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 ACCESO | DIÁLOGOS | MÚSICA | ENTREVISTAS | COMUNICACIONES | CREACIÓN | GIRAS | TALLERES
 DANZA | **PERFORMANCE** | CIRCULACIÓN | TALLERES | EDUCACIÓN | PERFORMANCE | DIÁLOGOS | MÚSICA
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TEATRO A MIL FOUNDATION

2018 REPORT

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EDITORIAL

In a world that's always on the go, moving at breakneck speed and full of important changes, every year's a challenge we fill with goals and incentives to both carry on creating and to expand the positive impact of the performing arts. 2018 confirmed to us that collaboration between public and private institutions is essential to culture. Not only did we take part in the 2019 budgetary discussions but, together with a group of institutions, we were able to open up the debate and make people reflect on the state's role in the development of the arts and culture in Chile. This same motivation encouraged us to carry on working and contributing to decentralization and access, which is why we began the year with a large-scale street party to celebrate 25 years of the **Santiago a Mil International Festival**. The VIII edition of **Teatro Hoy** reconfirmed that Chilean theater is enjoying good times, as well as the value of partnering with different venues. We gained new audiences through **Al Teatro**, a season designed specially for seniors and their families and, once again, we also reflected on the importance of democracy, tolerance and respect for others through the **Human Rights and Memory** theater season. We expanded our territorial limits, reaching Easter Island, Copiapó, Curicó, Concepción and Rancagua, as well as New York, Havana, Taiwan, Guadalajara and Paris, among other cities. We have strengthened and embraced our links with different agents worldwide through **PLATEA Programmers Week**, the main gateway to Latin American performing arts. In addition, we continue to encourage reflection, training and dialogue with audiences, artists and students through programs such as **Theater in Education** in La Granja and, for the first time,

with the Barrancas Local School Service covering Lo Prado, Cerro Navia and Pu-dahuel; the **Royal Court Theater in Chile and Peru's playwriting workshops**; the **Theater Directing** project and the different events that make up **LAB Escénico** during the year. **Teatroamil.tv**, our digital platform with audiovisual content, celebrated its first year as a new way of communicating and changing how we interact with the public.

This report includes details of what we did in 2018, as well as the achievements and challenges that motivate us to continue coming up with ideas to inspire experiences, collaboration and the opportunity to come together through the performing arts.



MISSION

WHAT INSPIRES US?

For the highest-quality contemporary art and the performing arts to be fundamental to life in Chile and all its citizens.

CONTEXT

We connect with our surroundings, the country and the world. We ask ourselves where we are, where we're going and how we can use what we do to advance our mission.

RISK

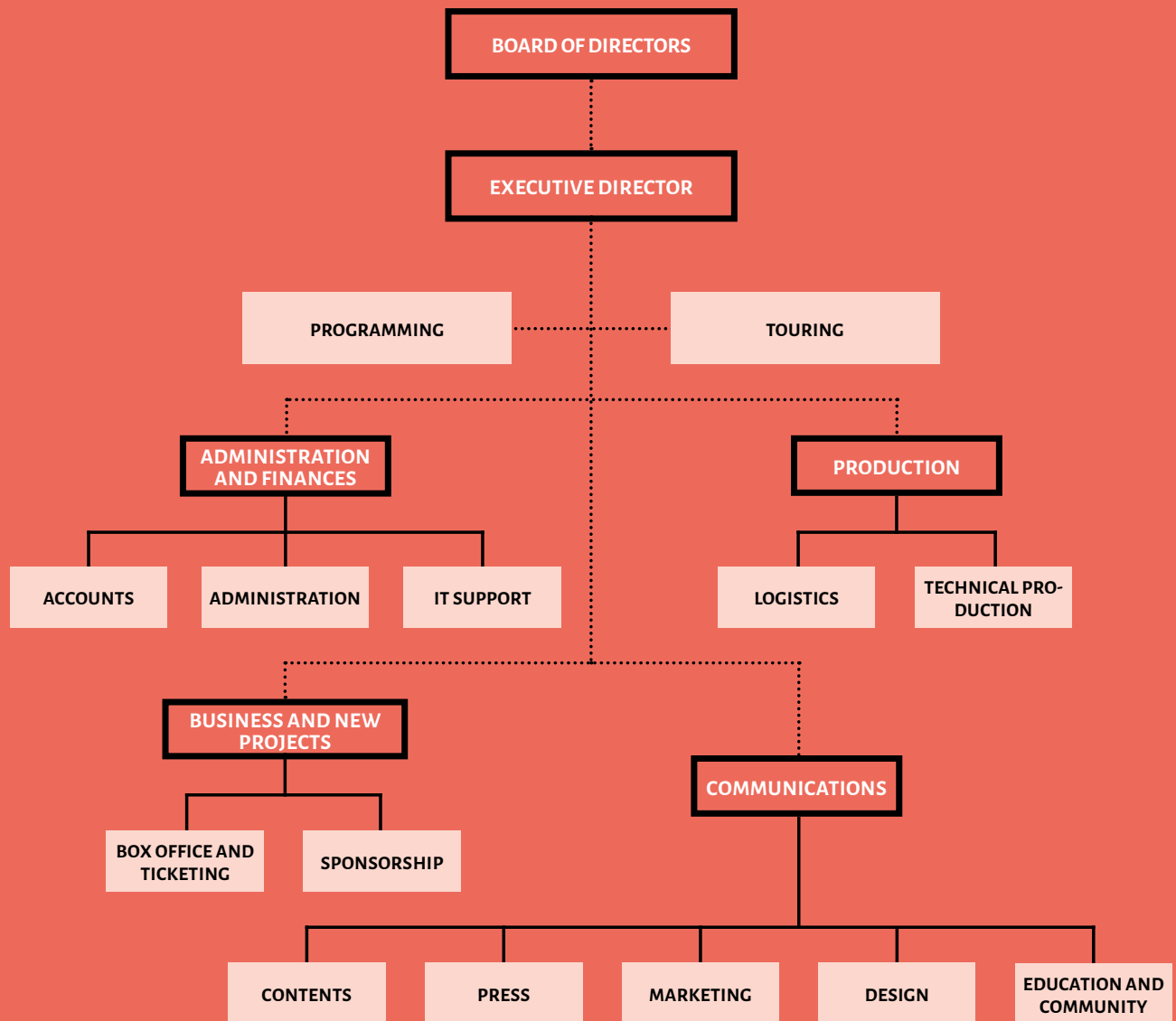
Each year is like a theater premiere. We don't know what resources we'll have, what's going to happen with our projects or how our audiences are going to react. This uncertainty makes us vulnerable but, at the same time, keeps us focused and acts as motivation.

NETWORKS AND COMMUNITY

The foundation's network of collaborators is large, diverse and transversal. It's also dynamic and demanding, shaping our scope and opportunities for action. In theater and the performing arts, the experience is a collective and collaborative one. That's how we work with the artists and that's what the audience experiences.

Values such as **diversity**, **freedom**, **inclusivity**, **tolerance**, **respect**, **collaboration** and **innovation** inspire us. We're open to reflecting on multiple perspectives, creativity, good ideas and the different views that are part of our society.

HOW ARE WE ORGANIZED?



WHO WE ARE?

We're a group of multidisciplinary professionals who are committed to the performing arts and the country's cultural development. Throughout the year, we work on designing, finding financing for and carrying out diverse initiatives both in Chile and abroad, collaborating with artists, venues and institutions.

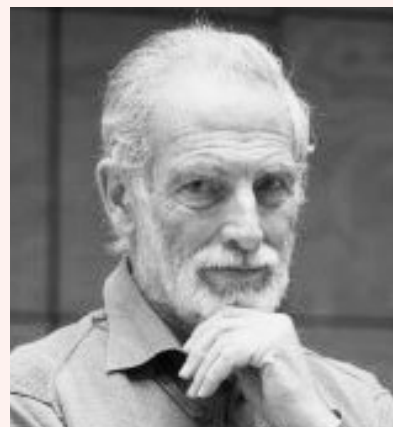
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Antofagasta

Constanza Bustos Castillo | Julio Morales Silva | Carla Julio Oyola

Concepción

Elizabeth Figueroa Salgado | Mauricio Maldonado Quilodrán | María Soledad González Sierra

Valparaíso

Andrea Oliva Cáceres | Paula Becerra Arellano | Amanda Lorca Alvarez

DANCE

Francisca Las Heras Deves | Paulina Vielma Garrido | Paula Montecinos Oliva

SANTIAGO A MIL INTERNATIONAL FESTIVAL 2018



GENERAL INFORMATION

Over its 25 year history, the Santiago a Mil International Festival has put on more than 1,008 Chilean and 462 international shows, bringing together around 900 artists each year from all over the world and a total audience of **10.817.368 people**. With a wide-ranging and high-quality Chilean and international program, Santiago a Mil has benefited from the participation of 48 different countries from five continents, putting on theater, dance, music and circus shows with an emphasis on contemporary esthetics and new styles.

Santiago a Mil has become the main showcase for the Chilean performing arts, helping to publicize these disciplines, make public access to high-quality international and Chilean productions easier and turn areas of the city into places where different people can get together. At the same time, it has earned recognition for the role it has played in getting local creations to be toured and included on the festival circuit, as well as providing funding, press and publicity and/or management for the creation of Chilean - and in some cases international – plays, all of which have made their mark on the theater listings they've featured on.

CURATORIAL SCOPES 2018

The 2018 Santiago a Mil Festival was held in the city of Santiago between **January 3-21, 2018**, as well as in some regions of Chile until January 30. In this version, one of the main features was the celebration of its uninterrupted run lasting 25 years.



As the World Tipped (El mundo al revés), by Wired Aerial Theatre – United Kingdom

LA FIESTA DEL TEATRO This anniversary edition was based on the festival's quarter of a century under the name *La Fiesta del Teatro*: 'fiesta' as a celebration of a community rite and theater as both the medium and our *raison d'être*. The festival opened on January 3 at all the theater venues that wanted to take part in the Theatrical Heritage Day. Also on the program were those who've been part of the festival's history and who've strived to maintain theater as their chosen career and as an art over all these years.

GRANDES ESPECTÁCULOS As always, Santiago a Mil 2018's curatorial scope involved the contemporary scene, the search for new styles and the use of public spaces as a stage for street theater, as well as innovative performances linked to the performing arts. Greats who have already performed at the festival took part, as well as new artists.

HECHO EN CASA A jury made up of experts from different areas selected plays from those that had applied for the festival in a process that ended on July 31, 2017 and was in charge of curating the Chilean plays. Teatro a Mil coproductions were also added. As always, priority was given to new styles, artistic excellence and Chilean playwrights.

LATINOAMÉRICA AHORA This has been one of the festival's main focuses since 1996 when, two years after the festival began, the program became international, adding plays from Brazil (*Mozart Moments* by the Sobrevento company) and Argentina (*Esperes* by the La Pista Cuatro company). Latin American creations once again played a leading role this year through greats such as Felipe Hirsch from Brazil and Claudio Tolcachir and the Timbre 4 company from Argentina.

APUESTA A NUEVAS CREACIONES Chilean and international productions are included as part of the aim of them subsequently touring and the need for high-quality shows at both venues and in public.



Above Zero, by Koon Theater—Syria

WHAT'S ON THE FESTIVAL PROGRAM?

INTERNATIONAL PROGRAM

At least two years beforehand, the executive director and two expert consultants in international contemporary performing arts - Brigitte Füller who lives in Europe and Olga Garay in the United States - go and watch the shows in person.

CHILEAN PROGRAM

The Chilean program that is part of the festival is part of the selection made by the Santiago a Mil jury, which makes autonomous decisions in line with the festival's curatorial aims and whose members change every year. To complement the jury's work, the festival's board can also invite certain special guests with the aim of enriching the street theater program and to incorporate its own coproductions.

Programming contemporary shows that test out new directing and staging styles, as well as acting and use of the stage are given priority. As far as scripts are concerned, Chilean and Latin American playwrights are given priority.

Santiago Theater Jury Ana Luz Ormazábal Moraga, Flavia Radrigán Araya, Miguel Roth Fuchs, Sebastián Pérez Rouliez, Paula Echeñique Pascal, Pía Muñoz Díaz, Horacio Pérez Rodríguez.

Santiago Dance Jury María Betania Gonzáles Fernández, Andrés Cárdenas Godoy, Chery Matus Gómez.

Regional Jury Antofagasta Aurora Collao Sandoval, Pablo Pomareda Echeverría; **Valparaíso** Amanda Lorca Álvarez, Hilda Pabst Aldoney y Alejandra Delgado Flores. **Concepción** Sebastian Grant del Río, Juan Pablo Amaya González. Jorge Contreras Garrido.

THE OVERALL RESULTS OF THE 2018 FESTIVAL

In total, **369,538** people visited both venues and public areas while this event was being held. As in previous years, the festival not only involved putting on shows but also holding hundreds of activities for artists and the general public.

Santiago a Mil 2018 was presented by the Teatro a Mil Foundation and BHP/Minera Escondida under the Law of Cultural Donations and was supported by the Ministry of Culture, the Arts and Heritage and the Government of Chile, with the collaboration of CorpArtes and sponsorship from Sura, Renault and Redcompra.

336 functions were held over 19 days, involving **84 shows** – 37 international and 47 Chilean ones – and new countries such as Syria, Estonia and Singapore, as well as different disciplines, including theater, music, dance, performance, photography, circus and street theater. In the Metropolitan Region alone, 40 free shows were put on in 22 neighborhoods (Santiago, Peñalolén, La Granja, Pudahuel, Puente Alto, Las Condes, Quilicura, San Joaquín, Lo Prado, Renca, Cerro Navia, El Bosque, Pedro Aguirre Cerda, Estación Central, Macul, Peñaflor, Independencia, La Cisterna, Cerrillos, Buin, Talagante and Isla de Maipo). In eight other regions (Tarapacá, Antofagasta, Valparaíso, Libertador Bernardo O’Higgins, Maule, Bío-Bío, Los Ríos and Los Lagos), 17 locations were used to provide free access to excellent shows. 18,720 people enjoyed Antofagasta A Mil, while 9,450 were won over by the ninth edition of Iquique a Mil. Teatro a Mil in Rancagua brought together 11,000 people; 32,720 attended Teatro a Mil in Valparaíso and 680 people went to Teatro a Mil at the Regional Theater in Talca to watch the play *Ayudándole a sentir*.

This positive balance reflects this cultural event’s impact. For the first time, the festival reached Ancud and Valdivia with the street theater production *Beringei*, an appealing, family-orientated show. This milestone occurred thanks to the support of both town councils and attracted audiences of 9,000 and 10,000 respectively.



The 25th edition of the Santiago a Mil International Festival ended in a large-scale celebration outside the La Moneda Palace. More than 5,000 people came together on the festival's last day to be part of *Ecosistema*. Choreographed by Chilean José Vidal, the show involved people in a party led by a group dance performed by 150 dancers. Like the opening of this anniversary edition, which involved the debut of the large-scale choreography *Le Grand Continental*, closing events were not only held in the center of Santiago. Several free events also occurred throughout the city: *Miniatures*, the return of the French company Royal de Luxe at the Barros Arana National Boarding School (INBA); *Paloma Ausente* by La Patogallina at the GAM Center and *Andrés Pérez de Memoria* at the San Luis Civic and Cultural Center in Peñalolén, a curtain closer that involved a review of this great creator's music and comedy.



THE MILESTONES THAT HAVE MARKED 25 YEARS

Santiago a Mil has become a celebration that belongs to the people. To commemorate this fact, we wanted to make the public the focus of our activities so that they could enjoy a complete and varied program with different formats and types of access. At the same time, the festival began by opening up different venues in the country to the public on **Theatrical Heritage Day**. More than 40 locations from Arica to Punta Arenas took part in this initiative, welcoming 2,000 people at venues dedicated to the performing arts, with them being able to discover corners of the city the public doesn't normally have access to.

Along these same lines, the birthday celebrations faced the challenge of involving everyone who had made this journey possible. That's why the program successfully included the plays *Pinocchio* and *Gemelos* by the company formally known as La Troppa; Teatro del Silencio with the premiere of *Oh, Socorro* and the now defunct Teatro La Memoria, which was commemorated in a photography exhibition and tribute to



its creator, Alfredo Castro, at the Camilo Henríquez Theater. Plays by Teatro Ictus, Gran Circo Teatro, Teatro El Aleph, La Re-Sentida and Teatro y Su Doble also played a key role in this version, both at venues and on the streets.

Another of the milestones connected to the festival's history was **Andrés Pérez de Memoria**, a piece dedicated to one of our inspirations and creators, considered one of the most important figures in Chilean theater. Directed by María Izquierdo and Ángela Acuña, this coproduction was successfully premiered, reviving emblematic works by the author and bringing together 13,510 people in both Santiago and different regions in the country.

With 158 free street performances and 23 in public areas, the festival's program involved several milestones that brought an audience of 326,650 to its shows. One of these was *Miniatures* by the same French company as the unforgettable *Pequeña Gigante*, Royal de Luxe. This piece was enthusiastically received by more than 9,000 people over 11 days. Likewise, the Spaniards from Sarruga Producciones won us over with their street theater performance, *Beringei*, one of the most watched events of this

version of the festival, bringing together more than 100,000 people in 17 performances country-wide.

Their fellow countrymen from Xarxa Teatre also came back to join in the celebration, performing to an audience of 12,600 and new pieces were provided from two European companies. First, it was the turn of aerial theater from the United Kingdom with *As the world tipped* (*El mundo al revés*), which inaugurated Antofagasta a Mil on January 3 at the Huanchaca ruins and which, after two more performances in the capital, was seen by more than 14,000 people. One of this festival's most unforgettable pieces – *Venus* – came from France. This giant, made out of wicker and measuring more than 7 meters, visited different areas of the capital and the country, attracting an audience of more than 50,600 on the way.

Another open air celebration was provided by *Le Grand Continental*®, a participative group dance experience that brought together 150 amateur dancers. Picked from an open casting call involving more than 300 people at the Costanera Center, rehearsals began in October 2017. Led by Canadian choreographer Sylvain Émard, they starred in an explo-

sion of music, dance and fun in Peñalolén, Macul and the Plaza de la Constitución, bringing together 8,000 people.

