

US Tariffs on Copper Could Impact 11% of Chilean Metal Exports: Codelco Accounts for 45%

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By DF Team

More than half of the refined copper imported by the world's largest economy is produced by mining companies in Chile. Economists have warned that a tariff increase would affect the commodity's price and further strain Chile's already weak public finances.

President Donald Trump's threat to impose tariffs on copper imports was met with caution by Chile's copper industry, the world's leading producer of the red metal, which supplies 64% of the refined copper entering the US. The Republican leader issued the warning without specifying how, on whom, or when it would be implemented. Nevertheless, analysts anticipate that such a measure would not only impact Chilean exports but also challenge the US's ability to replace the copper it currently imports.

But who are the main Chilean exporters supplying the US market? Between January and November 2024, Chile exported 544,000 tons of cathodes to the US, valued at \$5.08 billion, with a free-on-board (FOB) price of \$4.24 per pound.

According to data from Plusmining, 45% of this total was supplied by Codelco, followed by Minera El Abra (controlled by US-based Freeport-McMoRan, with Codelco holding a 49% stake) at 14%. BHP's Escondida and Spence mines accounted for 11% and 9%, respectively.

Sources close to Codelco told DF that they are closely monitoring the situation but still consider it "vague and undefined." They also warned that the US is a major importer of the commodity, and any tariff imposition would require a clear plan to increase domestic production.

According to the US Geological Survey, the US produced 1.1 million tons of copper in 2023 while consuming 1.8 million tons. That same year, imports totaled 890,000 tons—570,000 of which came from Chile—resulting in a net import dependency of 45% of apparent consumption, up from 41% in 2022.

Former Codelco CEO Marcos Lima stated that while Chilean refined copper exports are significant for the US market, "it is clear that they are much more focused on China. In the past, these potential tariffs would have been very serious, but today, they are not."

"For us, it is far more important that Trump does not impose tariffs on China," he said, adding, "The bigger problem for Chile is a trade war between China and the US." He emphasized that Chile "cannot take sides in a conflict involving its two main customers."

According to ProChile data, in 2024, the US accounted for 11.3% of Chile's copper exports, while China represented 53% of the total.

Álvaro Merino, Executive Director of Núcleo Minero, noted that since January 2004, the Free Trade Agreement (FTA) between Chile and the US has been in effect, stating that "neither party shall increase any customs duty on an originating good. If one party believes the other has violated the agreement, the issue must be addressed under Chapter 22 on dispute resolution."

Regarding the potential impact of tariffs on companies like Freeport, which is US-based but also produces copper in countries like Chile, Juan Carlos Guajardo, Executive Director of Plusmining, explained that they would face a dual scenario: "Their domestic operations would benefit from a potential price increase in the local market, but Freeport's mines in Chile, Peru, or Indonesia would lose competitiveness when exporting copper to the US. These companies would need to reassess their supply chains and prioritize local production to meet domestic demand. However, US production capacity is not sufficient to replace imported copper, so there would be an adjustment period."

DF reached out to BHP, Freeport, and Anglo American regarding Trump's threats and their potential impact, but they declined to comment.

Twin Metals and Resolution

The potential tariffs could provide an opening for projects like Antofagasta Minerals' Twin Metals in Minnesota and Resolution Copper, a joint venture between Rio Tinto and BHP in Arizona, both of which have faced regulatory challenges and community opposition for years.

"It is very likely that Trump will try to unblock permits and fast-track approval for these projects, but the process faces legal and environmental hurdles that make a short-term startup difficult," Guajardo said. Merino agreed, stating that "it is very likely that incentives will be created to accelerate their development."

"The US, the champion of free markets, is now imposing tariffs and using mercantilism from another era, while China positions itself as the defender of free trade," said Marcos Lima.

Escondida Haul Truck Electrification to Be Voted on Friday by Coeva

PROJECT.A trolley-assist system will be implemented for haul trucks operating in the Escondida Norte pit, with an investment of \$250 million.

MERCURIO DE ANTOFAGASTA

In July 2024, Minera Escondida submitted an Environmental Impact Declaration (DIA) to the Environmental Assessment System (SEA) for its project "Implementation of a Haul Truck Electrification System at Escondida Norte," which aims to introduce a trolley-assist system within the mine.

