

AMERICAS CULTURAL
SUMMIT
2019

28-29 JUNE

Buenos Aires, Argentina



SUMMIT REPORT

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The second edition of the Americas Cultural Summit explored the theme *Cultural change in a diverse territory* and took place from 28–29 June at the Science Cultural Centre in the City of Buenos Aires, hosted by the Secretary of Culture of the Argentine Nation in partnership with the International Federation of Arts Councils and Culture Agencies (IFACCA).

Over two days, participants analysed the profound changes that affect current cultural practices and models. They focussed on the need to foster collective dialogue between the public sector, the private sector and civil society; the need to find alternatives to traditional paradigms that are now obsolete and must be reshaped; and the need to build new cultural management models.

The theme *Cultural change in a diverse territory* highlighted the profound changes our continent has gone through over the last few years and was ever-present throughout the programme. We explored how cultural experience depends largely on emerging and new paradigms: the Internet; social movements that call for the deconstruction of practices and perspectives; migratory flows that push the limits of our environments and worldviews; the boom of collaborative culture and networks; fake news; hyper connectivity and exclusion; environmental crises and climate change; and the reemergence of rights movements. These phenomena prompted us to consider: What discussions should we promote to review agreements and disagreements that exist in the diverse Americas?



_REFLECTIONS FROM THE HOSTS



Pablo Avelluto
Secretary of State for Culture
Ministry of Education, Culture, Science and Technology

This Administration put Argentina back into the world and, in that context, we held a Summit that was a sounding board for culture in the Americas. We hosted this event with a desire to grow together and create a cultural map, strengthened by the union of our countries. The result was encouraging with over 150 participants from 20 countries and over 500 Argentine cultural managers and entrepreneurs who enthusiastically shared their thoughts for our future as a region.

The Americas is a diverse continent and such diversity is our greatest asset. During the Summit, we celebrated our differences and values, and reflected on the cultural paradigms this century brings. We discussed and exchanged experiences on technological changes, the surge of

community culture, migration movements and gender, amongst many other issues that call for our attention. The milestone of cultural change is the ability to reimagine ourselves and during these days we have ventured to take on that challenge together.

This is not an isolated event but the deepening of a dialogue that started in 2018, at the inaugural Americas Cultural Summit held in Ottawa, Canada. That drove us to launch this second Summit, which has left us with even more enthusiasm to follow the path ahead focussed on promoting regional public policies and creating a participatory and inclusive future for our communities.



Magdalena Moreno Mujica
Executive Director, IFACCA

At the end of June 2019, the International Federation of Arts Councils and Culture Agencies (IFACCA) looked to the south of the Americas – to the wonderful city of Buenos Aires in the great nation of Argentina, an incredible country in which culture is central to peoples’ thought, society and daily life– for the Americas Cultural Summit 2019.

The Americas is a complex, extraordinary and diverse territory, and we gathered for discussions conscious of the imperfections, pains and disagreements that exist in the territory; but inspired by the possibilities and desires of its diverse peoples, for members of the Federation discussions began with an Americas Chapter Meeting, which brought together National and government Affiliate Members from across the region for a working retreat. They discussed in confidence their current challenges and shared experiences with peers under the theme: New roles for agencies / New territorial contexts. The questions addressed included: How can government agencies serve all citizens equally and lead transformation with the active support of citizens? What is the synergy between political, institutional,

individual and collective leadership to facilitate the transition between vision, action and system change?

Over the two days of the Americas Cultural Summit, we further pursued these questions (among others) to seek answers and identify potential actions. We dedicated the first day to an open public forum, in which more than 600 people participated, representing diverse experiences, perspectives, territories, positions and visions. We witnessed stimulating debate about the environmental challenges – both big and small – that we face as societies; informed by the conviction that we each have a role to play in our spheres of influence, whether we represent civil society, the State, or other sectors. On the second day, we brought together 100 delegates – including National Members, policy makers, artists and thought leaders – for a series of workshops designed to identify practical actions and to create a roadmap to address our shared challenges. Ultimately, the Americas Cultural Summit 2019 confirmed consensus among delegates that although we may have different geographic, cultural and professional



contexts and realities, we each have agency and responsibility to construct our cultural policy ecosystem; a sentiment that echoed discussions from the Federations' 8 th World Summit on Arts and Culture, which took place in Malaysia in March 2019.

Inspired by discussions at the 8 th World Summit, in my opening remarks for the Americas Cultural Summit 2019 I highlighted the extraordinary potential that narratives have to shape how we see our realities; and how we effect significant and transformative change. I also shared a series of questions, which we posed to our international arts and culture community after the World Summit, including:

- Could the global community establish shared values to guide and connect our individual actions, so that our collective impact is more than the sum of our parts?
- How might we protect and promote practices that bridge difference and foster mutual understanding across diverse groups?
- What role do we or our institutions play in building digital literacy that is ethical, responsible, diverse and equitable?

The Americas Cultural Summit 2019 successfully brought together diverse parties in a shared space that was respectful and constructive. A space in which we could effectively address broader conceptions and gaps of access, cultural rights, freedoms and territoriality; and heed an urgent call to understand the ethical responsibilities, challenges and possibilities of the

digital age. Above all, we recognised that arts and culture have critical value, as we build a future woven from rich tradition, ancestral and contemporary knowledge, and celebrated diversity.

We are committed to advancing the actions proposed in Buenos Aires: we will share the conversations with our wider international community; and we will continue to work with members of the Federation, whose vision is a world in which arts and culture thrive and recognised by governments and peoples for their contribution to society. This vision – and the wellbeing of our societies – will depend on the voices of all actors within the arts and culture sector being heard.

On behalf of the IFACCA Board and Secretariat, I thank all the people who made the Americas Cultural Summit 2019 possible. In particular, I would like to thank Pablo Avelluto, Secretary of State of the Argentine Nation, for his leadership; Simon Brault, Chair of IFACCA and the Americas Chapter, for his constant support and generosity; Andrés Gribnicow, Secretary of Culture and Creativity of Argentina and IFACCA Board Member, for his dynamism and vision; Marina Mantecon and the International Cooperation team under her direction for their professionalism and dedication; as well as Alejandrina D Elia, Juan Urraco and their teams for their extraordinary work on developing the content for the Cultural Summit. The Americas Cultural Summit 2019 was a critical and open space for dialogue that established a strong regional agenda. We look forward to seeing you and building on this success in Washington next year at the Americas Cultural Summit 2020, hosted by the National Endowment for the Arts (USA).



_OPENING SPEECH



Simon Brault
Director and CEO, Canada Council for the Arts and Chair
of the IFACCA Board

*** Opening speech, 28 June, 2019, Americas Cultural Summit, Centro Cultural de la Ciencia, Buenos Aires, Argentina.**

I am delighted to be here with all of you today in my first international event as Chair of the International Federation of Arts Councils and Culture Agencies (IFACCA). It is a pleasure for me to be in Buenos Aires again, in the southern end of the Americas. I have many close colleagues in this part of the world and I am eager to forge many new relations during this Summit.

As many of you know, I have been the Director and CEO of the Canada Council for the Arts since 2014. My term was recently renewed for another four years. This was exciting news for me, as it means I will have the opportunity to continue working with my teams and enhancing the

vision chosen by the Council almost five years ago.

This vision revolves around the conviction that the Canada Council for the Arts is playing a role of increasing importance in society: we have an obligation to promote the principles of freedom of speech for everyone, equality, equity and inclusion. I know that the Canada Council is not alone in this endeavor, that many of you – together with Cultural Councils and Agencies across the globe – are undertaking similar tasks.

And, all round, artists are the ones who are going to crystallise this vision. We need to seek, invite, support and give a resounding voice to a group of artists that speak up and represent the diversity of our society.

This translates into reaching out to artists who have been in the



outskirts for a long time, as well as artists from new generations. This will encourage the aesthetics, social and even economic possibilities of the arts sector and, ultimately, social and democratic progress.

What is needed to expand the audience's support to the arts is leadership:

- reckless, brave and visionary leadership
- leadership that is willing to do things differently from what has been done so far
- and a shared leadership across nations.

As Director and CEO of the Canada Council, I found invaluable potential in the IFACCA network for this kind of leadership. It is a network of support and inspiration, a network that helps face common challenges and forge alliances, build consensus and promote change and progress towards a deeper role for the arts and culture in modelling the future.

A year ago, we hosted the first Americas Cultural Summit in Ottawa together with the Argentine Ministry of Culture and IFACCA. At that

Summit, we built consensus around the great challenges we all have to face, we shared the difficulties found along the way in our respective communities and institutions, and we made a call to collective action emphasising the need for innovation and reimagination to unleash the power of art creation.

At this Summit, while the focus point of the Americas network shifts to Argentina, I would suggest we make sure the conversations we started in Ottawa evolve.

As a first step, new voices have joined us at this Summit, which are going to reinforce the vision of what we want to accomplish together. At the same time, we also need to state how we are going to make this vision become a reality. In other words, we need to come up with actionable ideas.

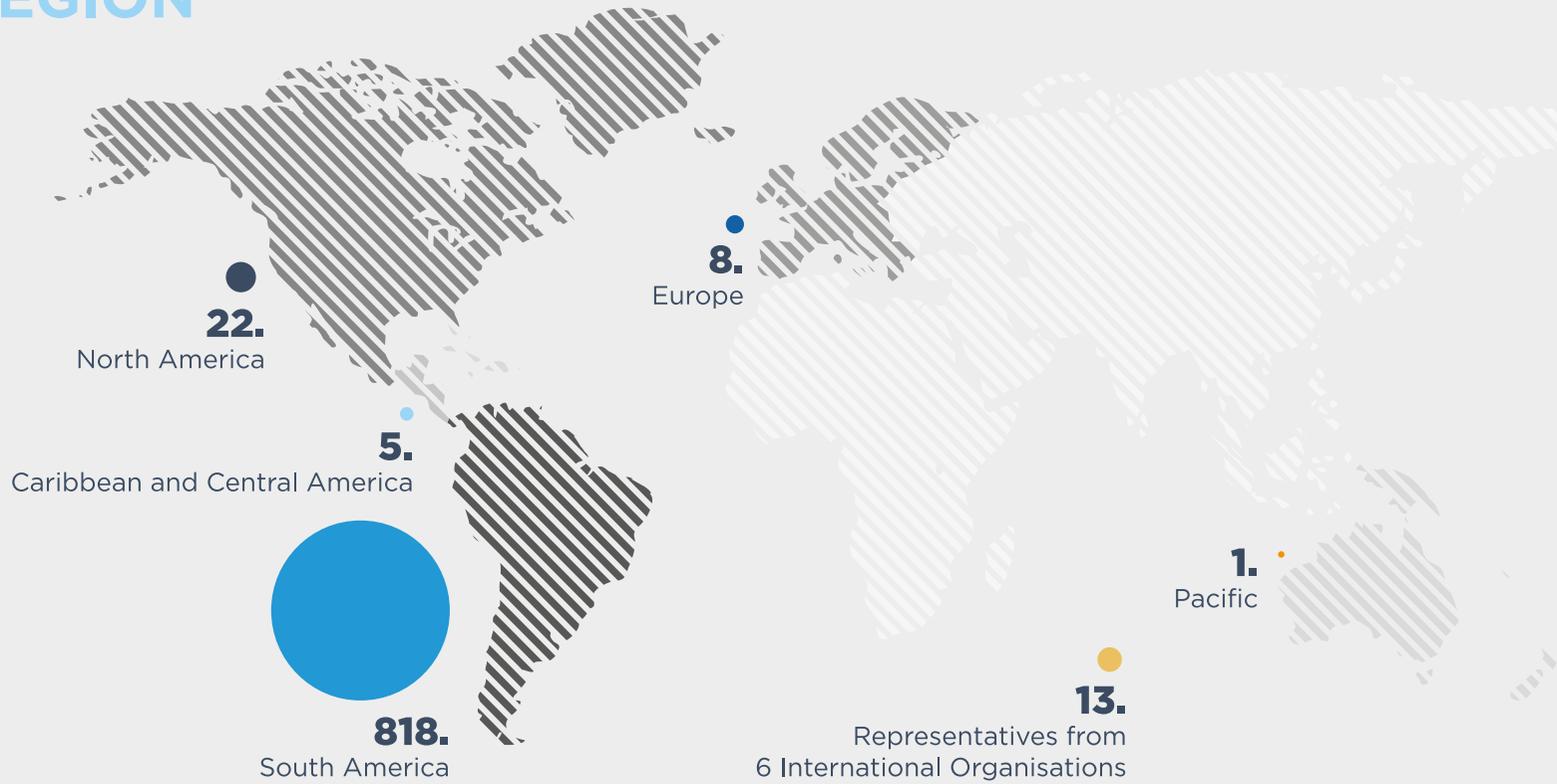
So, I encourage you to ask yourselves this question during the Summit: How can we turn our discussion into something actionable? I am confident this question will point us in the right direction and we can achieve great things together. Thank you very much. I am ready to work beside you.



