



**TEATRO A MIL  
FOUNDATION  
TEN YEARS  
2004 – 2014  
MEMORY**



**MEMORY**  
**TEATRO A MIL FOUNDATION**  
**10 YEARS**

## CONTENTS

---

Presentation 4

---

Mission | Vision 7

---

History 8

---

Who are we? 11

---

What do we do? 19

---

Projects and  
outstanding facts 35

---

Projects 2014 **66**

---

New developments **74**

---

Scope **76**

---

Management model **81**

---

The Foundation in numbers **87**

---

Attachments **90**

---

Basic information **101**

# MOBILIZING ART

Carmen Romero | Founding Executive Director - Fundación Teatro a Mil



As workers in the field of the arts, we live with vulnerability and uncertainty. We own no physical space - a place where to meet regularly, face to face, with our audiences. Neither have we a reliable annual budget so as to guarantee the Foundation's activities. For that reason, we must persistently devote time and energy to finding resources and creating cost efficient ways to utilize those resources to their maximum benefit.

Within this context, we are proud of our results. We have the on-going support of Chile's National Council for Culture and Arts and of Minera Escondida, operated through BHP Billiton, as well as the backing of many private enterprises, international organizations, and a wide network of supporters and associated media.

We have recently created a digital portal through which we share a great amount of material linking our activities in Chile to the international arts sector. We continually reach out to people where they frequent to remind them how much theatre matters and how much it has to say. In this context, in 2013 we opened a permanent ticket selling point at Costanera Center, and in 2014 we launched ticket offices at several public fairs.

Notwithstanding the many difficulties faced when opening new paths, and not being an organic part of the State nor the marketplace, we strongly believe that the role of civil society has to be constantly strengthened in both the public and private arenas, and not only in the cultural sphere, but in all sectors.

Following this impetus, in 2004 the Teatro a Mil Foundation (FITAM) was created. Since then, we have grown more committed to the societal values on which we base our work and the impact this effort has had on our city, and to the innovation and development of the country.

We will never forget the moment when, on January 5th 2004, during Ricardo Lagos Escobar's presidency, we received the National Decree that established us as a foundation. This accomplishment was possible thanks to the collaboration of the FITAM Board of Directors, which conceived the future Teatro a Mil Foundation.

Ten years have already passed since that occasion, and we have been witness to a changing society, which is becoming increasingly complex as time passes. Migratory flows, the opening of geographic boundaries, as well as real and virtual globalization, have made possible the birth of new intermediary spaces, fresh cultural nuances, as well as grey areas.

The FITAM project has integrated and addressed these changing realities into our scope of work through four different paths - Creation: presenting contemporary works addressing compelling themes; Accessibility: reaching more than nine million of spectators during the past decade; Professional Development: responding to the needs of our artists and our public; and Internationalization: generating or consolidating networks capable of introducing the work of our artists in far off lands.

In ten years we have built a solid organization, but the process of remembering our past should not derail us from seeking our future. And during these years, we have witnessed the creation of a Chile's first Ministry of Culture, which can be seen as an acknowledgement by the State of the fundamental role that culture and arts play at both the national and individual levels. We will continue our work in order to make arts and culture an essential part of generations yet to come. "As impossible as it may seem, we will be following our dream - always."





# MISSION | VISION

During its ten years of existence, Teatro a Mil Foundation has worked with the mission **of making possible that national and international prominent contemporary arts and scenic arts have a fundamental role in our social and individual life.**

The main elements that constitute the institutional vision to yearly updating its working teams are:

## Context

Always pay attention to the context with a global view of the world, a local view of the country and an individual view of the audience. This exercise is permanent and has a future projection. Where will we be by the year 2020?

## Risk

Each year is like a first release: we don't know what it will be like, what kind of resources will be available or how the audiences will react. Even if it is impossible to control all variables, we have experienced this vulnerability as a very motivating one.

## Networks

The net of individuals and institutions connected with the foundation's projects change, defining every year the possibilities we really have. Networks are also dynamic and demanding, because they define the foundation's perspectives and opportunities of action.

*"Culture is the rule; art is the exception"*

**Jean-Luc Godard**

# TEATROAMIL FOUNDATION

## 2004

International Festival Santiago a Mil and Programmers' week

Southern Cone Scenic Arts Fair

## 2005

International Festival Santiago a Mil and Programmers' week

First Jury for the Santiago a Mil National Programming

Southern Cone Scenic Arts Fair

Premiere of co-production Roman Photo of La Gran Reyneta in Santiago a Mil

## 2009

International Festival Santiago a Mil and Programmers' week

Premiere in Germany of Teatro a Mil Foundation and choreographer Pina Bausch Como el mosquito en la piedra, ay, sí, sí, sí...

Salif Keita concert in Antofagasta and Santiago

Second Meeting of Ibero American Festivals

Guillermo Calderón Trilogía in Buenos Aires VII International Festival

Premiere of Tercer Cuerpo, first co-production Teatro a Mil Foundation/ Argentinean Company Timbre 4

Premiere of La orgía de la tolerancia, first co-production Teatro a Mil Foundation/ Belgian director Jan Fabre

## 2010

International Festival Santiago a Mil and Programmers' week

Cycle 200 Years of Chilean Theatre in Santiago a Mil

Opening to new fields: Tocatas Mil in Santiago a Mil

Opening of the first Blank Season Tickets for Santiago a Mil

Premiere of co-production Buchettino in Espacio Matta

Concert Made in Chile in Teatro Grande, Pompeii

Tour Teatro a Mil through six regions of the country

Tour Chilean Way Theatre through 20 Metropolitan Region' communes

Teatro di San Carlo, Naples, concerts in Antofagasta, Valparaíso and Santiago

Opera Così Fan Tutte, in Talca

## 2011

International Festival Santiago a Mil and Programmers' week

Premiere of co-production Teatro a Mil Foundation/ Director Raúl Ruiz Amledi, el tonto

Premiere in Chile of Rain de Cirque Éloize

First Cycle of Theatre Today

First extension in Chile of the International Festival of Buenos Aires

Concierto para Violeta in Iquique, Antofagasta and Santiago

Premiere of El amor es un francotirador, first co-production Teatro a Mil Foundation/Lola Arias, Argentinian playwright

Opera Inés de Suárez, performed by Angela Marambio

## 2006

International Festival Santiago a Mil and Programmers' week

Southern Cone Scenic Arts Fair

## 2007

International Festival Santiago a Mil and Programmers' week

Premiere of La Pequeña Gigante y el Rinoceronte Escondido in Santiago a Mil

Southern Cone Scenic Arts Fair

## 2008

International Festival Santiago a Mil and Programmers' week

Goran Bregovic Concert in Cartagena and Santiago

Opening of the first General Season Tickets for Santiago a Mil

First Meeting of Ibero American Festivals

## 2012

International Festival Santiago a Mil and Programmers' week

Generation of the Regala Teatro Card for Santiago a Mil

Premiere of El año en que nací, production of Teatro a Mil Foundation and director Lola Arias

Premiere in Santiago a Mil of Los naufragos de la loca esperanza, Théâtre du Soleil

Théâtre du Soleil workshops on scenic arts in Santiago a Mil

Second Cycle Theatre Today

First and Second Part in Chile of the Royal Court Theatre Playwriting Workshop

Tour Teatro a Mil through six regions of the country

Concert November Sounds Gospel in Iquique, Antofagasta and Santiago

## 2013

International Festival Santiago a Mil and Programmers' week

Premiere of Escuela, production of Teatro a Mil Foundation and director Guillermo Calderón

Third part in Chile of the Royal Court Theatre Playwriting Workshop

Third Cycle Theatre Today

Cycle Fourty Years of the coup d'État

Second extension in Chile of the International Festival of Buenos Aires

Concert Tanguería in Iquique, Antofagasta and Santiago

Concert Peter and the Wolf Metropolitan Theatre Tour in six communes

Premiere in Chile of Jean Fabre' Preparatio Mortis

Premiere in Chile of Daniel Casablanca' Forever young

## 2014

International Festival Santiago a Mil, Platea 14 and Dramatic Workshop

First Regional Theatre Selection in Santiago a Mil

Fourth Cycle Theatre Today

Premiere in Chile of Cirque Éloize' Cirkopolis

Tour Teatro a Mil through six regions of the country

Week Shakespeare 450 in three regions of the country



## WHO ARE WE?

Since the beginning, Teatro a Mil Foundation has centered its goal in the development of projects focused on promoting the access of wide social sectors to high quality culture in order to shorten the existing cultural gap in our country.

These activities are under the responsibility of a human team compromised with scenic arts. This team works during the year designing programs, looking for financial resources and developing different ideas seeking to bring to the audiences attractive and special offerings. Once the projects are financed, teams of the different areas add value through work and constant innovation.

The Executive Direction has the main task of directing and coordinating the foundation's work for the elaboration of each project. Direction of Production collaborates with its technical knowledge and mise-en-scène capabilities. Commercial Direction looks for the financing of inputs and new partners. It is also in charge of the ticket office specific features by managing new technologies and the use of discounts among the sponsors. Direction of Production Communications and Corporative Matters has the mission of promoting projects and new creations among the target audiences. The International Issues and Co-Production Team give assistance to companies during their activities and escort them during their tours. All this work is endorsed by the legal work and a neat and responsible management of the resources delivered through the Direction of Administration and Finance.

In short, it is a synergic task having a strong relationship with the foundation counterparts: artists and companies, cultural centers and theatre venues, sponsors and partners, cultural institutions and providers, among many others.

*"I live the culture, this is my residence in Earth, and residence gives identity, environment, familiarity, emotions, intelligence to everybody. I live there."*

**Delfina Guzmán**, President of Teatro a Mil Foundation.

## Teatro a Mil Foundation

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### CORPORATIVE DIRECTORY

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**President**  
Delfina Guzmán

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**Vice-President**  
Francisco Reyes

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**Treasurer**  
Francisco Cox

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**Secretary**  
Guillermo Calderón

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**Director**  
María Elsa Bravo

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### EXECUTIVE DIRECTORY

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Commercial Direction

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Production Direction

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**Executive Director**  
Carmen Romero

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Administration and  
Finance Direction

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Programming Direction

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Communications and  
Corporate Matters  
Direction

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International Issues and  
Co-Production Team

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## International Festival Santiago a Mil

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### Artistic Council Adviser

Francisco Albornoz

Héctor Noguera

Ramón Griffero

Aline Kuppenheim

Paulina García

Gustavo Meza

Rodrigo Pérez

Javiera Peón-Veiga

Inés Stranger

Aliocha de la Sotta

Elizabeth Rodríguez

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### Juries

Elected annually

For more details, go to page 90

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## Corporate Directory

### **President** | Delfina Guzmán

She is a renowned actress, scriptwriter and theatre director. In 1956 she graduated at the University of Chile. Was one of the founders of the legendary ICTUS and of *La Manivela*, the famous TV show. Since 1994 and up to date she participates in television series at National TV Channel. She has played roles in films by Raúl Ruiz, Silvio Caiozzi, Cristián Galaz and Sebastián Silva. She has won much recognition awarded to a life devoted to arts.

### **Vice President** | Francisco Reyes

He is a theatre, cinema and television actor. Since his performance in *Sor Teresa de Los Andes*, in 1988, he has played roles in television series at National TV Channel. Among other films he has participated in productions conducted by Raúl Ruiz, Andrés Wood, Marcelo Ferrari and Peter Lilienthal. His scenic performances are remembered in plays like *Historia de la sangre*, *Eva Perón*, *Patas de Perro*, *El Tony chico*, *Provincia Kapital* and *Amledi*, *el tonto*. In 2014 he had the leading role in *Yorick, una historia de Hamlet*, a travelling theatre project.

### **Treasurer** | Francisco Cox

He is an attorney from Diego Portales University and has a Master in Laws degree from Columbia University (USA). Human Rights Fellow from Columbia University and Harlan Fiske Stone Scholar. At present he is an associate at Balmaceda & Cox legal office.

### **Secretary** | Guillermo Calderón

He is an actor, director and scriptwriter. He wrote and produced *Neva*, *Diciembre*, *Clase*, *Villa+Discurso*, *Beben*, *Escuela* and *Kuss*. His plays have been presented in more than 25 countries and printed in several anthologies. In 2013 presented an American version of *Neva* at the New York Public Theater, and in 2014 presented *Kuss* in the Düsseldorf Schauspielhaus of Germany. He has been the co-scriptwriter in Andrés Wood film *Violeta se fue a los cielos* and scriptwriter for the television series *Ecos del desierto*.

### **Directora** | María Elsa Bravo

She is an actress and cultural agent participating with important ensembles as ICTUS and El Aleph. At La Originaria Theatre she had a role in *Entre gallos y medianoche* and *La remolienda*. Between 1985 and 2014 she participated in programs like *Cuentos de mujeres*, *Cuentos chilenos* and in over ten television series. She worked as cultural agent at the Office of Luisa Durán and at Gonzalo Rojas Foundation. Was Cultural Attaché in Mexico and at present she has the same diplomatic function in Uruguay.

## Executive Directory

### **Executive Director** | Carmen Romero

She is a promoter of networks in Latin America and strategic assistant in cultural projects. Her work is centered upon the development of projects aiming at the transformation of the city and the decentralization of the access to cultural assets, the globalization of Latin American scenic arts and the development of audiences. Among other participations, some that must be mentioned are Santiago a Mil International Festival (1994-2014), the Cycle Theatre Today (2011-2014) and the extension in Chile of the International Festival of Buenos Aires (2011 and 2013).

#### **Subdirector**

Paola Hevia

#### **Director of Production**

Evelyn Campbell

#### **Director of Communications and Corporative Issues**

Paula Echeñique

#### **Commercial Director**

Gino Tapia

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#### **Programming and Public Relations Team**

##### **Javiera Garfias**

Chief of Programming

##### **Carmen Mera**

National Juries  
Coordinator

##### **Iris Cuevas**

Public Relations  
Coordinator

#### **International Issues and Coproduction Team**

##### **Carolina Roa**

Chief International Area  
and Co-productions

##### **Lorena Ojeda**

Productions and Co-  
Productions  
Coordinator

##### **Elvira Wielandt**

Platea Coordinator

#### **Commercial Team**

##### **Andrés García**

Commercial Production

##### **Camila Aguirre**

Commercial Production

##### **Consuelo López**

Sales Coordinator

##### **Martín Castro**

Sales Coordinator

#### **Communications and y Corporative Issues Team**

##### **Macarena Castillo**

Chief of Marketing

##### **Rocío Valdez**

Chief of Promotion and  
Contents

##### **Christine Falkas**

Chief of Communications

#### **Paulina Roblero**

Chief Education and  
Community

#### **Daniela Cartagena**

In charge of Audio  
Visual Projects

#### **Rodrigo Vásquez**

Marketing Production

#### **Felipe Lara**

Designer

#### **Paula Guerra**

Journalist

#### **Karina Mondaca**

Journalist

#### **Catalina González**

Journalist

#### **Claudia Rojas**

Journalist



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**Production Team**

**Gonzalo Valencia**

General Production

**Sebastián Castro**

Chief of Technical Hall

**Pamela Ruiz**

Logistics Production

**Martín Montaner**

Technical Production

**Equipo de Administración**

**y Finanzas**

**Claudia Ibaceta**

Chief Administration  
and Finances

**Sergio Verdejo**

Chief Accountability |  
Treasurer

**María Fernanda Toro**

In charge of  
Legal Issues

**Lorena Ramos**

Accounting Assistant

**Norka Cortés**

Administrative

**Marianella Arratia**

Administrative

**Ignacio Fernández**

In charge of Technologies  
of Information

**Sebastián Medel**

In charge of Technologies  
of Information

**María Rojas**

Office Assistant

# Santiago a Mil International Festival

## Artistic Consulting Council

For each festival's edition, the national programming is created and discussed with an Advisory Artistic Council composed by outstanding representatives of the scenic arts in Chile. This Council assigns high value in their evaluation of activities for those already done and those which require necessary changes in the future. Through this Council the Foundation is able to stand closer to the artistic environment opinions regarding the work done, urgent needs, and to know about its success and failures.