The initiative will be voted on next Friday, January 31, starting at 9:00 AM, by the Environmental Assessment Commission of Antofagasta (Coeva) in the Ossa Hall of the Regional Presidential Delegation.

The project, which aligns with BHP's goal of achieving net-zero greenhouse gas emissions by 2050, is set to begin construction in June 2026, pending the necessary permits. It is expected to start operations in 2027 and run until 2049 (25 years), with an estimated investment of \$250 million.

INFRASTRUCTURE

According to the mining company, the initiative includes the installation of infrastructure to electrically assist the movement of haul trucks in areas where fuel consumption is highest—specifically, sections of the mine where haul trucks (CAEX) transport loaded ore uphill.

To achieve this, the project involves constructing a new electrical substation and transmission lines both within and around the Escondida Norte pit, located 160 kilometers from Antofagasta. With this new technology, haul trucks will be powered by electricity instead of diesel, reducing operational emissions and improving productivity due to increased truck speeds.

THE ESCONDIDA PROJECT IS EXPECTED TO BEGIN OPERATIONS IN 2027.

Teatro a Mil 2025 attracted over 400,000 spectators and featured more than 100 performances from Chile and around the world

The 32nd edition of the festival presented a lineup of 102 shows, created in Chile and 18 other countries, and over three weeks it unfolded across eight regions, reaching 43 municipalities with programming and activities for audiences and artists. Under the theme "+ Humanity," the festival brought together more than a thousand artists, over 300 performing arts programmers from around the world, and more than 1,800 people who actively participated in festival performances.

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By María Graciela López

The 32nd edition of the Teatro a Mil International Festival drew more than 400,000 spectators to 369 performances held in theaters and on the streets across the country. Under the theme +Humanity, the festival featured 102 performances spanning theater, dance, performance art, circus, music, and visual arts from 19 countries. Additionally, 137 training and mediation activities were held within LAB Escénico, bringing together over a thousand artists and attracting 345 programmers through Platea 25, creating a global network of connections between artists, audiences, and local communities.

2025 Edition

The festival, presented by Fundación Teatro a Mil and Escondida | BHP, took place from January 3 to 26, bringing national and international programming to 43 municipalities across eight regions of the country: Tarapacá, Antofagasta, Coquimbo, Valparaíso, Metropolitana, Libertador Bernardo O'Higgins, Biobío, and Magallanes.

"This festival began in the streets and ended in the streets. Over three weeks, we were in eight regions and 43 municipalities with 102 performances. And we did it with the largest citizen cast we have ever had: more than 1,800 cultural practitioners, dancers, musicians, children, comparsas, migrants, and Chileans of all ages. Hundreds of families actively participated in welcoming Amal throughout her journey across Chile. For the festival's closing, we wanted Amal and Mo to meet—two children representing the future and reminding us of what we must not lose sight of: the need for more and more humanity. The festival has given us a moment of peace, love, and togetherness, and although it is fleeting, we know it leaves a deep impact on artists and audiences," said Carmen Romero Quero, general director of Fundación Teatro a Mil.

Free Access

Of the 400,000 spectators, 84% attended free performances in theaters and on the streets across the country, "demonstrating the public's willingness to participate in cultural activities, reinforcing the connections that enable the festival's development, and strengthening ties between public institutions, the private sector, and the arts industry in Chile," according to the festival's production team.

"In this partnership that has lasted over 25 years between Escondida | BHP and Teatro a Mil, this year has been particularly significant in bringing even more artistic and cultural presence from around the world to the people, with free access. More than 80% of the audience attended for free in more than 40 municipalities across the country. For us, it is very important to bring the festival to the north, where Escondida | BHP operates, with street parades in Mejillones and Peine, alongside Amal. With this spirit, we want to invite more companies and institutions to help expand the festival, bringing performances to more families and neighbors in additional municipalities. The festival's mission of 'More Humanity' has been fulfilled beyond expectations," added René Muga, vice president of Corporate Affairs for BHP Latin America.