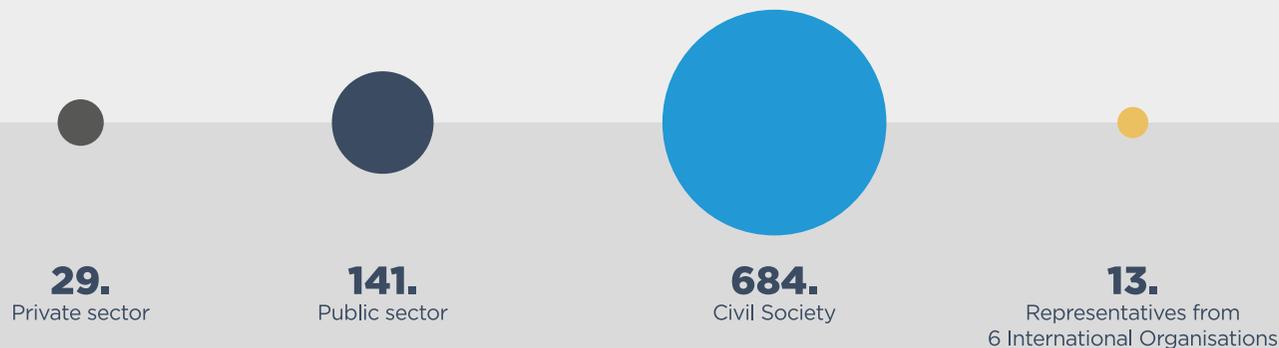
STATISTICS

PARTICIPANTS

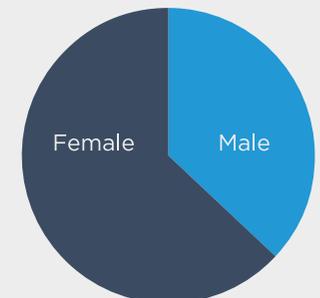
× REGION



× SECTOR

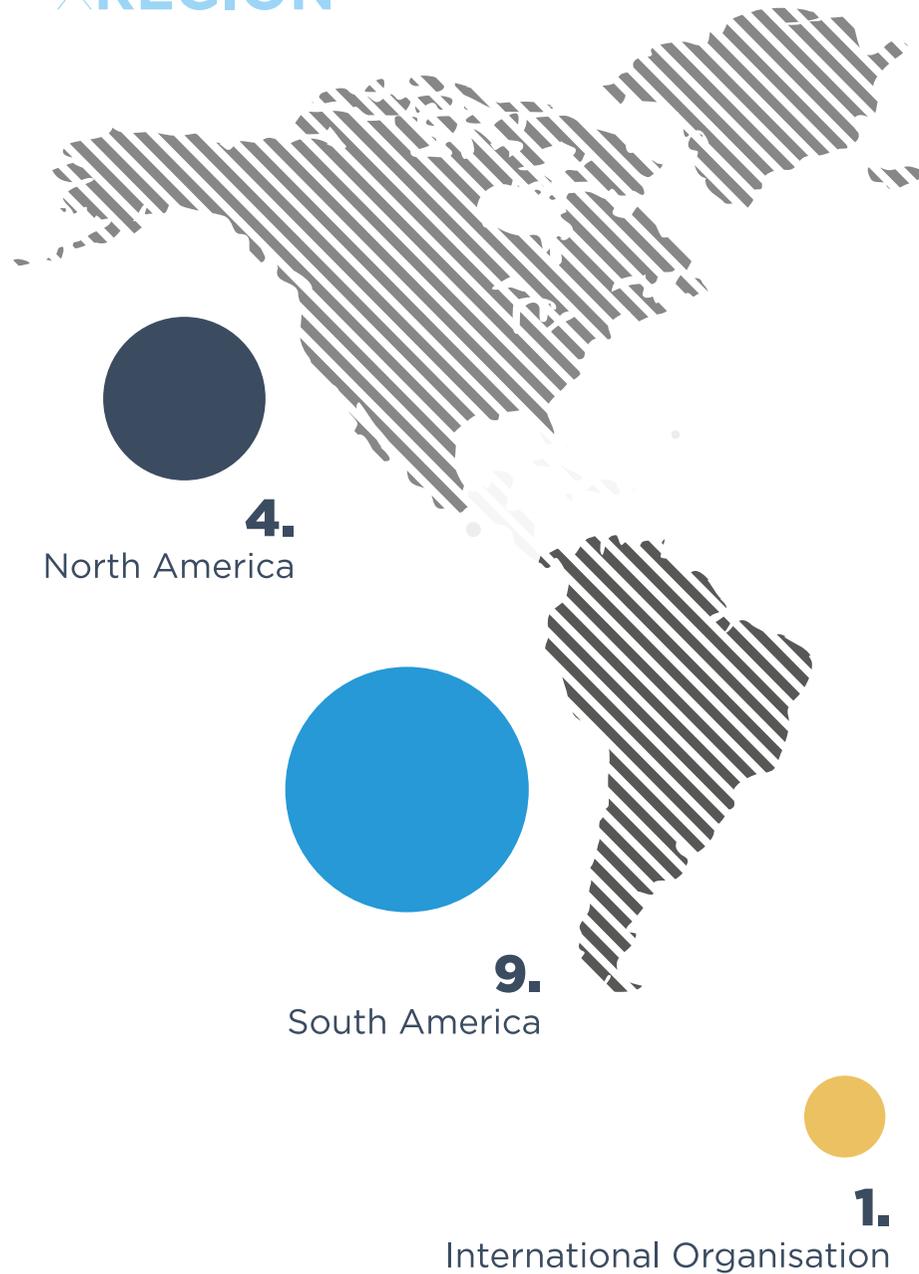


× GENDER



SPEAKERS

× REGION



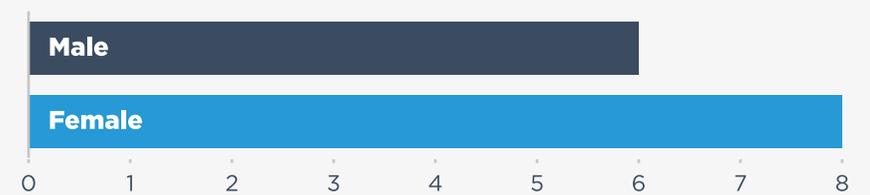
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× SECTOR