### **Francisco Albornoz**

Actor and Director

### **Paulina García**

Actress and Director

### **Ramón Griffero**

Playwriter and Director

### **Aline Kuppenheim**

Actress and Director

### **Gustavo Meza**

Playwriter and Director

### **Héctor Noguera**

Actor and Director

### **Javiera Peón-Veiga**

Dancer and Choreographer

### **Rodrigo Pérez**

Actor and Director

### **Elizabeth Rodríguez**

Dancer and Choreographer

### **Inés Stranger**

Actress and Playwriter

### **Aliocha de la Sotta**

Actress and Director

## Juries 2015

Since 2005, the International Festival Santiago a Mil program is defined by autonomous juries developing an in deep process of watching and afterwards discussion having in mind the question of "why this play has to be part of the festival?", performances in search of new languages in direction, scenic achievement, staging creativity and the use of spaces as well as the priority of Chilean and Latin American playwriting are the favored factors.

Each year, the members of the jury are proposed by the Advisory Artistic Council, involving scenic arts professionals and academics.

Between 2005 and 2013 juries watched all national presentation premieres responding to a set of minimum requirements and so, each of its members watched an average of 100 presentations. Since the 2015 selection process, a system of candidatures was

implemented. Within the process, the groups interested in participating in the festival present its candidature, and ad hoc juries watch them, defining its presence in the festival.

#### **Theatre Selection**

##### **Emilia Noguera**

Actress, director and play writer

##### **Bosco Cayo**

Psychologist, actor, director and play writer

##### **Felipe Olivares**

Theatre designer and director

#### **Emerging Theatre**

##### **Carola Oyarzún**

Language Degree with specialization in Chilean Theatre. Theatrical studies

##### **Gabriela Aguilera**

Actress and voice teacher

##### **Carmina Riego**

Actress and Cultural Gestión Management degree

#### **Family and Street Theatre**

##### **Claudia Fernández**

Actress and Director

##### **Carmen Mera**

Journalist and theatrical activity promotion

##### **Andrea Pelegrí**

Actress, playwriting translation and PhD in Arts student

#### **Dance Selection**

##### **Ana Carvajal**

Choreographer, dancer and professor

##### **Joel Inzunza**

Laureate in Dance and cultural manager

##### **Gonzalo Venegas**

Dancer and music professor

#### **Antofagasta Jury**

##### **Tomislav Ostoić**

Graphic designer, director and theatre monitor

##### **Carlos González**

Actor and Professor of Theatre pedagogy

##### **Iris Marín**

Language teacher, vocational counselor, director and play writer

#### **Valparaiso Jury**

##### **Rodolfo Cepeda**

Actor, producer and History and Geography Professor

##### **Hilda Pabst**

Graduate in English language and literature, journalist and cultural manager

##### **Nicolás Eyzaguirre**

Actor, director and cultural manager

#### **Concepción Jury**

##### **Rodrigo Pincheira**

History and Geography professor, journalist and cultural manager

##### **Simonetta Rossi**

Graduate in History of Art, communicator, cultural manager and curator

##### **Pamela Gómez**

Journalist, "teatrística", and scenic arts researcher



# WHAT DO WE DO?

Teatro a Mil Foundation is a nonprofit institution; from 2004 on it is engaged with the development and promotion of culture and arts, encouraging the access of huge and diverse audiences to high level cultural issues.

During the year, Teatro a Mil Foundation encourages and develops alliances, projects and activities at national and international levels, permanently having in mind the production and spreading of the contemporary scene arts.

The developed projects are always crossed by four big work lines which are the drivers of Teatro a Mil Foundation task as a cultural institution:

- Creation
- Access
- Formation
- Internationalization

## Creation

The Foundation's main engine of creation rests upon the organization of festivals, cycles and tours. Among these projects are: the International Festival Santiago a Mil, the cycle Theatre Today, the Buenos Aires International Festival in Chile, and thematic cycles as 200 Years of Chilean Theatre and Forty Years of the military coup.

Otherwise, Teatro a Mil Foundation works together with national and international companies, backing up their processes of creation and spreading new works. This activity is jointly developed by directors, play writers and teams giving an answer to a curatorial line promoting new languages and contingent subjects.

The Foundation link with these new creations is implemented through production agreements, co-production or representation. Creations receive a monetary sponsorship and are included in the programming of the Foundation's different projects. From this moment on, a propulsive platform for the national circulation of this creative works and the development of a solid international projection operates, envisaging its inclusion in international renowned theatres and festivals programming around the world.

## Productions

Creations financed by Teatro a Mil Foundation. These projects start from the concrete idea of working with a director to create a play which will have a prominent position inside the Foundation curatorial line. Up to this moment, two projects have been developed according to this framework, having a huge success at national and international level.

## Co-Productions

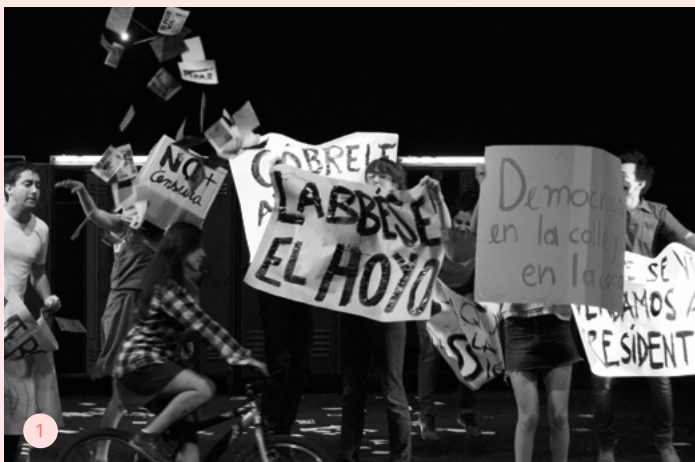
Creations to which Teatro a Mil Foundation give support in terms of management and spreading. This collaboration implies to offer the companies part of the foundation equipment –communications, production, financing or the international area- in order to link the artists with the institutional contact networks, communication media, sponsors and venues.

## Performance

Presentations which, after its premiere and for artistic or conceptual reasons, Teatro a Mil Foundation decided to perform after managing international tours, including them in different theatre festivals programming.

Besides these creations included in the Teatro a Mil Foundation Catalog of Works, there is a repertoire of shows created in co-production with the institution, but for the time being are not programmed nor are part of the managed tours.

## Productions



### 1. El año en que nació

Text and direction Lola Arias with the collaboration of the artistic team and the actors

Mise en scène January 20, 2012  
International Festival Santiago a Mil

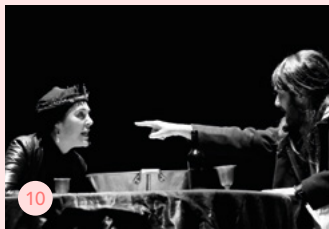
### 2. Escuela

Playwriting and direction Guillermo Calderón.

Mise en scène January 18, 2013  
International Festival Santiago a Mil



## Co-Productions





## Teatro Cinema Trilogy

### 1. Sin sangre

Author Alessandro Baricco  
Adaptation Dauno Tótoro, Laura Pizarro, Juan Carlos Zagal y Diego Fontecilla  
Mise en scène September 6, 2007, Teatro UC

## Teatro Cinema Trilogy

### 2. El hombre que daba de beber a las mariposas

Original script Laura Pizarro, Dauno Tótoro y Juan Carlos Zagal  
General direction Juan Carlos Zagal  
Mise en scène June 25, 2010, Teatro San Fernando (Nápoles, Italia)

## Teatro Cinema Trilogy

### 3. Historia de amor

Author Régis Jauffret  
Adaptation Juan Carlos Zagal y Montserrat Quezada A.  
General direction Juan Carlos Zagal  
Mise en scène June 27, 2013, Teatro UC

### 4. Cristo

Compañía Teatro de Chile  
Playwriting and direction Manuela Infante  
Mise en scène January 10, 2008, Centro Cultural Matucana 100

### 5. Tercer cuerpo

Compañía Timbre 4 (Argentina)  
Direction and playwriting Claudio Tolcachir  
Mise en scène September 6, 2008, Teatro Timbre 4 (Buenos Aires, Argentina)

### 6. El viento en un violín

Compañía Timbre 4 (Argentina)  
Direction and playwriting Claudio Tolcachir  
Mise en scène November 16, 2010, Festival d'Automne à Paris (París, Francia)

### 7. Villa+Discurso

Compañía Teatro Playa  
Direction and playwriting Guillermo Calderón  
Mise en scène January 16, 2011, Espacio de Memoria Londres 38, International Festival Teatro a Mil

### 8. La victoria de Víctor

Compañía La Patriótico  
Interesante  
General direction Ignacio Achurra  
Mise en scène January 6, 2012, Santo Domingo con Maipú, Festival Internacional Santiago a Mil

### 9. Sobre la cuerda floja

Author Mike Kenny  
Compañía Teatro Milagros  
Direction Aline Kuppenheim  
Mise en scène January 10, 2012, Espacio Matta de La Granja, International Festival Santiago a Mil

### 10. La reunión

Compañía Teatro en el Blanco  
Direction Trinidad González  
Mise en scène May 25, 2012, Teatro del Puente, cycle Theatre Today

### 11. Castigo

Author August Strindberg  
Production Cristián Plana  
Mise en scène March 21, 2013, Teatro La Memoria, cycle Theatre Today

### 12. Emilia

Compañía Timbre 4 (Argentina)  
Direction and playwriting Claudio Tolcachir  
Mise en scène April 11, 2013, Teatro Timbre 4 (Buenos Aires, Argentina)

### 13. Zoo

Compañía Teatro de Chile  
Direction Manuela Infante  
Mise en scène May 3, 2013, Sala Ana González del Centro Cultural Estación Mapocho, cycle Theatre Today

### 14. La imaginación del futuro

Compañía La Re-sentida  
Direction Marco Layera  
Mise en scène May 17, 2013, Centro Cultural Matucana 100, cycle Theatre Today

### 15. El hombre venido de ninguna parte

Compañía Gran Reyneta  
Original idea Pablo Sepúlveda y Luis Catalán  
Mise en scène December 8, 2013, Ilustre Municipalidad de Lo Prado

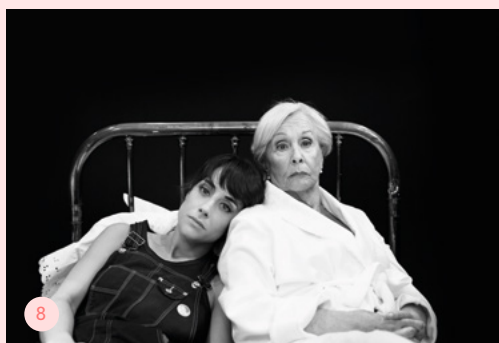
### 16. Viaje número 9

Compañía Teatro del Sonido  
Direction Martín Erazo y Cristóbal Carvajal  
Mise en scène January 4, 2014, Plaza de Armas de Melipilla, International Festival Santiago a Mil

### 17. Paso del norte

Author Juan Rulfo  
Production Cristián Plana  
Mise en scène June 21, 2014, Teatro La Memoria, cycle Theatre Today

## Performances



### **1. Gemelos**

Based on El Gran Cuaderno  
by Agota Kristof  
Adaptation and direction Juan  
Carlos Zagal, Laura Pizarro,  
Jaime Lorca (ex La Troppa)  
Mise en scène January 5 1999,  
Teatro Casa Amarilla del Centro  
Cultural Estación Mapocho

### **2. La omisión de la familia Coleman**

Compañía Timbre 4 (Argentina)  
Direction and playwriting  
Claudio Tolcachir  
Mise en scène August 6 2005,  
Teatro Timbre 4  
(Buenos Aires, Argentina)

### **3. El capote**

By Nikolái Gógol  
Compañía Teatro Milagros  
Adaptation Paola Giannini  
Design  
Aline Kuppenheim  
Mise en scène April 21 2007,  
Centro Mori

### **4. La amante fascista**

Playwriting Alejandro Moreno  
Direction Víctor Carrasco  
Mise en scène September 23  
2010, Centro Cultural  
Matucana 100

### **5. Tratando de hacer una obra que cambie el mundo**

Compañía La Re-sentida  
Direction Marco Layera  
Mise en scène November 5 2010,  
Centro GAM

### **6. Velorio chileno**

By Sergio Vodanovic  
Adaptation and production  
Cristián Plana  
Mise en scène May 11 2012,  
Teatro Universidad Mayor,  
cycle Theatre Today

### **7. Bienvenido a casa**

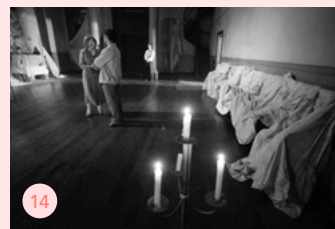
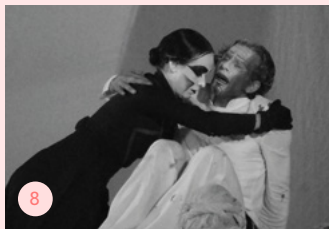
Collective creation of the team  
and the director (Uruguay)  
Direction Roberto Suárez  
Mise en scène August 9 2012,  
La Gringa Teatro  
(Montevideo, Uruguay)

### **8. La grabación**

Playwriting Rafael Gumucio  
Direction Álvaro Viguera  
Mise en scène October 11 2013,  
Centro GAM

## Other Co-Productions

*"In Santiago of Chile I have always experienced a great curiosity, generosity and even hunger for artistic dialogue. It is obvious they do not suffer from what is known as 'sensation of self satisfaction', a sensation which has absolutely invaded Europe". Jan Fabre, director, play writer and choreography.*



*A successful theatre never takes distance from the human being and his problems. I am not saying it has to be realistic or costumbrist, but must have to do with all that is gravitating in society instead of whatever you want to praise people". Gustavo Meza, director.*

### **1. Violeta al centro de la injusticia**

Playwriting based on Angel Parra' *Violeta se fue a los cielos*  
Direction Rodrigo Pérez  
Mise en scène July 17 2008,  
Carpa Circo del Mundo,  
Lo Prado

### **2. Diciembre**

Compañía Teatro en el Blanco  
Direction and playwriting  
Guillermo Calderón  
Mise en scène October 23 2008,  
Theatre International Festival of  
Cadiz (Cadiz, Spain)

### **3. El país de Jauja**

Playwriting based on Kestutis Kasparavicius narration  
Direction Horacio Videla  
Mise en scène January 4 2009,  
Las Condes, Santiago a Mil  
International Festival

### **4. Las pesadillas de Tony Travolta**

Compañía La Gran Reyneta  
Playwriting and direction  
Jean-Luc Courcoult  
Mise en scène January 6 2009,  
Plaza de la Constitución,  
Santiago a Mil International  
Festival

### **5. La orgía de la tolerancia**

Playwriting Miet Martens  
Direction Jan Fabre  
Mise en scène January 14 2009,  
Museum of Contemporary Arts,  
Santiago a Mil International  
Festival

