.



## CANADIAN MUSEUM OF HISTORY

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The Canadian Museum of History welcomes over 1.2 million visitors each year to its celebrated complex in the heart of the National Capital Region, making it one of the most visited cultural institutions in the country. With roots stretching back to 1856, it is one of Canada's oldest public institutions and a respected centre of museological excellence, sharing its expertise in history, archaeology, ethnology and cultural studies both within Canada and abroad.

In addition to its ongoing exhibitions, including the new **Canadian History Hall**, the spectacular **Grand Hall**, the **First Peoples Hall**, the **Canadian Stamp Collection** and the **Canadian Children's Museum**, each year the Museum presents a number of outstanding exhibitions focusing on Canadian and world history and civilizations. These exhibitions include those developed by the Museum, as well as many produced by other Canadian or international institutions.

Research activities are concentrated in the fields of history, archaeology, ethnology and cultural studies. The National Collection consists of more than three million artifacts, specimens, works of art, written documents, and sound and visual recordings. More than 218,000 artifacts in the collection are accessible in an online database.



## ÂJAGEMÔ GALLERY (CANADA COUNCIL FOR THE ARTS)

The 3,000-square-foot Âjagemô exhibition hall at the Canada Council offices is a display and performance space for contemporary Canadian art. Taking its name from an Algonquin word for “crossroads”, Âjagemô gives Canadians an opportunity to see works from the Canada Council Art Bank collection and to experience other art events.









We would also like to thank our partners for their support and contributions. Without their collaboration and involvement, this event would not be possible.

### **Government and agency partners**

Global Affairs Canada  
British Council  
Embassy of Argentina to Canada

### **Presenting partners in Ottawa**

National Gallery of Canada  
National Arts Centre  
Canadian Museum of History  
National Film Board of Canada



**Ministerio de Cultura  
Presidencia de la Nación**



Global Affairs  
Canada

Affaires mondiales  
Canada



**Argentine Embassy  
in Canada**



National Gallery  
of Canada Musée des beaux-arts  
du Canada



NATIONAL ARTS CENTRE  
CENTRE NATIONAL DES ARTS



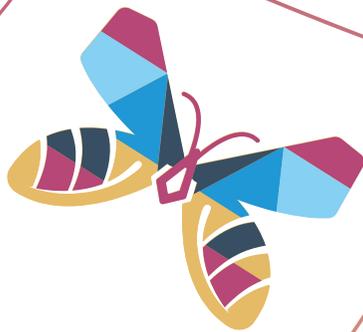
CANADIAN MUSEUM OF HISTORY  
MUSÉE CANADIEN DE L'HISTOIRE



# THANK YOU

*On behalf of the Canada Council for the Arts,  
the Ministry for Culture of Argentina and the International  
Federation of Arts Councils and Culture Agencies,  
we wish to thank you for participating in the inaugural  
Americas Cultural Summit in Ottawa, Canada.*

*Your presence and engagement will help to make this  
event a success. We look forward to future collaborations  
and exchanges, as we all work towards an inclusive and  
sustainable arts and culture sector.*



May 9 to 11, 2018  
Ottawa, Ontario, Canada

*Hosted by the Canada Council for the Arts, in collaboration with the  
Argentina Ministry for Culture, and the International Federation  
of Arts Councils and Culture Agencies*