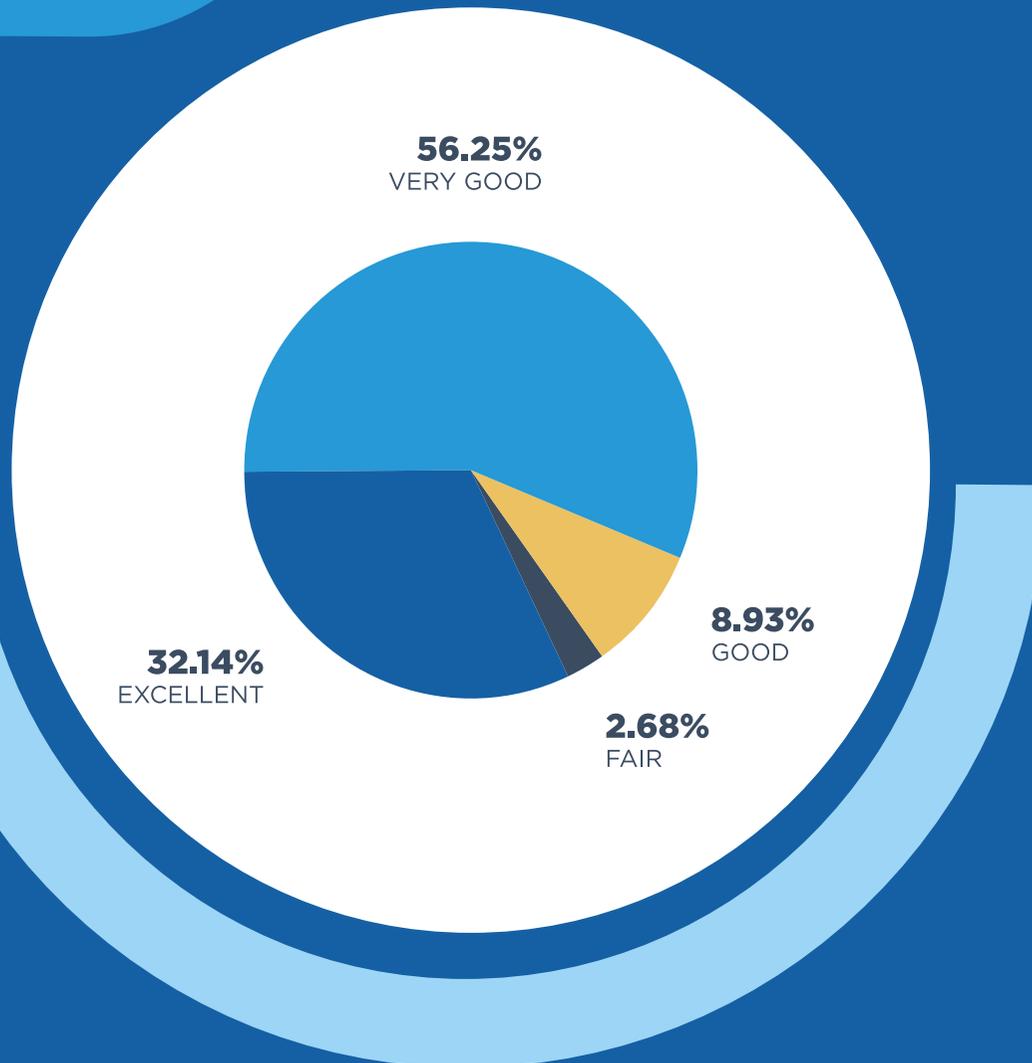


× GENDER



EVALUATION

OVERALL EVENT EXPERIENCE



CONTENT RELEVANCE

EXTREMELY RELEVANT

18.75%

VERY RELEVANT

61.61%

MODERATELY RELEVANT

16.96%

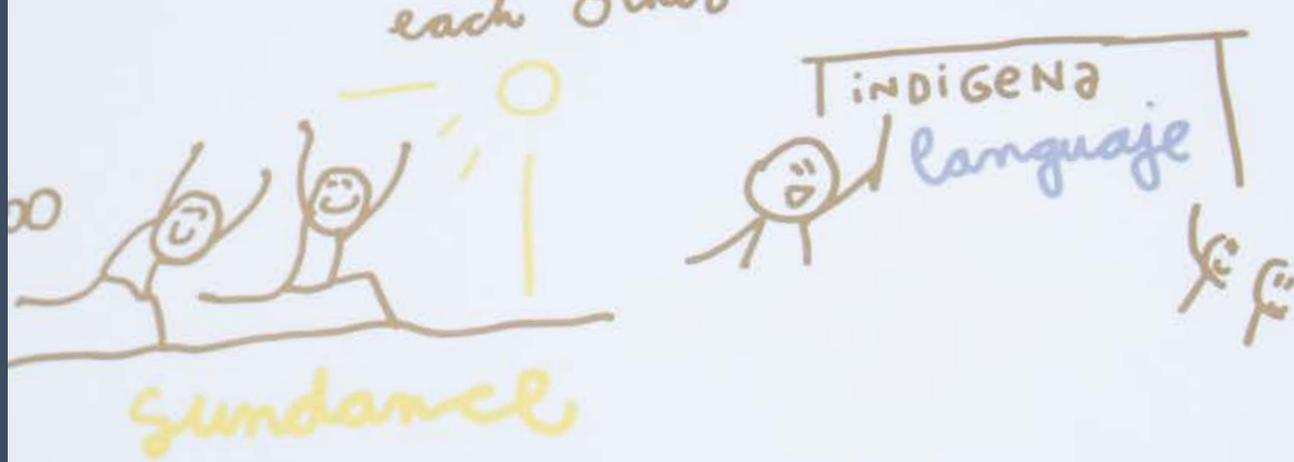
SLIGHTLY RELEVANT

0.89%

NOT ANSWERED

1.79%

AMERICAS CULTURAL SUMMIT 2019



_PROGRAMME HIGHLIGHTS

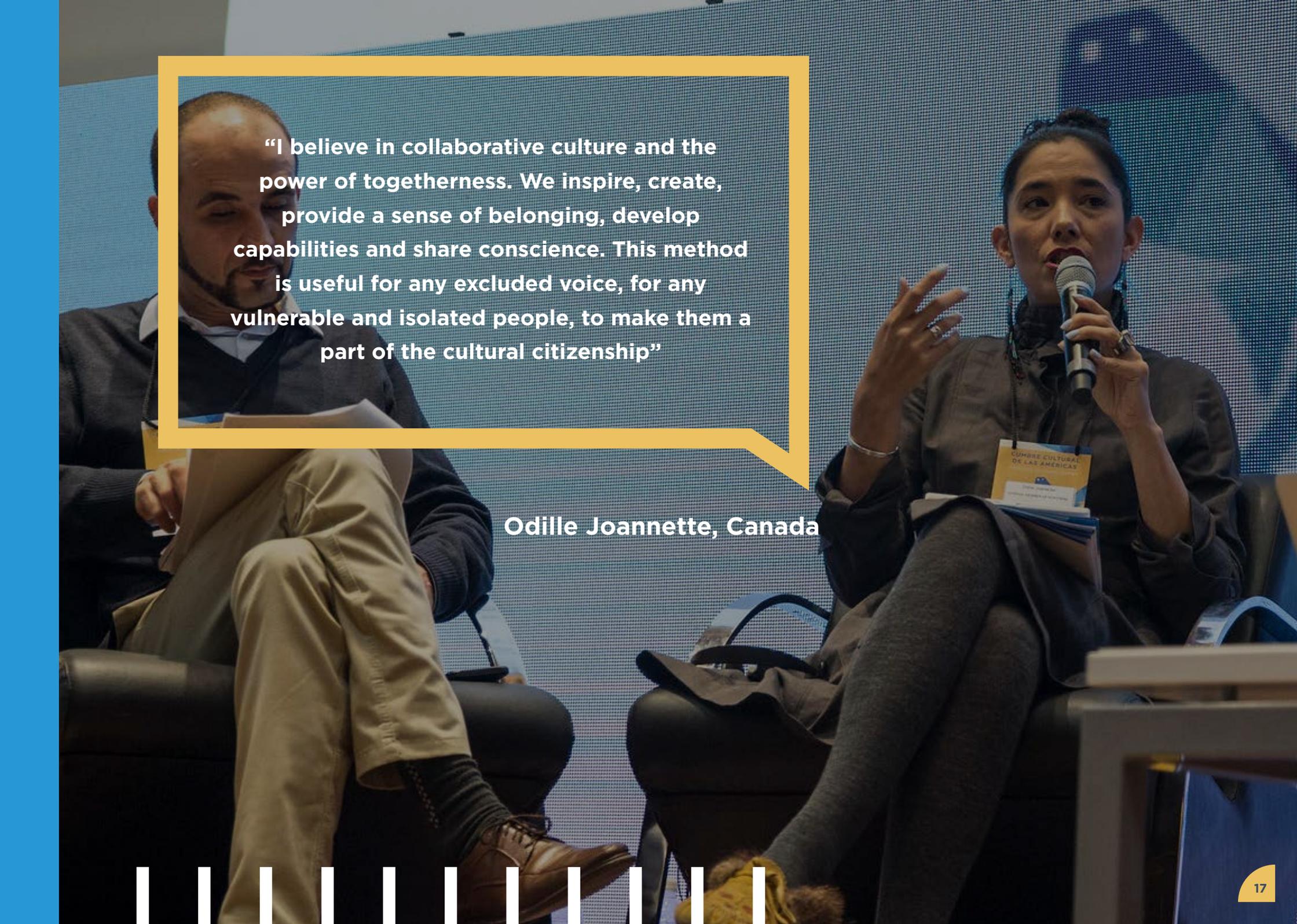
CONFERENCE**“BUILDING CULTURAL CITIZENSHIP IN A DIVERSE TERRITORY”**

The keynote from Luis Pescetti (Argentina) focussed on common challenges that face creators and advocates when it comes to building cultural citizenship and managing public policies in times of transition: How do changes affect our traditional models in the development of artists' careers in their own entourage and civic participation? What is happening with new social and cultural ecosystems that challenge our views? What are the roles of the State and the creative sector in shaping participatory citizenship?

“The problem arises when your story gets to be told by someone else. We need to own our own story, claim our own voice. We don't need for culture or science to be SUPPORTED. We need INVESTMENT in science and culture so that we do not need to buy it abroad, so that we do not need to settle for someone else's story, told by others. The State needs to understand that every PESO INVESTED in culture is two or three saved in public health. Also, that helps create social fabric.”

Luis Pescetti, Argentina





“I believe in collaborative culture and the power of togetherness. We inspire, create, provide a sense of belonging, develop capabilities and share conscience. This method is useful for any excluded voice, for any vulnerable and isolated people, to make them a part of the cultural citizenship”

Odille Joannette, Canada

PERSPECTIVE PANEL

DECONSTRUCTING CULTURAL MODELS

The past few years have witnessed deep change throughout the world: technological innovation, social movements, migration flows, and predominance of networking, among others. How do migration flows, the rise of a collaborative culture and gender perspectives influence our cultural initiatives and management models?

Moderator:

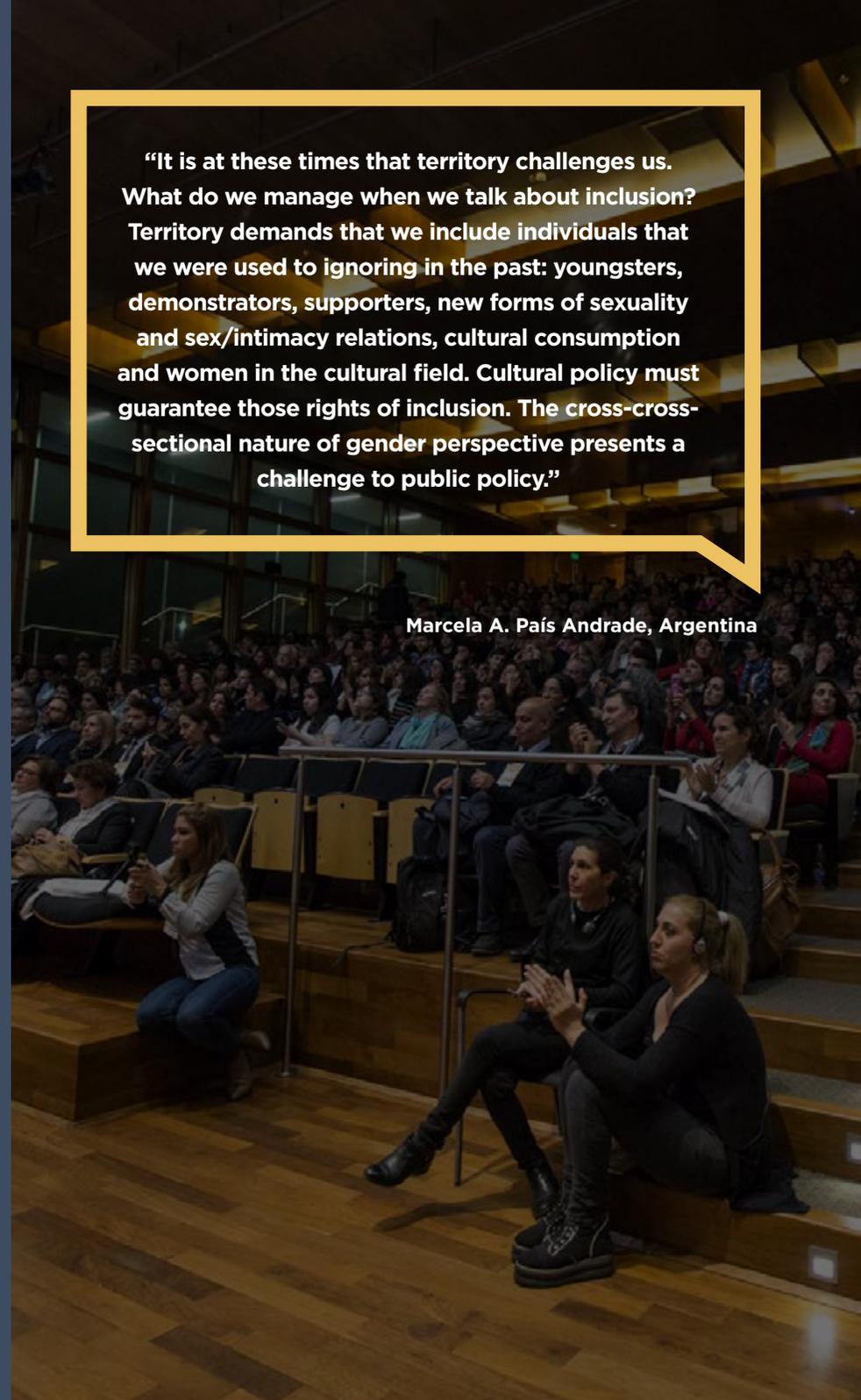
Belén Igarzabal. Director of Communication and Culture of the Latin American School of Social Sciences - FLACSO (Argentina).

Panelists:

- › **Marcela A. País Andrade.** Professor and researcher at the Faculty of Social Sciences, UBA. Deputy Investigator of CONICET (Argentina).
- › **Lori Pourier.** Executive Director, First Peoples Fund (United States of America).
- › **Odile Joannette.** Executive Director Wapikoni Mobile (Canada).
- › **Alex Brahim.** Curator and Director of Cultural Projects. Director of Fundación El Pilar, Cúcuta (Colombia).

“It is at these times that territory challenges us. What do we manage when we talk about inclusion? Territory demands that we include individuals that we were used to ignoring in the past: youngsters, demonstrators, supporters, new forms of sexuality and sex/intimacy relations, cultural consumption and women in the cultural field. Cultural policy must guarantee those rights of inclusion. The cross-cross-sectional nature of gender perspective presents a challenge to public policy.”

Marcela A. País Andrade, Argentina





“Since social reality always moves forward, we need flexible institutions so that they can react in time... so that each person may claim their own voice, their own place.”

Alex Brahim, Colombia

“For Paraguay, there is a twofold challenge. Traditional narratives were costly enough. There is no tradition of seeing one another, listening to one another, telling one another. Two languages coexist (Spanish and Guaraní) and the challenge is to find universality.”