### **6. ...Como el mosquito en la piedra, ay sí, sí, sí...**

Direction y choreography  
Pina Bausch (Germany)  
Mise en scène June 12 2009,  
Tanztheater Wuppertal  
(Wuppertal, Germany)

### **7. Lo crudo, lo cocido, lo podrido**

By Marco Antonio de la Parra  
Direction Gustavo Meza  
Mise en scène January 3 2010,  
Theatre UC, Santiago a Mil  
International Festival – 200  
Years of Chilean Theatre

### **8. Malasangre o las mil y una noches del poeta**

Compañía Teatro del Silencio  
General direction  
Mauricio Celedón  
Mise en scène January 2010,  
Plaza de la Constitución,  
Santiago a Mil International  
Festival – 200 Years of Chilean  
Theatre

### **9. Cinema Utopia**

Compañía Teatro Fin de Siglo  
Playwriting and direction  
Ramón Griffiero  
Mise en scène January 3 2010,  
Sala Antonio Varas, Santiago a  
Mil International Festival – 200  
Years of Chilean Theatre

### **10. Entre gallos y medianoche**

By Carlos Cariola  
Direction Ramón Núñez  
Mise en scène January 5 2010,  
Mori Parque Arauco, Santiago a  
Mil International Festival – 200  
Years of Chilean Theatre

### **11. Ernesto**

Compañía Teatro de Chile  
Based on Ernesto by Rafael  
Minvielle  
Playwriting Manuela Infante and  
Teatro de Chile  
Direction Manuela Infante  
Mise en scène January 5 2010,  
Sala Sergio Aguirre, Santiago a  
Mil International Festival – 200  
Years of Chilean Theatre

### **12. Los que van quedando en el camino**

Playwriting Isidora Aguirre  
Direction Guillermo Calderón  
Mise en scène January 6 2010,  
Ex Congreso Nacional, Santiago  
a Mil International Festival – 200  
Years of Chilean Theatre

### **13. Lindo país esquina con vista al mar**

Collective creation of  
Teatro Ictus  
Based on tellings of Marco  
Antonio de la Parra, Jorge  
Gajardo and Darío Osses  
Direction Nissim Sharim  
Mise en scène January 6 2010,  
Sala La Comedia, Teatro Ictus,  
Santiago a Mil International  
Festival – 200 Years of Chilean  
Theatre

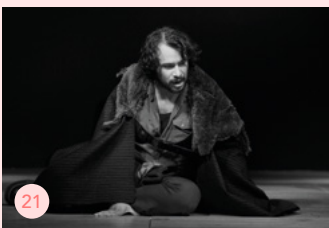
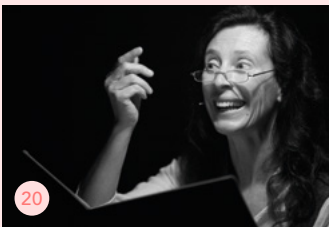
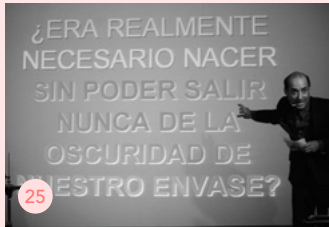
### **14. Moscas sobre el mármol**

Playwriting Luis Alberto  
Heiremans  
Direction Alejandro Castillo  
Mise en scène January 7 2010,  
Capilla Las Verónicas, Santiago  
a Mil International Festival – 200  
Years of Chilean Theatre

### **15. Hechos consumados**

Playwriting Juan Radrigán  
Direction Alfredo Castro  
Mise en scène January 7 2010,  
Teatro La Memoria, Santiago a  
Mil International Festival – 200  
Years of Chilean Theatre

vvvv



### **16. Topografía de un desnudo**

Playwriting Jorge Díaz  
Direction Alexis Moreno  
Mise en scène January 8 2010,  
Sala Agustín Siré, Santiago a Mil  
International Festival – 200 Years  
of Chilean Theatre

### **17. Los payasos de la esperanza**

Playwriting Taller de  
Investigación Teatral (TIT)  
rewritten by Tristitia Teatro  
Direction Mauricio Pesutic  
Mise-en-scène January 9 2010,  
Teatro Regional del Maule,  
International Festival Santiago  
a Mil – 200 Years of Chilean  
Theatre

### **18. El coordinador**

Playwriting Benjamín Galemiri  
Direction Alejandro Goic  
Mise en scène January 10  
2010, Theatre UC, International  
Festival Santiago a Mil – 200  
Years Chilean Theatre

### **19. Historia de la sangre**

Playwriting Francesca Lombardo,  
Rodrigo Pérez and Alfredo  
Castro  
Direction Alfredo Castro  
Mise en scène March 25 2010,  
Teatro La Memoria, International  
Festival Santiago a Mil – 200  
Years of Chilean Theatre

### **20. Buchettino**

Direction Chiara Guidi (Italy)  
Scenographic design Romeo  
Castellucci  
Mise en scène May 29 2010,  
Espacio Matta, La Granja

### **21. Amledi, el tonto**

Playwriting and direction  
Raúl Ruiz  
Mise en scène January 4 2011,  
Teatro Municipal Las Condes,  
International Festival  
Santiago a Mil

### **22. Cuando el río suena...**

Compañía Teatro de  
los Sentidos (Colombia)  
Playwriting Enrique Vargas and  
Gabriella Salvaterra  
Direction Enrique Vargas  
Mise en scène January 6 2011,  
Museum of Contemporary Arts,  
International Festival Santiago  
a Mil

### **23. Santiago 2011: diario físico de un viaje**

Playwriting and direction  
Virgilio Sieni (Italy)  
Mise en scène January 17 2011,  
Plaza de Armas, International  
Festival Santiago a Mil

### **24. Cierva**

Company Black Door (EE.UU.)  
Playwriting Trista Baldwin  
Direction Constanza Briebe  
Mise en scène January 19  
2011, Theatre UC, International  
Festival Santiago a Mil

### **25. Loros negros**

Playwriting  
Alejandro Moreno  
Direction Manuela Infante  
Mise en scène April 9 2011,  
Teatro de la Palabra,  
cycle Theatre Today

### **26. Berlín no es tuyo**

Playwriting Alejandro Moreno  
Direction Juan Pablo Peragallo  
Mise en scène April 14 2011,  
Teatro de la Palabra,  
cycle Theatre Today

### **27. El amor es un francotirador**

Playwriting Lola Arias  
Direction Néstor Cantillana  
Mise en scène April 29 2011,  
Theatre UC, cycle Theatre Today

### **28. Discurso de un hombre decente**

Compañía Mapa Teatro  
(Colombia)  
Idea, playwriting and direction  
Heidi y Rolf Abderhalden  
Mise en scène December 7  
2011, Kaaitheater, Spoken Word  
Festival (Brussels, Belgium)

### **29. Villa Fuenteovejuna**

Compañía Teatro Camino  
Author and direction Paula Aros  
in collaboration with  
Héctor Noguera  
Mise en scène January 4 2012,  
Plaza Garín Quinta Normal,  
International Festival  
Santiago a Mil

### **30. Cerca de Moscú**

Re-writing Pablo Paredes  
Direction Paulina García  
Mise-en-scène January 8 2013,  
Museum of Contemporary Arts  
Quinta Normal, International  
Festival Santiago a Mil

### **31. Desplazamiento del Palacio de La Moneda**

Project Roger Bernat and  
community groups (Spain-Chile)  
Co-creators Txalo Toloza and  
Juan Navarro  
Mise en scène January 14  
2014, Palacio de La Moneda,  
International Festival  
Santiago a Mil

## Access

In the context of its different projects, Teatro a Mil Foundation approaches with high quality performances all Chilean neighborhoods, giving priority to those usually lacking scenic arts offers during the year. In doing so, the Foundation contributes to geographic and socio economic decentralization of access to culture.

Other means of access are made possible through policies offering free of charge presentations to the audiences, generating agreements to the purchase of cheaper tickets, and developing special programs for socially vulnerable groups.

### Some associated projects

**Teatro a Mil Tours** with free of charge presentations in six regions of Chile.

**Cycle Theatre Chilean Way** with free of charge presentations in 20 communities of the Metropolitan Region.

**Mass concerts** in different cities of the country.

## Formation

During the last three years, Teatro a Mil Foundation has centered its tasks on the deepening of a line of work oriented towards the audiences and artists formation. The development of new forms of approaching the people and the generation of interactive resorts have become fundamental instances for the development of new audiences and the strengthening of audiences already conquered. Under these criteria, all projects envisage more opportunities of exchange and learning, an instance where participants can think collectively, live experiences, question and be questioned.

Concerning the formation of scenic arts students and artists with previous experience, in the frame of each project, masterful lectures and workshops for actors, dancers and theatre designers among others are implemented. Besides, Teatro a Mil Foundation is concerned with the development of formative projects jointly with national and international cultural institutions.

### Some associated projects

The Activities of the Scenic Laboratory of Santiago a Mil International Festival are:

**Royal Court Theatre Dramatic Workshop** in Chile.



Presentations of **Buchettino** in the context of the Lee Chile Lee program.

## Internationalization

A Teatro a Mil Foundation permanent task is the opening of new exit paths for the Latin American scenic arts. Since the planning of tours until the last day of presentations in the target country, the foundation's team gives support to the companies during its international experiences. This activity is possible thanks to the close relationship between the foundation and producers and directors of all world's important theatres and festivals.

To give support to this interaction Programmers Week has been created, today known as Platea. This is an International Festival Santiago a Mil activity which gathers around 200 programmers to watch theatre, dance and music of Chilean and Latin American creators. Over the years, this meeting has become a great opportunity of visibility and internationalization of our contemporary scenic arts.

### Some associated projects

**Platea** week of activities during the International Festival Santiago a Mil.

Chilean works at **international festivals**.

**Theatre Seasons** of Chilean companies abroad.

**International agreements** signed with different public instances.

## Main international festivals

The following are the most important festivals where Teatro a Mil Foundation has presented Latin American scenic arts

### CANADA

#### Festival TransAmériques

Montreal

#### Luminato Festival

Toronto

### UNITED STATES

#### Under the Radar

Nueva York

#### REDCAT

Los Ángeles

### MEXICO

#### Festival Cervantino

Guanajuato

### COLOMBIA

#### Festival Iberoamericano de Teatro de Bogotá

Bogotá

### BRASIL

#### Festival MIRADA

Santos

#### Festival Internacional de Teatro de São José do Rio Preto

São José do Rio Preto

#### Cena Contemporânea

Brasília

### ARGENTINA

#### Festival Internacional de Teatro de Buenos Aires

Buenos Aires

### FRANCE

#### Festival d'Avignon

Avignon

#### Festival d'Automne à Paris

Paris

#### Festival Sens Interdits

Lyon

#### Festival International de Théâtre de Rue d'Aurillac

Aurillac

#### Festival Les Translatines

Bayona

### SPAIN

#### Festival Iberoamericano de Cádiz

Cádiz

#### Festival Grec

Barcelona

#### Festival Temporada Alta

Girona

#### Fira Tàrraga

Tàrraga

### PORTUGAL

#### Festival Próximo Futuro de Fundação Gulbenkian

Lisboa

### UNITED KINGDOM

#### LIFT Festival

Londres

#### Edinburgh International Festival

Edimburgo

### BELGIUM

#### Festival de Liège

Lieja

### GERMANY

#### Festival Theaterformen

Brunswick

#### Düsseldorf Festival

Düsseldorf

### AUSTRIA

#### Wiener Festwochen

Viena

### POLAND

#### Dialog Festival

Varsovia

### RUSSIA

#### Chekhov International Theatre Festival

Moscú

## International Seasons

Teatro a Mil Foundation has organized seasons of Chilean theatre abroad

### BUENOS AIRES

#### Ciclo de Teatro

#### Contemporáneo Chileno

Teatro Sarmiento,

Teatro 25 de Mayo and Sala Muiño

October 2011

Neva

*Loros negros*

*Tratando de hacer una obra*

*que cambie el mundo*

### SAO PAULO

#### Ciclo Ocupação Mirada

Centro Cultural

SESC SP Belenzinho

November-December 2011

*Loros negros*

*Tratando de hacer una obra*

*que cambie el mundo*

*La amante fascista*

*Comida alemana*

### PARIS

#### Ciclo de Teatro Chileno

Théâtre de la Ville

May-October 2012

*Sobre la cuerda floja*

*Tratando de hacer una obra*

*que cambie el mundo*

*Villa+Discurso*

### BUENOS AIRES

#### Ciclo de Teatro

#### Contemporáneo Chileno

Teatro Sarmiento

October 2012

*Niñas Araña*

*Sobre la cuerda floja*

*El año en que nació*

### SANTOS

#### Foco Chile - Festival Mirada

September 2014

*La imaginación del futuro*

*La reunión*

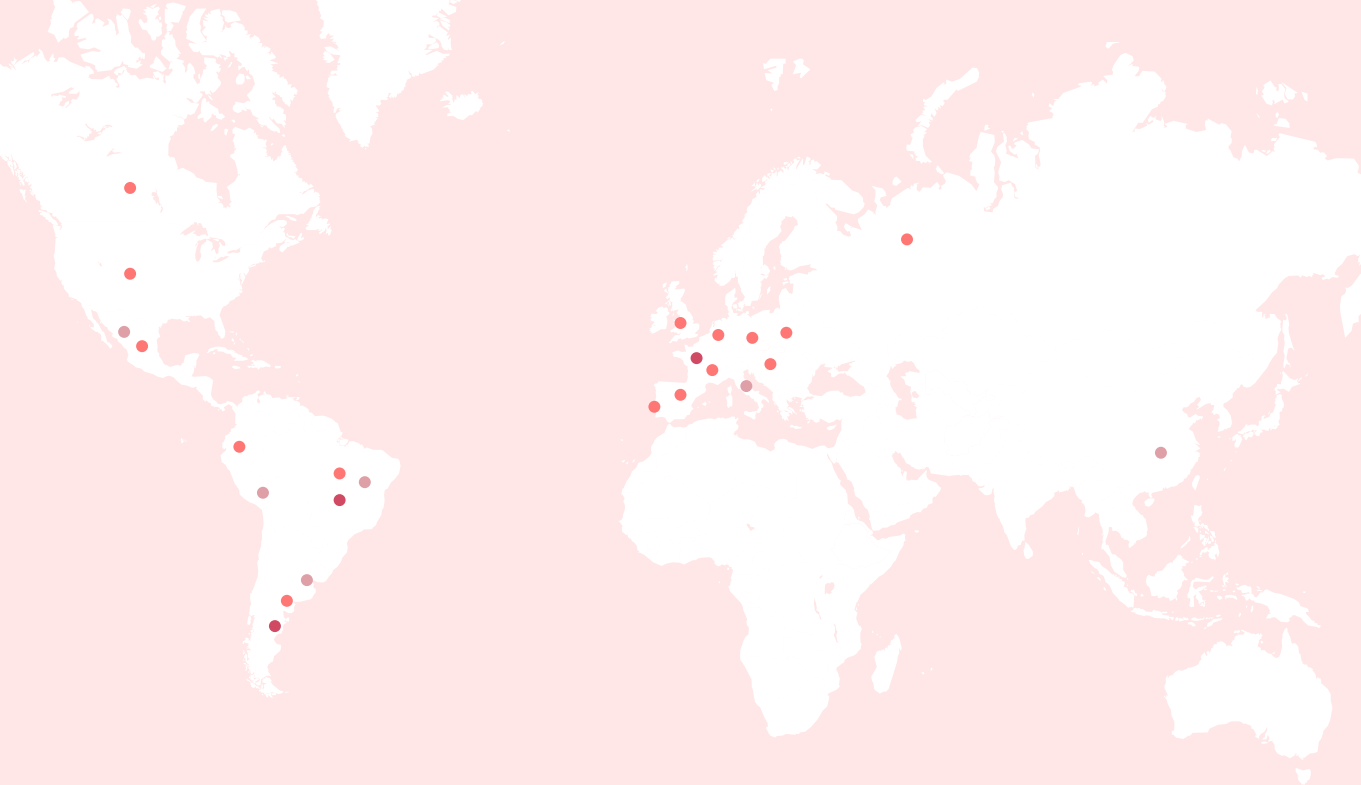
*Castigo*

*El hombre venido de*

*ninguna parte*

*Historia de amor*

(See details in page 92)



## International Agreements

To promote cultural exchanges between Chile and other countries, Teatro a Mil Foundation has generated different agreements with institutions dedicated to the promotion of the arts.