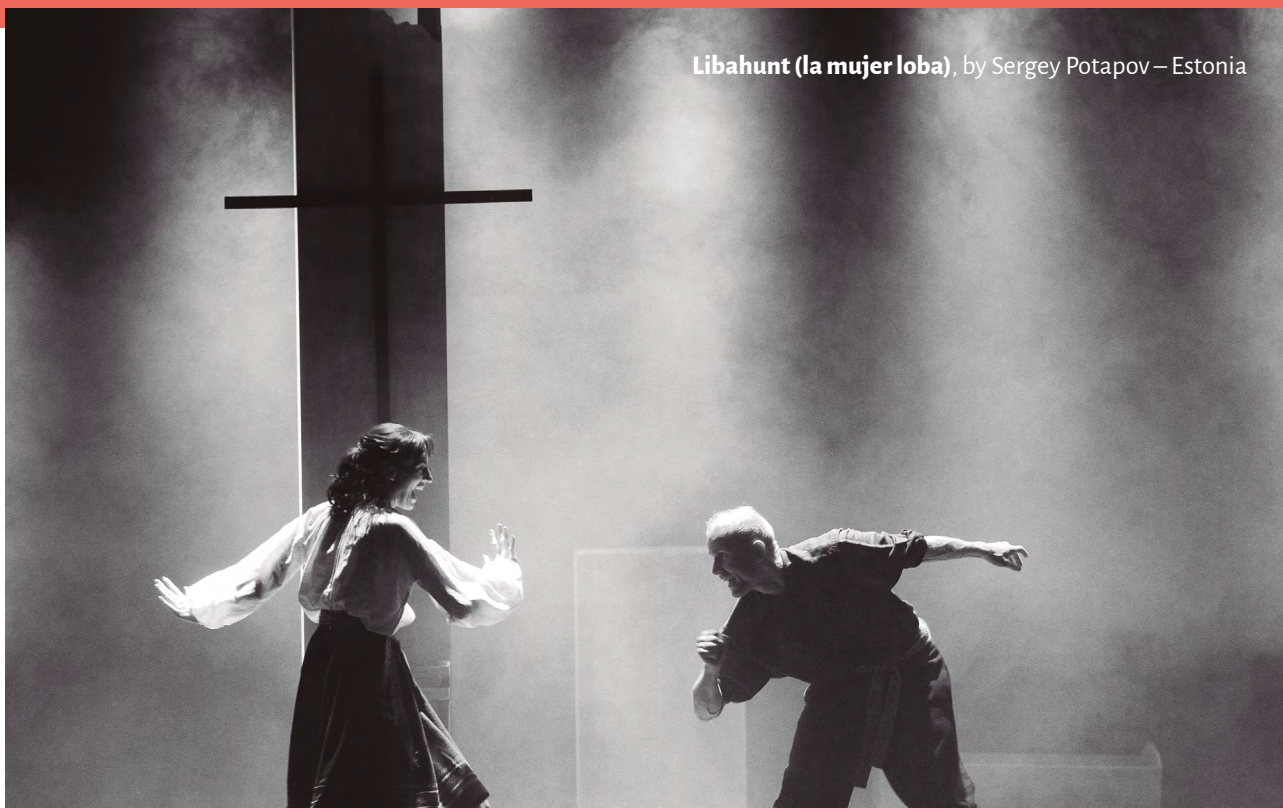
Every year, the festival moves boundaries. In this version, three world-class international shows were put on at cultural centers in different Metropolitan Region neighborhoods, bringing together an enthusiastic audience that wouldn't normally go to the theater. With performances in San Joaquín, La Granja and Lo Prado, *Rhythm Divine II*, *River Runs Deep* from India was a show directed by renowned dancer and choreographer Astad Deebo, combining graceful choreography with both martial arts and traditional music played by a group of percussionists from Manipur. For the first time in Santiago a Mil's history, Estonia was involved with *Libahunt (La mujer lobo)*, bringing high-quality European theater to Espacio Matta in La Granja from January 12-14. This piece by Sergey Potapov was inspired by figures and legends from this Baltic country's culture and tells the story of the division between 'us' and 'them'.

Concluding a year of celebrations commemorating Violeta Parra's centenary, *Paloma Ausente* was performed for free and to public acclaim. Described as "street theater for the masses", the latest piece by La Patogallina revived the spirit and legacy of this great Chilean singer-songwriter and artist in neighborhoods such as Pudahuel, Peñaflor, Macul, Lo Prado, Pedro Aguirre Cerda, Renca, El Bosque and Santiago.

The festival's past also made its presence felt at different theater venues. To a **total audience of more than 40,000** at different locations, three world theater greats refused to miss this anniversary, with their pieces crowned box office successes. We are talking about renowned North American director and visual artist, Robert Wilson, with *Krapp's Last Tape*, watched by more than 2,000 people at the Santiago Municipal Theater; the Belgian Ivo Van Hove, who put on a play inspired by two Bergman movies, the critically acclaimed *After the rehearsal/Persona* and, lastly, Swiss Christoph Marthaler, who captivated us with his hybrid theater in *King Size*. The last two brought together more than 5,000 people at the Las Condes Municipal Theater. Special mention should also be made of the shows that sold out quickly: *Gemelos* by Teatrocinema (formerly La Troppa), *Próximo* directed by Argentine Claudio Tolcachir and *Another Distingüée* by Spanish choreographer La Ribot.



Libahunt (la mujer loba), by Sergey Potapov – Estonia



Democracia, by Felipe Hirsch – Brazil - Chile



© Marcuse Xaverius

Legends from the international performing arts also took part in the festival, with Polish Krystian Lupa and his masterpiece *Holzfällen (Tala)* standing out, as well as Frenchman Angelin Preljocaj and his acclaimed play *Centaures/Still Life* and Estonian Sergey Potapov with his production *Libahunt (La mujer loba)*. The fact that the latter was only performed at neighborhood cultural centers for free, watched by more than **2,300 spectators**, was unprecedented.

Some of the other important figures who made their debut in this version were the current director of the Venice Theater Biennale, Antonio Latella, with the De Filippo classic *Natale in casa Cu-piello*; movie and theater director Felipe Hirsch, with his literary, musical and theatrical piece *A Tragédia e Comédia Latinoamericana*; Chilean-German Antú Romero, who put on an original version of *The Odyssey, DIE ODYSEE. Eine Irrfahrt nach Homer*; the impressive and raw performance from Syria of *Above Zero* and 2018's unexpected hit from choreographer Choy Ka Fai from Singapore, with his moving piece *Softmachine: Rianto & Surjit*, among others.

Finally, we'd like to highlight the co-productions that were included in this

version of the festival: *La desobediencia de Marte* by Álvaro Viguera; *Astronautas* by Argentine Mariano Tenconi and *Democracia* by Brazilian director Felipe Hirsch, produced specially to celebrate 25 years of Santiago a Mil.

BRINGING THE THEATER BOX OFFICE TO LIFE

A total of **43,451** people (34,021 paid tickets and 9,430 free ones including complementary tickets and deals, for example) visited the 20 locations that were part of the Metropolitan Region theater circuit (in Las Condes, Santiago, Providencia, La Reina, Recoleta, Estación Central, Quinta Normal and Ñuñoa). The venue program involved 178 performances, with 47 paid-for dance and theater shows (26 Chilean and 21 international ones) scheduled at the Las Condes Municipal Theater, the GAM (B1, A2, N1), the Finis Terrae Theater, the NCH-Sala Antonio Varas, the Ictus Theater, Nave, the Camilo Henríquez Theater, Matucana 100 (Main Salon, Patricio Bunster Salon), the Teatro del Puente, Mapocho 3639, the Santiago Municipal Theater, the Sala Agustín Siré, the UC Theater, the Sidarte

Theater, the Mori Theater at Parque Arauco, the Aldea del Encuentro and CA660. After all of these plays, events were organized to encourage dialogue between artists and the audience, an activity that 2,323 people took part in.

HECHO EN CHILE

Made up of 19 people from the world of theater, dance and the cities of Antofagasta, Concepción and Valparaíso, the 2018 festival jury watched 147 plays, choosing 23 pieces almost exclusively written by Chilean playwrights: *El Dylan*; *El Hotel*; *La Trágica*; *Agonía de un Pájaro Azul*; *Locutorio*; *Nimby (nosotros somos los buenos)* and even something based on a book by Luis Sepúlveda - the adaptation of *Historia de una gaviota y del gato que le enseñó a volar*.

Likewise, the search for new styles in which sound played a starring role should be highlighted, with *Momento-Variación*; *BARDO, a sonorous journey through the world of Shakespeare*; *Ópera* and *Fin*. The classic *La viuda de Apablaza* with contemporary touches and the performance of *Tum*, a creation for infants, also stand out.

As far as dance is concerned, there were new formats in the Traditional and Dance in the City sections: *La Morada*, *Prácticas de vuelo (o conversaciones sobre el amor)*, *Oropel* and *Las danzas del futuro* and in the Movement section, which included *Ciervo / ejercicio para un dúo*, *Ejercicio 3*, *El encuentro*, *Los cuerpos que habito* and *Void*.

SANTIAGO A MIL AND ITS COMMITMENT TO SUSTAINABILITY

For the first time and as part of the innovation we've become known for year after year, Santiago a Mil installed 100 bicycle parking spaces at several of its street shows. Aimed at encouraging the use of this sustainable mode of transport and making it easier for audiences to attend performances, this initiative was the result of an alliance between the Teatro a Mil Foundation, Bicicultura and CicloRecreoVía, with the

support of Vital. In an unprecedented move, registration plates and reflective pennants promoting the festival were handed out to help keep cyclists safe.

TRAINING ACTIVITIES: LAB ESCÉNICO

During the 25th edition of the Santiago a Mil International Festival, the Teatro a Mil Foundation's Education and Community Department organized the fifth version of the Laboratorio Escénico program, a program providing opportunities for training, meetings and reflection, involving more than 85 activities at 25 different locations over the festival's 19 days and more than 4,066 participants.

Laboratorio Escénico's program was divided into three parts:

SUMMER SCHOOL 24 theatrical and practical workshops, involving international artists such as Antu Romero, Krystian Lupa, Claudio Tolcachir, Mariano Tenconi and Guillermo Cacace; 16 interviews and masterclasses with artists like Manuela Infante, Ivo Van Hove, Bob Wilson, La Ribot, Felipe Hirsch and Alfredo Castro and a theater critics'

workshop, led by Javier Ibacache. A selection of this material is available on our audiovisual platform, teatroamil.tv.

PUBLIC FORUM After the majority of the performances held at different venues, 34 dialogues with the public were held as part of the second version of the International Seminar on Arts and Education. These were based on topics such as Innovation in Education (Educar Chile, Diploma in Applied Theater, Pontific Catholic University, A Danzar! Project, Acciona Program), Territory and Citizenship (Aldea Foundation, National Council for Infancy, Cecrea in the Metropolitan Region, Detrás del Telón) and Coexistence between the Educational Community and Schools (Unesco Regional Office, Educa Switch, Emoted Foundation). There was also a masterclass with Alexander Santiago Jirau, Director of Education from the New York Theater Workshop; the first Theatrical Research Meeting: a panel of resident artists from the Theater Directing program; a guided tour of the exhibition by Luis Poirot; LAB Afternoons featuring a new way of conversing with Chilean artists such as Luz Ormazábal, Trinidad Piriz, Laurène Lemaître and Rocío Hernández and a film season at the National Film Archive.

YOUNG AUDIENCES An activity involving education and making theater more accessible, this involved the participation of children aged between 7 and 12 from the La Granja and San Joaquín neighborhoods, who took part in workshops and went to see family-orientated plays performed as part of the festival.



LAB Escénico 2018 video summary

PLATEA 2018 PROGRAMMERS WEEK

The aim of PLATEA 18 – the Santiago a Mil International Festival's Programmers Week - was to make Chile a meeting point for creators, producers and cultural consultants from all over the world. Since 2014, this has been a unique regional opportunity to find out what's being created in Chile and Latin America and to understand the creative processes behind them. From January 16-21, 220 programmers met together to interact with independent professionals and professionals from public and private institutions involved in producing, touring and programming contemporary artistic shows.

Over 6 days, participants were able to watch 39 plays (25 from Chile / 4 from Argentina / 2 from Brazil / 1 from Mexico / 1 from Uruguay / 1 from Bolivia / 1 from Peru / 1 from Australia / 1 from Poland / 1 from Cuba / 1 from France) from the Santiago a Mil program, including *Estado Vegetal* by Manuela Infante, *La Trágica Agonía de un pájaro Azul* by Carla Zúñiga, *Ópera* by the Antimétodo company, *Holzfällen (Tala)* by Krystian Lupa and the coproductions *Democracia* by Felipe Hirsch and *Astronautas* by Mariano Tenconi.

The five showcases involved samples of *Trewa* by Chilean director Paula González Sequeuel, *Huésped* by the Bonobo Teatro and *Das Lied Von Der Erde* by Teatrocinema. The Hia-to company from Brazil presented *Calypso: The Disappearance of Love*. Argentine director Luis Biasotto put on *Cosas que pasan* and, from Peru, came *Bárbaro* by Franklin Dávalos.

The performing arts professionals took part in panels, workshops, meetings and networking activities. *The World Theater Map* workshop, a web site created by the HowlRound group from Emerson Boston College, the Latinoamérica HOY panel, the Artistic Residencies panels and the Noches Diana particularly stand out. In addition, in between Lab Escénico and PLATEA, a panel was held to provide updates on the work of the Theater Directing program (run by the Goethe Institute / Teatro a Mil Foundation), with the following shows being presented: *Cuerpo Pretérito* by Samantha Manzur / *#LaSilla* by Ignacio Tolorza / *Los Diez* by Ébana Garín / *Paparazzi* by Sergio Gilabert / *Punto Ciego* by Ignacia González and *Representar* by Sebastián Squella. The majority of these creations were premiered over the course of the year.

Making its debut were visits to places where creation takes place, something greatly appreciated by the participants. This involved tours of places that are making their mark in the world of theater in order to find out more about how and where some of the most outstanding Chilean companies work, such as the Mahuidache Ceremonial Center, the

Aldea del Encuentro, the NAVE Center and the Espacio Checoeslovaquia.

This year, the meeting welcomed important programmers such as Willie White, artistic director of the Dublin Theater Festival (Ireland); Walter Meierjohann, artistic director of HOME Manchester (the United Kingdom); Yolanda Cesta, curator of the Chicago Contemporary Art Museum (the United States); Federico Irazábal, artistic director of the Buenos Aires International Festival (FIBA); Stefanie Carp, artistic director of the Ruhrtriennale (Germany) and Vincent Baudriller, director of the Théâtre Vidy-Lausanne (Switzerland).

An important milestone in Programmers Week was PITCH PLATEA, a unique opportunity for outstanding Chilean directors to take to the stage of the A1 Salon at the GAM Center to give a preview of their future works. Actress and director Aline Kuppenheim presented *Pedro y el Lobo*, Marco Layera *Paisajes para no colorear*, José Vidal & Company *Comedia*, María Siebald *Transunto #1*, Guillermo Calderón *Dragón* and Manuela Infante *Éxodo* and *Idomeneo*, the latter starring Paulina García.

PLATEA PROGRAM / CORFO

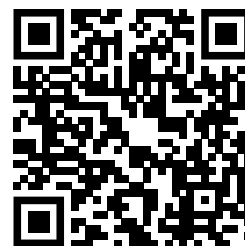
PLATEA received CORFO support in 2017 and 2018 for its workshops for different companies and for the implementation of Programmers Week, as part of a NODO project for the performing arts, which was renewed in November 2017 and eventually came to an end in November 2018 after two years. Working with CORFO and our intermediary, the Chilean Chamber of Commerce, this involved holding two training programs comprised of 14 workshops to give artists more tools to help them tour, as well as holding PLATEA 17 and PLATEA 18 and support for touring plays abroad, through the creation of touring catalogs and translating material for beneficiary companies.

To end the process, a PLATEA 17/18 report was drawn up, including information about the Chilean and international touring of 39 Chilean shows, some of which had taken part in NODO events. This report included interviews about taking plays abroad with relevant actors from the Chilean and international industry, as well as a summary of this information and a directory of the international festivals in which Chilean companies took part. Of the information provided, the fact that 201 Chilean and international performances were held in 16 different countries in 2017 and 342 performances in 16 countries in 2018 particularly stands out.

NODO COLLABORATIVE AND INTER-SECTORIAL PROJECT (PERFORMING AND VISUAL ARTS)

We were invited by NAVE to take part in an inter-sectorial NODO, with support and advice from Chile Creativo and with ACTI (the Chilean Association of Companies Dedicated to Technology and Research) as an intermediary.

The application process involves 10 inter-sectorial partners: the GAM Cultural Center, the Santiago Off Festival, the Espacio Checoeslovaquia, Antenna, the Performing Arts in Movement Cultural Center, the Teatro del Biobío, SACO (Antofagasta), CORPARTES, NAVE and the Teatro a Mil Foundation.



PLATEA 2018 video summary

This NODO is aimed at consolidating new markets and promoting and exporting Chilean productions in the living (performing and visual) arts area, bringing together different institutions whose work involves forging links and international touring. PLATEA is aligned with the aims of this NODO and will be involved with the different activities of one of its stages, looking into certain markets in depth and providing continuity throughout the year for similar projects carried out at the same time in conjunction with inter-sectorial partners.

PLATEA PRESENTATION TO THE TREASURY'S SERVICES EXPORT COMMITTEE

As the main platform for exporting Chile's performing arts, we presented PLATEA's work to the Treasury's Services Export Committee in order to explore the possibility of working together in the future. Guidelines for this were established with a view to the 2020 edition of PLATEA.