Amal's Arrival and Her Message of Hope

On the morning of January 3, Santiago's Estación Central witnessed an emotional welcome: Amal, the 3.5-meter-tall puppet representing a 10-year-old Syrian refugee girl, set foot on Chilean soil. Hundreds of people,

from children to the elderly, gathered to welcome this ambassador of hope, who travels the world seeking a home while raising awareness of the plight of refugee, migrant, and vulnerable children.

In the afternoon, Amal received a massive reception at Plaza de la Constitución, where thousands of people gathered to see her and enjoy a concert by the Metropolitan Children's Symphony Orchestra and the Children's Choir of the Fundación de Orquestas Juveniles e Infantiles (FOJI). Music and theater merged to deliver an unforgettable experience led by The Walk Productions and Handspring Puppet Company, in collaboration with local artists.

During her journey through Chile, Amal was accompanied by the poetry of Gabriela Mistral and welcomed by children, adults, and members of cultural and social organizations. These groups came together to meet her, teach her games and dances, give her gifts, and share what best represents them as a community. Amal thus became a catalyst for reflecting on migration, the humanitarian crisis, childhoods in search of refuge, as well as empathy, affection, and the importance of cultural identity.

Amal's journey, supported by UNESCO and UNHCR, included visits to the municipalities of La Granja, Pudahuel, La Pintana, Quinta Normal, Renca, Puente Alto, San Bernardo, Cerro Navia, Pedro Aguirre Cerda, and Lampa in the Metropolitan Region, along with cities and towns in five other regions: Iquique, Pica, Antofagasta, Mejillones, San Pedro de Atacama, Peine, Andacollo, Valparaíso, San Felipe, Casablanca, La Calera, and Punta Arenas. In each location, the Pequeñas Audiencias program was implemented beforehand, preparing children to meet Amal through educational and activity guides adapted for Chile and printed with support from UNICEF.

From Chile's Northernmost to Southernmost Regions

For over two decades, the Antofagasta region has been part of the Santiago a Mil Festival. This year, the Festival Internacional Antof a Mil once again brought a diverse array of free performances, including theater, dance, and street parades, to Antofagasta, San Pedro de Atacama, Peine, and Mejillones. Running from January 3 to 12, this edition invited audiences to explore and reflect on Indigenous cultures, migration, identity, and community life.

Iquique a Mil returned to the festival lineup thanks to a partnership between Teck and Fundación Teatro a Mil, supported by the Regional Government of Tarapacá and the municipalities of Iquique and Pica. These cities hosted seven world-class performances of street theater, indoor theater, music, and dance over 13 energetic days.

As part of the same partnership, the festival reached Andacollo in the Coquimbo Region for the first time, where Amal was warmly received by thousands of families who shared their history and traditions with her. They also proposed a silent segment of her journey to accommodate people with autism spectrum disorder (ASD), concluding the event with music from local artists.

Post-Festival Events

The outdoor performance *Mo and the Red Ribbon*, featuring a seven-meter-tall puppet by the French company *l'Homme Debout*, addressed migration from a child's perspective in several municipalities, with its final free performance set for today in El Trapiche de Peñaflor.

Teatro a Mil also extended into digital platforms. Until January 31, the radio play *La grabación*, directed by Elisa Zulueta and co-starring the legendary actress Delfina Guzmán, is available on Spotify.

Additionally, internationally acclaimed Chilean artist Mon Laferte continues to captivate audiences with her exhibition *Te Amo*. *Mon Laferte Visual* at the Parque Cultural de Valparaíso, open until February 16. The exhibit explores themes of identity, femininity, and women's rights through paintings, drawings, installations, and personal objects, curated by Beatriz Bustos. The exhibition, which has already been visited by more than 2,000 people, also includes a biographical section that reveals unknown aspects of her artistic journey and the Netflix documentary *Mon Laferte, te amo*.

National Theater: From Teatro Ictus to Chilean Premieres

The festival held its pre-inauguration on January 2, celebrating the 70th anniversary of Teatro Ictus, which participated in the festival with three essential plays: *Vania*. *Scenes from Country Life*, directed by Rodrigo Pérez; *Pedro, Juan y Diego* and *Primavera con una esquina rota*, iconic works from the 1980s, which returned under the direction of Jesús Urqueta Cazaudehore.