### ARGENTINA

**Ministerio de Cultura y Turismo del Gobierno de la Ciudad de Buenos Aires**

Protocol of Cultural Collaboration for the theatrical exchange between Argentina and Chile  
September 2011

### MEXICO

**Consejo Estatal para la Cultura y las Artes de Puebla**

Agreement to facilitate the cultural cooperation between both entities from México and Chile  
March 2012

### BRASIL

**Serviço Social de Comercio de Sao Paulo (SESCSP)**

Protocol of Collaboration for the dialog between Brazil and Chile scenic arts  
January 2012

### PERÚ

**Ministerio de Cultura de Perú**

Agreement of cooperation and cultural exchange between Peru and Chile  
January 2013

### ITALIA

**Teatro Público Apuliés**

Agreement of collaboration to the promotion of Chilean scenic arts presence in Italy  
March 2014

### CHINA

**International Festival of the Arts, Shanghai**

Alliance to facilitate de circulation of events from China and Chile  
January 2014

## Symbology

 International Festivals

 International Seasons

 International Agreements



## PROJECTS AND OUTSTANDING FACTS

After a cultural silence imposed by the dictatorship, at the beginning of the nineties, arts in Chile initiated a reformulation process. In the case of theatre and during the eighties, even if management efforts were unfocused and insufficient, there was a considerable production. The public information about what was happening was very poor.

Having in mind the creation of a new space for scenic arts, theatre managers Carmen Romero and Evelyn Campbell decided to give birth to Teatro a Mil, an exhibition presented at the Cultural Center Estación Mapocho, recently recovered. The programming included plays from Teatro La Memoria, Teatro del Silencio and La Troppa companies.

As time passed, the festival took roots as a strong initiative, attractive and waited by the public, as was reflected through the growing success of this festival which since 2006 was known as International Festival Santiago a Mil.

This consolidation demanded the creation of the Teatro a Mil Foundation, to be in charge of the organization of the festival. In 2004 this non profitable institution was created having in mind the recovery of the public spaces, the improvement of the access to culture, the strengthening of our scenic arts and its visibility in Chile and world wide.

In addition to the organization of the International Festival Santiago a Mil, the foundation has created and developed important long-range projects as the Cycle Theatre Today, the extension of the Buenos Aires International Festival in Chile and national and international tours. In association with these activities Teatro a Mil Foundation has developed a catalogue of works for their promotion at national and international levels; it has also strengthened the platform called Platea, the main means of the scenic arts marketing in Chile.

Following, we remember the main Teatro a Mil Foundation projects and facts during these 10 years of existence.

**Santiago a Mil International Festival** (1994-2014)

Teatro a Mil Foundation organizes this festival every year on the month of January. Since 1994 it is a privileged space for Chilean and international contemporary scenic arts. It looks at the artistic excellence and the social and political relevance of the brought up subjects. The first version was presented at Estación Mapocho with three companies. Since then, the festival has considerably grown up multiplying its audiences, diversifying and extending the programs. The subjects

presented –theatre, dance, music, performances, visual arts, cinema and more- have grown up , as well as the places of presentations -15 more cities in the last version- and the presence of international renowned figures: Pina Bausch, Robert Wilson, Christoph Marthaler, Ariane Mnouchkine, Krystian Lupa, Ivo van Hove and Leny Ponifasio, among many others.

Photo: Shifting at  
Palacio de La Moneda – 2014

Photo next page: Los náufragos  
de la loca esperanza – 2012



**STGO  
A MIL**



*"If I had to make a speech telling what has occurred in theatre during the last five years, I would tell that playwriting was born again with force and that Santiago a Mil was there to see and embrace it".*


**Guillermo Calderón**, play writer and director.



*"My second visit was in 2005 and the experience touched me very much. To see the passion of making and witness theatre, notwithstanding the difficulties, always makes me feel full of strength when facing again the comfort that provokes the loss of political reflex in Europe".*

**Frank Castorf**, director Endstation Amerika (Germany).





*"There are initiatives like Santiago a Mil that in a society wave together with cultural life making themselves essential".*

**María de la Luz Hurtado**, professor and researcher.

*"It was in 1994, during the post dictatorship transition, when January had for the first time a theatrical atmosphere. The keynote of those times was the recovery of lost time. Then, to climb the scene was an involvement in the feast of democracy".*

**Alejandra Costamagna**, writer and theatre critic.

### **La Pequeña Gigante y el Rinoceronte Escondido**

In 2007 the Royal de Luxe Little Giant arrived for the first time. During four days, Santiago was submerged in the story of the rhinoceros and the girl who was looking for him. More than 700 thousand of participants accompanied the search, a massive phenomenon never seen before in Chile.



*"I am happy if, in doing this voyage the stories keep going as popular dreams for them who need it".*

**Jean-Luc Courcoult**, director of the Royal de Luxe (France)

### La invitación

In 2010 The Little Giant came back. This time she was accompanied by an impressive Uncle Diver eleven meters high. For three days the characters of the director Jean-Luc Courcoult went across the streets of Santiago until they met and walked together. Three million people went out to see them. This was an historical act never surpassed by any other street theatre show.



### **Pina Bausch in Chile**

In 2009, the great German choreographer in 2009 went across the North and the South of the country with her company (as seen in the picture). As the result of this journey she created *Como el mosquito en la piedra, ay sí, sí, sí...* an international co-production of Teatro a Mil Foundation presented for the first time on June 12, 2009 in Tanztheater Wuppertal, in Germany. In January 2010, six months after Pina Bausch's death, the play was one of the top presentations in the International Festival Teatro a Mil.



*"The Chilean play made after our impressions of the Santiago streets was wonderfully alive. It was made with the heat and the sand of Atacama, the water and the fog of Chiloé. Made from the warmth and friendship of the people we met. We still carry out all this with us. Let's make this journey never ending".*

**Robert Sturm**, artistic director Tanztheater Wuppertal (Germany).

*"The invitation to the creation of this play was for all of us, for Pina, for the dancers and for me an instance of great joy. It was a unique experience. Not many times people have offered us their friendship in such an open way as they did in Chile".*

**Peter Pabst**, director Tanztheater Wuppertal (Germany).



### Extensions to regions

Since 2001 in order to decentralize the festival program extensions of presentations are implemented. Since then and up to date regional extensions in Arica and Parinacota, Tarapacá, Antofagasta, Coquimbo, Valparaíso, Libertador Bernardo O'Higgins, Bio-Bio, Los Ríos y Los Lagos have been programmed. In 2013 the festival included for the first time a Regional Theatre Selection defined by juries in Antofagasta, Valparaíso and Concepción. In 2014, part of this Regional Theatre Selection was presented in their regions and also in places of Santiago.

Photo: Las jirafas, Iquique, 2003



### **Opening to other disciplines**

In 2010 the festival implemented its opening towards pop music with the first cycle Tocatas Mil. Since then, it is presented every year. In 2012 it opened to visual arts presenting Jorge Brantmayer's exhibition Muchedumbre. At the same time, it added transdisciplinary arts with an exhibition of the Quadrennial of Prague, where scene works, puppets, performances, sonorous installations, interactive photography and videos were presented.

Photo: Manuel García, Tocatas Mil, 2012





**Cultural formation**

Each year, the foundation organizes activities included in the Scenic Laboratory of the International Festival Santiago a Mil, and also at the Special Events related to Theatre Today, Forty Years of the Coup, Buenos Aires International Festival in Chile as well as many of the presentations.

Photo: Performance Workshop, 2014



A group of about ten people are sitting in a circle on a stage, engaged in a discussion. They are seated on simple, light-colored plastic chairs. The setting appears to be a rehearsal space or a workshop, with a dark background and some stage equipment visible. The floor is covered with a patterned rug. The lighting is focused on the group, creating a warm and intimate atmosphere.

### Royal Court Theatre Drama Workshop in Chile

Between 2012 and 2013 the foundation organized and developed this workshop along with the Culture and Arts National Council and the British Council. At the end of the Teatro de la Palabra workshops, five of the authors went to London to be present in the cycle New Plays from Chile, and Ediciones Cultura published a series containing the 12 texts created during this workshop.

### Workshops Théâtre du Soleil in Chile

The French ensemble arrived in January 2012 with *Los naufragos de la loca esperanza*. The director Ariane Minouchkine and the actress Eve Doe Bruce organized a performing workshop in the context of the festival with 212 assistants. As an initiative of this workshop' participants, two other were implemented during March and May 2013. The workshops were taught by Eva Doe Bruce and managed by Teatro a Mil Foundation and UNIACC. This initiative was the basis for the implementation of a joint working group with the foundation and the ensemble, implementing in Chile the Théâtre du Soleil first Nomadic School, an idea which is today under a development process.

Photo: Eve Doe Bruce workshop at UNIACC, 2012



### Platea

Previously known as Programmers' Week, this instance has become the main platform for the Latin American, and especially Chilean, scenic arts market. Platea 14 gathered 216 participants from 28 countries (111 international programmers, 44 Chilean programmers and 61 artists), which were present at 34 theatre and dance performances from Latin America.



PLATEA

### Co-productions

From 2008 up to 2014 the foundation has organized many national and international co-productions. The last ones have been *El hombre venido de ninguna parte* (La Gran Reyneta) and *Viaje número 9* (Teatro del Sonido), presented for the first time at the International Festival Santiago a Mil 2014.

Photo: *Viaje número 9*, 2014



### Roman Photo

In 2005, the festival chose for the first time a guest country: France. It was in this context that was presented the première of *Roman Photo*, the foundation second French-Chilean co-production, after *Eva Perón*. In *Roman Photo* took part 16 Chilean actors selected by Jean-Luc Courcoult, director of Royal de Luxe. The artists became La Gran Reyneta Company and travelled to Portugal, Spain and France after the première in Chile.

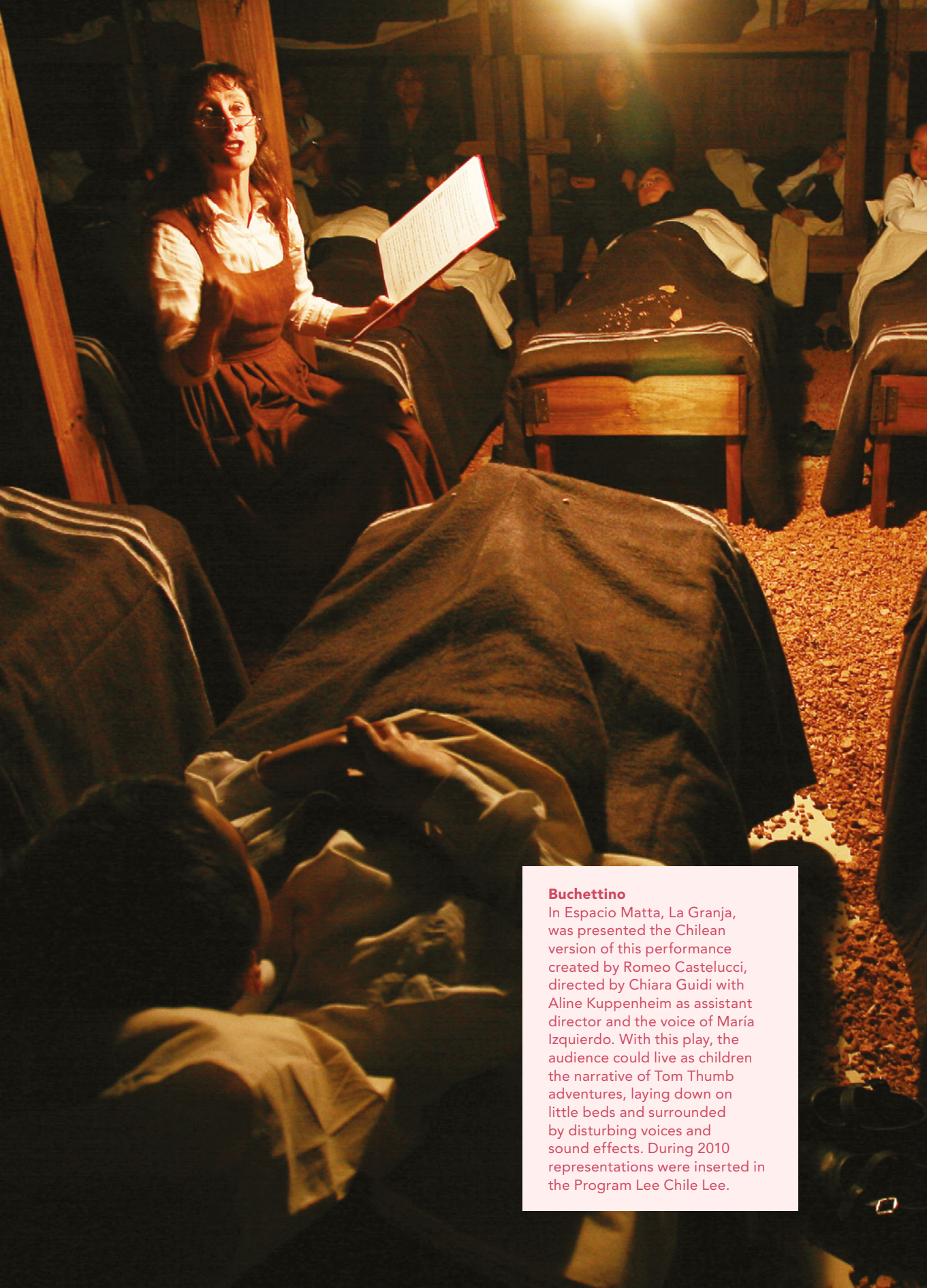




### **Amledi, el tonto**

In the International Festival Teatro a Mil 2011 was presented the première of the last production of Raúl Ruiz, a co-production of Teatro a Mil Foundation. The film maker created the script from the myth of the prince who inspired Shakespeare' Hamlet. With Cristián Plana as direction assistant, Raúl Ruiz directed a big cast composed by Rodrigo Soto, Pedro Villagra, Ximena Rivas, Tamara Acosta, Claudia Di Girolamo, Daniel Alcaíno, Francisco Reyes and Héctor Morales, among others.





### **Buchettino**

In Espacio Matta, La Granja, was presented the Chilean version of this performance created by Romeo Castelucci, directed by Chiara Guidi with Aline Kuppenheim as assistant director and the voice of María Izquierdo. With this play, the audience could live as children the narrative of Tom Thumb adventures, laying down on little beds and surrounded by disturbing voices and sound effects. During 2010 representations were inserted in the Program Lee Chile Lee.