SANTIAGO A MIL 2018 IN FIGURES

➤ TOTAL AUDIENCE

369,528 PEOPLE

(free and paid-for shows in Santiago and different regions of Chile, PLATEA, LAB Escénico and Tocatas Mil)

➤ PROGRAM

**84 SHOWS AT VENUES AND
ON THE STREETS**

(47 Chilean and 37 international ones)

**39 VENUES AND
PUBLIC AREAS**

**55 METROPOLITAN
REGION LOCATIONS
WITH FREE
PERFORMANCES**

Brazil Park (La Granja) | Chimkowe (Peñalolén) | the Multipurpose Court at Laguna Sur with Spain (Pudahuel) | Juan Pablo II Park (Puente Alto) | Violeta Parra Cultural Center (Cerro Navia) | Plaza El Trébol (Independencia) | the Museum of Memory and Human Rights | Plaza Valle Lo Campino (Quilicura) | San Joaquín Municipal Theater (San Joaquín) | Plaza de la Constitución | Amanda Larbarca with Humbertson (Macul) | Espacio Matta Cultural Center (La Granja) | El Valle with Caracas (Peñalolén) | Pudahuel Amphitheater (Pudahuel) | Gran Circo Teatro Cultural Center (Santiago) | Tío Lalo Parra Cultural Center (Cerrillos) | Juan Antonio Ríos Municipal Stadium (Independencia) | Paseo de las Artes Cultural Center (Lo Prado) | Violeta Parra Football Pitch (Macul) | Prat with Condell (Renca) | University of Chile Law School (Santiago) | INBA | Julieta de Aleph Theater (La Cisterna) | Plaza Los Dominicos (Las Condes) | Junta de Vecinos 18 Sports Center (Lo Prado) | San Joaquín Municipal Theater | the Municipality of Puente Alto | Plaza de Carabineros (Santiago) | Av. Macul with Los Olmos (Macul) | Pedro Aguirre Cerda Cultural Center (PAC) | Bonilla 12/13 Football Pitch (Pudahuel) | Buín Cultural Center | Av. 5 de Abril with El Escorial (Estación Central) | 18 de Septiembre Multipurpose Court (Lo Prado) | Plaza Halley (Macul) | Las Palmeras Park (Renca) | GAM Center Main Square | Las Torres with Acapulco (Cerrillos) | Lo Errazuriz 5577 (Estación Central) | El Bosque Civic and Cultural Center | Patagonia with Los Dominicos (Las Condes) | Marta Garnier Sports Center (Lo Prado) | El Trapiche Park (Peñaflor) | Renca Municipal Stadium | Plaza de Armas in Talagante | Plaza de Armas in Isla de Maipo | Población Balmaceda (PAC) | Plaza de Armas in Buín | Plaza Lo Lillo (El Bosque) | Parque Central Oriente with Lo Marcoleta (Quilicura) | Mapocho Norte with Diagonal Reny (Cerro Navia) | Eugenio Salas Pereira High School (PAC) | La Castrina Park (San Joaquín) | Lo Marcoleta with Cerro Calán (Quilicura) | San Luis Civic and Cultural Center (Peñalolén)

Brazil Park (La Granja) | Chimkowe (Peñalolén) | the Multipurpose Court at Laguna Sur with Spain (Pudahuel) | Juan Pablo II Park (Puente Alto) | Violeta Parra Cultural Center (Cerro Navia) | Plaza El Trébol (Independencia) | the Museum of Memory and Human Rights | Plaza Valle Lo Campino (Quilicura) | San Joaquín Municipal Theater (San Joaquín) | Plaza de la Constitución | Amanda Larbarca with Humbertson (Macul) | Espacio Matta Cultural Center (La Granja) | El Valle with Caracas (Peñalolén) | Pudahuel Amphitheater (Pudahuel) | Gran Circo Teatro Cultural Center (Santiago) | Tío Lalo Parra Cultural Center (Cerrillos) | Juan Antonio Ríos Municipal Stadium (Independencia) | Paseo de las Artes Cultural Center (Lo Prado) | Violeta Parra Football Pitch (Macul) | Prat with Condell (Renca) | University of Chile Law School (Santiago) | INBA | Julieta de Aleph Theater (La Cisterna) | Plaza Los Dominicos (Las Condes) | Junta de Vecinos 18 Sports Center (Lo Prado) | San Joaquín Municipal Theater | the Municipality of Puente Alto | Plaza de Carabineros (Santiago) | Av. Macul with Los Olmos (Macul) | Pedro Aguirre Cerda Cultural Center (PAC) | Bonilla 12/13 Football Pitch (Pudahuel) | Buín Cultural Center | Av. 5 de Abril with El Escorial (Estación Central) | 18 de Septiembre

➤ **PERFORMANCES**

336 (178 paid-for and 58 free ones)

➤ **DISCIPLINES**

**THEATER, MUSIC, DANCE,
PERFORMANCE, CIRCUS
AND PHOTOGRAPHY**

➤ **SHOWS**

VENUES: 46

FREE SHOWS: 40

COUNTRIES: 24

CONTINENTS: 4

➤ **ARTISTS**

**+ 1300 CHILEAN AND
INTERNATIONAL ARTISTS**

➤ **TOCATAS MIL**

13 SHOWS

2.881 ATTENDEES

➤ **PLATEA 18**

220 PROGRAMMERS

➤ **LAB ESCÉNICO**

85 ACTIVITIES

4.066 PARTICIPANTS

➤ **VENUE AUDIENCES**

METROPOLITAN REGION

43.451 PEOPLE

➤ **AUDIENCES FOR FREE
PERFORMANCES COUN-
TRY-WIDE**

- **214.330** in the Metropolitan Region
- **9.450** Iquique a Mil (Iquique)
- **18.720** Antof. a Mil (Antofagasta, Mejillones, San Pedro, Peine)
- **32.740** Teatro a Mil in Valparaíso (Casablanca, San Antonio, San Felipe, Rinconada de los Andes, Valparaíso)
- **11.000** Teatro a Mil in Rancagua
- **680** Teatro a Mil in Talca
- **20.000** Teatro a Mil in Biobío (Concepción, Curanilahue, Arauco)
- **7.000** Teatro a Mil in Valdivia
- **5.000** Teatro a Mil in Ancud

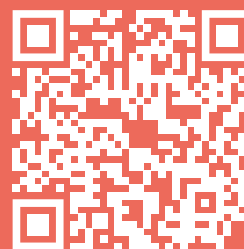
➤ **REGIONS**

9 (including the Metropolitan Region)

18 CITIES

22 NEIGHBORHOODS (R.M.)

17 NEIGHBORHOODS (countrywide)



TEATRO HOY 2018

CONTEMPORARY CHILEAN THEATER

The Teatro a Mil Foundation has been organizing Teatro Hoy since 2011, with the aim of creating a theater season involving excellent shows performed by companies that have forged a career based on new esthetics, issues and techniques and which value new voices on the local scene.

Over these last **eight years**, the season has welcomed nearly **60,000 people** at different Santiago venues.

As a result of its seven editions, it has become known for bringing together the main figures from the local scene, providing opportunities for both newer and long-standing companies. All these companies and artists have played a key role in positioning the season as an opportunity for showcasing their work, but also for reflecting on the current state of contemporary Chilean theater. With a wide and varied program, the season has involved several different formats, from text-based theater to multimedia, as well as documentary theater, comedy and historical storytelling, opting for contemporary styles and current issues. An access policy conceived to attract new audiences has allowed more than 60,000 people to attend its seven different editions.

Among the plays on the program this season, the following stand out: *Sin sangre* and *El hombre que daba de beber a las mariposas* by Teatrocinema; *Cristo* and *Zoo* by Teatro de Chile; *La amante fascista* by Alejandro Moreno, directed by Víctor Carrasco; *Volorio chileno*, *Castigo* and *Paso del norte* by Cristián Plana; *Sobre la cuerda floja* by Teatro Milagros; *El año en que nací* by Lola Arias; *La Reunión* by Teatro en el Blanco; *Villa+Discurso* and *Escuela* by Guillermo Calderón; *La imaginación del futuro* and *La dictadura de lo cool* by La Re-sentida and *Estado Vegetal* by Manuela Infante.

The eighth version of Teatro Hoy was held between May 31-August 11, 2018. With outstanding playwrights, directors and companies, a selection of styles were used, reflecting some of the issues and formats that have inspired the local scene. How is contemporary Chilean theater defined? Which figures does it look up to and which concerns and discourses does it reflect? How does it connect with today's society? Faced with a world that is ever more virtual, fluid and insatiable, theater is an opportunity for resistance, encouraging encounters and providing an opportunity to ask questions and put diverse social issues up for discussion.

Marked by political issues, our questioning of institutions and reflections on society, the season's pieces looked

deeper into urgent and current issues and came up with much-needed ideas to help understand Chile today. The political representation crisis, the horrors of the dictatorship, the weight of shouldering a guardian democracy, the implicit violence towards the 'other' and the impact of new technology are some of the issues that were brought to the stage in multidisciplinary styles and formats.

As usual, this season was held at some of the main and most emblematic venues on the capital's circuit, places that are constantly working to make the performing arts in Chile visible: Matucana 100, the GAM Center, the Universidad Mayor Theater and Taller Siglo XX.

To complement the listings and in the framework of LAB Escénico, the Education and Community Department organized six post-performance events between audiences and artists as an opportunity for dialogue, debate and critical reflection, moderated by personalities from the media and academia and leaders of public opinion.

In addition, the **IV National Programmers Event** was held, organized by the Touring Department between June 21-23 at the Santiago Library, with the participation of more than 50 Chilean programmers. Three questions formed the basis of this event: How and why should we program events? How can we attract new audiences through programming? How can we create alternative ways of touring? Alexis Moreno, Javier Ibacache, María José Cifuentes, Nicolás Eyzaguirre, Francisca Perú and Alejandra Rojas led the panels. As well as these opportunities for reflection, the programmers also attended the season's plays, as well as pitches from Chilean companies, including: *Paloma Ausente* by La Patogallina, *Estado Vegetal* directed by Manuela Infante, *La trágica agonía de un pájaro azul* by the La niña horrible company, *FIN* and *Helen Brown* directed by Trinidad Piriz and Daniel Marabolí.

Teatro Hoy is organized and presented by the Teatro a Mil Foundation, with support from the Ministry of Culture, the Arts and Heritage.

PLAY	PLAYWRIGHT	DIRECTOR	COMPANY	PREMIERE	DATES	VENUE
EL GOLPE	Roberto Parra (ten line stanzas)	Soledad Cruz	-	May 30 (Re-premiered)	May 31 - June 23	Centro GAM (Salon B1)
REPRESENTAR	Sebastián Squella		Teatro Perro Muerto	June 6	June 07 - July 01	M100 (Espacio P. Bunster)
LA CONQUISTA	Trinidad Piriz y María José Contreras		-	June 13	June 14 - 30 (except 21)	Centro GAM (Salon N2)
TÚ AMARÁS	Pablo Manzi - Andreina Olivari		Bonobo	-	June 21 - July 14	Teatro U. Mayor
CARNAVAL	Trinidad González		-	July 23	July 23 - 28	Taller Siglo XX
DEMOCRACIA	Based on <i>Facsimil</i> by A. Zambra	Felipe Hirsch	-	August 2 (Re-premiered)	August 02 - 11	M100 (Main Salon)



NATIONAL AND INTERNATIONAL TOURING

In a world still affected by natural disasters, war and the misuse of technology, the arts are a way of reminding us of what is human, providing much-needed introspection and forcing us to face up to our past, present and future. Theater in particular has been a constitutive part of our history and cultural identity, paving the way to dialogue that goes beyond any legitimate differences. Along these lines, our artists have been visionaries, putting these issues at the heart of their pieces. It is this perspective that we believe contributes to the reflections made in today's society.

The Teatro a Mil Foundation's National and International Touring Department's mission is to promote the tours, runs and performances of Chilean and Latin American artists in different territories, prioritizing the foundation's productions, coproductions and performances. These plays are part of a portfolio of contemporary creations that we assist during their entire run, covering their creation and tour management; looking for counterparts who can put them on; ticket sales; negotiating technical, logistical and economic conditions and marketing once they've been booked.

STRATEGIES AND TOOLS

The area is divided into national and international tours and uses diverse strategies and tools, described as follows, to carry out its work.

PLATEA - PROGRAMMERS WEEK

The third week of the Santiago a Mil International Festival involves a special event for Chilean and international programmers, with more than 200 representatives from performing arts festivals and theaters from the five continents attending.

CHILEAN PROGRAMMERS EVENT

Coinciding with the Teatro Hoy season, Chilean programmers have been meeting up since 2015 to find out about the latest Chilean creations and to find out about new management and programming tools.

DIGITAL / PRINT CATALOG

Information about every production, coproduction and performance, as well as about the casts and crew and relevant information for interested programmers is available in both English and Spanish on the Teatro a Mil Foundation's website. In addition, a print catalog is produced, featuring the plays available in the touring repertoire.

NEWSLETTERS

Every two months, a bulletin is sent out to a database of 3,400 people with information about the different tours of Chilean and Latin American companies and their performances in Chile and worldwide.

COLLABORATION AGREEMENTS

We have collaboration agreements with several different international organizations and institutions to create coproductions and to tour shows. These include the SESC in Sao Paulo, the city of Buenos Aires, the Argentine Theater Institute, the Peruvian Ministry of Culture, the New York Theater Workshop, the KVS in Brussels, the Watermill Center in New York and the Théâtre de la Ville in Paris.

2018 INTERNATIONAL TOURS

In 2018, 44 performances were put on in nine countries: the USA, Cuba, Taiwan, Holland, France, Belgium, Brazil, Mexico and Peru.

2018 TOURING PROGRAM

DATE	DIRECTOR	PLAY		ORGANIZATION - CITY - COUNTRY
January	Ernesto Orellana	INÚTILES	2	Darthmouth University, N.York, USA
March 15 and 16	Sebastián Squella	PINOCHET, LA OBRA CENSURADA EN DICTADURA	2	Festival Revolution, Albuquerque, USA
April 5,6 and 7	Teatrocinema	LA CANCIÓN DE LA TIERRA	3	Los Angeles Philharmonic Orchestra, Los Angeles, USA
April 6 and 7	Marco Layera	LA DICTADURA DE LO COOL	2	Skirball Center, New York University, N. York, USA
May 15, 16 and 17	Guillermo Calderón	MATELUNA	3	La Habana, Cuba
May 25 and 26	Teatrocinema	HISTORIA DE AMOR	2	Da Dong Art Center, Taipei, Taiwan
June 8, 9 and 10	Manuela Infante	ESTADO VEGETAL	3	Festival Cena Contemporánea, Rio de Janeiro, Brazil
August 30, 31 and Sept 1	Bonobo	TU AMARÁS	3	Noorderzon Performing Arts festival, Groningen, Holland
September 8		DONDE VIVEN LOS BÁRBAROS	1	Jalisco, Guadalajara, Guadalajara, Mexico
September 13 and 14			2	Cena Contemporánea, Recife, Brazil
September 18 and 19			2	FIT Bello Horizonte, Bello Horizonte, Brazil
September 6 and 7	Colectivo Zoológico	NIMBY	2	Miradas/ Sesc, Santos, Brazil
September 14 and 15	Manuela Infante	ESTADO VEGETAL	2	Miradas / Sesc, Santos, Brazil
October 11-14	Teatrocinema	LA CONTADORA DE PELÍCULAS	4	Teatro Plaza, Lima, Peru
October 15 and 16	Manuela Infante	ESTADO VEGETAL	2	Cervantino Festival, Guanajuato, Mexico
October 20			1	Cervantino Festival, Leon, Mexico
October 24			1	Espacio Larva, Guadalajara, Mexico
November 6-11	Pablo Larrain	ACCESO	5	Maison de Metales, Paris, France
December 1 and 2	Guillermo Calderón	MATELUNA	2	KVS, Brussels, Belgium
TOTAL			44	

PRESENTACIONES NACIONALES

DEMOCRACIA Inspired by a book by Alejandro Zambra Directed by Felipe Hirsch Coproduced with the Festival MIT de Sao Paulo	Finis Terrae Theater Season	January 24-28 A total of 2,122 spectators
	Matucana 100 Season	July 26-August 5 Teatro Hoy Season 1,115 tickets issued
LA DESOBEDIENCIA DE MARTE By Juan Villoro Directed by Alvaro Viguera	Temuco Municipal Theater	May 5 908 spectators
	Biobío Municipal Theater	May 24 and 25 2 performances 400 and 600 spectators each day

TÚ AMARÁS BONOBO company	U. Mayor Theater season	June 21-July 7 562 tickets issued
DEMOCRACIA Inspired by a book by Alejandro Zambra Directed by Felipe Hirsch Coproduced with the Festival MIT de Sao Paulo	Arica Municipal Theater	June 23 600 spectator
	Chillán Municipal Theater	August 7
ESTADO VEGETAL Directed by Manuela Infante	UC Theater season	August 22 / September 9
LA DICTADURA DE LO COOL Directed by Marco Layera	Biobío Theater	September 1 900 spectator
MATELUNA Directed by Guillermo Calderón	Camilo Henríquez Theater season	August 30-September 8
SABIDURIA, AFUERA Y PERPETUO ROMANCE, UNA TRILOGÍA LIBRE DE TEATRO LAMBE LAMBE By Compañía Oani	Hanga Roa Hotel, Plaza Hai Mahatu, Aldea Educativa and Plaza Atamu Tekena, Easter Island	September 2-4 500 spectators
PINOCCIO Directed by Juan Carlos Zagal	Koro Paina Kori Gymnasium, Easter Island	September 2-4 300 spectators
ESTADO VEGETAL Directed by Manuela Infante	Curicó Provincial Theater	September 29
LA DESOBEDIENCIA DE MARTE By Juan Villoro Directed by Alvaro Viguera	Atacama Cultural Center - Teatro a Mil en Copiapó	October 6 886 spectators
FEOS Directed by Aline Kuppenheim	Rancagua Regional Theater	October 6 350 spectators
ESTADO VEGETAL Directed by Manuela Infante	Cielos del Infinito Festival, Punta Arenas	October 7
LA DESOBEDIENCIA DE MARTE By Juan Villoro Directed by Alvaro Viguera	Curicó Provincial Theater	October 13 450 spectators
¡PARLAMENTO! By Tryo Teatro Banda	Human Rights and Memory theater season, La Reina, Santiago, La Granja and Cerro Navia Cultural Centers	November 20, 22 and 28 653 spectators
TÚ AMARÁS BONOBO company	Human Rights and Memory theater season, La Granja, Puente Alto and La Pintana Cultural Centers	Nov. 26, December 2 and 5 531 spectators

In the second half of 2018, seven performances of four plays were held in five different locations: Curicó, Copiapó, Concepción, Easter Island and Rancagua. The alliances that particularly stand out include the one with Teatro Biobío - *La dictadura de lo cool* was performed for the first time to a young audience who gave it a standing ovation. With the Municipality of Copiapó and the sponsorship of SURA, we held a

version of Teatro a Mil at the Atacama Cultural Center, with a successful performance of *La desobediencia de Marte* and we took the first steps towards an alliance with the Arauco company to hold a version of Biobío a Mil in Concepción, Curanilahue and Arauco in January 2019. We have continued to collaborate with Rancagua's Regional Theater, with the play *Feos* by Aline Kuppenheim being performed in October. During the second half of 2018 and with the collaboration of the Municipality of Curicó, the plays *Estado Vegetal* and *La desobediencia de Marte* made their debut at the Provincial Theater, attracting a large audience.

It is worth noting that all these performances were the result of the National Programmers Event, run by the Teatro a Mil Foundation in June the same year at the Santiago Library in the framework of the Teatro Hoy season.

Estado vegetal, by Manuela Infante – Chile

© Isabel Ortiz



COPRODUCTIONS

Developing and supporting the creations of local and international artists is an essential part of our work. Through production and coproduction agreements, we accompany these artists as they create, market and tour their work, as a way of helping to make the sector more dynamic and their work more visible, as well as increasing the number of opportunities for this work to be performed.

2018 PREMIERES

In the first semester of 2018, seven coproductions were premiered with the support of the Teatro a Mil Foundation.

INTERNATIONAL COPRODUCTIONS

Beringei

Director **Pakito Gutierrez (Chile/Spain)**

A total of 17 free performances in Santiago and regions of Chile as part of the 2018 Santiago a Mil International Festival.



Democracia

Director **Felipe Hirsch (Chile/Brazil)**

A total of six paid-for performances at the Finis Terrae venue during the Santiago a Mil International Festival.



Astronautas

Director **Mariano Tenconi (Chile/Argentina)**

A total of seven paid-for performances at the UC Theater



CHILEAN COPRODUCTIONS

The first three were premiered at the 2018 Santiago a Mil International Festival.

Yo soy la hija de la furia

Director **Ignacio Achurra**

A total of three free performances.



Andrés Pérez de Memoria

Directors **Angela Acuña and Maria Izquierdo**

A total of six free performances.



La desobediencia de Marte

Director **Álvaro Viguera**

A total of three paid-for performances at the Las Condes Municipal Theater.



Tú Amarás

By **Pablo Manzi and Andreina Olivari**

Play premiered at the GAM Center on April 6, 2018 and with a total of 14 paid-for performances.



These coproductions were financed by the Teatro a Mil Foundation and - as well as being included in the festival's 2018 version - *Democracia*, *Astronautas* and *La desobediencia de Marte* were also performed in the Metropolitan Region (*La desobediencia de Marte* with 16 performances at the Finis Terrae venue) and in different regions of Chile (*La desobediencia de Marte* in Temuco, Concepción, Chillan and Arica) and abroad (*Astronautas* in Buenos Aires).