Tana Schémbori, Paraguay

KEYNOTE

DILEMMAS AND OPPORTUNITIES OF THE DIGITAL EXPERIENCE

Where are we going? Do digital technologies offer opportunity to expand cultural experience or do they manipulate our experience? How do new narratives and technologies influence new cultural management models? And how do the digital and the analogue combine and/or coexist to influence cultural consumption in the Americas.

‘The fourth industrial revolution translates in qualitative variations across every field of human activity, from the understanding and transformation of nature in hand with biological sciences to cryptocurrencies, the use of prototypes and the widespread use of algorithm as basic units of composition in a networked world ...

“I am concerned with the technological gap between use and consumption across different age groups, genders and populations. In Canada, access gaps call for the development and implementation of public policies capable of reversing digital inequality... Digitalisation transforms every link in culture; it also influences the traditional and hierarchical organisation of cultural institutions, called to work with a cross-sectional logic of the network.”

Sara Diamond, Canada



_PERSPECTIVE PANEL

CULTURAL EXPERIENCES IN A DIGITAL KEY

Hyperconnectivity, saturation of information and digital inclusion are becoming foundational conversations when it comes to identifying opportunities for culture in a digital key.

Moderator:

Gabriel Gendin. Undersecretary of Innovation and Technological Links, Universidad Nacional del Nordeste (Argentina).

Panelists:

- › **Tana Schémbori.** Producer and filmmaker. Director of Audiovisual Projects (Paraguay).
- › **José Carlos Mariategui.** President of ATA - Development and research in art, science and technology (Peru).
- › **Silvana Bahia.** President of PretaLab (Brazil).
- › **Octavio Kulesz.** Director of Teseo Publisher and UNESCO Expert in Cultural Diversity, Digital Creativity and Artificial Intelligence (Argentina)



“Cultural experience is largely taking place in digital and virtual fields, paving the way for a diversity of new cultural narratives and sensitivities that shape the landscape of the future. Hyper-connectivity, the flood of information and digital inclusion have become vital considerations in conversations about opportunities of culture in the digital key.”

Silvana Bahia, Brasil

A woman with dark hair, wearing a maroon shirt and a yellow scarf with white polka dots, is shown in profile, clapping her hands. She is smiling and looking towards the left. The background is blurred, showing other people in a crowd.

“The clearest way to see how digital technology has shaped the digital universe is by observing the changes in the links that make up the value chain: creation-production-distribution. Over the last few years, the impact of digitalisation has resulted in qualitative changes in the publishing sector. We moved from a network scheme to a scheme with nodes interacting in real time ... Digital lets you do much more with less effort, which results in a huge productivity leap.”

Octavio Kulesz, Argentina

“In Peru, people do not use the cultural data infrastructure in a manner as advanced as cultural institutions, or as stakeholders do in other countries. We must broaden access to data platforms to develop projects articulated at the regional and cross-border level.”

José Carlos Mariategui, Peru

WORKSHOP

On Day Two, 100 delegates participated in a series of workshops that presented an opportunity for IFACCA Members and special guests from Argentina and the region – including representatives from government agencies, cultural authorities, researchers, policy makers and cultural managers from the field of the arts, culture and creative industries – to discuss and identify practical approaches to the issues addressed on Day One; to evaluate current management challenges; and co-create possible solutions.

Participants convened in roundtable groups of up to 10 people, to work together to respond to the challenges below and answer these three questions.

- 1. WHAT SHOULD WE STOP DOING?**
- 2. WHAT SHOULD WE CONTINUE DOING?**
- 3. WHAT SHOULD WE START DOING?**

Content Coordination:

- › **Alejandrina María Rita D’Elia**, National Director of Cultural Innovation
- › **Juan Urraco Crespo**, National Director of Cultural Training
- › **Paola Aron-Badin**, National Direction of Cultural Innovation



CHALLENGE #1:

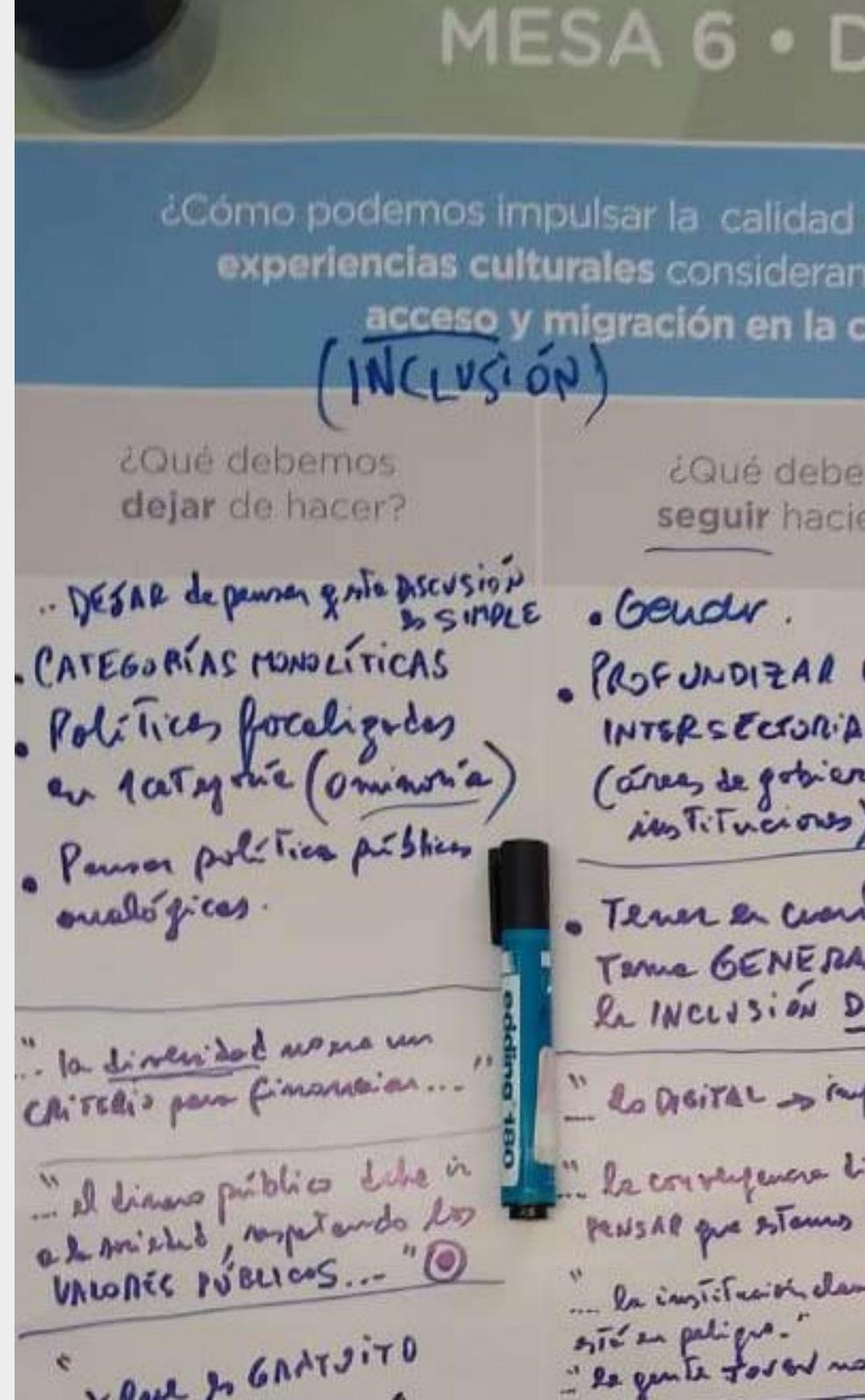
HOW DO WE STRENGTHEN CONTENT QUALITY AND CREATE NEW CULTURAL EXPERIENCES TO ACCOUNT FOR GENDER, INCLUSION AND MIGRATION ISSUES FOR DIGITAL CONVERGENCE?

1) What should we stop doing?

Participants agreed that we should no longer think of this discussion as simple. Moreover, they proposed that we should no longer adopt monolithic approaches to developing policy that fail to accommodate minority groups. Participants highlighted the need for public policies beyond the digital. One participant stated: 'digital in the era of capitalism goes only to colonise spirits'; while another suggested that 'public funds should go to society, in keeping with public values.'

2) What should we continue doing?

Participants put forward a proposal to strengthen cross-sectional approaches that consider generational and gender in digital inclusion, across government and institutions. Participants also identified the need to continue to measure qualitative and quantitative indicators in the long-term, and to develop international cooperation models to give more visibility and greater support to civil society networks.





“I had an amazing experience as a moderator in the workshop conducted on the second day. Discussions flowed seamlessly and resulted in concrete conclusions that are certain to drive change in the short- and long-term. All in all, this experience developed me both at a professional and a personal level.”

Juan Carlos Maneglia, Paraguay

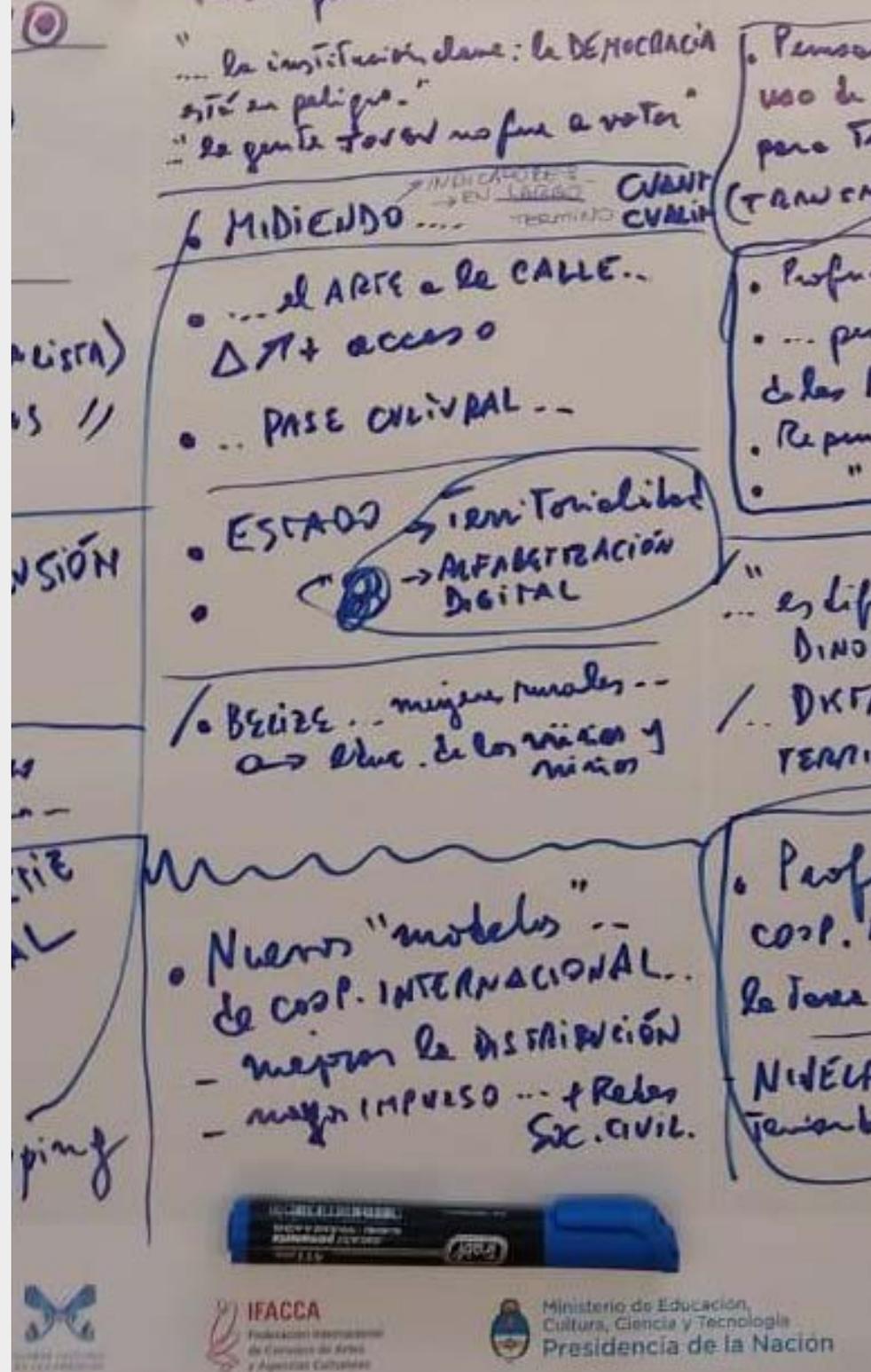
Initiatives given as examples included the Cultural Pass of the City of Buenos Aires, the need for more presence of the arts in the streets as a way to facilitate access, some initiatives with Belize with rural women promoting children's education.