### **El año en que nació**

Is a production of Teatro a Mil Foundation created and directed by Lola Arias and presented for the first time during the International Festival Santiago a Mil 2012. In the year 2014 she presented his performance number 100 and has been seen by more than 20 thousand people in seven countries.





### **Escuela**

Is a production of Teatro a Mil Foundation and has been conceived and directed by Guillermo Calderón. In 2013 was its première during the International Festival Santiago a Mil. With this creation, Guillermo Calderón won the "Altazor Award" 2014 as the best theatre director.

*"After 20 years of Concertación I felt a kind of collective bewilderment. The most progressive people had given up before a kind of mental drowsiness. I was angry; I came angry even before and wanted to do an aggressive and politically explicit theatre".*

**Guillermo Calderón**, play writer and director.



**Two hundred years of  
Chilean Theatre**

In 2010 the foundation co-produced 12 new plays related to the history of the Chilean Theatre. The plays were presented at the International Festival Santiago a Mil to commemorate the Bicentennial of Chile. In September, some of these plays made a tour through the Metropolitan Region as part of the cycle Theatre Chilean Way.

Photo: Lindo país esquina  
con vista al mar – 2010

# TEATRO HOOOOOY



**Theatre Today (2011-2014)**

Is a cycle of contemporary Chilean theatre presented at different places in Santiago between April and August. Every year the programming includes premières and reinstatements. During the four terms of Theatre Today 20 plays have been presented having more than 41 thousand spectators.

Photo: La imaginación del futuro – 2013





### **Regional Tours**

In 2010 and 2012 the foundation organized the Teatro a Mil tours with free of charge presentations in six cities of Chile. On September 2010 organized the tour Theatre Chilean Way with free of charge presentations in 20 Metropolitan Region communes.

Photo: Malasangre - 2012

### **Made in Chile**

On July 30 2010 the foundation organized this concert in the Teatro Grande of Pompeii with two thousand persons. On the stage were the Orquesta del Teatro di San Carlo of Naples and the Chilean singers and composers Claudia Acuña, Beto Cuevas, Jorge González, Denisse Malebrán, Francisca Valenzuela and Inti-Illimani Historic.





**The Buenos Aires International  
Festival in Chile**

Between 2011 and 2013 the  
foundation organized the  
extensions of the Buenos Aires  
International Festival in Chile,  
presented at the Municipal  
Theatre of Las Condes.

Photo: Hamlet – 2011

FESTIVAL  
INTERNACIONAL  
DE BUENOS AIRES  
ENCHILE



### Theatre Forty Years of the Coup

This was a cycle presented during the month of September 2013 in Santiago to commemorate the 40 years of the military coup of 1973. The plays presented in this cycle were: *El año en que nació*, *Teatronacional*, *La muerte y la doncella*, 1974: *Población Tejas Verdes*, *Escuela and Villa+Discurso*.

Photo: Villa+Discurso – 2012



### New arrivals

In 2013 the foundation installed a new permanent ticket office at Costanera Center. This was the first selling and information space 100% dedicated to the scenic arts. Also, in 2014 were installed itinerant offices in public fairs, and a network was created with universities offering special prices for students. In doing so, we arrived where the people are. Another strategy of promoting the access during the International Festival Santiago a Mil, agreements like Open Season Tickets and General Season Tickets have been created to offer cheaper tickets.





## PROJECTS 2014



### International Festival Santiago a Mil 2014

From January 3 to 19. The subject of the year was #AMOELTEATRO. This version had the participation of 20 countries presenting more than 60 theatre, dance and music events. The festival organized regional extensions to Arica and Parinacota, Tarapacá, Antofagasta, Valparaíso, Libertador Bernardo O'Higgins and Bío-Bío. Here, the protagonist was the street theatre. The programming was centered in Latin American companies. Concerning the national theatre, the Cycle Regions of the Center was organized with the representation in the capital city of plays from Valparaíso and Concepción; it has also organized retrospectives of Teatrocinema and Viaje Inmóvil. As in previous years, the music was present with the cycle Tocatas a Mil. The Scenic Laboratory had more than 60 activities as conversations, workshops and training activities for the public and the artists. Platea 14, known before as Programmers' Week, gathered 108 international programmers, 33 Chilean and 14 watchers. More than 500 thousand spectators have been part of this chapter of the festival.

**Presents Minera Escondida – Operated through BHP Billiton**

**Organize Teatro a Mil Foundation**

**Project under protection of Cultural Donation Law – CNCA**

Photo: Opening night – 2014



### Theatre Today 2014v

The fourth version of this cycle of contemporary Chilean theatre presented six activities from May 2 to August 23 and two of them were premières. This cycle started with the première in Teatro del Puente of *Safari para divorciadas* of the ensemble Los Contadores Auditores. Afterwards came the encores of Lola Arias *El año en que nací* in Centro GAM, *Un poco invisible* of the Maleza group in Teatro UC, Rafael Gumucio's *La grabación*, in Centro GAM and *La imaginación del futuro* of Compañía Teatro La Re-sentida, in Teatro Municipal of San Joaquín. The cycle ended with Cristián Plana's première *Paso del norte* in Teatro La Memoria.

### Presents Teatro a Mil Foundation

Photo: Paso del norte – 2014h



## Cirkopolis

The last Cirque Éloize performance combines circus, dance and theatre and carry them to a city apparently severe and imposing with giant machinery and dark vestibules symbolizing a mechanism crashing individuality. With an original musical composition and video projections, 12 acrobats and multidisciplinary artists revolt themselves against monotony, challenging the boundaries of the city-factory through the presentation of 11 acrobatic disciplines: twisting, Cyr wheel, diabolo, aerial straps, cord, hand to hand, Chinese pole, German wheel, scale, trapeze and banquine. Since its première, in 2012, this performance directed by Dave St-Pierre and Jeannot Painchaud has made presentations in 12 cities from seven countries, with more than 50 representations having more than 40 thousand spectators. Cirkopolis was awarded with the Drama Desk Awards 2014 to the Unique Theatre Experience.

Presents **Banco Edwards** | **Citi and Teatro a Mil Foundation**

Photo: Cirkopolis 2014



### Shakespeare 450

This 2014 is the 450 anniversary of the birth of William Shakespeare, the greatest poet and play writer of all times who inspired operas, concerts, ballets, novels, films and every kind of artistic manifestation. On November 2014 *Shakespeare 450* was a unique experience in Chile to appreciate his creations through different disciplines. Presentations in Santiago and Antofagasta of the successful Hamlet version from the Shakespeare Globe Theatre, as well as two great concerts of Tchaikovsky and Prokofiev versions of *Romeo and Juliette*. *Yorick, a story of Hamlet* will be presented in several towns of Antofagasta and Tarapacá. This is the new theatre project that will travel along Chile with Francisco Reyes as the narrator. It will also be a performance-conference linking the Shakespeare works with the cosmos movements and a lecture about the author. This activity will be performed by the Director of the Shakespeare Globe Theatre. Thousands of spectators from North and Central Chile celebrate the anniversary of this great author of universal playwriting.

Presents **Minera Escondida – Operated through BHP Billiton and BHP Billiton Pampa Norte – Cerro Colorado**  
Organize **Teatro a Mil Foundation**  
Project under protection of **Cultural Donation Law – CNCA**

Photo: Hamlet – 2014



### Teatro a Mil Tour

Teatro a Mil Foundation will celebrate its first decade with the Teatro a Mil Tour bringing nine successful presentations from Santiago to 16 cities of the country. These presentations are oriented towards a multifaceted family and young audiences, aiming to the generation of future audiences for Chilean theatre.

The tour will start on September 17 in Vicuña with La Gran Reyneta Company' *El hombre venido de ninguna parte*; afterwards, will travel to Coquimbo, Valparaíso, Libertador Bernardo O'Higgins, La Araucanía, Los Lagos y Los Ríos regions, with the end of the presentations by November 24. All this plays are free of charge. Besides *El hombre venido de ninguna parte*, the programmed plays are: *Afrochileno*, directed by Francisco Sánchez; *El capote y Sobre la cuerda floja*, directed by Aline Kuppenheim; *Escuela*, by Guillermo Calderón; *Gladys*, by Elisa Zulueta; *La grabación*, directed by Álvaro Viguera; *Maleza*, by Muriel Miranda and Hugo Covarrubias, and *Otelo* by Jaime Lorca, Teresita Iacobelli and Christian Ortega.

### Presents Teatro a Mil Foundation

With the sponsorship of the **Department of Presidential Subventions**

Photo: *Sobre la cuerda floja* – 2012



## International Tours 2014

### United States

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#### El año en que nació

Lola Arias

January 8-11 Under the radar,  
New York

January 17-19o Live Arts,  
Philadelphia

January 23-26 MCA, Chicago

January 30-31 Walker Art Center,  
Minneapolis

### Mexico

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#### El capote

Teatro Milagros

May 15-16 Festival de México DF

May 18 University of Guadalajara,  
Guadalajara

#### Historia de amor

Teatrocinema

October 25-26 Festival  
Internacional Cervantino,  
Guanajuato

### Uruguay

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#### La reunión

Teatro en el Blanco

February 7-9 Teatro Sala Verdi,  
Montevideo

### Colombia

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#### Historia de amor

Teatrocinema

April 4-7 Ibero American  
Theatre Festival of Bogotá  
Bogotá

### Brasil

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#### El hombre venido de ninguna parte

La Gran Reyneta

March 25-27 International  
Festival of Curitiba, Curitiba

#### La imaginación del futuro

Teatro La Re-sentida

September 4-5

Festival MIRADA, Santos

#### Castigo

Cristián Plana

September 11-12

Festival MIRADA, Santos

#### La reunión

Teatro en el Blanco

September 6-7 Festival MIRADA,  
Santos

#### Escuela

Guillermo Calderón

March 14-15 Festival MIT,  
Sao Paulo

## Portugal

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### La reunión

Teatro en el Blanco  
September 12-14 Festival Próximo  
Futuro, Lisbon  
September 17 Festival Próximo  
Futuro, Loule

### Escuela

Guillermo Calderón  
March 14-15 Festival MIT,  
Sao Paulo  
September 6-8 Festival Próximo  
Futuro, Lisbon  
September 11 Festival Próximo  
Futuro, Loule

## Belgium

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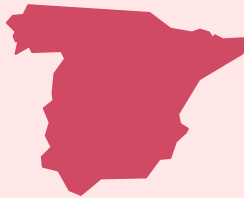


### La imaginación del futuro

Teatro La Re-sentida  
December 15-20 Antwerp  
Festival, Antwerp

## Spain

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### El capote

Teatro Milagros  
May 3 Teatro LAVA, Valladolid  
May 7 Teatro Principal de  
Zamora, Zamora  
May 9 Teatro Principal de Burgos,  
Burgos

### Sobre la cuerda floja

Teatro Milagros  
May 4 Teatro LAVA, Valladolid  
May 8 Teatro Principal de  
Zamora, Zamora  
May 10 Teatro Principal de  
Burgos, Burgos  
May 11 Miranda de Ebro

## Italy

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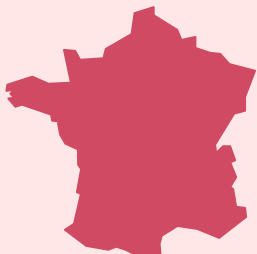


### La imaginación del futuro

Teatro La Re-sentida  
July 11-12 Santarcangelo  
Festival, Santarcangelo

## France

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### Tratando de hacer una obra que cambie el mundo

Teatro La Re-sentida  
October 2-19 Nouveau Théâtre de Montreuil, Paris  
November 7-8 Théâtre Paul Éluard, Paris  
November 19 Théâtre d'Arras, Arras  
November 25 Les Treize Arches, Brive  
November 28 La Rampe, Échirolles

### La imaginación del futuro

Teatro La Re-sentida  
July 17-24 Festival d'Avignon, Avignon  
November 12-13 Théâtre La Vignette, Montpellier  
November 18 L'Hippodrome, Douai  
November 22 Théâtre Jean-Vilar, Vitry-sur-Seine  
December 3-11 Festival d'Automne à Paris, Paris

## United Kingdom

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### El año en que nació

Lola Arias  
June 24-26 Lift festival, London

## Germany

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### El año en que nació

Lola Arias  
June 18-19 Festival Theaterformen, Braunschweig

### Escuela

Guillermo Calderón  
May 30-3 Theater der Welt, Mannheim

### Tratando de hacer una obra que cambie el mundo

Teatro La Re-sentida  
April 9-10 Schaubühne am Lehniner Platz, Berlin

### Zoo

Teatro de Chile  
June 1-2 Theater der Welt, Mannheim  
July 8-9 Foreign Affairs, Berlin

## Grecia

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### Escuela

Guillermo Calderón  
November 19-20 Festival Transitions 1, Athens

## NEW DEVELOPMENTS

In these 10 years of trajectory, Teatro a Mil Foundation is permanently looking to the future and innovating new developments which make possible the deepening and improvement of its work. The institutional teams assume this challenge together with its activities directly linked with the foundations' projects.

### Education and community

To develop audiences and development projects, Teatro a Mil Foundation created in 2013 the area of Education and Community for the accomplishment of the parallel activities of each project and for a direct relationship with public and community organizations. Since January 2014, the International Festival Santiago a Mil parallel activities, previously called Special Events, became the Scenic Laboratory and was associated to an own corporative image. The first City and Culture International Seminar was implemented.

### Portal Teatro a Mil Foundation

As a mean of the collection of huge quantities of subjects associated to Teatro a Mil Foundation and to become a relevant interlocutor in front of the public concerning the scenic arts, on September 2014 was implemented a new web page: [www.fundacionteatroamil.cl](http://www.fundacionteatroamil.cl). This portal contains a billboard of scenic arts and discounts to see dance and theatre in Santiago. In Cultural Pulse, reports, interviews, news, columns and critics on scenic arts in Chile and abroad can be read . Besides, it will make possible a total access to all foundation' projects, among them, the International Festival Santiago a Mil.

### Channel Teatro a Mil Foundation

For the promotion of the foundation's audio-visual contents, the Channel Teatro a Mil Foundation is now in its first stage of development. It will be installed in [www.youtube.com](http://www.youtube.com), with a permanent link to [www.fundacionteatroamil.cl](http://www.fundacionteatroamil.cl). This channel will concentrate the valuable archive materials existing in the foundation, as well as new materials of public interest related to the projects' contents.

## Platea

Since 2014, the Foundation' International Matters team renamed as Platea its formerly Programmers' Week, also defining its own corporative image, giving to this platform a role of complex activity and big significance in the context of the Santiago a Mil International Festival. In doing so, it established a previous and post in the work done with Chilean and international programmers

## Theatre Ticket Selling

It is the first ticket selling place dedicated in a 100% to scenic arts in Chile. This space was created for the public access to a new buying experience assisted by expert scenic arts sellers with wide information on available theatre and dance spectacles. All year long, Theatre Ticket Selling will be a space for the purchase of tickets, exchange of season tickets and search of information about presentations of Teatro a Mil Foundation and Teatro UC, its first partner in this initiative.

## SCOPE

Live audiences are the target of scenic arts. In this sense the Teatro a Mil Foundation projects have an evident scope reflected in the amount of persons coming to each theatrical presentation, concert or educational activity.

Unfortunately, in the cultural field resources are always scarce for the development of permanent measuring tools of its economic impact and the scope of the foundation activities. Of course, this is one of our main challenges facing the next 20 years. Nevertheless, in 2012 and in the context of Santiago a Mil International Festival we achieved a feedback survey developed by a sample of over 1.680 cases.