Democracia and *Tú Amarás* were part of the 2018 Teatro Hoy season, held between June and August 2018. *Democracia* had a run of 6 performances (from August 2-11) at Matucana 100's main theater and *Tú Amarás* was performed 9 times at the Universidad Mayor Theater (from June 21 to July 7).

COPRODUCTION PREMIERES ON TOUR BEFORE 2018

As part of the foundation's ongoing coproduction work, some plays premiered prior to 2018 were involved in different institutional projects in 2018:

Mateluna

Director **Guillermo Calderón**

Coproduced with the **Hau Hebbel Am Ufer in Berlín**
and the Teatro María Matos in Lisboa

- 2018 Santiago a Mil Festival: a special performance was held at the University of Chile's Aula Magna to a full house.
- Concepción a Mil: a performance was held at Sala Dos, with 550 people attending.
- Three performances at the Latin American and Caribbean Theater Season Festival at the Casa de Las Américas in Havana, Cuba between May 15-17, 2018.
- A special performance was held at the University of Chile's Faculty of Law (Aula Magna) on April 17, 2018 to a full house.
- Part of the Camilo Henríquez Theater Season from August 30 to September 8, 2018.
- Performed at KVS, Brussels, Belgium on December 1 and 2, 2018.





Paloma Ausente

Director **Martin Erazo (Patogallina Co.)**

Play premiered on September 23, 2017 in Curicó

- 2018 Santiago a Mil Festival: 11 performances, two of which were held outside of the Metropolitan Region (in San Antonio and Concepción).
- Ran for a season at the Maturana 100 Cultural Center's main theater, with a total of 12 functions between April 12-29, 2018.
- One performance at the Paula Jarequemada High School in Recoleta, Santiago on May 22, 2018.
- One performance at the Municipal Sports Hall in Romeral (Maule Region) on May 18, 2018.
- One performance at Ibáñez Park in Arica on May 13, 2018.
- Two performances in Iquique on May 3 and 4, 2018.



Sobre la cuerda floja

Directors **Paola Giannini and Aline Kuppenheim (Teatro y su Doble Co.)**

- 2018 Teatro a Mil Festival: two performances, one at Antofagasta a Mil (Municipal Theater) and one at Iquique a Mil (Tarapacá venue) to a total audience of 1,150.
- Two performances at the Soy Festival Tecnópolis Festival in Buenos Aires, Argentina on March 2 and 3, 2018.

Feos

Director **Aline Kuppenheim (Teatro y su Doble Co.)**

- 2018 Teatro a Mil Festival: two performances at Antofagasta a Mil (Municipal Theater) and Iquique a Mil (Tarapacá venue) to a total audience of 1,150.
- One performance at the Rancagua Regional Theater on October 6, 2018.



Violeta Parra:

al centro de la injusticia

Director **Rodrigo Pérez**

A 2009 coproduction that had a revival at the UC Theater in 2017.

- 2018 Santiago Mil Festival: three performances at the Chilean National Theater (Antonio Varas venue).



Ayudándole a sentir

Director **Juan Pablo Peragallo**

- 2018 Santiago a Mil Festival: seven performances (3 paid-for and 4 free).
- Two performances at the San Anselmo School in May 2018.





Estado Vegetal

Director **Manuela Infante**

The play was premiered in 2017 as part of the Teatro Hoy season, with five performances at NAVE.

- 2018 Santiago a Mil Festival: four performances at the GAM Center.
- Three functions at the Cena Contemporânea Internacional Theater Festival in Rio de Janeiro, Brazil on June 8, 9 and 10, 2018.
- Part of the UC Theater season from August 22 to September 9, 2018.
- One performance at Curicó's Provincial Theater on September 29, 2018.
- One performance at the Cielos del Infinito Festival, Punta Arenas on October 13, 2018.
- One performance at the Cervantino Festival, Guanajuato, Mexico on October 15 and 16, 2018.
- One performance at the Cervantino Festival, León, Mexico on October 20, 2018.
- One performance at Espacio Larva, Guadalajara, Mexico on October 24, 2018.

La imaginación del futuro

Director **Marco Layera (La Resentida Co.)**

- 2018 Santiago a Mil Festival: three performances at the Chilean National Theater (Antonio Varas venue) between January 8-10, 2018.

La dictadura de lo cool

Director **Marco Layera (La Resentida Co.)**

- Skirball Center, New York University, USA, 6 y 7 de abril
- Función en Teatro Biobio, 1 de septiembre

Tú Amarás

Director **Pablo Manzi (Bonobo Co.)**

- Performances at the Noorderzon Performing Arts Festival, Groningen, Holland between August 30-September 1, 2018.
- Part of the Human Rights and Memory Theater Season on November 26 and December 2 and 5, 2018 in La Granja, Puente Alto and La Pintana



¡Parlamento!

By **Tryo Teatro Banda**

- Part of the Human Rights and Memory Theater Season on November 20, 22 and 28, 2018 in Cerro Navia, La Granja, Santiago and La Reina.



UPCOMING PROJECTS

Work began on seven projects in 2018, all of which are due to make their debut from 2019 onwards.

Tragicomedia del Ande

By **Tryo Teatro Banda**

Premiere **mayo de 2019**

Pedro y el lobo

Director **Aline Kuppenheim (Teatro y Doble Co.)**

Premiere **junio 2019**

Plata Quemada

Directed by **Juan Carlos Zagal (Teatrocinema Co.)**

Premiere **January 2020**



Manuela Infante



Guillermo Calderón



Antú Romero

Agreements were also signed for the following coproductions:

La Tempestad

By **Antú Romero**

To be coproduced with the **Theater Heidelberg**

This coproduction will be premiered at Santiago a Mil 2020 and at ¡Adelante! 2020.

Dragón

By **Guillermo Calderón**

To be coproduced with the **UC Theater and the Theater der Welt**

This coproduction will be premiered in June 2019.

Finally, planning began for the following:

- Proyecto Chi-Sei by Manuela Infante. Premiere penciled in for January 2020.

- Large-scale circus project by Argentine director Leandro Mendoza (currently director of the REUS TRAPEZI Circus Festival) and codirected by a Chilean director.

- Proyecto Emergenz by José-Luis Vidal. To be coproduced by Kampnagel and the Teatro a Mil Foundation.

COPRODUCTIONS 2018-2019

PLAY	DIRECTOR	COMPANY	CATEGORY	PREMIERE	ASSOCIATED INSTITUTIONS
AYUDÁNDOLE A SENTIR	Juan Pablo Peragallo		Venue	June 17	Centro GAM
ANDRÉS PEREZ DE MEMORIA	Angela Acuña y María Izquierdo		Public Space	January 18	
TÚ AMARÁS	Pablo Manzi	Bonobo	Venue	May 18	Espacio Checoslovaquia
PALOMA AUSENTE	Martin Erazo	La Patogallina	Public Space	January 18	Fondart
DESOBEDIENCIA DE MARTE	Alvaro Viguera		Venue	January 18	Puerto Ideas
YO SOY LA HIJA DE LA FURIA	Ignacio Achurra	Contraataque	Public Space	January 18	
ASTRONAUTAS	Mariano Tenconi		Venue	January 18	Xirgu Untref Theater, Buenos Aires
DEMOCRACIA	Felipe Hirsch		Venue	January 18	Festival MIT Sao Paulo

ON THE BOOKS FOR 2019-2020 WITH INTERNATIONAL COPRODUCERS

PLAY	DIRECTOR	COMPANY	CATEGORY	PREMIERE	ASSOCIATED INSTITUTIONS
DRAGÓN	Guillermo Calderón		Venue	December 19	Schauspiel Leipzig
LA TEMPESTAD	Antu Romero		Venue	January 20	Theater und Orchester Heidelberg



Yo soy la hija de la furia, by Ignacio Achurra – Chile

Ayudándole a sentir, by Manuela Infante and Juan Pablo Peragallo – Chile



THEATER IN EDUCATION PROGRAM

During 2015 and as Chile was going through a period of educational reform, a series of discussions arose about what is understood by public education its role and scope, as well as about the relevant educational models, curricular priorities and therefore the role of the arts in the school curriculum. As a result, we decided to participate in the debate, leading to citizen involvement that bore its first fruits in January 2016, when the National Congress's Chamber of Deputies passed the Agreement Project asking the president to incorporate theater into Chile's basic public education curriculum.

In order for this to occur, we had already started to consider school education as a key platform for developing the country's arts, firmly convinced of the tremendous contribution theater and the performing arts can make to the all-round education of children and young people. At the same time, we began to think about and design the 'Theater in Education Pilot Program', which was implemented in the La Granja neighborhood in April 2016. This program proposed integrating theater into the full-time academic day at two municipal educational establishments, Tecnosur and Sanitas. It is worth noting that this neighborhood was chosen for the project mainly due to our close collaboration with the Municipality of La Granja and our links with the Espacio Matta Cultural Center.

In 2017, we accepted a new challenge and, with financing from the Fund to Encourage the Arts in Education at the former Council (and nowadays Ministry) of Culture and the Arts, we managed to successfully continue running the program at the Sanitas school (in the sixth and seventh grades) and at the Poeta Neruda school (in the fifth and sixth grades), continuing the previous year's project in the first school and starting a new one in the second.

Thanks to financing from the Department of Crime Prevention's National Fund of Public Safety, we expanded our Theater in Education Program to three educational establishments in the La Granja neighborhood, incorporating the performing arts into the full-time academic day with a specific focus on helping students get along with others. The Sanitas school (seventh and eighth grades), the Bélgica High School (fifth and sixth grades) and the Poeta Neruda High School (two fifth grade classes, one sixth grade class and one seventh grade class) took part, involving approximately 254 students.

Together with the Barrancas Local School Service, we also implemented the Theater in Education program in 32 fifth and sixth grade classes at eight schools in the Pudahuel, Cerro Navia and Lo Prado neighborhoods, involving 954 students, with the aim of promoting the performing arts' relevant role in the all-round education of Chile's children and in the framework of a new type of public education.

Verónica García- Huidobro, expert and pioneer in developing drama teaching, worked as the academic consultant for the program, which was designed and implemented by the Teatro a Mil Foundation. She worked with drama teachers on designing the curriculum and accompanied them as they introduced this methodology into the schools. In addition, the foundation coordinated the different players involved, encouraging dialogue between them and organizing trips to see plays and different activities outside the classroom. At the same time, the Methodologies for the Use of Theater in Education Seminar, run by Verónica García-Huidobro and other experts in the field was held, aimed at helping teachers from the different neighborhoods develop their skills.

AIMS OF THE 2018 PROGRAM

Purpose

To help integrate the performing arts into the public education curriculum in Chile.

General Aim

To help make the performing arts relevant to the all-round education of children and young people in public schools, using theatrical methodologies for teaching drama applied to school education.

Specific Aims

1. To encourage the development of socio-emotional skills in children and young people in the classroom environment.
2. To train teachers from the school community in active and technical drama teaching methodologies.
3. To encourage children, young people and schools and communities to take an interest in the performing arts.

PROGRAM ACTIVITIES

CLASS WORK

Work in the classroom itself began on April 2 in La Granja and April 23 in Barrancas, focusing on developing the program's first unit called 'To Take to the Stage', whose main aim was to develop the basic skills needed to relate to others and for self-awareness and team work, using games involving drama. In addition, the aim was to boost the children's multisensory perception and observation of the dynamics of nature, transposing these onto their own bodies and letting them experience degrees of dramatic tension, causing self-awareness and creating the energy needed to be on stage.



In the project run in Barrancas, a total of 956 students from the fifth and sixth grades were involved from 11 of the public schools belonging to the Barrancas Local Public School Service. In La Granja, 254 students in the neighborhood were involved from schools that belonged to the Department of Municipal Administration.

ARTISTIC EDUCATION WEEK (SEA)

In the framework of Artistic Education Week (SEA), held between May 14-18, different activities were held at the different schools in which the program had been implemented. This initiative was organized in Chile by UNESCO, the Ministry of Culture, the Arts and Heritage, the Ministry of Education, the University of Chile and Balmaceda Arte Joven.

There were different aims for each year group, all related to the processes developed in the program and the degree to which the students engaged and became familiar with the methodology.

SPECIAL CLASSES

In the framework of the Barrancas project, two special classes were given by actress Claudia Di Girolamo. The first was on May 14 at the Finlandia school in Pudahuel. It consisted of two sessions lasting an hour and a half each for the four year groups taking part in the program (fifth and sixth grades), involving a total of 110 students. The second class was held on June 19 at the Croacia school in Cerro Navia, with the participation of 39 fifth and sixth graders. In both schools, the teachers involved in the performing arts classes also took part, as well as the drama teacher assigned to the school by the project and the school administration.

During the second semester, classes were given by actresses Paulina Urrutia and Amparo Noguera and actor Héctor Morales. Paulina Urrutia's classes were for fifth and sixth graders at the General René Escauriaza (75 students, September 13), Mon-

señor Carlos Oviedo (76 students, September 27) and Presidente Roosevelt schools (118 students, October 8). Actress Amparo Noguera gave classes for fifth and sixth graders at the Poeta Pablo Neruda (68 students, October 17) and Golda Meir schools (67 students, November 12). Actor Héctor Morales gave a class to fifth and sixth graders at the Neptuno school (76 students, November 29).

THEATER PLAY PREVIEW

School trips are a way of supporting the educational aims of the performing arts as a subject within the Theater in Education program, related to the evaluation of esthetics, bodily expression and communication. Before watching the play, each class took part in a preparatory activity and, after the trip, each teacher held a follow-up session, encouraging the children to critique and give their opinions on the artistic creation.

In the case of La Granja, school trips were held for the Bélgica (fifth and sixth grades, 34 students) and Sanitas schools (seventh and eighth grades, 71 students), who went to see the play *Historia de una gaviota y el gato que le enseñó a volar* by the Teatro del Canto company and the Poeta Neruda school (fifth grade, one sixth grade class and one seventh grade class, 132 students), who watched the play *La venganza de Ricardo* by the Viajelnmóvil company. A second school trip was also organized by the Sanitas school (seventh and eighth grades, 63 students) to go and see the play *Chai-ka*, while the Bélgica school (fifth and sixth grades, 34 students) went to see the play *La Venganza de Ricardo* and took part in a dialogue afterwards with the actors.

In the first semester at Barrancas, 52 students from the Presidente Roosevelt school went to see the play *El sueño de Mo* by the Teatrocinema company. In the second semester, students from the Mustafá Kemal Atatürk (27 students), Presidente Roosevelt (105 students), Golda Meir (43 students), Pedro Prado (56 students), Neptuno (61 students), República de Croacia (29 students) and Finlandia schools (94 students) went to see *La Venganza de Ricardo* by the Viajelnmóvil company.

The René Escauriaza (71 students) and Poeta Pablo Neruda (71 students) schools went to see the play *El Capote* by the Teatro y su Doble company. Finally, the Antilhue (232 students) and Monseñor Carlos Oviedo (68 students) schools went to see the play *Gulliver* by the Viajelnmóvil company

APPLYING A BASELINE

Applying a baseline for the program was done to obtain an initial diagnosis of the students' socio-emotional skills and classroom environment, allowing these to be compared with the results of the program over a certain period of time. This evaluation began on May 22, ended on June 7 and involved two evaluation scales that provided individual scores per student and per year group, allowing for the program's activities to focus on the needs of the educational environments.

In Barrancas, the socio-emotional skills of 713 out of 956 (75%) and the environment of 742 out of 957 students (78%) were measured.

In the project in La Granja, approximately 200 out of 254 children were surveyed, with a response rate of approximately 87% the two times it was carried out.

During November, the baseline for measuring the program's results was applied. Evaluation scales were used for socioemotional skills and classroom environment indicators and a self-reporting questionnaire for the school violence dimension,

In both, measuring the program's results was carried out between November 5-16, with the results indicating that, in general, the establishments rated the program positively, highlighting both the work done in the classroom and extracurricular activities. However, its development had different degrees of complexity given the different aptitudes and specific contexts of each establishment. It is worth highlighting that the evaluation survey identified that, as well as recognizing that the socio-emotional aspect boosted their all-round development, the students also



valued how interesting it was to find out more about the theater, classifying the program as something 'fun' and 'different'. The results thus provide evidence of the positive impact of boosting students' socio-emotional learning in different school environments, such as improving the atmosphere and school environment, promoting mental health and wellbeing, benefitting their ethical and civic development, preventing antisocial behavior and increasing motivation and successful academic learning, among others (Romagnoli and Valdés, 2007). It is fundamental that all these things are achieved both personally and socially by the students, since these contribute to their wellbeing and form the basis of them getting along with others

SEMINAR FOR TEACHERS

During the year, the seminar Theater Applied to Education Seminar was held for teachers in the framework of the La Granja project, run by Verónica García Huidobro and Luna del Canto and tackling the modules 'Areas of Theater Work Applied to Formal Chilean Education', 'Theater Applied to Education: Including It As A Subject', 'Theater Applied to Education: How to Teach It', 'Theater Applied to Education. Community Education: AST (Action, Service and Transformation)' and 'Theater Applied to Education: Workshop on Creating School Projects'. Ten teachers from three of the schools participating in the program took part in the sessions.

In Barrancas, the Methodology for Using Theater in Education Seminar was held between June and October. It consisted of five theoretical-practical sessions, involving the participation of collaborators such as the La Balanza company: Theater and

Education, Verónica García Huidobro, Luna del Canto, Ricardo Quiroga and Diana Fraczinet. The seminar was held in two different parts: one at the Antilhue school with the participation of 16 teachers from the Croacia, Golda Meir and Antilhue schools and another at the Finlandia school, with the participation of 13 teachers from the same school. In the evaluation carried out at the end of the seminar, the teachers highlighted the relationship and links between theatrical expression and the skills they worked on with the students as part of the curriculum, the value they placed on real learning using games and the variety of resources taught using participation and didactic and practical opportunities and their application to the year groups and subjects they taught. In addition, they identified the different activities as resources that allowed them to create a better climate in the classroom.

THE TEAM

The main bodies involved in this project are the Barrancas Local School Service and the Department of Municipal Administration of La Granja, the 14 educational establishments involved and the Teatro a Mil Foundation.

Our role as an institution is to lead and follow up on the project, coordinate these bodies so that the project's different activities are correctly implemented, coordinate the collaboration between them and permanently keep up with what is happening locally. At the same time, we are in charge of encouraging extracurricular activities, such as going to watch plays, field trips, drama teaching seminars for teachers and masterclasses.

COVERAGE

PROJECT	NEIGHBORHOOD	SCHOOLS	Nº OF YEAR GROUPS	NUMBER OF STUDENTS
BARRANCAS	Cerro Navia	República de Croacia	2	39
		General René Escauriaza	2	75
		Colegio Neptuno	2	76
		Pdte. Roosevelt	4	90
	Lo Prado	Mustafa Kemal Atatürk	2	39
		Poeta Pablo Neruda	2	68
		Complejo Educacional Pedro Prado	2	69
		Golda Meir	2	67
	Pudahuel	Monseñor Carlos Oviedo	2	76
		Antilhue	8	280
		Finlandia	4	85
LA GRANJA	La Granja	Sanitas	2	75
		Liceo Poeta Neruda	5	141
		Liceo Bélgica	2	38
TOTAL	4	14	41	1.218

Teatro en la Educación video summary



STUDENT PROGRAM EVALUATION

When asked **how much they enjoyed taking part in the Theater in Education program**, the average grade awarded by the students was 6.1 (on a scale of 1 to 7).