These productions recover marginalized memories and biographies, presenting stories that question the state of things or denounce all types of violence, including class, gender, discrimination, bullying, and violence against nature. They are part of the 2024 Jury's selection, which is formed in Santiago, Antofagasta, Valparaíso, and Concepción.

Un arcoíris negro by Los Contadores Auditores; *Mónica 1984* by Teatro La Crisis; *Robar madera* directed by Imanol Ibarra; family-oriented works like *Solo Solito* by Compañía Teatro Ocasión and *La venada ciega* by

Hermosa Compañía, the latter performed by deaf actors, making it the first of its kind in the festival. Un caso aislado by Catalina Cerda, winner of the 2024 Dramaturgy Showcase; Vuela alto by María José Pizarro; Mi madre nada by Daniela Castillo and Nicolás Lange; Fanáticos by Pepo Silva Urrea and Manuel Morgado; dance performances like Ritoque Campo by Claudia Vicuña, Conversaciones con lo invisible by Carolina Cifras, and Sumersión: Dispositivo Intermedial Coreográfico directed by Paulina Mellado.

Regional Jurors

The Regional Jurors selected Tiroteo by Compañía Espécimen and Sanköfa, directed by Katina Lamas (both in Antofagasta); Romeo y Julieta by Cooperativa Teatral Valparaíso and La política del malestar by Pita Torres (both in Valparaíso); and in Concepción, Bruma directed by Natalia Jorquera and Ex que revienten los actores, under the direction of Óscar Cifuentes.

The program was completed with Sea of Silence by Uruguayan Tamara Cubas, which premiered a few months ago at the Avignon Festival, TE MANA HAKAÂRA: El poder que permanece by Alejandra Rojas, and LIMINAL, the latest from Stephany Duarte, showcased in Valparaíso. LIMPIA, directed by Alfredo Castro and based on the homonymous novel by Alia Trabucco Zerán, also returned to the program, as did Voyager by Marcelo Leonart and Nona Fernández, and Navegar por el Neva, the moving new version of Calderón's 2006 play.

National

Special guests were added to the national program with a strong musical focus. La posibilidad de la ternura by Marco Layera returned, as did Transparence, a premiere by Pablo Garretón & electronic ID, Solo no queda cantar by La Patogallina, and El canto de la Tierra by Teatrocinema.

Highly anticipated premieres took place at the Teatro a Mil Festival, featuring VACA by Guillermo Calderón, the renowned author and director of Neva and Villa, who brought the play after its debut in Germany. Meanwhile, the Bonobo company presented their new work Estampida Humana, directed by Andreina Olivari and Pablo Manzi. Both debuts were warmly received by the public, the press, and international programmers.

National performances also included special guests with a heavy musical influence, such as La posibilidad de la ternura by Marco Layera, presented at Matucana 100; Solo nos queda cantar by La Patogallina, performed at Teatro Nescafé de las Artes and in La Pintana; 31 Minutos: Don Quijote made the audience laugh and sing in two performances at Teatro Municipal de Viña del Mar; and the fundamental company Teatrocinema participated with two more productions: El canto de la Tierra, which shone again at Teatro Oriente, and Rosa, performed at Aldea del Encuentro. We also had unique performances of important national works: the puppet show El capote by Teatro y su Doble, which was presented in Isla de Maipo, and La Negra Ester returned to Puente Alto, where Andrés Pérez's iconic play premiered in 1988. After successful seasons and performances in various cities across the country, Ella lo ama returned to the festival, directed and written by Daniel Veronese. Hombres Daga by Compañía Teatro La Liebre presented its performance at Teatro Camilo Henríquez.

The multimedia musical work Transparence by Pablo Garretón & electronic ID premiered at GAM during Tocatas Mil, which also hosted concerts by Ángela Acuña & Amigos, Antonio Monasterio Ensemble, Camila Bañados, Elizabeth Morris, Gabo Paillao, Jacha Inti, KUINA, MC Millaray, Subhira, and Tomás González.