Regarding the question of which concepts define better the Santiago a Mil International Festival, the answers of the audience emphasized its diversity, liberty and excellence. These are the prevailing attributes for their attendance to the festival. In fact, according to the same survey, 11% assists since its beginning, in 1994, and 27% do so since the last four years.

The presence of Teatro a Mil Foundation and its projects throughout the social networks is a relevant subject in the work done by the communications team. This virtual accessibility constitutes a multiplier of the live experiences, making possible an approach to each project artistic offers for more people from different latitudes.

### Assistants Santiago a Mil International Festival 2004 – 2014

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TOTAL

**8.741.300**

Each year  
More than **900** artists  
**1.600** press releases

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## Teatro a mil Foundation assistants

2010

Gira Teatro a Mil

40.000

Gira Teatro a la Chilena

20.000

Concierto Teatro di San Carlo de Nápoles

32.450

2011

Rain

7.000

Teatro Hoy

11.500

Festival Internacional de Buenos Aires en Chile

3.000

Concierto para Violeta

55.000

2012

Teatro Hoy

10.100

Gira Teatro a Mil

22.000

Concierto Noviembre suena a Gospel

19.000

2013

Teatro Hoy

10.600

40 años del Golpe

3.000

Festival Internacional de Buenos Aires en Chile

6.400

Concierto Tanguería

20.000

Gira Metropolitana Teatral

800

Preparatio Mortis y Forever Young

2.700

2014

Teatro Hoy

9.700

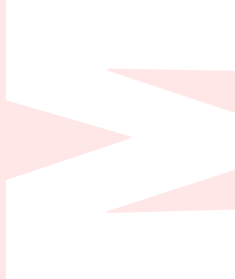
Cirkopolis

11.000

TOTAL

284.250





## Collaboration networks

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During the last ten years, Teatro a Mil Foundation network has been constructing a complex and wide collaboration network involving cultural or not cultural public and private agents from Chile and abroad. The permanent feeding of this network is a task assumed by the Foundation as a vital factor in order to make new projects possible.

STAGES	63	UNIVERSITIES AND PROFESSIONAL INSTITUTES	22	BILATERAL INSTITUTES	6
CENTERS AND CULTURAL SPACES	20	EDUCATIONAL INSTITUTIONS	7	INTERNATIONAL CULTURAL ORGANIZATIONS	30
NON SCENIC SPACES	33	SCHOOLS	8	INTERNATIONAL PUBLIC ORGANIZATIONS	6
MUNICIPALITIES	77	CIVIC AND CULTURAL ENTITIES	45	ASSOCIATED MEANS	25
PUBLIC ORGANIZATIONS	27	EMBASSIES AND CONSULATES	37	PRIVED ENTERPRISES	63
CULTURAL CORPORATIONS	10				

Details in page 94

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## Teatro a Mil Foundation followers

 Facebook	 Twitter	 Instagram
21.278	36.281	935

TOTAL followers in social networks

# 58.494

## Santiago a Mil followers

 Facebook	 Twitter	 Instagram
129.674	90.595	3.037

TOTAL followers Santiago a Mil

# 223.306

#stgoamil #TeatroaMilRancagua  
#amoelteatro #TeatroaMilValpo  
#IquiqueaMil #TeatroaMilBiobio  
#AntofaMil #TocatasMil  
#LABescénico

## Visits

During the first three days of the Santiago a Mil International Festival, the web page received more than one million visits.

TOTAL

# 1 MILLÓN

*"Google is more powerful than TV networks or record industry".*

**Néstor García Canlini.**



# MANAGEMENT MODEL

As time goes by and from the acquired experience, the Foundation has generated a unique management and financing model sustained on two main bases: a network cooperation work and a system of mixed financing.

## Network cooperation work

The collaborative work with different actors from the cultural, industrial and communicational world is essential to foster high complexity projects.

### Venues and cultural centers

The foundation does not own its venues and for this reason must work closely associated with other spaces for the programming of regional events around the country. In the case of national plays, this relationship starts by contacting venues and cultural centers with other companies. Both parts arrive to an agreement concerning the total tickets selling distribution once discounted the percentage due to the author's rights. In general terms, a 60% goes to the Festival, and a 40% to the venue.

During the development of Santiago a Mil International Festival, the selling of international plays tickets leaves to the foundation an income of around a 5% of the total costs.

For the productions, co-productions and performances programmed abroad by the Teatro a Mil Foundation management, to cover the expenses the institution receives a 20% of the presentation price and an 80% is collected by the companies.

### Companies and artists

The relations with artists and companies are essential for planning each project programming. Teatro a Mil Foundation collaborates with management and human resources, two elements that can hardly be funded by national creators.

In the case of national artists, the earnings resulting from the ticket selling is completely shared between them and the venue in a percentage previously agreed by both parts.

As the Chilean artists cannot finance themselves through ticket selling, because even with a full audience the earnings are not enough, during the Santiago a Mil International Festival 2014 the foundation offered an amount of money to selected Chilean plays, making possible a minimal independence from the ticket selling.

### Suppliers

Also, in the context of network cooperation, Teatro a Mil Foundation privileges the work with high quality suppliers offering preferential fares, making possible the adjustment to each project budget.

### Media

For all the projects, the foundation makes alliances with mass communication media to have publicity for the events through an exchange system which benefits the media. In doing so, this sometimes implies special treatment conditions for the coverage of the journalistic teams. The Teatro a Mil Foundation most frequent media partners are TVN, newspaper La Tercera, Radio Bio-Bio and Litoralpress. Besides, other media have participated in specific projects. All of them are fundamental in the foundation work, being the principal platform in order to reach massive and specific audiences.

## Model of mixed financing

There is no permanent financing from the State, and for this reason Teatro a Mil Foundation has created a model of financing from the public and private sectors, creating a synergy that each year makes possible the attainment of the projects.

### Public funds

#### **Culture and Arts National Council (CNCA)**

By means of the Nations' Budgeting Law and with contributions from "Ventanilla Abierta" and "Fondos Cultura" the foundation receives an annual grant. This institution is fundamental for its collaboration in specific projects.

#### **Presidency of the Republic and National Fund for Regional Development**

Some regional projects and big projects, as was the case of the presentation of *La pequeña gigante* in the context of the Bicentennial Commemoration have been possible thanks to the economic contribution from the Presidency and - in two occasions- to the Metropolitan Region' National Fund for Regional Development. These projects help in the process of decentralizing the access to culture.

#### **Municipalities and regional governments**

Throughout the year, the Foundation offers a cultural programming of excellence for all the country communes. In doing so, the scenic arts can be offered to greater amounts of public. Some municipalities give support to the projects through their own cultural spaces, as Teatro Municipal of Las Condes in the case of the two versions of the Buenos Aires International Festival in Chile and *Cirque Éloize' Rain*.

#### **Cultural Centers**

The Foundation offers to these spaces a cultural programming of excellence. These venues, due to their self-financing mission, are constantly looking for independent cultural projects. Among them could be mentioned the GAM Center, which has been the official central offices for Santiago a Mil International Festival during five years.

#### **Ministry of Foreign Affairs**

Teatro a Mil Foundation applies to the Cultural Affairs Direction contests for the co-financing of specific projects oriented towards the Chilean theatre internationalization.

## **International governments and international cooperation agencies**

Foreign governments and other countries agencies make possible the presentation of international events in Chile. Likewise, the work with these organisms makes possible for Teatro a Mil Foundation the presentation of national creations abroad and their international financing. The counterparts of the foundation agreements, as the Buenos Aires City Ministry of Culture, are clue associates in the management of many projects.

## **Public-private funds**

### **Law for Cultural Donations**

Through this law, the enterprises donate resources for cultural projects in exchange for a 50% reduction in their payment of taxes. From the resources received, a 50% comes from the contribution of the State –as it is not receiving the taxes- and the other 50% constitute the enterprises contribution.

## **Private funds**

### **Big sponsors**

These are big enterprises which have faith in the foundation project and contribute since the beginning of the Santiago a Mil International Festival: theatre tours across the country, the extension of the Buenos Aires International Festival in Chile and important concerts. These contributions are mostly under the support of the Cultural Donations Law.

Under this Law, since 2001 Minera Escondida (operated by BHP Billinton) and BHP Pampa Norte-Cerro Colorado give support to the Santiago a Mil International Festival in the capital city and in the Northern region. They continuously endorse the festival's activities as an expression of their strong compromise with the presentation of important events offered to wide sectors of the population. Since 2007, Minera Escondida presents Antofagasta a Mil, and from 2008 BHP Pampa Norte-Cerro Colorado has made the same with Iquique a Mil. Between 2010 and 2013, thanks to their support the foundation has organized unique international concerts in Iquique, Antofagasta and Santiago, all absolutely free of charge.

### **Medium size sponsors**

They are big and medium size enterprises which provide support to specific projects organized by Teatro a Mil Foundation. With these enterprises, mutual alliances have been created and a bigger interest in supporting the cultural activity in Chile has been developed. In the last years specific projects developed by the foundation have been incorporated in alliance with the Banco Edwards/City, Cencosud and Master Card. Other enterprises such as Movistar, Entel and CorpBanca also gave support to the foundation for specific projects along these ten years.

### **Associated media**

The journalistic teams of National Television of Chile, La Tercera, Radio Bio-Bio, Metro of Santiago and Litoralpress have made possible the promotion and spread of subjects related to the projects. Other media like radios Cooperativa, AND and El Mercurio have supported the foundation's projects through its life.

Instead of paying for publicity, Teatro a Mil Foundation creates exchange agreements with different media for the promotion of the events in order to achieve by these means massive and specific audiences.

### **Tickets sale**

From all the international events presented by Teatro a Mil Foundation having ticket sale, the foundation takes a percentage of the total sales.





# THE FOUNDATION IN NUMBERS

## Productions and co-productions

The foundation has participated in different production and co-production projects in order to encourage the creation of new national and international theatrical events considered to be an incentive to the development of Chilean contemporary scenic arts, to the multiplication of the Chilean scenic arts distribution inside the national and international circuits, to the generation of new audiences and to the spread of the prevailing subjects concerning the contemporary society.

Since 2005 and up to March 2014, Teatro a Mil Foundation has sponsored productions and co-productions with a contribution of Chilean pesos \$966.478.000. 2010 was the year when a 33% of the total incomes were invested mainly to the reinstatement of 12 plays dedicated to celebrate the 200 years of Chilean theatre.

### Amount of productions and co-productions per year

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2005	<b>1</b>	2008	<b>1</b>	2009	<b>6</b>
2010	<b>16</b>	2011	<b>6</b>	2012	<b>9</b>
2013	<b>8</b>	2014	<b>1</b>		

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TOTAL

**48**

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## International tours

During its ten years of life, Teatro a Mil Foundation has taken Chilean and Latin American productions and co-productions to 34 countries, presenting a total of 368 representations with incomes of Chilean pesos \$580.077.000. From this total amount once deducted the copyright, the foundation takes a 20% to the tours' production expenses. The remaining amount is received by the companies.

### Contributions of productions and co-productions per year

2005	29.738	2008	33.000	2009	211.230
2010	337.266	2011	127.613	2012	138.438
2013	86.193	2014 January-March	3.000		

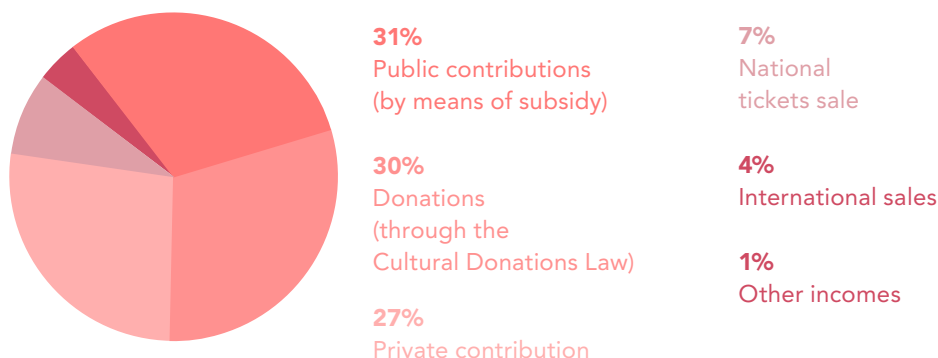
### TOTAL

# 966.478

Investment expressed in thousand pesos

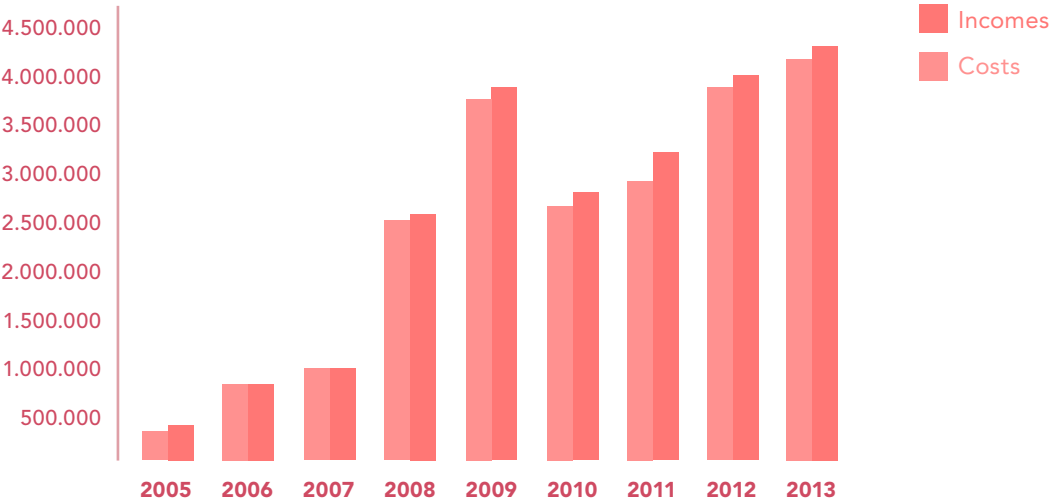
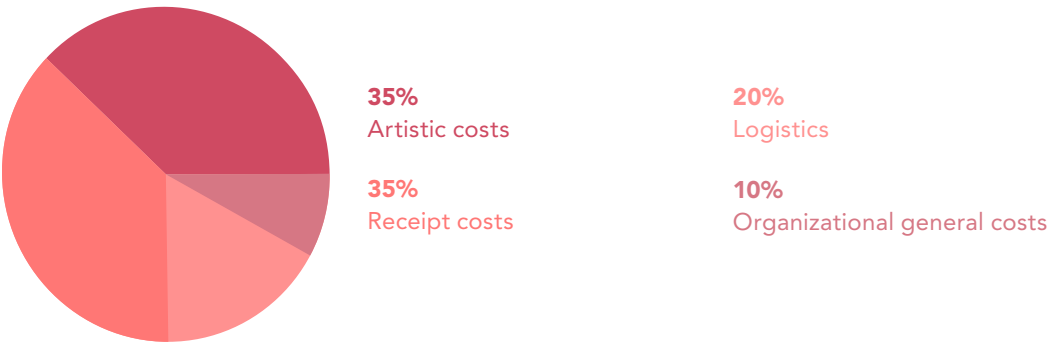
## Origin of incomes

Concerning the incomes perceived by the foundation, between 2005 and 2013 they are equal to an added amount of Chilean pesos \$22.515.596.000 coming from five types of contributions, being the public ones and the donations the most important. An 8% of the incomes originate on the tickets sales.