The activities that got the best average grade from the students were **the trip to the theater** with 6.3, the **final performance** with 6.1 and the **performing arts class** and **the class run by a professional actor** with 6.0.

This means that the **Artistic Education Week** received the lowest grade (5.9).

90% of the students said that the activity helped them to both learn more about themselves and to value themselves more – in other words, they developed self-awareness.

90% of the students said that the activity helped them to get to know their classmates better and respect them more – in other words, they developed both an awareness of others as well as empathy.

87.8% of the students said that the activity helped them to control their emotions and behavior – in other words, they developed self-control.

86.4% of the students said that the activity helped them to deal with life more positively – in other words, they developed the ability to deal with the situations that affect them positively and to view them as opportunities.

86.4% of the students said that the activity helped them to develop their creative abilities and inventiveness.

85.7% of the students said that the activity helped them to integrate better into their class – in other words, they developed social integration skills.

82.2% of the students said that the activity helped them to communicate with others better and to express their opinions – in other words, they developed communication skills.

81.6% of the students said that the activity helped them learn how to resolve their problems peacefully – in other words, they learnt peaceful conflict resolution.

ROYAL COURT THEATER IN LATIN AMERICA PLAYWRITING WORKSHOPS PROGRAM

2016-2017

The Royal Court Theater in Latin America Playwriting Workshops consisted of three workshops held for young Chilean, Argentine and Uruguayan writers, held in the corresponding countries by the London-based institute. **Chile, Argentina and Uruguay** were the countries that benefited from this second version of the project - held for the first time in 2012 in Santiago de Chile – and which involved both classes held in person and long-distance follow-up of the writing process. Those involved in this project included the **Teatro a Mil Foundation, the City of Buenos Aires Theater Complex, the Uruguayan Insititue of Performing Arts and the British Council.**

The aim of this project was to help develop and enrich Latin American playwriting, encouraging the production of plays by Chilean, Argentine and Uruguayan writers, systematically created under the guidance of the Royal Court Theater's International Department. It gave this group of young writers the chance to be creative as part of a process that involved workshops, providing a significant opportunity for professional and cultural exchange for professional development and providing them with the tools and opportunities to tour nationally and internationally.



The program was held over two years and was divided into the following stages:

STAGE I

Participant selection

The Royal Court Theater chose a maximum of five participants per country to make up a group of 12 playwrights, who took part in three consecutive workshops over a year and a half and which they attended in person in Santiago, Buenos Aires and Montevideo.

STAGE II

First Workshop Held in Santiago de Chile

Professionals from the Royal Court Theater travelled to Santiago de Chile to run the first workshop over the course of ten days. It included practical sessions for the group, as well as individual meetings with each participant.

Each participant in the program had three months from the end of the workshop in Santiago to send the Royal Court Theater an initial draft of the play to be developed.



STAGE III

Second Workshop Held in Buenos Aires, Argentina

Once all the drafts of the plays had been received, the Royal Court Theater team traveled to Buenos Aires, Argentina to work on each writer's script, both individually and in groups. This workshop lasted ten days and at the end of it, the writers were asked to hand in a second draft.

STAGE IV

Third Workshop Held in Montevideo, Uruguay

This third workshop was held in Montevideo, Uruguay from January 21-31 2018 at INAE (the Performing Arts Institute). The new versions of the plays were revised and worked on in the theater, with professionals from the local theater scene getting involved in order to dramatize fragments in the form of dramatic readings, performed to the public on Tuesday, January 30. Sam Prittchard, associate director of the Royal Court Theater, directed them. The event was attended by a hundred people, including important figures from the Uruguayan performing arts scene and the British Council in Montevideo, as well as the general public.

STAGE V

Workshop follow-up and results

After the final workshop, the writers completed a final version of their script using comments made about the dramatized readings. The Royal Court Theater was in charge of revising these and four Chilean scripts were chosen for print. The rest of the plays will be published in digital format soon and made available through the Teatro a Mil and British Council websites, as well as through those of their Latin American counterparts.



ABOUT THE APPLICATIONS

Applications were open to those who fulfilled the following requirements: Chilean, Uruguayan and Argentine playwrights living in their respective country, aged under 40 as of December 31, 2015, with at least one play premiered professionally (with a minimum run of nine performances) and with a play-in-progress at the time of applying.

List of selected playwrights:

Chile: Ana Corvalán | Andrea Franco | Leonardo González | Tomás Henríquez | Carla Zúñiga

Uruguay: Analía Torres | Domingo Milesi | Sebastián Calderón | Victoria Vera | José Pagano

Argentina: María Eugenia Bustamante | Fabián Díaz | María Laura Santos | Alfredo Staffolani | Giuliana Kiersz

A script by the Argentine Fabián Díaz was recently awarded first prize in the National Playwriting Competition organized by the Institute of Argentine Theater. The play *Ópera para idiotas* by Uruguayan playwright Analía Torres was a winner at the Annual Literature Awards in Uruguay.

2018-2019

This version of The Royal Court Theater in Latin America's playwriting program was presented by the **Teatro a Mil Foundation** and the **British Council** and organized by **Teatro La Plaza in Lima** and the **Teatro a Mil Foundation**, with the collaboration of the **British Council in Peru and Chile**.

The Chilean participants are Juan Pablo Troncoso (Colectivo Zoológico), María del Pilar Ronderos (La Laura Palmer), Carlos Briones (winner of the Up and Coming Writer Award at the 2018 National Playwriting Exhibition), Carla Fuentes Abu Abbarah (an actress from the Catholic University), Raúl Riquelme Hernández (a University of Chile theater student), María José Pizarro (*Franco*) and, for the first time, from outside of Santiago, Ingrid Fierro from Concepción, director of the Teatro Resistencia company (*Hortensia*).

The Peruvian participants are playwrights Carolina Black Tam, Rocío Limo, Paris Pe-santes, Johuseline Porcel, Daniel Amaru Silva and César Vera from Lima, as well as Sofía Ochoa from Arequipa. All of them will take part in the program's three workshops, with the aim of contributing to their respective national scenes.

The jury that selected the candidates in Peru was made up of Mariana de Althaus, Alfonso de María and Alfonso Santistevan. In Chile, it was made up of Andrea Franco, Claudia Hidalgo and Juan Andrés Rivera.

The 2018-2019 program is taking place over a year and a half and is divided into the following stages:

STAGE I

First Workshop in Lima (October 11-20, 2018)

The first event was held between October 11-20 in Lima, Peru. Each playwright was assigned a tutor to draw up the guidelines for their play through practical group and individual exercises. Elyse Dodgson, head of the Royal Court Theater's International Theater Program was in charge of running the event with the successful British playwrights Nick Payne - responsible, among others things, for *Constellations*, an acclaimed play that Chilean Victor Carrasco brought to the stage - and Leo Butler - whose productions have been performed by the Royal Shakespeare and the National Theater companies.

STAGE II

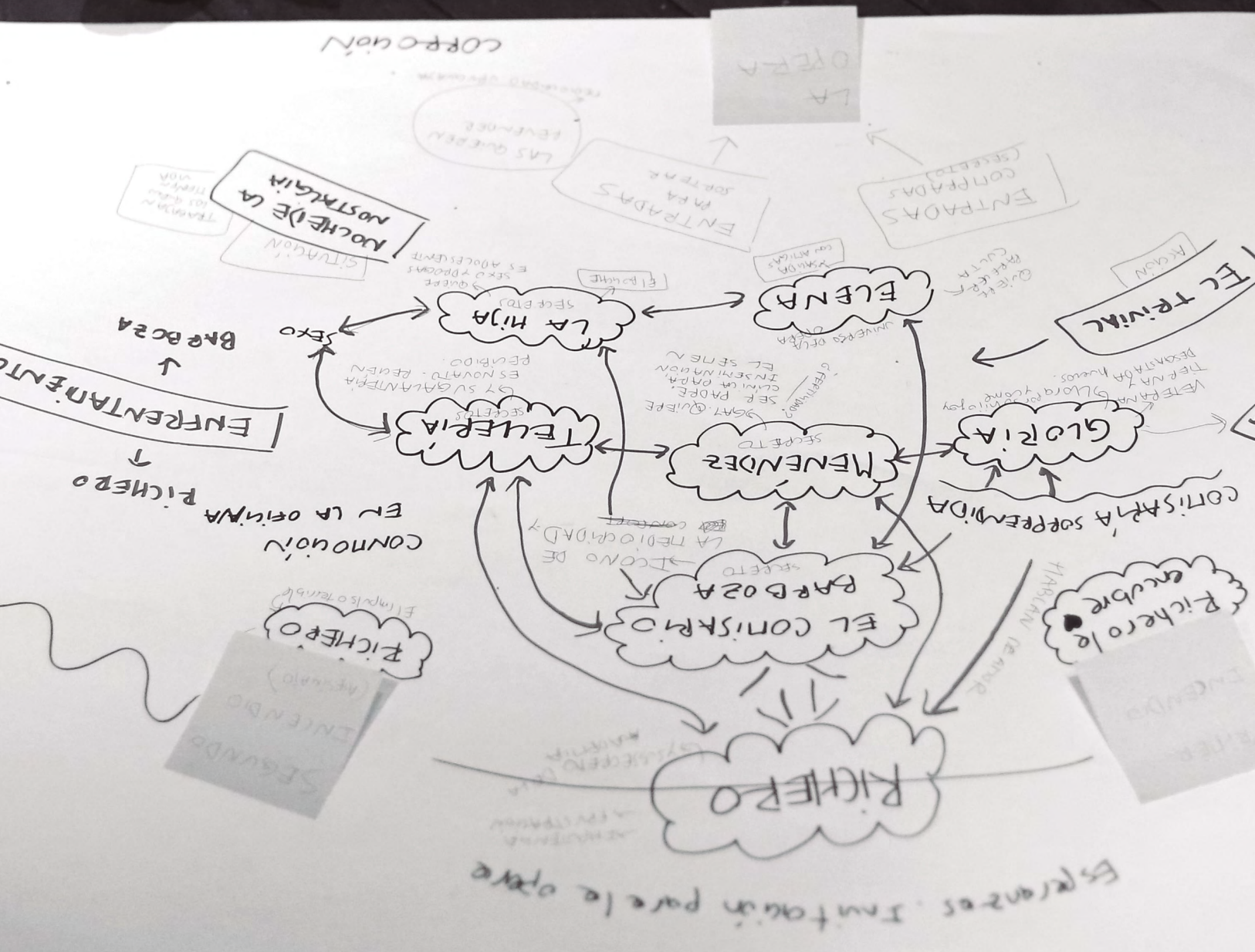
Second Workshop in Lima, Peru (May, 2019)

Once all the drafts of the plays have been received, The Royal Court Theatre team will travel to Lima again to work with each writer both individually and as a group on each of the plays. It is anticipated that this stage will last approximately ten days. At the end of this stage, the writers will be asked to hand in a second version of their draft.

STAGE III

Third Workshop in Santiago, Chile (January, 2020)

The new versions of the plays will be revised and worked on, with the opportunity to get professionals from the local theater scene involved in the process in order to dramatize fragments in the form of dramatic readings or works-in-progress, which may be presented to the public as part of the Santiago a Mil Festival in 2020.



THEATER DIRECTING TRAINING PROGRAM

II VERSION

This program, which is free for participants, is run by the Teatro a Mil Foundation and the **Goethe Institute**, with the support of the **Ministry of Culture, the Arts and Heritage**. It is conceived as an experience-based opportunity involving theatrical directing, with workshops led by German directors, the opportunity to work on personal projects and also opportunities for interaction with the rest of the group.

As an international experimental training program, its main aim is to promote the artistic training of young Chilean theater directors who are currently involved in theater research and contemporary theater.

Each applicant puts forward an idea for a project or draft to be developed during the program, in which they are accompanied by a tutoring team made up of members of the Teatro a Mil Foundation and the Goethe Institute, as well as directors and artists with both experience and well-established careers.

In the framework of LAB Escénico and PLATEA at the 2018 and 2019 Santiago a Mil Festivals, the Teatro a Mil Foundation gives an opportunity for these projects to be presented as works-in-progress, with the applicant responsible for production.

International workshops are held during the program and are made up of a set of training activities that complement each participant's theatrical research. To take full advantage of the German artists' work, the Goethe Institute provides the chosen group with a maximum of five basic German classes, three of which make up the complete A1 level. These are obligatory and are a requisite for continuing with the program.

In the 2018 version, the program was run over the course of a year and was divided into the following stages:

MODULE 1

January 2018 - Santiago a Mil 2018 Festival residency

MODULE 2

Analysis and group work, February-May 2018

MODULE 3

Residency in Germany, June 2018

The residency was held from Monday June 4-Thursday June 21 and the first stage in Berlin involved the participation of Francisca Maturana, Arts Areas Coordinator from the Unit of International Affairs, representing the Ministry of Culture, the Arts and Heritage.

Among the activities carried out that deserve a special mention, they watched 12 plays at the Performing Arts Festival organized by the HAU Hebbel am Ufer in Berlin, had six meetings with institutes and theaters and, in Munich, took part in three meetings and workshops as part of the residency at Theaterakademie August Everding.

MODULE 4

Reflection and individual work, July-October 2018

Between July and October, those selected took part in workshops in Chile, organized by the tutoring team and involving Chilean directors, as well as open conversations based on their different experiences in the previous residency model and group encounters for reflection and analysis. In addition, the six people selected met with the tutoring team to present the advances of their own research and to talk and reflect on their creative processes. During this period, they also took part in five workshops with Chilean directors: Nicolás Espinoza (May), Heidrun Breier (June), Sebastián Squella (July), Ana Luz Ormazabal (August) and Ernesto Orellana (October).

MODULE 5

Staging, November 2018-January 2019.

The project's research process came to an end and the plays were presented as works-in-progress as part of LAB Escénico and Platea at the 2019 Santiago a Mil Festival.

MORE ABOUT THE 2018 PARTICIPANTS

Constanza Blanco, an actress who studied at the University of Chile's Theater School, with her project *Coliseo*, a live theatrical creation laboratory.

Daniela Castillo, an actress who studied at the University of Chile, with her project *Humane*, a reflection on mankind's past, from Neanderthals to homo sapiens.

Isabel Fonseca, an actress, with her project *Lo invisible*, questioning site specific works and industrialized spaces in Santiago.

Mariana Hausdorf, an actress and historian from the Catholic University, with her project *Impostoras*, which aims to find out more about three historical female imposters.

Valentina Parada, an actress from the Catholic University, with her *Mileva Project*, a dramatic reflection on social recognition of the female form.

Nelson Valenzuela, an actor from the Universidad Mayor, whose project *Casting K. Perry* aims to demystify pop stars' value to society.

PROJECT STATUS

2017 EDITION

Samantha Manzur and her play **Cuerpo pretérito** had a run at the GAM Center in May 2018. The play was chosen for the 2019 Santiago a Mil Festival, with performances at the Teatro la Memoria.

Sebastián Squella and his play **Representar** was premiered in June 2018 at the Matucana 100 Cultural Center. The play received a Regional Fondart grant in 2018, was part of the Teatro Hoy season organized by the Teatro a Mil Foundation and was chosen for the 2019 Santiago a Mil Festival, with performances at the GAM Center.

Ignacia González and her play **Punto Ciego** was premiered in August 2018 at the GAM Center. The play received a Regional Fondart grant in 2018. Ignacia was chosen for the ITI Deutschland residency program and for a three month residency in 2019 with the Rimini Protokoll company.

Ignacio Tolorza and his play **La silla** was premiered in October 2018 at the Teatro del Puente.

The premieres of the projects by Ébana Garín **Los diez** and Sergio Gilabert **Papara-zzi**, are scheduled for the first semester of 2019.

III LATIN AMERICAN VERSION

In November 2018, the third - 2019 - version of this program was launched with a Latin American scope and presented by the Teatro a Mil Foundation and the Goethe Institute in Chile, with the collaboration of the Ministry of Culture, the Arts and Heritage, the National Institute of Performing Arts (Uruguay), Teatro La Plaza (Peru) and the Goethe Institute in Peru and Uruguay.

November-December 2018	SELECTION PROCESS	Selection, press & publicity and pitches
January 2019	MODULE 1	2019 Santiago a Mil Festival residency
March-May 2019	MODULE 2	Work on the projects in each country German courses
June 2019	MODULE 3	Residency in Germany
July-September 2019	MODULE 4	Work on the projects in each country German courses
October 2019	MODULE 7	Residency in Montevideo: FIDAE Festival
November-December 2019	MODULE 8	Work on the projects in each country
January 2020	START OF THE PROCESS	2020 Santiago a Mil Festival residency

At the end of 2018, interviews with those preselected from each country were held, with the participation of people from all the institutions involved. They had to go over 67 applications from the three countries, with the following six Latin American directors being chosen: Carlos Soto and Nicolás Lange (Chile), Claudia Tangoa and Mirella Quispe (Peru) and Florencia Caballero and Federico Puig (Uruguay). These new participants travelled to Santiago between January 10-17 2019 to take part in a residency at the Santiago a Mil Festival, including two workshops with German artists, watching plays and attending meetings.



INTERNATIONAL ARTISTIC RESIDENCIES

Since 2017, the Teatro a Mil Foundation's Education and Community Department has been in charge of coordinating international residencies, something previously done by the International Department. This change is due to the fact that residencies are opportunities for performing arts training, as well as for being creative and/or creating a theater play. They provide opportunities to learn from other artists where the residencies take place and are both an international as well as an educational experience.

There are currently two agreements in place, as well as an agreement with North American institutions:

WATERMILL CENTER

Agreement signed in December 2015 to include at least one Chilean company per year in the summer, autumn and/or spring residencies at The Watermill Center.

Located in Long Island, New York, The Watermill Center was founded by the outstanding American playwright and theater director **Robert Wilson**. Since opening in 2006, it has welcomed creators from all over the world, particularly those who combine different disciplines and types of art into their work and whose vision breaks the mold of contemporary culture.

In 2016, the visual artist Basco Vazko and two theater companies, Cuerpo Indisciplinado and Acción Residente, were chosen. These theater companies created pieces that were premiered as part of the Teatro Hoy season in 2016 and 2017 respectively, namely *Réplica* and *La Fábrica*.

In 2017, visual artist Sebastián Escalona and actress and director Josefina Dagorret took part in a spring residency with their work *Rito Extinto*, which investigates the

Selk'nam culture and its pictorial relationship with the Bauhaus movement. These artists were supported by the Teatro a Mil Foundation, which purchased their tickets to the United States.

In 2018, two Chilean companies were chosen: **ANTIMÉTODO** and **Tercer Abstracto**. The first company did its spring residency between April 21-May 21 2018, working on its production *Al Pacino*, directed by Ana Luz Ormazábal. Tercer Abstracto took part in the autumn residency in November 2018.