Participants concluded that 'digital impacts globally'; that 'digital convergence makes us think that we are connected; that 'the key discussion is democracy, and it is in danger'; and that although there may be convergence, this has not guaranteed that 'young people are engaged in their civic role to vote.

3) What should we start doing?

Participants proposed that we need to start taking risks, to understand the consequences and the context of digital convergence. Participants highlighted the importance of adopting a regional approach to content and design policies; as well as the need to revise the structures of use and control of production media in artistic creation.

They also proposed that we should develop new programmes that use different platforms to pursue the same objectives and distribute the same content (*trans-media*). They discussed the need to rethink the intentions of current policies; as well as certain issues, such as accessibility. Finally, they emphasised the need to strengthen equality, considering reality and distance between an organisation, a territory and the State.



“Discussion tables were particularly fruitful, because they contribute different perspectives on the cultural field from different countries, and realities with a concrete foundation in each territory. The experiences shared by the participants allowed us to understand and share tools on how to work with different populations, albeit with similar problems and tensions.”

Belén Igarzabal, Argentina

CHALLENGE #2:

HOW DO WE GUARANTEE DIVERSITY OF NEW PUBLICS AND AUDIENCES (FOR EXAMPLE, CHILDREN, YOUNG PEOPLE, MIGRANTS AND OLDER PEOPLE), IMPROVING THE QUALITY OF CONTENT AND ACCESS TO NEW CULTURAL EXPERIENCES?

1) What should we stop doing?

Participants highlighted the need to put an end to denial; to let go of hegemonic discourse; and to abandon the word “quality” as a censorship tool.

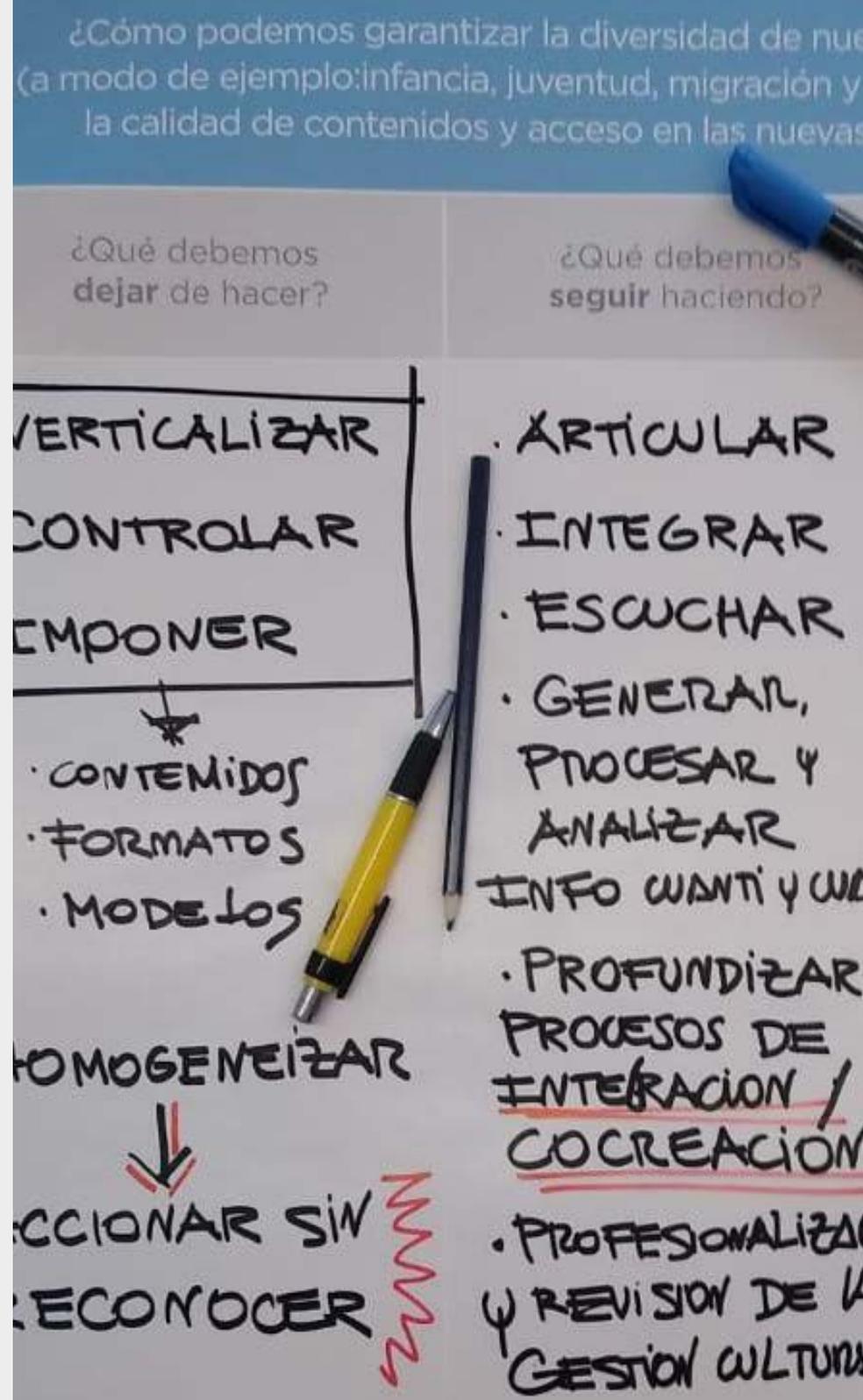
2) What should we continue doing?

Participants identified the need to continue working “at different levels”; to reinforce our identities, respect for freedom, measure outcomes; to maintain a proactive attitude; and improve the ability of public actors to take chances.

3) What should we start doing?

This discussion brought to the fore the need to use innovation to build future cultural heritage; to “tarnish” high art ; build bridges; challenge and redefine the nature of organisations and their initiatives. In particular, they highlighted the need to drive diversity through different means, because ‘not everyone is connected to everything.

Participants also proposed that we must start to always think of culture as a right, to adopt intercultural approaches and test more collaborative production logics.





“All in all, the Summit organised under the auspices of the Argentine Ministry of Education, Culture, Science and Technology and IFACCA, represents a huge leap forward and has sent a message to the world that we are building cultural citizenship in a diverse territory, for “everything remains to be done, and everything is possible”, quoting the words of poet Miguel Martí I Pol - just as simple as they are magnificent, while the Americas, those we are so proud and deeply grateful for, have attained their bravest, most inspiring and vibrant state ever.”

Jaume Gomila Saura, Spain

CHALLENGE #3:

HOW DO WE REBUILD CULTURAL MANAGEMENT MODELS TO ACCOUNT FOR HYPER CONNECTIVITY AND NEW WAYS TO USE, ACCESS AND PRODUCE CULTURAL CONTENT?

1) What should we stop doing?

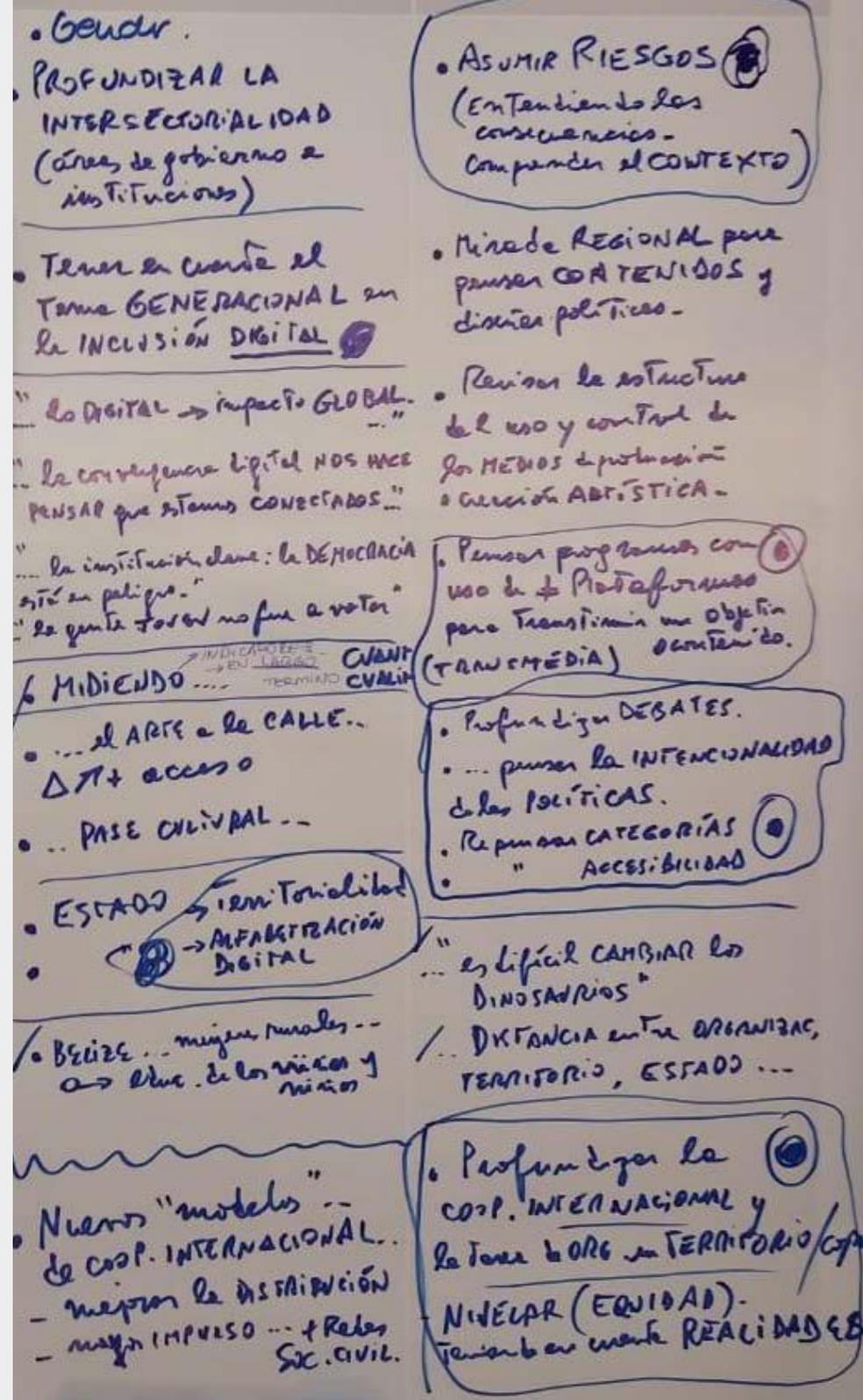
Participants identified the need to stop thinking that 'we can make it on our own.' They highlighted the need to abandon the notion of culture as the domain of the arts alone, so that we can move toward a more anthropological approach (including science) to preserve creativity. They also suggested that it is time to abandon obsolete network management models. As one participant stated: 'Let's stop trying to fix 21st century problems with 20th century formulas.'