### Destination of the incomes

From 2005 to 2013 the foundation assigned an 89% of its incomes to the financing of the artistic costs and production of the projects, rising to Chilean pesos \$21.792.719.000. The artistic costs (35% of the total costs) include the payments made to the artists. The artistic receipts costs (35%) include the staging costs, including scenery, lightening, sound and other services. Logistics (20%) include the transportation costs, lodging, feeding, freight costs to move the plays through the country and abroad. Finally, the organization general costs (10%) are all the items related to the foundation functioning, including wages, social laws, rents, office expenses and others.



# History of juries

Comes from page 12

## 2014

### Selection 2013

Paulina Urrutia / Actress  
Alejandra Costamagna /  
Writer  
Juan Pablo Peragallo / Actor  
Claudio Santana / Actor and  
director  
Ricardo Balic / Actor

### Selection Emergents

Eduardo Guerrero / Doctor in  
Spanish Philology  
Pamela López / Actress  
Iván Parra / Actor  
Tomás Espinosa / Actor  
Carmen Mera / Journalist

### Selection Family and Street Theatre

Elvira López / Actress  
Paola Giannini / Actress  
Daniel Gallo / Actor

### Selección Dance

Selección Dance  
Elías Cohen / Choreographer  
Andrés Grumann / Doctor in  
Philosophy  
Sonia Arous / Choreographer

## 2013

### Selection 2012

María Paz Grandjean /  
Actress  
Nona Fernández / Actress  
León Cohen / Psychiatrist  
Mauricio Barría / Play writer  
Andrea Jeftanovic / Essayist  
Carmen Mera / Journalist

### Selection Emergents

Pablo Paredes / Play writer  
Omar Morán / Actor  
Ximena Carrera / Actress  
Benito Escobar / Play writer  
Marcela Piña / Journalist

### Selection Family and Street Theatre

Sofía Zagal / Actress  
Gala Fernández / Actress  
Francisco Krebs / Actor

### Dance

Ana Julia Manríquez / Dancer  
Jorge Olea / Dancer  
Javiera Peón-Veiga /  
Psychologist and dancer

## 2012

### Selection Theatre 2011

Eduardo Guerrero / Doctor in  
Hispanic Philology  
Carola Oyarzún / Licence in  
Literature  
Sebastián Vila / Actor  
Elsa Poblete / Actress  
Camen Mera / Journalist

### Emergent and Street Theatre

Ana Harcha / Actress  
Ignacio Achurra / Actor  
Gabriel Sepúlveda / Actor  
Isidora Stevenson / Actress  
Luis Guenel / Actor

### Dance and Emergent Dance

Rodrigo Chaverini / Dancer  
Claudia Vicuña / Dancer  
Ana Carvajal / Dancer  
Paula Sacur / Dancer

### Support juries

Agustín Letelier /  
Theatre critic  
María José Bello / Actress

## 2011

### Selection 2010

Agustín Letelier / Theatre  
critic  
Katy Cabezas / Actress  
Soledad Lagos / Play writer  
Macarena Baeza / Actress  
Carmen Mera / Journalist

### Emerging and Street Theatre

Héctor Morales / Actor  
María José Bello / Actress  
Francisco Sánchez / Actor  
Luis Barrales / Director

### Dance and Emergent Dance

Claudia Vicuña / Dancer  
Alejandro Cáceres / Dancer  
Francisca Sazié / Dancer  
Constanza Cordovez /  
Journalist

## 2010

### National Playwriting

Soledad Lagos / Play writer  
Amparo Noguera / Actress  
Tamara Acosta / Actress  
Aline Kuppenheim / Actress  
Cristián Plana / Director  
Carmen Mera / Journalist

### Selection Dance

Paulina Mellado / Dancer  
Lorena Hurtado / Dancer  
Carolina Cifras / Dancer

## 2009

### Selection 2008

Soledad Lagos / Play writer  
Alejandro Trejo / Actor  
Catalina Saavedra / Actress

### Emergent Theatre

Néstor Cantillana / Actor  
Luis Barrales / Play writer  
Roxana Naranjo / Actress

### Street Theatre

Martín Erazo / Director  
Horacio Videla / Director  
Héctor Calderón / Actor

### Selection Dance

Claudia Vicuña / Dancer  
Mabel Diana / Dancer  
Carla Lobos / Dancer

## 2008

### Best Plays

María de la Luz Hurtado /  
Researcher  
Kathy Cabezas / Actress  
Mauricio Barría / Play writer

### Emergent Theatre

Alexis Moreno / Play writer  
Claudia di Girolamo / Actress  
Marcelo Alonso / Actor

## 2007

### Best Plays

Agustín Letelier / Crítico  
Trinidad González / Actress  
Carlos Bórquez / Director  
Javier Riveros / Play writer  
Javier Ibacache / Crítico

### Emergent Theatre

Paula Bravo / Actress  
Marcos Guzmán / Director  
Francisco Ossa / Actor  
Rosa Ramírez / Actress  
Andrea Gutiérrez / Actress

## 2006

Juan Antonio Muñoz / Crítico  
Javier Ibacache / Crítico  
Rodolfo Pulgar / Crítico  
Leopoldo Pulgar / Crítico  
Rodrigo Miranda / Crítico

## 2005

Agustín Letelier / Crítico  
Pedro Labra / Crítico  
Javier Ibacache / Crítico  
Eduardo Guerrero / Crítico  
Jorge "Chino" González /  
Crítico

# History of Tours and International Festivals

Comes from page 32

## International Festivals

### United States

**Under the Radar**

Nueva York

**Festival Latino de Nueva York**

Nueva York

**Radar L.A.**

Los Ángeles

**TBA Festival**

Portland

**FringeArts**

Philadelphia

### Canada

**Festival TransAmériques**

Montreal

**Luminato Festival**

Toronto

### Mexico

**Festival Cervantino**

Guanajuato

**Festival Internacional 5 de Mayo**

Puebla

**Feria Internacional del Libro**

Guadalajara

**Festival de México en el Centro Histórico**

México DF

### Panama

**Festival de Artes Escénicas de Panamá**

Ciudad de Panamá

### Costa Rica

**Festival de las Artes de Costa Rica**

San José

### Brazil

**Festival MIRADA**

Santos

**Festival Internacional de Teatro de São José do Rio Preto**

São José do Rio Preto

**Cena Contemporânea - Brasília**

Brasilia

**Cena Contemporânea - Bahía**

Bahía

**Festival Internacional de Recife**

Recife

**Festival de Teatro de Belo Horizonte**

Belo Horizonte

**1° MIT de Sao Paulo**

Sao Paulo

**Festival Internacional de Curitiba**

Curitiba

### Colombia

**Festival Iberoamericano de Teatro de Bogotá**

Bogotá

### Argentina

**Festival Internacional de Teatro de Buenos Aires**

Buenos Aires

### Uruguay

**Festival Internacional de las Artes Escénicas**

Montevideo

### Venezuela

**Festival internacional de Caracas**

Caracas

### Peru

**Festival Internacional de Artes Escénicas**

Lima

### Spain

**Festival Iberoamericano de Cádiz**

Cádiz

**Festival Grec**

Barcelona

**Festival Temporada Alta**

Girona

### Fira Tàrrega

Tàrrega

**Festival de Teatro de Molina de Segura**

Molina de Segura

**Sevillafest**

Sevilla

**Muestra Internacional de Teatro de Investigación**

Sevilla

**Festival del Sur**

Agüimes

**Festival Internacional de Teatro de Títeres Titirimundi**

Segovia

### Portugal

**Festival Próximo Futuro de Fundação Gulbenkian**

Lisboa

**Almada International Theatre Festival**

Almada

### France

**Festival d'Avignon**

Aviñón

**Festival d'Automne à Paris**

Paris

**Festival Sens Interdits**

Lyon

**Festival International de Théâtre de Rue d'Aurillac**

Aurillac

**Festival Les Translatines**

Bayona

### Belgium

**Festival de Liège**

Lieja

**Festival Paroles d'Hommes**

Herve

**Antwerp Festival**

Amberes

### United Kingdom

**LIFT Festival**

Londres

**Edinburgh International Festival**

Edimburgo

## **Italy**

### **Festival Indisciplinate**

Terni

### **Santarcangelo Festival**

Santarcangelo

## **Greece**

### **Festival Transition**

Atenas

## **Finland**

### **Tampere Theatre Festival**

Tampere

## **Estonia**

### **Midwinter Night's Dream Theatre Festival**

Tallin

## **Germany**

### **Festival Theaterformen**

Brunswick

### **Düsseldorf Festival**

Düsseldorf

### **Theater der Welt**

Mannheim

### **Foreign Affairs**

Berlin

## **Austria**

### **Wiener Festwochen**

Viena

## **Bosnia-Herzegovina**

### **Festival MESS**

Sarajevo

## **Poland**

### **Dialog Festival**

Varsovia

## **Russia**

### **Chekhov International Theatre Festival**

Moscú

## **Australia**

### **World Theatre Festival**

Brisbane

## **International Tours**

## **United States**

Miami

Los Ángeles

Denver

Seattle

Chicago

Minneapolis

## **Mexico**

México DF

Guadalajara

## **Dominican Republic**

Santo Domingo

## **Brazil**

Porto Alegre

Sao Paulo

Río de Janeiro

## **Argentina**

Buenos Aires

## **Uruguay**

Montevideo

## **Venezuela**

Caracas

## **Peru**

Lima

## **Spain**

Madrid

Orense

Almagro

San Sebastián

Valladolid

Zamora

Burgos

## **Portugal**

Lisboa

Loule

## **France**

París

Évry

Douai

Évreux

Arrás

Brive-la-Gaillarde

Échirolles

Montpellier

Vitry

## **Belgium**

Bruselas

Mons

## **Ireland**

Dublín

## **Italy**

Nápoles

Bari

Milán

Roma

Módena

## **Sweden**

Estocolmo

Falun

Lund

Malmö

Gotemburgo

## **Germany**

Berlín

## **Austria**

Viena

## **Czech Republic**

Praga

## **Hungary**

Budapest

## **South Korea**

Seúl

## **China**

Macao

Hong Kong

## SCOPE

Comes from page 78

### Theatre venues

Anfiteatro del Museo  
Nacional de Bellas Artes  
Bodegas Teatrales de Andrés Pérez  
Carpa Gran Circo Teatro  
Centro de Arte Experimental de Arte Tessier  
Centro GAM  
El Trolley  
Espacio Teatrocinema  
Espacio San Ginés  
Lastarria 90 - DuocUC  
Sala Agustín Siré  
Sala AIEP  
Sala Antonio Acevedo Hernández  
Sala Artistas del Acero (Concepción)  
Sala Circus Ok  
Sala Dispositivo Cultural Los Lagos  
Sala La Vitrina  
Sala Sergio Aguirre  
Sala Sidarte  
Sala Universidad Arcis  
Sala Universidad Finis Terrae  
Sala Universidad Mayor  
Sala del Goethe  
Teatro Aparte  
Teatro Antonio Varas  
Teatro Bellavista  
Teatro Camino  
Teatro Cariola  
Teatro Chucre Manzur  
Teatro Colegio San Ignacio  
Teatro El Conventillo  
Teatro Grande de Pompeya (Italia)  
Teatro de Carabineros  
Teatro de la Aurora  
Teatro de la Palabra  
Teatro de Bolsillo  
Teatro del Puente

Teatro ICTUS  
Teatro Finis Terrae  
Teatro Huemul  
Teatro Mori Bellavista  
Teatro Mori Parque Arauco  
Teatro La Comedia  
Teatro La Feria  
Teatro La Memoria  
Teatro La Palomera  
Teatro Municipal de San Joaquín  
Teatro Municipal de Antofagasta  
Teatro Municipal de La Serena  
Teatro Municipal de Santiago  
Teatro Municipal de Las Condes  
Teatro Municipal de Temuco  
Teatro Municipal de Valparaíso  
Teatro Nacional  
Teatro Nescafé de las Artes  
Teatro Novedades  
Teatro Providencia  
Teatro Regional del Maule (Talca)  
Teatro de la Universidad de Chile  
Teatro Teletón  
Teatro Universidad de Concepción  
Teatro UC  
Teatro Veteranos del 79'  
Teatropolis

### Centers and cultural spaces

Centro Cultural Matucana 100  
Centro Cultural Estación Mapocho  
Centro Arte Alameda  
Centro Cultural Amanda

Centro Cultural Norte Sur  
Casa de la Cultura Anselmo Cádiz (El Bosque)  
Casa de la Cultura de Lo Prado  
Centro Cultural Artistas del Acero  
Centro Cultural Camilo Mori (El Quisco)  
Centro Cultural y Deportivo Chimkowe  
Centro Cultural Espacio Matta (La Granja)  
Centro Cultural de España  
Centro Cultural San Joaquín  
Centro de las Artes Aéreas Aldea del Encuentro  
Colectivo de Arte La Vitrina Cultural 602  
Ruinas de Huanchaca (Antofagasta)  
Museo de La Memoria y los Derechos Humanos  
Museo Ferroviario, Ferrocarriles de Antofagasta-FCAB  
Casa del Arte Diego Rivera (Puerto Montt)

### Non Theatre Spaces

Aula Magna Universidad Santa María (Viña del Mar)  
Aula Magna Universidad Austral de Chile  
Arena de Puerto Montt  
Casa de Memoria José Domingo Cañas  
Casa del Deportista de Iquique  
Circo del Mundo  
Cité Jofré  
Coliseo Monumental de La Serena



Corporación Parque Por la paz Villa Grimaldi  
Espacio de Memoria  
Londres 38  
Estadio Bicentenario de La Florida  
Estadio Municipal de Iquique  
Estadio Municipal de Pedro Aguirre Cerda  
Estadio Nacional  
Ex Congreso Nacional  
Santiago - Cámara de Diputados  
Hospital San José  
Iglesia de San Francisco  
Museo de Arte Contemporáneo  
Museo de la Solidaridad Salvador Allende  
Museo Nacional de Bellas Artes  
Metro Quinta Normal  
Galpón 7  
Gimnasio Municipal de Puente Alto  
La Vega Central  
Maternidad Hospital Salvador  
Mesón Nerudiano  
Museo de Historia Natural  
Observatorio San Patricio  
Parque de Los Reyes  
Patio de Los Naranjos del Palacio de La Moneda  
Polideportivo de Viña del Mar  
Qué Leo Ñuñoa  
Terraza Caupolicán del Cerro Santa Lucía

### **Municipalities**

I. Municip. de Arica  
I. Municip. de Iquique  
I. Municip. de Pozo Almonte  
I. Municip. de Alto Hospicio

I. Municip. de Antofagasta  
I. Municip. de Caldera  
I. Municip. de Cartagena  
I. Municip. de San Antonio  
I. Municip. de La Higuera  
I. Municip. de La Serena  
I. Municip. de Coquimbo  
I. Municip. de Ovalle  
I. Municip. de Illapel  
I. Municip. de Salamanca  
I. Municip. de Los Vilos  
I. Municip. de Cabildo  
I. Municip. de El Quisco  
I. Municip. de Cartagena  
I. Municip. de Rinconada de Los Andes  
I. Municip. de Quillota  
I. Municip. de San Felipe  
I. Municip. de Valparaíso  
I. Municip. de Viña del Mar  
I. Municip. de Casablanca  
I. Municip. de Cartagena  
I. Municip. de Rancagua  
I. Municip. de Talca  
I. Municip. de Tomé  
I. Municip. de Chillán  
I. Municip. de Talcahuano  
I. Municip. de Concepción  
I. Municip. de Lota  
I. Municip. de Los Ángeles  
I. Municipalidad de Temuco  
I. Municip. de Puerto Montt  
I. Municip. de Valdivia  
I. Municip. de Alhué  
I. Municip. de El Bosque  
I. Municip. de Calera de Tango  
I. Municip. de Cerrillos  
I. Municip. de Cerro Navia  
I. Municip. de Colina  
I. Municip. de Conchalí  
I. Municip. de Curacaví  
I. Municip. de Estación Central