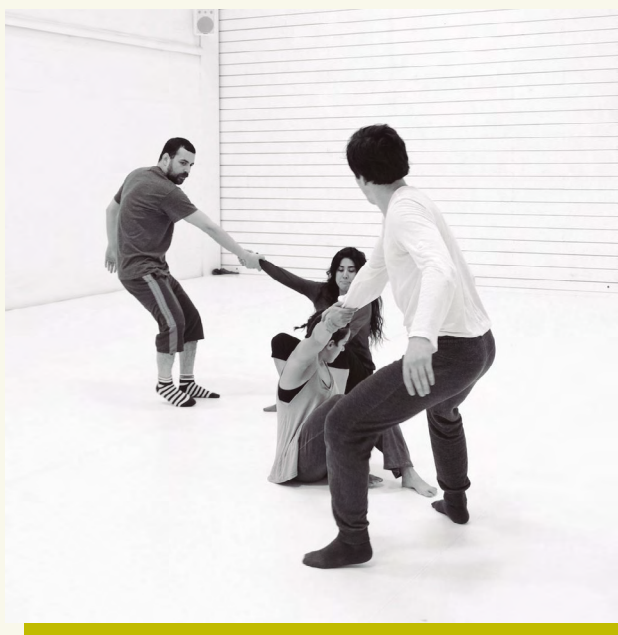
NEW YORK THEATER WORKSHOP

Signed in 2015, this agreement involves the exchange of theater productions between both institutions, as well as selecting Chilean artists to take part in a summer residency program at **Dartmouth College** (Hanover, New Hampshire) between August 1-21 each year. NYTW invites artists to a week-long residency, where they work on a project, collaborate with the artistic community at Dartmouth Theater and NYTW, watch rehearsals by other companies and make presentations about the theater and culture of their country to university audiences. Applications from contemporary theater creators are welcomed..

Founded in 1979, the New York Theater Workshop is dedicated to supporting artists' work in society. This mission is manifested in two equally important focuses of activity: first, through producing an annual season of productions in its theater in Manhattan's East Village and second, by inviting theater-makers at all stages of their careers to participate in training and residencies, offering the theatrical community a home for cooperation, growth and exploration. Dartmouth College, founded in 1769, offers undergraduate programs in the Liberal Arts and has prestigious post-graduate schools for medicine, engineering and business administration, as well as 19 post-graduate programs in the arts, humanities and sciences.

In 2015, Chilean playwright and director Ítalo Gallardo was chosen. In 2016, it was the turn of playwright and director Camila Le-Bert. In 2017, director Ernesto Orellana from the Teatro Sur company was chosen to travel in August and work on the script of his next play.

Applications for the 2018 residency were received in April and May of that year and five Chilean artists applied: Ana Luz Ormazábal, Nicolás Espinoza, Franco Baeza, Daniela Contreras and Sebastián Jaña



ANTIMÉTODO

AL PACINO

April 23 – May 23

Performance, theater

TERCER ABSTRACTO

November 28 – December 19

Performance, research





AL TEATRO PROGRAM

Aiming to improve access to an excellent cultural program and make seniors and their families fall in love with the performing arts again, Al Teatro was a free initiative held between August 3-September 13 at the **Teatro UC**, **Teatro Ictus** and **Aldea del Encuentro**.

Over the last few years, the information that has appeared in the Chilean and international media on issues such as seniors' quality of life, active aging and social security have led the Teatro a Mil Foundation to look for performing arts opportunities to help contribute to seniors' wellbeing.

With the backing of the Teatro a Mil Foundation and **SURA Asset Management Chile**, the Al Teatro program provided seniors – aged over 60 – with 1,500 free tickets for seven outstanding and acclaimed Chilean theater productions: *Hilda Peña*, directed by Aliocha de la Sotta; *Historia de una Gaviota y del Gato que le enseñó a volar* by María Izquierdo and Elvira López; *Relatividad*, directed by Héctor Morales; *Estado Vegetal* by Manuela Infante; *La Contadora de Películas* by Teatrocinema (two performances) and the premiere of *Costanera* by the ICTUS theater company.

In a country whose population is aging quickly, the challenges posed by their wellbeing, safety and integration are fundamental to ensuring a better quality of life. Data from the National Institute of Statistics' last census in 2017 indicates that more than 16% of Chile's population is made up of seniors. Of the population aged 60 or over, 55.7% of these are women and 44.3% are men.

Providing opportunities for people to come together, reflect and talk face to face - things theater has done since its very beginnings - is something that helps people reconnect. Theater has once again been given the opportunity to win over seniors, their families and their loved ones using an excellent cultural program specifically created with them in mind, involving unforgettable theatrical pieces whose stories will leave their mark.

The alliance between the Teatro a Mil Foundation and SURA Asset Management Chile began in January with the special performances of *Historia de una Gaviota y del Gato que le enseñó a volar* and *Violeta Parra: Al Centro de la injusticia*, presented in the framework of the Santiago a Mil Festival, as well as at Teatro a Mil in Talca, Concepción and Valdivia.

This program involved three additional concepts: firstly, a welcome area to receive the public; secondly, going back 'Al Teatro' to experience theater as a living art while watching the play and thirdly, post-performance encounters in which the artists and audience could reflect on the play. These three experiences aimed to improve the relationship between generations, encourage dialogue and coexistence and develop the skills needed for active senior aging.

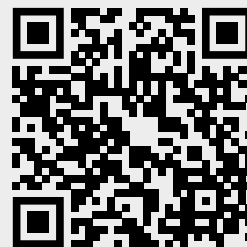
LISTINGS

PLAY	PLAYWRIGHT / DIRECTOR	DATE	CAPACITY	THEATER
HILDA PEÑA	Isidora Stevenson / Aliocha de la Sota	August 3, 20.30h	150	ICTUS Theater
HISTORIA DE UNA GAVIOTA Y DEL GATO QUE LE ENSEÑÓ A VOLAR	María Izquierdo y Elvira López, basada en texto de Luis Sepúlveda	August 4, 17.00h	340	UC Theater
RELATIVIDAD	Mark St.Germain / Héctor Morales	August 15, 20.30h	270	UC Theater
ESTADO VEGETAL	Manuela Infante	August 22, 20.00h	340	UC Theater
LA CONTADORA DE PELÍCULAS	Hernán Rivera Letelier / Laura Pizarro / Juan Carlos Zagal	September 12 and 13, 20.30h	150	Aldea del Encuentro
COSTANERA	ICTUS theater company / Roberto Poblete	October 11, 20.00h	160	ICTUS Theater
TOTAL	7 PERFORMANCES		1560	3 VENUES

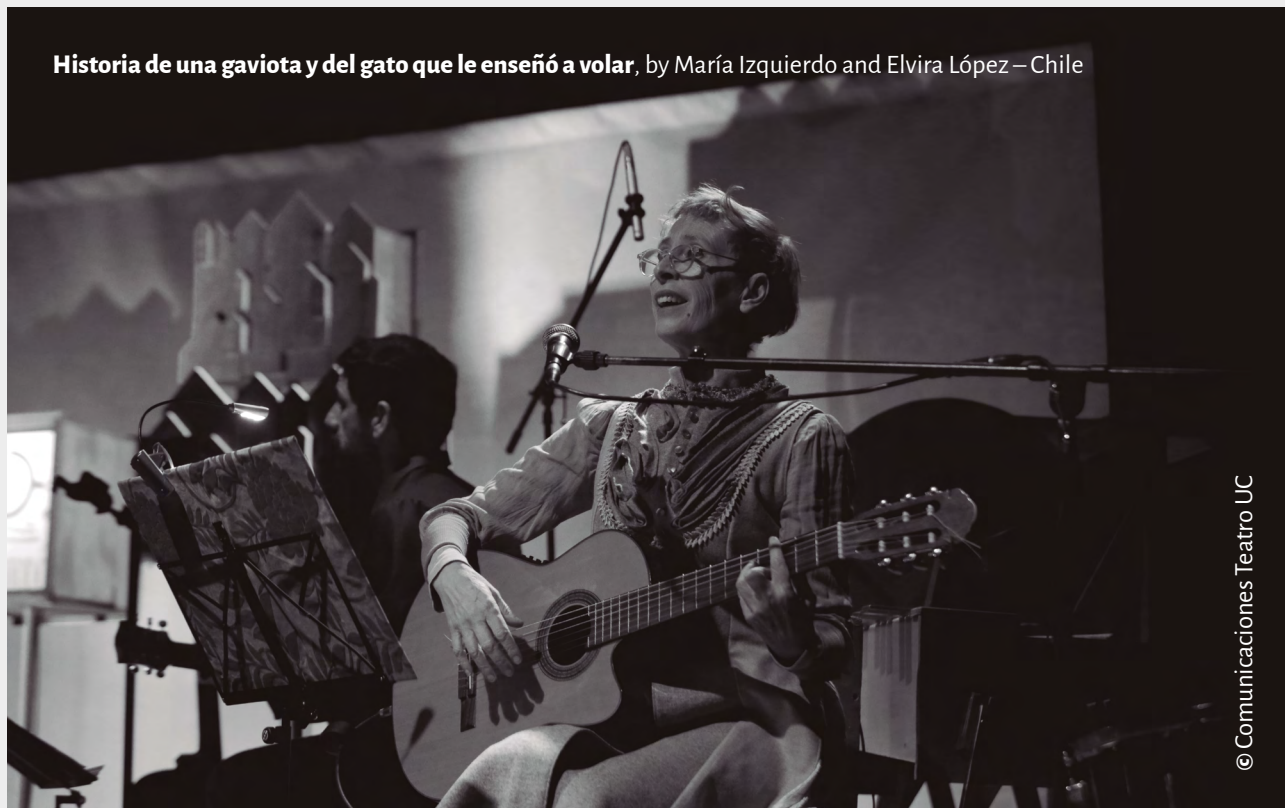
MEDIATION ACTIVITIES

The Education and Community Department organized audience dialogues after each performance, with 705 people taking part. The audiences talked with the artists in discussions led by an invited moderator, in this case people related to the theater, such as María de la Luz Hurtado, Mariana Muñoz, Jorge Arecheta, Alejandra Costamagna and Florencia Martinez.

Al Teatro video summary



Historia de una gaviota y del gato que le enseñó a volar, by María Izquierdo and Elvira López – Chile



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II EDITION OF THE HUMAN RIGHTS AND MEMORY THEATER SEASON

Presented by the Teatro a Mil Foundation, with the support of the **Department of Human Rights**, the Human Rights and Memory theater season aims to broaden perspectives, encourage respectful discussion and boost the promotion of human rights among citizens using the collective experience format that so favors theater. With an excellent program made up of *¡Parlamento!* by Tryo Teatro Banda and *Tú amarás* by the Bonobo company, the initiative involved free performances in six Metropolitan Region neighborhoods to make access for different sectors of society easier, as well as complying with one of the foundation's aims – that of touring and putting on Chilean and Latin American theater plays.

This second version was held between November 20-December 5 in the neighborhoods of **Santiago, Cerro Navia, La Granja, La Reina, La Pintana** and **Puente Alto**. The program included a selection of plays tackling issues such as relationships with and prejudices against the 'other', migration, indigenous people and the importance of conversation as the basis for healthy coexistence, acknowledging that legitimate differences can exist. The season has become an opportunity for the human rights' field, encouraging critical reflection on how to protect and promote these rights, irrespective of people's background, age, skin color or beliefs.

In the framework of the **70th Anniversary of the United Nations' Universal Declaration of Human Rights**, the season became part of the **#DDHHAntesQueTodo** campaign (more information at www.derechoshumanos.gov.cl), which promoted opening the public's eyes to the areas in which human rights should be encouraged and protected, particularly those of children and young people, migrants, people deprived their freedom and indigenous people. In addition, this project has, for the second year running, been held as part of the work the Teatro a Mil Foundation carries out to improve access, with the aim of facilitating and decentralizing excellent cultural programming in Santiago and - through other projects – country-wide.



CHILE LO
HACEMOS
TODOS

The II Human Rights and Memory theater season was presented by the Teatro a Mil Foundation, with support from the Department of Human Rights and the Ministry of Culture, the Arts and Heritage, as well as collaboration from the Corporation for the Development of Santiago (Cordesan), part of the Municipality of Santiago; the Violeta Parra Cultural Center, part of the Municipality of Cerro Navia; Espacio Matta, part of the Municipality of La Granja; the La Reina Cultural Corporation and the Puente Alto Cultural Center.

A press & publicity plan was carried out to the letter, with good results regarding coverage in the Chilean press, digital media, social networks and the local press. It was also well publicized through municipal channels.

The season attracted an audience of **1.580 personas**, mostly young students, housewives, seniors, professionals and inhabitants of the different neighborhoods, with these critically acclaimed, high-quality plays getting an incredible reception. The opportunities for conversation were of particular interest to public, with relevant issues being dealt with in a participative way, such as the rights of indigenous people and migrants.

ACTIVITIES INVOLVING MEDIATION WITH THE PUBLIC

The Education and Community Department organized dialogues with a total **283 people**.

PLAY	DATE	NEIGHBORHOOD	PLACE
¡PARLAMENTO!	Tuesday Nov. 20, 20.00h	Santiago	Novedades Theater
¡PARLAMENTO!	Thursday Nov. 22, 19.30	Cerro Navia	Violeta Parra Cultural Center
TÚ AMARÁS	Monday Nov. 26, 20.00h	La Granja	Espacio Matta Cultural Center
¡PARLAMENTO!	Wednesday Nov. 28, 20.00h	La Reina	La Reina Cultural Corporation
TÚ AMARÁS	Sunday Dec. 2, 20.00h	La Pintana	La Pintana Municipal Theater
TÚ AMARÁS	Wednesday Dec. 5, 20.00h	Puente Alto	Puente Alto Cultural Center

Human Rights and Memory theater season video summary





TEATROAMIL.TV

WEB PLATAFORM

WITH AUDIOVISUAL CONTENT

The TEATROAMIL.TV audiovisual platform is an interactive channel with free on-demand content so users can create their own viewing experience.

A year after its launch on October 11 2017, the platform has aimed to create new alternatives for accessing, marketing and exhibiting Chilean and international performing arts. Therefore, the main aim of TEATROAMIL.TV is to mediate, expand and improve audiences' contemporary performing arts experience by creating and developing audiovisual content, allowing them to complement their experience with high-quality pieces, diverse formats and new versions to widen perspectives and reflect more deeply.

The content available aims to revive and disseminate a large part of the Teatro a Mil Foundation's archive and to share recent productions specially created for this platform, starring important artists and companies who have taken part in some of the institution's projects, as well as figures from the performing arts in Chile. Due to the fact that the material stored on this platform is aimed at educating about and disseminating the performing arts, a large number of these creations fulfil the role of both archive and memory.

117 videos can currently be viewed on this platform, 21 of which are new productions uploaded during the second half of 2018 and which can be divided into the following categories:

> FULL PLAYS

The contribution of patrimony to culture and Chilean theater was the main impetus for this category, which aims to promote plays more widely, paying attention to criteria such as recovering patrimony, as well as providing access for people who need

to consult this material for academic or public purposes or who have not yet had the opportunity to see plays that make up part of Chile's performing arts' history.

7 available *Malasangre o las mil y una noches del poeta, Lo crudo, lo cocido, lo podrido, Lindo país esquina con vistas al mar, Historia de la sangre, Entre gallos y medianoche, El coordinador, Cinema Utoppia.*

> MASTER CLASSES

Educational opportunities in which directors, actors, academics and experts from different areas of the performing arts share their work and research with the audience and other artists.

13 available Bob Wilson, Doris Sommer, Gabriel Chamé, Lola Arias, Pau Palacios, Stefan Kaegi, Tomasz Kirenczuk, Thomas Ostermeier, ¡Migración Hoy! Forum (body, voice and performance), Shakespeare Hoy, Ivo Van Hove, Krystian Lupa and Antu Romero.

> SERIES

Chilean companies are invited to share their creative processes, based on topics such as how to start creating a new production, how to work on the stage and the influence of context and issues on creative processes.

6 available (27 chapters in total) *De camino al ensayo (On the way to rehearsals), La calle sin fronteras (The streets without borders), Sueño de una noche de verano (A Midsummer Night's Dream), Una intrusa en el ensayo (A stranger at the rehearsal), 3 chapters of VEINTICINCO AÑOS (TWENTY FIVE YEARS) and all the chapters of Bar Itinerante, dedicated to exploring the creative motivation of directors and artists from the companies that took part in Teatro Hoy in 2019.*

> INTERVIEWS

In the words of important figures from the performing arts in Chile and the world, we explore the creative world that influences their work and their vision of the role of art - and theater, dance and music in particular - in today's society.

23 available Germaine Acogny, Paula Zúñiga, Javier Daulte, Grzegorz Bral, Dimitris Papaioannau, Álex Rígola, Martín Erazo, Daymé Arocena, Guillermo Calderón, Mauricio Kartún, Faustín Linyekula, Teatro Hoy 2016, Alexis Moreno, Aliocha de la Sotta, Sergio Blanco, Martyn Jacques, Bob Wilson, Ivo van Hove, Antonio Latella, Felipe Hirsch, Jean Luc Courcoult, La Ribot and Claudio Tolcachir.

> **MINI DOCUMENTARIES**

A format that follows artists who have put on shows at Santiago a Mil, going deeper, for example, into their vision, creative process and questioning of the arts and society.

12 available Denis O'Hare – *An Iliad*, Eiko Otake – *Un cuerpo en lugares*, Kid Koala – *Nufonia Must Fall*, *La cocina pública*, Los payadores – *Sueño de una noche de verano*, Prehistóricos, Thomas Ostermeier – *Un enemigo del pueblo*, Andrés Pérez de Memoria, Vida, pasión y cueca – María Esther Zamora y Pepe Fuentes, Antu Romero, Teatro El Aleph and the participative process that led to the creation of *Le Grand Continental*.

> DOCUMENTARIES Outstanding Chilean directors and documentary makers take a look at some of theater's milestones.

3 available *La Pequeña Gigante y el rinoceronte escondido* by Carmen Luz Parot, *Santiago (En) Vivo* by Marcela Oteíza, *Teatro callejero, mi capitán* by Carlos Flores.

PORTRAITS Important figures from the Chilean performing arts are invited to improvise on camera and recreate, perform or remember a scene from their lives in just a few minutes.

15 disponibles Anita Reeves, Alejandra Gutiérrez, Héctor Noguera, Hugo Medina, Luis Alarcón, Nelly Meruane, Alejandro Sieveking, Fernando Gonzalez, Ramón Giffiero, Alejandro Castillo, Carmen Barros, Ramón Nuñez, Marco Antonio de la Parra, Jaime Lorca and Luis Dubó.

> **MOMENTS**

Clips that instantly record special moments that happen while theater is going on. Gree-

tings, words, glances. All of them are things the audience doesn't normally get to see.

10 available Museo migrante; Coro migrante (Migrant choir); Reclamos del público (Audience complaints); Felicitaciones (Congratulations); Dirigiendo sin fronteras (Directing without borders); Mierda, mierda; El adiós del Teatro de Chile (The Teatro de Chile's last goodbye); Lanzamiento Santiago a Mil 2018 (2018 Santiago a Mil launch); Minutos previos (Before the curtain goes up) and Opiniones del público (Audience reactions).