2) What should we continue doing?

Participants agreed that we should continue to train; build alliances; promote digital and global education; guarantee access to culture from early years; revise and update cultural policies; design specific cultural models for territories; strengthen creators' networks; and drive profound transformation of the community through the first, second and third sectors.

3) What should we start doing?

Participants identified the need to find ways to eliminate the technological gap; for the State to adapt to new processes and practices affected by technology; to amend intellectual property and copyright laws; to implement tax policies that encourage donations of technological supplies; to promote independent, local and emerging productions; to support bills that benefit cultural production; and to modernise international organisations that promote culture and cultural production throughout the region. Moreover, participants identified the need to start promoting technological formats that are customised in keeping with local identity and cultural practices.





“The Americas Cultural Summit was conceived as a relevant forum for debate and an exchange of opinions, taking on the challenges of our multicultural territory from the heart of contemporary problems; with a special focus on technological transformation, community culture, and new social movements in a plural and diverse continent. Special mention must be made of the workshops featuring special guests and IFACCA Members, where we were given the opportunity to address the topics discussed in conferences and panels from a practical standpoint and to examine and question ourselves through dialogue. They were days of hard work when we shared and developed an agenda with common goals, outlining a cultural map of the territory from a polyphonic construction, and -especially - days of shared growth in a true factory of ideas. Congratulations for conceiving these encounters, planning them and making them come true!”

**Patricia Pieragostini
Secretary of Culture
Government of the City of Santa Fe**

CHALLENGE #4:

HOW CAN WE PROMOTE COLLABORATIVE CULTURAL STRATEGIES IN THE DIGITAL ERA TO PROMOTE NEW NARRATIVES THAT GUARANTEE DIGITAL INCLUSION AND THE PROTECTION OF INTELLECTUAL PROPERTY AND COPYRIGHT?

1) What should we stop doing?

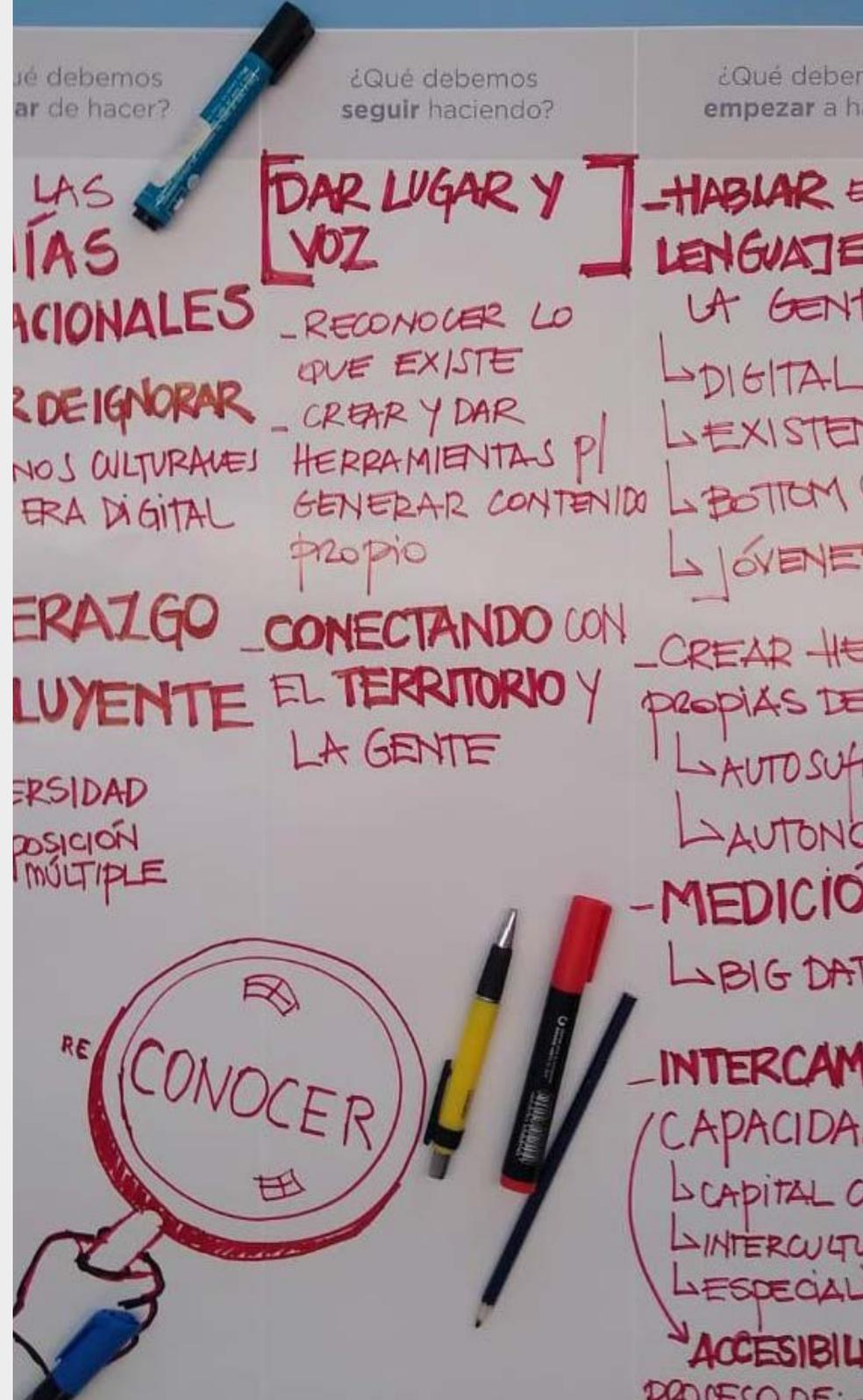
Participants stressed that we must stop ignoring the cultural phenomena of the digital era; and that we must move away from exclusionary leadership models, so that we can embrace collaborative and diverse approaches. As one participant stated: 'Let's move away from rigid approaches.'

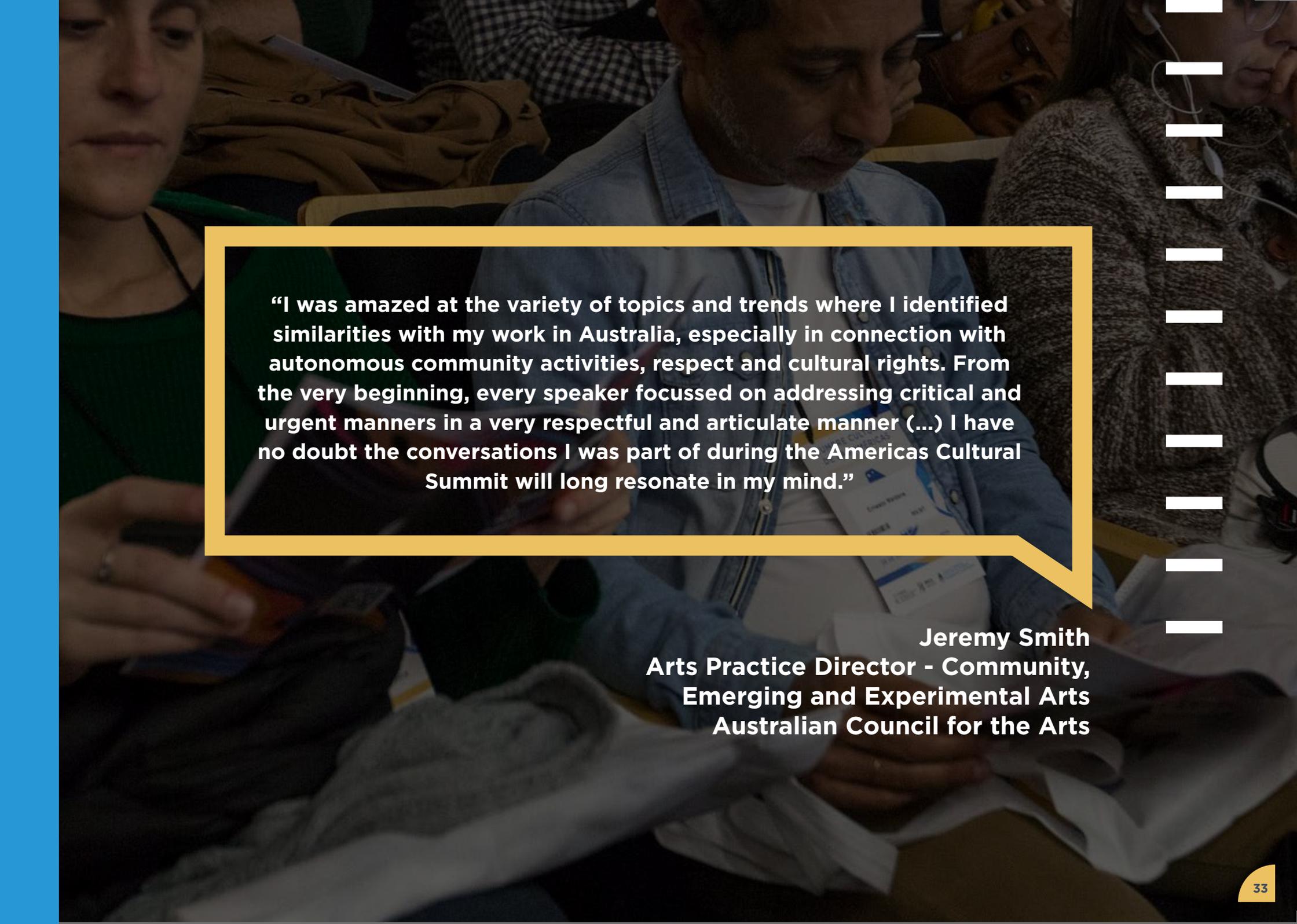
2) What should we continue doing?

Participants identified the need to give a space and 'multiple and diverse voices'; as well as the need to recognise what already exists and develop these tools to create original content; and to maintain connections with the territory and its peoples.

3) What should we start doing?

Participants agreed that we must start to speak the language of the people. They also agreed that actors must create their own dissemination tools to shape self-sufficient and autonomous organisations. Participants further identified the need to adopt new measurement tools that can analyse big data; and to exchange capacities and cultural capital from an intercultural perspective. Finally, they highlighted the need to introduce accessibility strategies to our approaches to creation, production and dissemination.





“I was amazed at the variety of topics and trends where I identified similarities with my work in Australia, especially in connection with autonomous community activities, respect and cultural rights. From the very beginning, every speaker focussed on addressing critical and urgent matters in a very respectful and articulate manner (...) I have no doubt the conversations I was part of during the Americas Cultural Summit will long resonate in my mind.”

**Jeremy Smith
Arts Practice Director - Community,
Emerging and Experimental Arts
Australian Council for the Arts**

CHALLENGE #5:

HOW DO WE GUARANTEE A DIVERSITY OF NEW PUBLICS/AUDIENCES/ COMMUNITIES (FOR EXAMPLE, CHILDREN, YOUNG PEOPLE, MIGRATION AND OLDER PEOPLE) WHILE IMPROVING CONTENT QUALITY AND ACCESS TO NEW CULTURAL EXPERIENCES?

1) What should we stop doing?