I. Municip. de El Bosque  
I. Municip. de Huechuraba  
I. Municip. de Independencia  
I. Municip. de Isla de Maipo  
I. Municip. de Lampa  
I. Municip. de La Cisterna  
I. Municip. de La Florida  
I. Municip. de La Granja  
I. Municip. de La Pintana  
I. Municip. de Las Condes  
I. Municip. de Lo Barnechea  
I. Municip. de Lo Espejo  
I. Municip. de Lo Prado  
I. Municip. de Macul  
I. Municip. de Maipú  
I. Municip. de Melipilla  
I. Municip. de Pedro Aguirre Cerda  
I. Municip. de Peñalolén  
I. Municip. de Pirque  
I. Municip. de Pudahuel  
I. Municip. de Puente Alto  
I. Municip. de Quilicura  
I. Municip. de Quinta Normal  
I. Municip. de Recoleta  
I. Municip. de Santiago  
I. Municip. de San Bernardo  
I. Municip. de San Joaquín  
I. Municip. de San Miguel  
I. Municip. de San Ramón  
I. Municip. de Talagante  
I. Municip. de Til-Til  
I. Municip. de Vitacura

### **Public organizations**

Intendencia de la Región Metropolitana  
Consejo Nacional de la Cultura y las Artes  
Ministerio de Educación  
Ministerio Secretaría General de Gobierno  
Ministerio de Defensa

Ministerio de Relaciones Exteriores  
Ministerio del Interior  
Ministerio de Vivienda y Urbanismo  
Comité de Donaciones Culturales  
Dirección de Bibliotecas, Archivos y Museos (DIBAM)  
Dirección de Asuntos Culturales (DIRAC) del Ministerio de Relaciones Exteriores  
Gobierno Regional Metropolitano de Santiago  
Servicio Agrícola y Ganadero  
Secretaría Ministerial de Salud  
Oficina Nacional de Emergencia  
Servicio Nacional de Aduanas y Puerto de Valparaíso  
Servicio Nacional de Turismo  
Carabineros de Chile  
Empresas de Servicios Básicos de Santiago y Regiones  
Correos de Chile  
Arzobispado de Santiago  
Departamento de Subvenciones Presidenciales  
Departamento de Extranjería y Migración del Ministerio del Interior  
Cámara de Diputados  
Corte Suprema  
Servicios Públicos  
Instituto Nacional de la Juventud

### **Cultural corporations**

Corporación Cultural de Las Condes

Corporación Cultural de San Joaquín  
Corporación Cultural de Recoleta  
Corporación Artistas del Acero (Concepción)  
Corporación Cultural de la Universidad de Concepción  
Corporación Cultural de Puerto Montt  
CorpArtes  
Fundación Telefónica  
Fundación La Fuente  
Fundación Ruinas de Huanchaca (Antofagasta)

### **Universities and Professional Institutes**

Uniac  
Universidad Academia de Humanismo Cristiano  
Universidad Andrés Bello  
Universidad Arturo Prat  
Universidad de Chile  
Universidad Austral de Chile  
Universidad Arcis  
Universidad Finis Terrae  
Universidad Mayor  
Universidad de Concepción  
Universidad Santa María  
Universidad de Antofagasta  
Universidad de Tarapacá  
Universidad del Desarrollo  
Pontificia Universidad Católica de Chile  
Instituto Projazz  
Instituto Profesional Arcos  
Instituto Profesional La Araucana  
Instituto Profesional Los Leones  
Instituto AIEP  
Duoc UC

Centro de Estudios Científicos CECS

### **Educational Institutions**

Escuela La Mancha  
Escuela de Teatro La Olla  
Academia de Danza Espiral  
Escuela Teatro Imagen  
Escuela Teatro Domingo Tessier  
Instituto Profesional Escuela Moderna de Música  
Centro de Formación Técnica Valero

### **Schools**

Instituto Nacional  
Colegio San Ignacio de Alonso de Ovalle  
Liceo Carmela Carvajal  
Liceo n°1 Javiera Carrera  
Liceo José Victorino Lastarria  
Colegio Salesianos Alameda  
Liceo Benjamín Franklin  
Liceo N° 2 de Niñas Matilde Brandau de Ross (Valparaíso)  
Colegio Becarb II (La Calera)

### **Civilian and Cultural Entities**

Ciudadano Inteligente  
Chao Pescao  
Voces de la Calle  
La Caleta  
Fundación Solidaridad  
Fundación 1367  
Fundación Salvador Allende  
Fundación Víctor Jara  
Asociación de Teatristas Nacionales  
No Alto Maipo  
Chile sin transgénicos  
Aquí la gente  
Ciclistas Furiosos

Asamblea Coordinadora de Estudiantes Secundarios  
Furia Leguina  
Movimiento Pobladores Libres  
Sociedad Chilena del Derecho de Autor  
SIDARTE  
Chileactores  
Balmaceda Arte Joven MM2  
Corporación Centro de Estudios para la Calidad de Vida  
Asociación de Ciegos de Chile  
Agrupación de baile Raipillán  
Colectivo Pandemia  
Movilh  
Mums  
Colectivo Amanda Jofré  
Fundación Iguales  
TrasNavie  
Federación Chilena por la Diversidad Sexual  
Circo del Mundo  
Big Band de Conchalí  
Escuela de Espectadores  
Orquesta Juvenil de Puente Alto, Big-Band  
Orquesta Sinfónica de Chile  
Orquesta Clásica de la Universidad de Santiago de Chile  
Orquesta Sinfónica de Antofagasta  
Orquesta Sinfónica de Concepción  
Agrupación de tango  
La milonga de los Malevos  
Club Alfredo De Angelis  
Antofagasta Tango Club  
Arrabaleros Tango Club  
Iquique Tango Club  
Bomberos de Chile

### **Embassies in Chile**

Embajada de Alemania  
Embajada de Argentina  
Embajada de Australia  
Embajada de Austria  
Embajada de Bélgica  
Consulado de Bolivia  
Embajada de Brasil  
Embajada de Bulgaria  
Embajada de Canadá  
Embajada de China  
Embajada de Colombia  
Embajada de Corea  
Embajada de Costa Rica  
Embajada de Croacia  
Embajada de Cuba  
Embajada de Ecuador  
Embajada de Eslovenia  
Embajada de España  
Embajada de Estados Unidos  
Embajada de Francia  
Embajada de Israel  
Embajada de Italia  
Embajada de Japón  
Consulado Honorario de Letonia  
Consulado de Lituania  
Embajada de México  
Embajada de Nueva Zelanda  
Embajada de Panamá  
Embajada de Paraguay  
Embajada de Perú  
Embajada de Polonia  
Oficina de Representación de Puerto Rico  
Embajada de Reino Unido  
Embajada de Rusia  
Embajada de Suiza  
Embajada de Uruguay  
Embajada de Venezuela

### **Bilateral Institutes**

Goethe Institut  
Institut Français

British Council  
Instituto Chileno Norteamericano de Cultura  
Instituto Italiano de Cultura  
Fondo Cultural Suizo en Chile

### **International Cultural Organizations**

Festival Internacional de Buenos Aires  
Scène Nationale de Sète  
Festival International de Edimburgo  
Royal Court Theatre of London  
Arts International  
SESC Sao Paulo  
Culture France  
Sociedad Estatal para la Acción Cultural Exterior – SEACEX  
Instituto Italiano de Cultura  
Tintas Frescas  
Ros Ribas  
Sociedad Estatal para la Acción Cultural Exterior  
AFFA  
Multicultural Arts Victoria  
Grupo Ultramar  
Societas Raffaello Sanzio  
Weiner Festwochen  
Centro Dramático Nacional  
Fundación Rockefeller  
Red de Promotores Culturales de Latinoamérica y el Caribe  
Secretaría General Iberoamericana-SEGIB  
Fundación Japón  
Ente Teatrale Italiano-ETI  
Office National de Diffusion Artistique-ONDA  
Instituto Adam Mickiewicz

Korea Arts Management  
Service  
Institut Ram3n Llull  
An Creative  
Complejo Teatral San Mart3n  
Universidad de Guadalajara

### **International Public Organizations**

Ministerio de Cultura y  
Turismo Buenos Aires  
Ministerio de Cultura de Italia  
Provincia de N3poles  
Gobierno de la Ciudad de  
Buenos Aires  
Council on Australia Latin  
America Relations  
Consejo Nacional para la  
Cultura y las Artes Iberescena  
(M3xico)

### **Associated Media**

Canal 13  
Televisi3n Nacional de Chile  
La Red Televisi3n  
El Mercurio  
La Tercera  
La Cuarta  
La Hora  
The Clinic  
Litoralpress  
Metro de Santiago  
Radio Oasis  
Play  
Publimetro  
ADN Radio Chile  
Radio B3o-B3o  
Grupo DIAL  
Radio Cooperativa  
Revista Ant3lope  
Revista Caras  
Revista Paula  
Revista Qu3 Pasa  
Revista Wik3n

Terra  
Turistik  
Viste La Calle  
Zancada

### **Private Enterprises**

Minera Escondida - Operada  
por BHP Billiton  
BHP Billiton Pampa Norte -  
Cerro Colorado  
Costanera Center  
Banco Edwards | Citi  
Banco BBVA  
MasterCard  
Opposite  
Air Canad3  
Air France  
Movistar  
Entel PCS  
Mall Plaza  
Corpbanca  
Caja de Compensaci3n  
Los H3roes  
Empresa de servicios Elecda  
Bank Boston  
Chile Tabaco  
Rent a Home  
Hotel Fundador  
Hotel Tupahue  
Hotel Carrera  
Varig  
Chileexpress  
Hotel Plaza San Francisco  
Hotel Neruda  
Hotel Crowne Plaza  
Cohache  
Savory  
LOM editores  
Tevecorp  
Tasca Mediterr3nea  
Gr3as Burger  
Opera Catedral  
Ograma Impresores  
Bar The Clinic

Cuatro y Cero Impresores  
Fic digital  
Grafo Impresores  
Restaurant D'Carla  
Restaurant La Terraza  
Restaurant La Isla  
Restaurant La Chimenea  
Restaurant 125  
Restaurant Sabor a m3  
Viajes Fan Tour  
Agencia de Aduanas Carlos  
Rossi y Sofia  
Producciones Orbita Ltda  
Escenarios estructuras  
modulares Super Stage  
Inversiones Buena Vista  
Nedielko Tudorovic  
Italcargo  
Alfacom  
Andametal  
Icardi  
Transportes Villanueva  
Robinson R3os Transportes  
City Express  
Banqueter3a Mar3a Gloria  
Winter  
MJ Producciones  
Promper3  
Larra3n-Vial





**Name**

Fundación Festival  
Internacional Teatro a Mil

**RUT**

65.409.160-9

**Fiction Name**

Fundación Teatro a Mil

**Type of institution**

Foundation

## Constitutive Documents

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**Constitutive Law**

Decree N° 6 dated on  
January 5 2004 (Ministry of  
Justice)

**Constitution of the  
foundation**

Public Deed dated December  
9 2004 signed before Iván  
Tamargo Barros Public  
Notary, 51ª Notary of  
Santiago.

**Inscription** N° 6022 dated  
January 31 2013 in  
National Registry. Nonprofit  
Legal Persons.

**External accountants**

Associated Channels

## Teatro a Mil Offices

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**Address** Juana de Arco  
2012, oficina 11, Providencia,  
Santiago de Chile

**Telephone** 56 2 2925 0300

**Web** fundacionteatroamil.cl





## **Teatro a Mil Foundation**

### **Corporate Directory**

Delfina Guzmán  
Francisco Reyes  
Francisco Cox  
María Elsa Bravo  
Guillermo Calderón

### **Executive Directory**

Carmen Romero  
Paola Hevia  
Evelyn Campbell  
Paula Echeñique  
Gino Tapia

## **Teatro a Mil Foundation Memory 2004-2014**

### **Production and General Edition**

Rocío Valdez

### **Edition of Contents**

Paula Echeñique

### **Collaborations**

Macarena Castillo, Paulina  
Roblero, Lorena Ojeda, Paula  
Guerra, Felipe Lara, María  
Fernanda Toro, Claudia Ibaceta

### **Design**

iv estudio

### **Photos**

Alejandro Hoppe (page 4)  
Agencia Uno (cover and pages  
36-37, 49, 67)  
Juan Carlos Cáceres (pages  
38-39)  
Valentino Saldívar (pages 41, 53,  
54, 56, 57, 60)  
Evelyn Campbell (pages 42, 52)  
Ursula Kaufmann (pages 43)  
María Inés Alarcón (pages 46)  
David Alarcón (pages 47, 55)  
Martín Erazo (page 50)  
La Gran Reyneta (page 51)  
Pablo de la Fuente (pages 58-59)  
Arno Declair (page 62)  
Felipe Lara (page 64)  
Jan Verweyveld (page 66)  
Cirque Éloize (page 68)  
Bronwen Sharp (page 69)  
Teatro Milagros (page 71)  
File Cabinet Teatro a Mil  
Foundation

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MINISTERIO DE HACIENDA  
 OFICINA DE PARTES  
 RECIBIDO

SANTIAGO, - 5 ENE 2004

Hoy se decretó lo que sigue:

Vistos: estos antecedentes, lo dispuesto en el Decreto Supremo N°110, de Justicia, de 1979, Reglamento sobre Concesión de Personalidad Jurídica, publicado en el Diario Oficial de 20 de marzo de 1979; y en la Resolución N°520, de 1996, modificada por Resolución N°001, publicada en el Diario Oficial de 31 de octubre de 2002, ambas de la Contraloría General de la República; y lo informado por la Intendencia de la Región Metropolitana y por el Consejo de Defensa del Estado.

DECRETO:

1.- Concédese personalidad jurídica a la entidad denominada "FUNDACION FESTIVAL INTERNACIONAL TEATRO A MIL", con domicilio en la provincia de Santiago, Región Metropolitana de Santiago.

2.- Apruébanse los estatutos por los cuales se ha de regir la citada entidad, en los términos que dan testimonio las escrituras públicas de fechas 22 de mayo y 14 de noviembre de 2003, otorgadas ante el Notario Público de Santiago, don Juan Ricardo San Martín Urrejola.

Comuníquese y publíquese

POR ORDEN DEL PRESIDENTE DE LA REPUBLICA

LUIS BATES HIDALGO  
 Ministro de Justicia

Lo que transcribo para su conocimiento.  
 Lo saluda atentamente

CONTRALORIA GENERAL TOMA DE RAZON	
RECEPCION	
DEPART. JURIDICO	
DEP. T.R. Y REGISTRO	
DEPART. CONTABIL.	
SUB. DEP. C. CENTRAL	
SUB. DEP. E. CUENTAS.	
SUB. DEP. C.P. Y BIENES NAC.	
DEPART. AUDITORIA	
DEPART. V.O.P., U. YT	
SUB. DEP. MUNICIP.	
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 Sr.: Cristian De La Barra D.  
 Avda. Bdo. O'Higgins N. 13700 OF. 203.  
 SANTIAGO.

*(Handwritten signature)*

SUB SECRETARIO





**TEATROAMIL  
FOUNDATION**