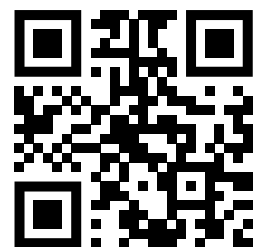
All the content from artists, companies and international artists in languages other than Spanish is subtitled so that the viewers can understand and access the content. In addition, between May and June, we took a chance and did the opposite, with English subtitles being added to videos by Chilean and international artists, as well as content of international interest, in order to make it more accessible to people from other countries.

More than a year after the launch of the TEATROAMIL.TV platform, it has received a total of **32,383 visits**, of which 10,182 are new users. People spend an average of 2 minutes 22 seconds on the site.

To further promote the site and broaden its scope, we ran a TEATROAMIL.TV campaign on our social media sites, aiming to position the audiovisual platform among our followers and create buzz about and publicize it.

TEATROAMIL.TV is a project that has been made possible thanks to the Teatro a Mil Foundation's own resources. It does not receive support from governmental or private institutions.

Visit teatroamil.tv



OUR COLLABORATORS

PUBLIC SECTOR / GOVERNMENT

MINISTRY OF CULTURE, THE ARTS AND HERITAGE

The foundation receives an annual subsidy from the Nation's Budget Law to fund its different areas of work as an institution. For the international tours it organizes, the companies themselves apply for funds through what is called the 'Ventanilla Abierta'.



MUNICIPALITIES

Year-round, we work with different neighborhoods so that the plays in our catalog can tour country-wide, bringing the performing arts to people in different regions. For the Santiago a Mil International Festival and its versions in different regions, the municipalities provide resources depending on what their finances allow.

INTERNATIONAL COOPERATION BODIES

The counterparts involved in our Chilean and international agreements - such as the Ministry of Culture in the City of Buenos Aires, the Ministry of Culture in Peru, the Ministry of Foreign Affairs in Chile (DIRAC), the California Institute of Arts (CalArts, USA) and ArtsEmerson (Boston, USA), among others – are crucial when it comes to managing different projects.

PRESIDENCY OF THE REPUBLIC

Up to 2018 and through the Department of Presidential Grants, the foundation received financing for projects that aim to make access to culture in Santiago and in different regions easier and to increase the scope of the performing arts through digital platforms such as teatroamil.tv.

OTHER PUBLIC BODIES

The foundation received subsidies from the Ministerial Department of Cultural Affairs (DIRAC) and support from Corfo and ProChile. The Theater in Education project received funds from the Ministry of Internal Affairs through its Crime Prevention Department and funds from the Barrancas Local School Service.



CHILE LO
HACEMOS
TODOS



PRIVATE SECTOR

SPONSORS

This support is mainly offered as part of the Law of Cultural Donations, which allows companies to donate to cultural projects in exchange for a rebate of up to 50% in their taxes.



An example of this is the alliance with Escondida/BHP, which has supported the Santiago a Mil International Festival since 1999, Antofagasta a Mil since 2012 and Iquique a Mil up to 2018.

ESCONDIDA | BHP

In 2018, important companies such as SURA, Renault and Transbank joined us.



NETWORK COOPERATION

MEDIA

The Teatro a Mil's media partners for its different projects in 2018 were El Mercurio, Bio Bio Radio, TVN, Litoralpress, El Mostrador, The Clinic and Caras magazine.



elm●strador

THE CLINIC

CARAS

VENUES AND CULTURAL CENTERS

Since it does not have its own venue, the foundation works closely with other venues to schedule shows throughout Chile, working to connect venues and cultural centers with different companies.

FINANCING MODEL

Next, the work structure - in terms of administering and assigning resources for the institution's projects - will be described.

Firstly, it's important to indicate that, between 2004 and 2010, the Teatro a Mil Foundation had just one main project: the Santiago a Mil International Festival and its versions in different regions and neighborhoods. Since 2010, the institution's work has been based on four main guidelines: **access, creation, touring and education**. Being able to move forward with our work carrying out projects in these areas is the result of our organization taking advantage of numerous opportunities and dealing with the sector's challenges, needs and/or predicaments. That's how choosing and coming up with new projects - such as large-scale concerts, Chilean and international theater tours, theater seasons (Teatro Hoy and Theater and Memory), coproductions (86 projects supported and premiered up to December 2018) and other educational events - have naturally come to be incorporated into our work, involving both direct and indirect resources.

Our institutional growth and development has, in part, been due to our main project (the festival), since its scope and ongoing need for promotion requires an organizational structure to back it up. At the same time, this structure's existence has generated new programs, projects and lines of work that only require directly operated resources, making it possible to widen our institutional scope and impact. This form of financing has cultivated an organizational culture in which every area and department is responsible not only for managing its resources effectively, but also for seeking out new sources of income or support to finance projects and/or lines of work.

At least **5 main sources** of financing can be identified.

1. PUBLIC SECTOR

In the public arena, we have regularly received support from the National Council for Culture and the Arts (nowadays the Ministry of Culture, the Arts and Heritage), involving an annual amount for the institution to carry out its different lines of work. The Department of Presidential Subsidies has also provided financing for specific projects and to help maintain our organizational structure, with a grant that, in 2018, allowed us to finance our coproductions and the Teatro Hoy season, as well as provide resources for the festival. In 2018, these two funds represented 12% of our institutional income.

As part of our administrative model, we are always looking for new opportunities to collaborate with public institutions to promote our current projects and lines of work. That's why, in 2018, we were granted resources from CORFO - PROCHILE to carry out Platea – Programmers Week. Likewise, one of our strategies in this sense has been to gain municipal governmental support for tours in Chile. This included the programming of free performances in different neighborhoods and regions throughout the country as part of the Santiago a Mil Festival, representing 14% of the resources the institution administered during 2018.

In 2018, the foundation administered two important contributions to finance the Theater in Education project as part of the National Fund for Public Safety, so that it could be carried out in the La Granja neighborhood and in the Barrancas Local School Service in the Cerro Navia, Lo Prado and Pudahuel neighborhoods.

Along the same lines, public financing also involves contributions that are administered in conjunction with other State institutions that collaborate with different foundation-run projects. Indirectly, these government institutions are in charge of purchasing services such as plane tickets for companies performing abroad through the Ministry of Foreign Affairs (DIRAC) or of the artists' own applications for funds through the 'Ventanilla Abierta' from the Ministry of Culture, the Arts and Patrimony. This kind of financing supports the performances of Chilean artists on international tours.

2. PRIVATE COMPANIES

In the private sector - through the Law of Cultural Donations - we administer contributions from private companies, as well as directly-provided sponsorship. Our main collaborator is BHP| Minera Escondida, which provides us with financing for the Santiago a Mil International Festival and its version in the region of Antofagasta. In 2018, our agreement with this company was renewed for three more years. We also receive support from private companies, such as the SURA group, for the festival and its different versions, as well as to help develop the 'Al Teatro' program. Private contributions, including sponsorship and income from international cooperation bodies such as bi-national institutes, make up 41% of our total financing. In particular, support from companies under the Law of Cultural Donations makes up 22%.

3. INTERNATIONAL COOPERATION BODIES

Another form of financing the institution's projects is our alliances with a series of international bodies with offices in Chile and/or abroad. These alliances tackle three main areas of interest:

- a)** Performing international plays in Chile. When negotiations with international groups are well advanced, we work on contacting the institutions that support artists in their country, including collaborating with diplomatic representatives in Chile, in order to finance the performances of these companies and/or their international artists. This kind of support has been received from countries such as Argentina, Australia, Spain, France, Germany, China, Japan, India, the USA, Canada, Poland and Hungary. In the majority of these cases, these indirect contributions are used to pay for plane tickets, freight costs and wages and are directly allocated to the companies. There are very few cases in which the foundation administers these funds.
- b)** Running educational projects such as the Royal Court-British Council Theater Workshops and the Theater Directing Program with the Goethe Institute.
- c)** Making it easier for Chilean artists to work internationally through residency agreements with important educational establishments worldwide..

Administering international support falls under 'private sponsorship' (see previous point) and ticket sales for foreign performances are considered as 'international sales', representing 2% of institutional income.

4. TICKET SALES

The sale of tickets – or box office income – is also a way of financing different projects, normally related to shows on Santiago's traditional venue circuit. In 2018, box office income was generated by the Santiago a Mil International Festival and the Teatro Hoy season, with these sales representing 7% of the year's total income.

5. SUPPLIER NEGOTIATIONS, COLLABORATING INSTITUTIONS AND SUBSIDY ADMINISTRATION

The organization is constantly analyzing and exploring new forms of financing, as well as looking for ways to carry out less expensive projects. That is why sourcing and maintaining close contact with suppliers is essential to maintaining a fruitful and long-term relationship with them. Not only must we ensure a good deal, but payment conditions must adapt to each project's cashflow.

In addition, we carry out negotiations with international groups, administer subsidies and tax exemptions - such as VAT exemptions for ticket sales - and work to get special free work permits for the international artists involved in our different projects. The majority of this work is for the public's benefit (education, access, creation, etc.).

Another essential piece of administration connected to coverage of our projects is the publicity they receive in different media as part of free advertising deals, something that is crucial to our projects being carried out. This is undoubtedly made possible because our associated media partners share in our mission and believe our projects' impact.

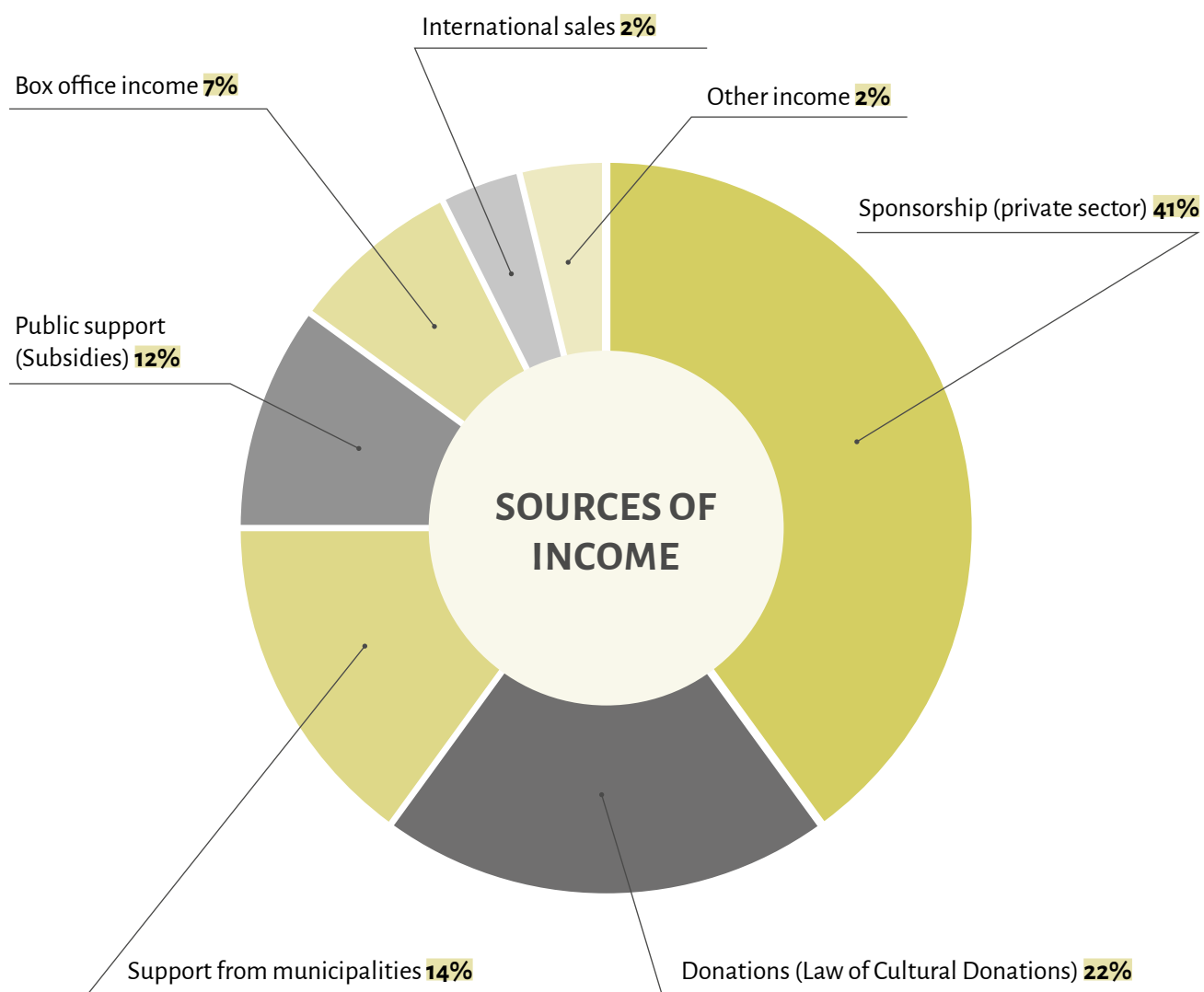
None of the work described here is reflected in detail in the report of the institution's income or in its costs, although every part of it is essential to what we do as an institution.

INCOME BREAKDOWN

In 2018, the foundation received resources totaling \$4,959,526 million Chilean pesos (CLP), including advance income of CLP \$1,060,000 million under the Law of Donations and CLP \$871,400 million as sponsorship. This advance income was used for the festival in 2019, giving a total net income of CLP \$3,032,126 million.

Of this total, the main source of income came from donations and sponsorship and only 7% came from ticket or box office sales.

SOURCES OF INCOME	AMOUNT M\$	PERCENTAGE
Public support (grants and Ministry of Culture, Barrancas Local School Service and the Department of Presidential Subsidies)	601.475	12%
Donations (Law of Cultural Donations)	1.094.000	22%
Sponsorship (private sector)	2.041.333	41%
Support from municipalities	666.778	14%
International sales	92.221	2%
Box office income	356.226	7%
Other income	107.493	2%



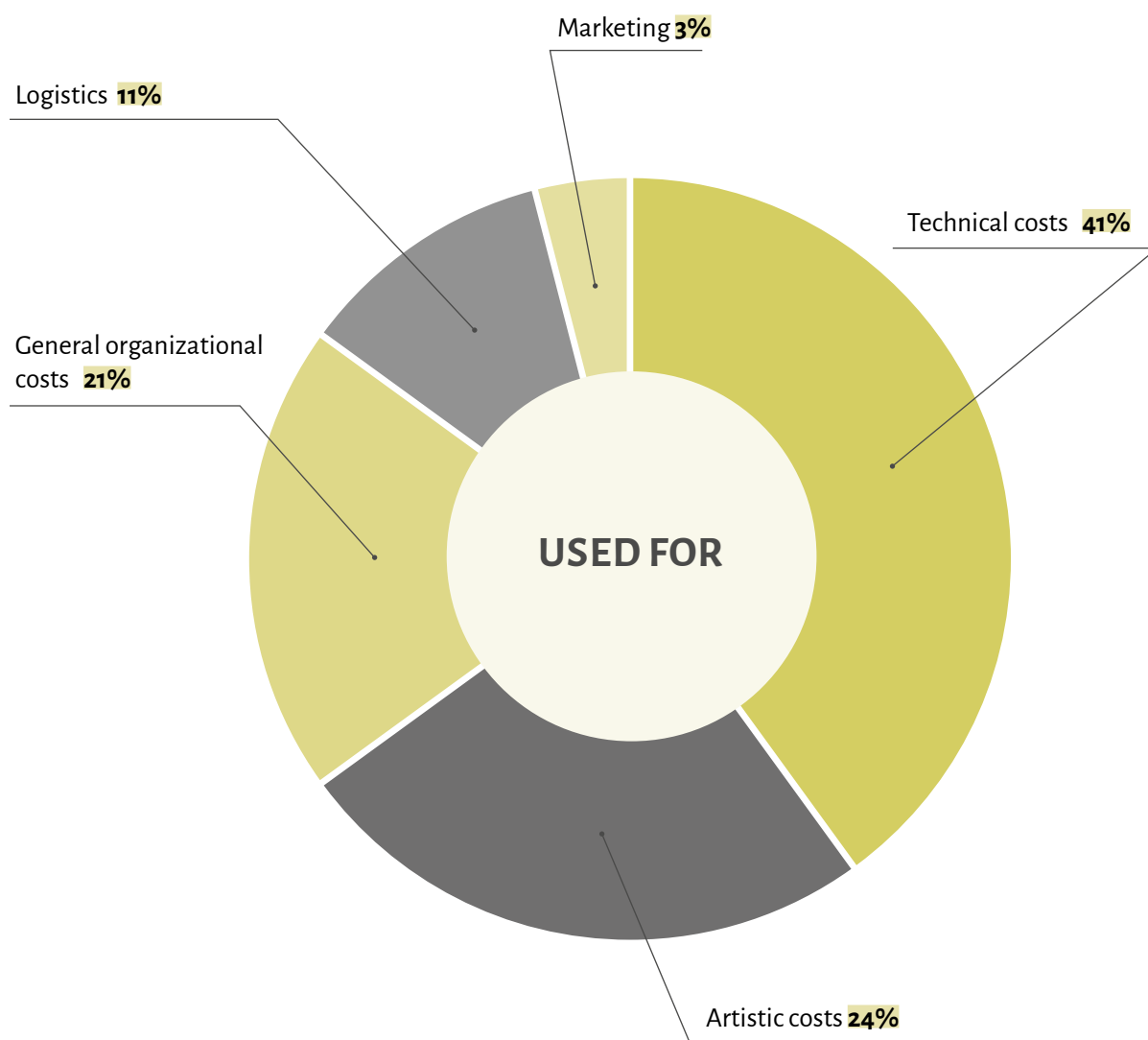
HOW THE RESOURCES WERE SPENT

Our total costs in 2018 amounted to CLP \$4,832,146 million, with the foundation using 76% of its income to finance artistic and production costs, including technical requirements and logistics.

Artistic costs - equivalent to 24% - refer to artists' wages. Technical costs (41%) involve the requirements for putting on the performances (sets, lighting, sound and other services). Logistics (11%) covers plane tickets, internal transfers, accommodations, food and Chilean and international freight costs. Marketing costs (3%) consist mainly of printed material and roadside publicity. Finally, the organization's general costs account for 21%, including wages, social security, rent, maintenance, office costs and equipment purchases, among others.

2018's total costs consider the financial provisions made up to December in the same proportion as the advance income received during that year to be used to hold the 2019 Festival.