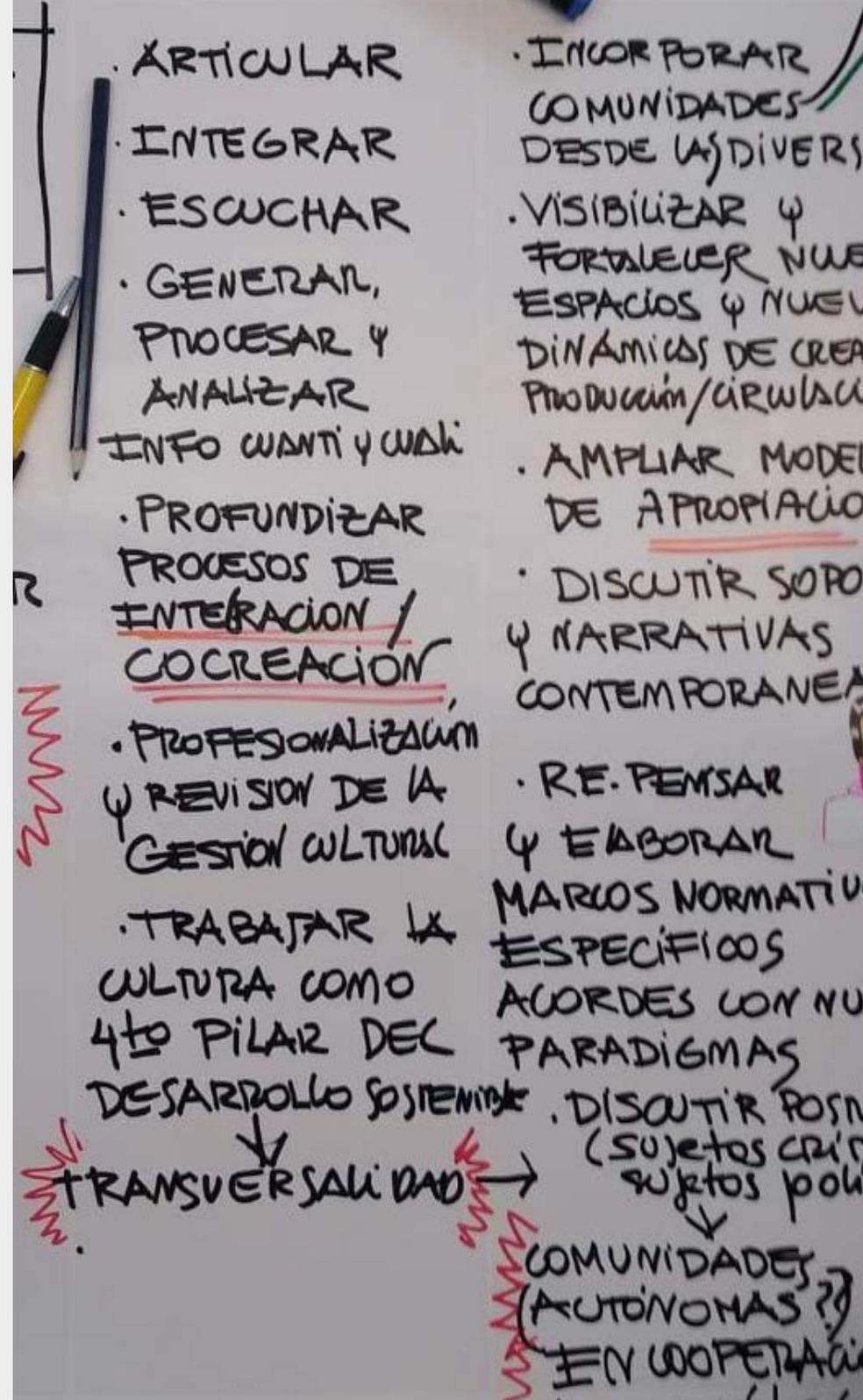
Participants argued that we must abandon contents, formats and models that are vertical, controlling and imposing, stating that 'standardisation is action without knowledge.'

2) What should we continue doing?

Participants agreed that we must continue to articulate, listen, integrate, generate, process and analyse qualitative and quantitative information. They also discussed the need to strengthen integration and co-creation processes and to professionalise and revise cultural management. Finally, they proposed developing culture as the fourth pillar for sustainable development, embracing a cross-sectional approach.

3) What should we start doing?

Participants proposed that we must start to incorporate diverse communities, to make visible and strengthen new spaces and dynamics for creation, production and dissemination. They also pointed out the need to start expanding appropriation models, and discussing contemporary supports and narratives. They suggested that we rethink and develop specific narrative frameworks that align with new paradigms; and suggested that we should discuss ideas from a critical and political standpoint, cooperating and engaging in dialogue with autonomous communities.



“The Americas represent vastly different cultures. Our greatest asset is that variety in languages, gastronomy, art forms and geography. It is imperative that we work together and revel in our differences rather than allow them to divide us. The Americas Cultural Summit, in Buenos Aires, provided a safe space for dialogue, exchange, relationship building and creation. Through the keynote addresses as well as the individual workshops, summit attendees listened openly to each other, learned from each other, and set goals together.

As I announced in Buenos Aires, the National Endowment for the Arts is committed to hosting the next Americas Cultural Summit in Washington, DC (USA) from June 24-26, 2020. We look forward to working with our predecessors both in Canada and Argentina, as well as our friends at the International Federation of Arts Councils and Culture Agencies (IFACCA).“

**Guiomar Ochoa
International Activities Specialist
National Endowment for the Arts
Washington, DC**

CHALLENGE #6:

HOW DO WE REBUILD CULTURAL MANAGEMENT MODELS TO ADDRESS THE BOOM OF COLLABORATIVE CULTURE, INCLUSION AND CULTURAL ACCESSIBILITY?

1) What should we stop doing?

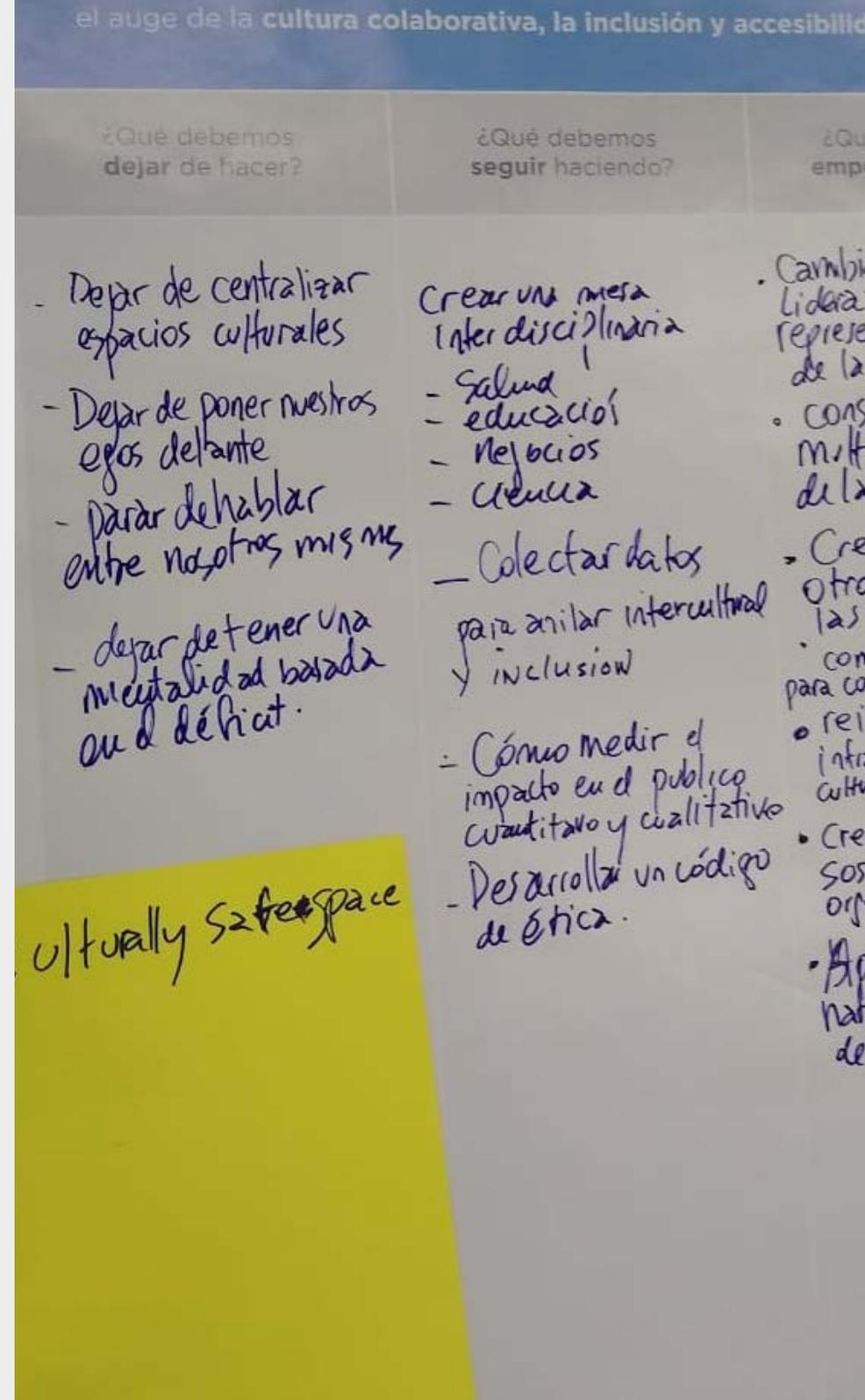
Participants identified the need to stop centralising cultural spaces and to move away from a deficit-based mindset, stating that: 'We need to stop being inward looking and 'we need to stop preaching to our own choir.'

2) What should we continue doing?

Participants agreed that we should continue to develop multi-sector conversations with stakeholders from Health, Education, Business and Science sectors. They also discussed the need to measure quantitative and qualitative impacts, and to develop a code of ethics.

3) What should we start doing?

Participants identified the need to start changing representation at a leadership level to reflect the diversity of the community; to consider culture in every one of its dimensions; to create and occupy other spaces with the arts; to share stories to build identities; to reinvent cultural and technological infrastructure; to create, protect and support organic cultural growth; to apply natural models in developing culture; and to redesign technology.





CHALLENGE #7:

HOW DO WE REBUILD CULTURAL MANAGEMENT MODELS TO ADDRESS FOR THE BOOM OF COLLABORATIVE CULTURE, INCLUSION AND CULTURAL ACCESSIBILITY?

1) What should we stop doing?

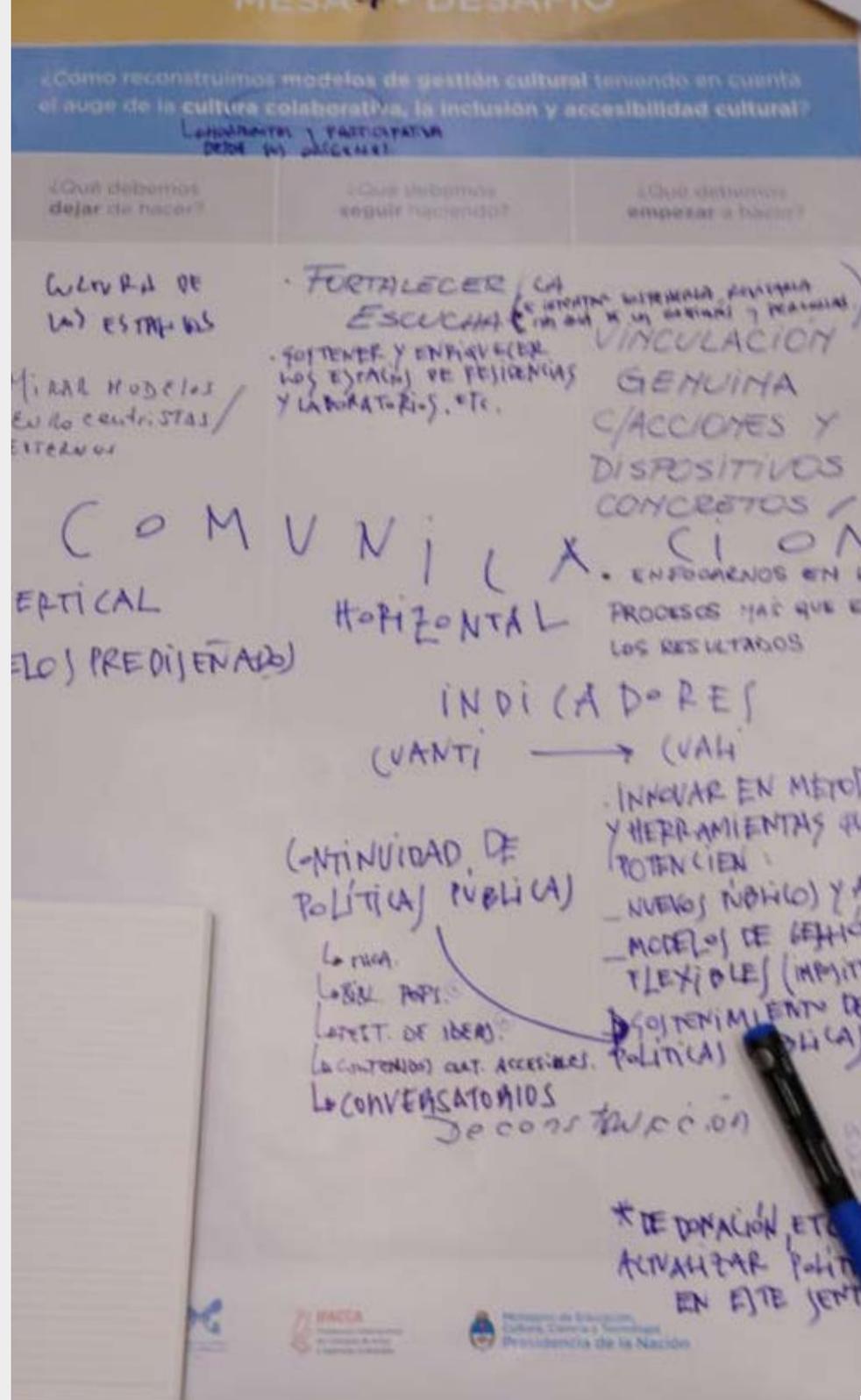
Participants agreed that we must stop following euro-centric and external models.

2) What should we continue doing?

Participants highlighted the need to strengthen and maintain our listening abilities; to revise them continuously, regardless of changes to authorities and personnel. They also stressed the need to support and multiply the opportunities for residencies and laboratories; to guarantee horizontal communication with quantitative and qualitative indicators; and to maintain public policies when administrations change (for example MICA, popular libraries, ideas festivals, affordable cultural content, and conversation spaces.)

3) What should we start doing?

Participants agreed that we need to start guaranteeing genuine connections with concrete actions and means; to focus on processes rather than on results; to innovate on methods and tools to attract new audiences; and to adopt more flexible management models (tax tools, for example.)





_CONCLUDING REMARKS



**Andrés Gribnicow, Secretary of Culture and Creativity,
Secretary of Culture of the Nation, Argentina**

How can we turn our discussion into something actionable?

This question was posed by Simon Brault, Director and CEO of the Canada Council for the Arts and Chair of the International Federation of Arts Councils and Culture Agencies (IFACCA), in his opening remarks for the Americas Cultural Summit. Moreover, he encouraged participants to adopt this as a guiding principle to define the work ahead of us, as people responsible for cultural programmes.

Naturally, the question remained present throughout – and even beyond – the two days of the Summit. Now that we are on the other side, I have revisited the question, to attempt possible responses based on the challenges we identified during the experience of the Americas Cultural Summit 2019.

We are building a different paradigm for culture and cultural management: Gender, migration, collaborative culture, hyper connectivity, digital inclusion and new narratives were the axes that triggered the introduction of international speakers and framed the different conversations and exchanges on the role of culture in times of change. While the first day presented space for lectures and presentations by invited guests, the work we did on the second day had a more practical approach. We worked on compiling possible solutions to the issues raised on the first day. During the workshops, participants themselves came up with different suggestions – from shared leadership, articu-

lation, active listening, processes, time, collaboration, exchange, inclusion, appropriation, coordination; to cross-sectional, recognition, participation, and shifts in power and leadership – that still resonate as keys to identify new coordinates.

We have built the best possible context to beget a new paradigm:

We organised this edition of the Americas Cultural Summit under the umbrella of Argentina's Creative Industries Market (MICA 2019), which was an efficient and high-impact decision. We set up an environment favourable to work meetings and to creating new relationships between policy makers, creators, producers, cultural managers, communicators, international organisations, and the public and private sectors, all of whom joined the agenda of other simultaneous conferences that took place during the same days, such as:

- › the 16th Meeting of Ministers of the Mercosur
- › the 6th meeting of the Americas Chapter of IFACCA
- › the meeting of Ibero-American Performing Art Festivals, organised jointly with IberEscena
- › Plataforma México al Sur, organised jointly with Girart Mercado de las Artes Escénicas and Música Argentina



› dozens of bilateral meetings between the highest domestic cultural authorities, provinces and cities in the Americas, which resulted in the execution of international cooperation agreements,

› Besides multilateral meetings such as the *Cultura sin Fronteras* cycle, with the participation of Sergio Baur (Director of International Affairs of the Argentine Ministry of Foreign Affairs - DICUL) and Magdalena Moreno Mujica (Executive Director, IFACCA) with representatives from several countries such as Canada (Simon Brault, Director and CEO Canada Council for the Arts), France (Pierre Buhler, President of the Institut Français), United States (Marete Wester, Senior Director of Arts Policy, American for the Arts) and Panamá (Lázaro Rodríguez, Consultant - National Strategy of Cultural Diplomacy), and cities such as Quebec (Anne Marie Jean, President and General Director, Conseil des Arts et des lettres du Québec), São Paulo (Sergio Sa Leitao, Secretary of Culture of the State of São Paulo, and Ale Youssef, Secretary of Culture of the City of São Paulo) and Brasília (Adao Cândido, Secretary of Culture of the City of Brasília), as well as authorities of the Organization of Ibero-American States (Luis Scasso, Director of the Argentina's Office and Raphael Callou, Director of the Brazil's Office), to discuss the challenges of cultural diplomacy, artists' circulation and mobility, and to propose possible future actions.

› Uruguay was a guest country in this edition of MICA, and played an active role, with a delegation with 120 representatives and over 50 special activities that expanded the offering of opportunities, enriched programming and promoted the consolidation of a “rioplat-

ense” image, to promote our culture and its industries looking at the world.

› Since the Summit attracted the authorities of the Canada Council for the Arts, the National Endowment for the Arts - USA (Guiomar Ochoa) and the Australia Council for the Arts (Jeremy Smith), we organised a meeting with our own Argentinian arts promotion agencies, such as the National Fund for the Arts - Fondo Nacional de las Artes - FNA (Mariano Roca, President), the National Institute of Cinema and Audiovisual Arts - Instituto Nacional de Cine y Artes Audiovisuales - INCAA (Mariana Dellelce, Development Manager), the National Institute for Music - Instituto Nacional de la Música - IN-AMU (Diego Boris, President, and Paula Rivera, Vicepresident) and the National Institute for Theater - Instituto Nacional del Teatro - INT (Marcelo Allasino, Director), which was moderated by Magdalena Moreno Mujica, Executive Director of IFACCA. The exchange of experiences, the comparison between different financing models and the recommendations exchanged among peers characterised a dialogue based on a common idea: support to emerging artistic production is the pillar for the development of creative sectors and cultural industries.

› International agreement was reached to explore new metrics that will allow us to measure the impact of creative industries in the socio-economic development of Latin American countries, with the presence of experts from the region such as Felipe Buitrago (Colombia), Ernesto Piedras (Mexico), Alex Paredes (Chile), Ana Carla Fonseca (Brazil) and Lázaro Rodríguez (Cuba and Panama).



› International organisations including UNESCO, the Organization of Ibero-American States (OEI), and the Ibero-American General Secretariat (SEGIB) participated in different activities, together with cultural representatives from other countries, such as the French Institute, Pro-Helvetia, the British Council and Centro Cultural de España, which contributed their International Cooperation toolkit to ensure a more fluent relationship between the artists in their respective countries.

› With a federal approach, we guaranteed the presence of the Argentine provinces grouped in the Federal Council of Culture at the provincial level, and the Network of Argentine Creative Cities at the metropolitan level.

› Moreover, the programme of supplementary activities for international guests featured different cultural experiences and visits to spaces such as the Colon Theater, the National Museum of Fine Arts and Villa Ocampo UNESCO, which contributed value to their stay in the city of Buenos Aires and helped them create new personal and institutional relations.

All such activities resulted in agreements and connections that were once unlikely and have now been effectively realised.

We changed the perspective: This experience helped us rethink where we are standing and where we are headed. There is a new vision that somehow summarises two essential matters, clearly intertwined: on the one hand, knowledge management; on the other, collaboration. We research, listen, produce, analyse, and create more information and knowledge. We do not rest on traditional recipes. We question the true scope and impact of culture, to highlight its strategic contribution to the development of citizenship and the process for inte-

gration and inclusion of the different communities in the digital era. In this regard, we work in connection with other areas, we propose cross-sectional visions, we gather diverse teams and, ultimately, we multiply the spaces and opportunities for interaction, association and cooperation. We need to guarantee a space of shared knowledge for knowledge management. And to make sure that the impact and scope does not end up being nothing but a pile of documents it is essential to turn it into action and shape a common horizon where institutions, programmes, communities and territories may meet. This results in the consolidation of a cohesive space, that of collaboration, including academia, education, creative economic, International Cooperation agencies, the public sector, the private sector and the third sector.

We are charting a different map: It is undisputed that we need new tools to reinforce the role of culture and our resources as public agencies tasked with the promotion of culture. We need to play a relevant role in the processes of change that the Americas and the world are going through, and that requires new definitions on our specific responsibilities. This is why we are working on the construction of a space for the development of the knowledge, and this Summit was part of that process, not as an isolated effort but rather as a forum with international impact, which was made possible only due to the previous experiences carried out at the national, regional and Ibero-American level.

Then we must revisit this question: *How can we turn our discussion into something actionable?* We have come a long way, and now we have new coordinates to redefine the map that will lead us into the future. Let us be creative. Let us come up with a plan of our own. Only that will help us get to the places we want to inhabit.



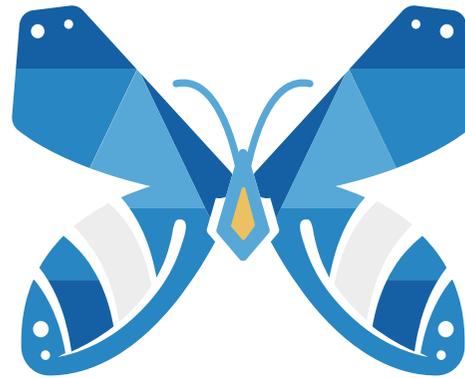
Secretary of Culture of the Nation, Argentina

- › Andrés Gribnicow
- › Marina Mantecón
- › Alejandrina D´Elia
- › Juan Urraco Crespo
- › Paola Aron Badin
- › María Luz Rodríguez Penas
- › María Paula Herrera

**International Federation of Arts Councils
and Culture Agencies (IFACCA).**

- › Magdalena Moreno Mujica
- › Meredith Okell





AMERICAS CULTURAL
SUMMIT
2019





**CENTRO CULTURAL
DE LA CIENCIA**



MICA

Mercado de Industrias
Creativas Argentinas

Belas Artes



**TEATRO
COLÓN**

Canada



United Nations
Educational, Scientific and
Cultural Organization

70

Montevideo Office
Regional Bureau for Sciences
in Latin America and the Caribbean



IFACCA

International Federation
of Arts Councils
and Culture Agencies



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Cultura, Ciencia y Tecnología
Presidencia de la Nación**