USED FOR	AMOUNT M\$	PERCENTAGE
Artistic costs	1.155.016	24%
Technical costs	1.993.319	41%
Logistics	549.079	11%
Marketing	150.332	3%
General organizational costs	984.400	21%



APPENDIX

SANTIAGO A MIL 2018 SHOW LISTINGS

INTERNATIONAL PROGRAM PAID-FOR TICKETS / SANTIAGO

Nº	PLAY	COUNTRY	COMPANY / DIRECTOR	VENUE	DATE	PERFORMANCES
1	KRAPP'S LAST TAPE	USA	Robert Wilson	Municipal de Santiago	January 11, 12 and 13	3
2	TALA	Polonia	Krystian Lupa	Municipal de Santiago	January 17, 18 and 19	3
3	KING SIZE	Switzerland	Christoph Marthaler	Teatro Municipal de Las Condes	January 4, 5, 6 and 7	4
4	PERSONA & AFTER THE REHEARSAL	Holland	Ivo van Hove	Teatro Municipal de Las Condes	January 11, 12, 13 and 14	4
5	EL FUTURO DE LOS HIPOPÓTAMOS	Argentina	Grupo Krapp	Teatro Municipal de Las Condes	January 17 and 18	2
6	LUX TENEBRIS + FRAME OF MIND	Australia	Sydney Dance Company	CA660	January 19, 20 and 21	3
7	RIANTO + SURJIT	Singapur	Choy Ka Fai	Centro GAM A2	January 5, 6 and 7	3
8	MOVING WITH PINA	Italy	Cristiana Morganti	Centro GAM A2	January 13, 14 and 15	3
9	NATALE IN CASA CUPIELLO	Italy	Antonio Latella	Matucana 100	January 5, 6 and 7	3
10	A TRAGÉDIA E A COMÉDIA LATINO-AMERICANA	Brazil	Felipe Hirsch	Matucana 100	January 15, 16 and 17	3
11	MAR DE NOCHE	Argentina	Guillermo Cacace	Teatro UC Sala 2	January 15, 16 and 17	3
12	ASTRONAUTAS	Argentina	Mariano Tenconi	Teatro UC Sala 2	January 19, 20 and 21. January 24, 25, 26 and 27	7
13	TU VENENO EN MÍ	Argentina	Manuel García Migani	Teatro Camilo Henríquez	January 9 and 10	2
14	LA ODISEA	Alemania	Antu Romero	Finis Terrae	January 4, 5 and 6	3

15	DEMOCRACIA	Brazil	Felipe Hirsch	Teatro Finis Terrae	January 19, 20 and 21. January 24, 25, 26 and 27	7
16	ANOTHER DISTINGUÉE	Switzerland	La Ribot	Nave	January 4, 5 and 6	3
17	UKHUPACHA	Bolivia	Diego Aramburo/Kikn-teatr	Teatro ICTUS	January 16, 17 and 18	3
18	PRÓXIMO	Argentina	Claudio Tolcachir	Teatro Mori Parque Arauco	January 16 and 17	2
19	DEL MANANTIAL DEL CORAZÓN	Mexico	Conchi León	Sala Agustin Siré	January 18, 19 and 20	3
20	EL BRAMIDO DE DÜSSELDORF	Uruguay	Sergio Blanco	Teatro Sidarte	January 16, 17 and 18	3
21	ABOVE ZERO	Syria	Koon Theatrer Group	Matucana 100	January 10, 11 and 12	3
TOTAL						70

CHILEAN PROGRAM ACCESO PAGADO / SANTIAGO

N°	PLAY	COUNTRY	COMPANY / DIRECTOR	VENUE	DATE	PERFORMANCES
1	LA VIUDA DE APABLAZA	Theater	Rodrigo Pérez	GAM A2	January 9, 10 and 11	3
2	LOCUTORIO	Theater	Cristián Plana	GAM N1	January 11, 12, 13, 14 and 16, 17	6
3	TUM	Family theater	Teatro de Ocasión	GAM N1	January 19, 20 and 21	5
4	ESTADO VEGETAL	Theater	Manuela Infante	GAM A2	January 18, 19, 20 and 21	4
5	LA MORADA	Dance	Marcela Ortiz de Zárate	GAM B1	January 4, 5, 6 and 7	4
6	PRÁCTICAS DE VUELO	Dance	Pablo Zamorano	GAM B1	January 13, 14, 15 and 16	4
7	OROPEL	Dance	Carolina Cifras	GAM B1	January 19, 20 and 21	3
8	NIMBY	Theater	Colectivo Zoológico	M100 Sala P. Bunster	January 15, 16 and 17	4
9	VIOLETA PARRA: AL CENTRO DE LA INJUSTICIA	Theater	Rodrigo Pérez	Sala Antonio Varas	January 4, 5 and 6	3
10	LA IMAGINACIÓN DEL FUTURO	Theater	La Re-Sentida	Sala Antonio Varas	January 8, 9 and 10	3

11	LIKAN TATAI, LA AMISTAD DE DOS PUEBLOS	Theater-Antofagasta	Gabriela Vega	Sala Antonio Varas	January 12 and 13	3
12	EL HOTEL	Theater	Tearo La María	Sala Antonio Varas	January 15, 16 and 17	3
13	AYUDÁNDOLE A SENTIR	Theater	Juan Pablo Peragallo	Sala Antonio Varas	January 19, 20 and 21	3
14	HISTORIA DE UNA GAVIOTA Y DEL GATO QUE LE ENSEÑÓ A VOLAR	Family theater	María Izquierdo y Elvira López	Teatro UC Sala 2	January 12 (16:00, 18:00) y 13 (16:00, 18:00)	4
15	HORTENSIA	Theater-Concepción	Ingrid Fierro	Teatro del Puente	January 8, 9 and 10	3
16	MOMENTO; VARIACIÓN	Theater	Ángelo Solari	Teatro del Puente	January 12, 13, 14, 16, 17 and 18	6
17	TRATANDO DE HACER UNA OBRA QUE CAMBIE EL MUNDO	Theater	La Re-Sentida	Camilo Henríquez	January 5 and 6	2
18	LA TRÁGICA AGONÍA DE UN PÁJARO AZUL	Theater	La niña horrible	Camilo Henríquez	January 12, 13, 14, 15, 16 and 17	6
19	EL DYLAN	Theater	Aliocha de la Sotta	Camilo Henríquez	January 19, 20 and 21	3
20	ÓPERA	Theater	Ana Luz Ormazábal	Sala Agustín Siré	January 11, 12, 13 y 15, 16 and 17	6
21	FIN	Theater	Trinidad Piriz y Daniel Marabolí	Teatro SI-DARTE	January 19, 20 (17:00 y 20:30) and 21	4
22	DESOBEDIENCIA DE MARTE	Theater-coproducción	Álvaro Viguera	Teatro Municipal de Las Condes	January 19, 20 and 21	3
23	ESTO (NO) ES UN TESTAMENTO	Theater - 25 years	La Laura Palmer-Ictus	Teatro Ictus	January 4, 5 and 6, 19 and 20	5
24	GEMELOS	Theater - 25 years	Teatrocinema (Ex La Troppa)	Aldea del encuentro	January 17, 18, 19, 20 and 21, 24, 25, 26, 27 and 28	10
25	IMPULSO	Circus	Compañía Nacional Circo Balance	Centro Arte Aerea (Aldea del encuentro)	January 17, 18, 19, 20 and 21	5
26	SE VENDE, PRECIO CONVERSABLE	Theater - Valparaíso	Franko Ruiz Vicencio	Mapocho 3639	January 8, 9, 10 (19:30 y 21:00 h)	6
TOTAL						111

CHILEAN PROGRAM FREE TICKETS / SANTIAGO

N°	PLAY	COUNTRY	COMPANY / DIRECTOR	VENUE	PERFORMANCES
1	MINIATURES	France	Royal de Luxe	Santiago INBA	12
2	AL SUR DEL SUR	China	Shenzhen Arts Troupe	Pudahuel, Peñalolén, Puente Alto, Macul	4
3	LE GRAND CONTINENTAL	Canada	Sylvain Émard Danse	Peñalolén, Macul, Santiago	3
4	EVERY-ONE	Austria	Cie. Willi Dorner	Santiago (Torres san Borja)	3
5	BERINGEI	Spain- Chile (coproducción)	Sarruga Producciones	Puente Alto, Peñalolén, Pudahuel, Renca, Macul, Estación Central, Cerrillos, Las Condes, Quilicura, Talagante	10
6	VINYL VAUDEVILLE	Canada	Kid Koala	Peñalolén, La Granja, Independencia, Quilicura,	4
7	VENUS	France	Cie. L'Homme Debout	Independencia, Renca, Peñaflo, PAC, Buin, Cerro Navia	6
8	WEREWOLF	Estonia	Dirección Sergey Potapov	La Granja	3
9	CENTAURES + STILL LIFE	France	Angelin Preljocaj	Cerro Navia, La Granja, Lo Prado y San Joaquín	4
10	ARA PACIS	Spain	Xarxa Teatre	Las Condes, Pudahuel, Independencia	3
11	AS THE WORLD TIPPED	Inglaterra	A Wired Aerial Theatre	Las Condes	2
12	RITMO DIVINO	India	Astad Deboo	San Joaquín, La Granja, Lo Prado	3
13	OH! SOCORRO	France-Chile	Teatro del Silencio	Santiago	5
14	SÍNTESIS (MÚSICA)	Cuba		San Joaquín, Peñalolén	2
15	“FOCO CIRCO A MIL -SET UP “	Spain	Los Barlou	Estación Central, Isla de Maipo, El Bosque y PAC	8
16	OPERACIÓN CONDOR	Uruguay - Italy	Liliana García	San Joaquín	3
TOTAL PROGRAMACIÓN					75

INTERNATIONAL PROGRAM FREE TICKETS / SANTIAGO

Nº	PLAY	CATEGORY	COMPANY / DIRECTOR	VENUE	PERFORMANCES
1	BARDO, UN VIAJE SONORO POR EL MUNDO DE SHAKESPEARE	Teatro - intervención	Florencia Martínez	GAM- Espacio público	3
2	DESPLAZAMIENTO	Dance		Gam N2 y Espacio Publico	1
3	PALOMA AUSENTE	Theater	La Patogallina	GAM (2), Pudahuel, Peñaflo, Macul, Lo Prado, Pedro Aguirre Cerda, Renca, El Bosque	9
4	HOMENAJE A ANDRÉS PEREZ: PÉREZ DE MEMORIA	Theater	María Izquierdo y Ángela Acuña	Santiago, El Bosque, Peñalolén	3
5	YO SOY LA HIJA DE LA FURIA	Theater	Colectivo Contrataque/ Ignacio Achurra	Quilicura, Lo Prado	3
6	AYUDÁNDOLE A SENTIR	Theater	Juan Pablo Peragallo	Cerro Navia, Cerrillos	2
7	LAS DANZAS DEL FUTURO	Dance	Francisco Bag-nara	Santiago (Plaza de Armas)	2
8	LA NEGRA ESTER	Theater - 25 years	Gran Circo Teatro	La Granja y Puente Alto	2
9	EL CERCO DE LENINGRADO	Theater - 25 years	Gran Circo Teatro	Anfiteatro Andrés Pérez A. - CC Gran Circo Teatro	3
10	EL MUNDO DE ALGACIRA	Theater - 25 years	Gran Circo Teatro	Anfiteatro Andrés Pérez A. - CC Gran Circo Teatro	3
11	PINOCCHIO	Theater - 25 years	Teatrocinema	Buin y Talagante	2
12	LA BRUMA	Theater - 25 years	Teatro Aleph	La Cisterna	3
13	EL EXILIADO MATELUNA	Theater - 25 years	Teatro Aleph	La Cisterna	3
14	MATELUNA	Theater	Guillermo Calderon	Aula Magna d elaFacultad de Derecho U. Chile	1
15	ECOSISTEMA	Dance	José Luis Vidal y Cía	Plaza de la Constitución	1
TOTAL PROGRAMACIÓN					41

TOCATAS MIL (MUSIC) PROGRAM

CENTRO GAM SALA A1

N°	PLAY	DATE	PERFORMANCES
1	TRYO TEATRO BANDA	January 5	1
2	TEATRO DEOCASIÓN	January 6	1
3	PAZ COURT Y LA ORQUESTA FLORIDA	January 7	1
4	RAPA NUI TAO'A RA'E	January 10	1
5	DANIEL MUÑOZ Y LOS MARUJOS	January 11	1
6	NEWEN AFROABEAT	January 12	1
7	NICOLE BUNOUT	January 13	1
8	CHAU, ADIOS CHATARRA ELECTRÓNICA	January 14	1
9	FERNANDO MILAGROS	January 16	1
10	BAHIA INUTIL + PAÍS VIOLENTO	January 17	1
11	EN FUGA NO HAY DESPEDIDA	January 18	1
12	GONZALEZ Y LOS ASISTENTES + RAÚL ZURITA	January 19	1
13	CHINOY	January 20	1
14	SEIDÚ	January 21	1
TOTAL			14

VERSIONS IN REGIONS

CHILEAN AND INTERNATIONAL PROGRAM

REGIÓN DE TARAPACÁ: CIUDAD IQUIQUE

N°	PLAY	CATEGORY	COUNTRY	COMPANY / DIRECTOR	DATE	VENUE	CITY	PERFORMANCES
1	VENUS	Pasacalle	France	Cie. L'Homme Debout	January 9	Costanera Playa Brava	Iquique	1
2	EL CAPOTE	Teatro - Ciclo Teatro y su Doble	Chile	Teatro y su Soble	January 10	Sala Tarapacá	Iquique	1
3	SOBRE LA CUERDA FLOJA	Teatro - Ciclo Teatro y su Doble	Chile	Teatro y su Soble	January 11	Sala Tarapacá	Iquique	1
4	PEREZ DE MEMORIA (HOMENAJE A ANDRÉS)	Teatro	Chile	María Izquierdo y Ángela Acuña	January 11	Plaza Prat	Iquique	1
5	FEOS	Teatro - Ciclo Teatro y su Doble	Chile	Teatro y su Soble	January 12	Sala Tarapacá	Iquique	1
TOTAL								5

ANTOFAGASTA REGION

N°	PLAY	CATEGORY	COUNTRY	COMPANY / DIRECTOR	DATE	VENUE	CITY	PERFORMANCES
1	AS THE WORLD TIPPED	Teatro aéreo	Inglaterra	A Wired Aerial Theatre	January 3	Ruinas de Huanchaca	Antofagasta	1
2	LIKAN TATAI, LA AMISTAD DE DOS PUEBLOS	Teatro- Selec. Antofagasta	Chile	Gabriela Vega	January 4	Salón teatral	Antofagasta	1

3	EL CAPOTE	Teatro - Ciclo Teatro y su Doble	Chile	Teatro y su Soble	January 5	Teatro Mu- nicipal de Antofagasta	Antofagasta	1
4	SOBRE LA CUERDA FLOJA	Teatro - Ciclo Teatro y su Doble	Chile	Teatro y su Soble	January 6	Teatro Mu- nicipal de Antofagasta	Antofagasta	1
5	VENUS	Pasacalle	France	Cie. L'Homme Debout	January 6	Plaza Colón	Antofagasta	1
6	FEOS	Teatro - Ciclo Teatro y su Doble	Chile	Teatro y su Soble	January 7	Teatro Mu- nicipal de Antofagasta	Antofagasta	1
7	PEREZ DE MEMORIA (HOMENAJE A ANDRÉS)	Teatro	Chile	María Izquierdo y Ángela Acuña	January 7	Parque Croa- zia	Antofagasta	1
8	VENUS	Pasacalle	France	Cie. L'Homme Debout	January 7	Plaza de Armas	Mejillones	1
9	SET UP	Circo	Spain	Los Barlou	January 8	Plaza de Armas	Mejillones	2
10	PEREZ DE MEMORIA (HOMENAJE A ANDRÉS)	Teatro	Chile	María Izquierdo y Ángela Acuña	January 9	Plaza de Armas	Mejillones	1
11	SET UP	Circo	Spain	Los Barlou	January 10	Gimnasio techado Llullaillaco	Peine	2
12	SET UP	Circo	Spain	Los Barlou	January 11	Fundacion Minera Es- condida	San Pedro	2
TOTAL								15

VALPARAÍSO REGION

Nº	PLAY	CATE- GORY	COUN- TRY	COMPANY / DIRECTOR	VENUE	DATE	CITY	PER- FOR- MAN- CES
1	SE VENDE PRE- CIO CONVERSA- BLE	Teatro	Chile	Teatro Experi- mento Pierrot	Valparaiso	January 5	Valparaiso	1
4	AL SUR DEL SUR	Teatro Circo	China	Shenzhen Arts Troupe	San Felipe	January 7	San Felipe	1
2	AYUDANDOLE A SENTIR	Teatro	Chile	Juan Pablo Peregallo	Casablan- ca	January 7	Casablan- ca	1
5	VENUS	Pasacalle	France	Compañía L'Homme debout	San Felipe	January 13	San Felipe	1
7	SET UP	Circo	Spain	Los Barlou	San Anto- nio	January 14	San Anto- nio	2
8	SET UP	Circo	Spain	Los Barlou	Casablan- ca - Teatro Municipal	January 16	Casablan- ca	2
9	SINTESIS	Música	Cuba	Sintesis	San Felipe	January 18	San Felipe	1
10	PALOMA AUSEN- TE	Teatro	Chile	Patogallina	San Anto- nio	January 18	San Anto- nio	1
3	BERINGEI	Pasacalle	Spain- Chile (copro- ducción)	Sarruga pro- ducciones	Rincona- da de los Andes	January 19	Rincona- da de los Andes	1
6	BERINGEI	Pasacalle	Spain- Chile (copro- ducción)	Sarruga pro- ducciones	Casablan- ca	January 21	Casablan- ca	1
TOTAL								12

O'HIGGINS REGION / FREE TICKETS

N°	PLAY	COMPANY / DIRECTOR	CATEGORY	COUNTRY	VENUE	DATE	CITY	PERFORMANCES
1	VINIL VAUDEVILLE	Kid Koala	Música	Canada	Rancagua - Teatro Regional	January 6	Rancagua	1
2	BERINGEI	Sarruga Producciones	Pasacalle	Spain	Rancagua - Recorrido	January 9	Rancagua	1
TOTAL								2

MAULE REGION / FREE TICKETS

N°	PLAY	CATEGORY	COUNTRY	COMPANY / DIRECTOR	VENUE	CITY	DATE	PERFORMANCES
1	AYUDANDOLE A SENTIR	Teatro	Chile	Juan Pablo Peregallo	Talca	Talca	January 16	1

BIOBÍO REGION / FREE TICKETS

N°	PLAY	COUNTRY	COMPANY / DIRECTOR	CITY	VENUE	DATE	PERFORMANCES
1	BERINGEI	Spain- Chile (coproducción)	Sarruga Produccion	Curanilahue	Concepción - Artista del Acero	January 23	1
2	BERINGEI	Spain- Chile (coproducción)	Sarruga Produccion	Arauco	Curanilahue	January 24	1
3	SINFONIA SATIRICA	Chile- Obra Regional		Concepción	Arauco	January 25	1
4	MATELUNA	Chile	Guillermo Calderón	Concepción	Los Angeles	January 26	1
5	HORTENSIA	Chile - Obra Regional	Teatro Resistencia	Concepción - Artista del Acero		January 27	1
6	PALOMA AUSENTE	Chile	La Patagallina	Concepción		January 28	1
TOTAL							6

LOS RÍOS REGION

N°	PLAY	CATEGORY	COMPANY / DIRECTOR	COMPANY / DIRECTOR	VENUE	DATE	CITY	PERFORMANCES
1	BERINGEI	Pasacalle	Spain-Chile (coproducción)	Sarruga Producciones	Ancud	January 28	Valdivia	1
TOTAL								1

LOS LAGOS REGION

N°	PLAY	CATEGORY	COMPANY / DIRECTOR	COMPANY / DIRECTOR	VENUE	DATE	CITY	PERFORMANCES
1	BERINGEI	Pasacalle	Spain-Chile (coproducción)	Sarruga Producciones	Ancud	January 26	Ancud	1
TOTAL								1

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