Association

The four venues associated with the festival contributed important programming. Teatro Nacional Chileno featured Noche de Reyes, directed by Rodrigo Pérez, and ¿Quién le teme a Virginia Woolf? by Cristián Keim. Matucana 100 brought back the praised Vampyr by Manuela Infante, while Teatro Camilo Henríquez, known for its bold and youthful theater, presented Antígona: la caída de un rey by Stephie Bastías, MacBeth directed by Manuel Morgado, and Hombre daga by Compañía Teatro La Liebre. Teatro Nescafé de las Artes returned to the festival with its production Una mujer llena de vicios, directed by Alexandra von Hummel. Meanwhile, Aldea del Encuentro presented three plays where physicality was the central theme: El Gran Acto: Espectáculo de Circo Familiar, Embalar, and Exotic Cabaret. Additionally, ¿Estás ahí, Yin?, the play inspired by Gabriela Mistral's fight to free her beloved nephew Yin Yin from death, had three performances at the Centro Cultural GAM.

In addition to the tribute to Teatro Ictus, a special anniversary program was created, with Teatro Imagen, Gustavo Meza's company, celebrating its 50th anniversary with one of its most popular plays: La reina Isabel cantaba rancheras, based on the homonymous novel by Hernán Rivera Letelier, which was presented at Teatro Finis Terrae and in the communes of Estación Central, Lampa, Quinta Normal, and La Pintana. The 30th anniversary of Viaje al centro de la Tierra by Teatrocinema was celebrated at Teatro UC, as was the 30th anniversary of Teatro Camino, with its founder, Héctor Noguera, starring in Hamlet deambula en círculos, directed by Cristián Plana, performed at its venue at Teatro Camino in Peñalolén and in Antofagasta and Iquique.

The 25th anniversary of Tryo Teatro Banda was also celebrated, which mounted its first play, El invitado by Juan Radrigán at Teatro UC, and re-premiered ¡Parlamento! at Teatro Nacional Chileno. The 15th anniversaries of two

companies dedicated to family theater were also celebrated: La Mona Ilustre with *Los peces no vuelan* at Teatro Mori Recoleta, and La Llave Maestra, which returned with performances of its play *Pareidolia. Juegos para activar la imaginación* at Matucana 100. El Carnaval de los Animales had a notable performance in Lo Barnechea.

The World in Theaters and Streets

The German company Theater Titanick, in collaboration with bodytalk, presented the striking outdoor performance KIPPPUNKT. With free performances at the National Stadium and the Cerro Navia Municipal Stadium, the play, set in a world of ice and mountains, tells the story of a wedding interrupted by unleashed natural forces.

From Italy, the renowned playwright Chiara Guidi returned to Chile, enchanting the audience with *Buchettino*. This time, she brought one of her most acclaimed works, *The Land of Worms*, where she once again involved children in an open theater workshop, where their decisions determine the course of the story. This beautiful tale was performed at the Cousiño Palace.

The world premiere of *Tierra Bendita*, a flamenco show that transported the audience to the most authentic corners of Andalusia, was another gem of the Festival Teatro a Mil. Directed by the renowned flamenco dancer Patricia Guerrero, winner of Spain's National Dance Award, it was performed at the Nescafé de las Artes Theater in Santiago and the Municipal Theater of Viña del Mar, with additional free performances in Lo Barnechea, Pudahuel, and concluding with a grand finale at the Iquique a Mil extension in Plaza Arturo Prat.

In the midst of war and genocide, art remains as a tool for denunciation and resistance. This was demonstrated by the Palestinian company Freedom Theatre, which brought the plays *And Here I Am*, telling the life story of Ahmed Tobasi, born in the Jenin refugee camp during the first intifada, and *Losing It*, about a girl growing up in a warzone, with performances at GAM and the Biobío Theater in Concepción. Similarly, *Limpiar la Sangre*, a play by Peruvian director Nishme Súmar, invited audiences to look at the family past through the director's own history and Palestinian ancestry. Súmar also engaged in a conversation with fellow Palestinian artists Ana Harcha and Andrea Giadach about their creative triggers in the talk *The Catastrophe in the Distant Body*.

Another urgent work was *Choose a Better Version*, which follows a Ukrainian heroine fleeing her country due to the Russian invasion, a performance uniting artists from Latvia, Estonia, and Ukraine in a journey through time and space, staged at the Finis Terrae Theater. From Moldova came *Playing on Nerves. A Punk Dream* by Nicoleta Esinencu, a musical theater experience imagining an alternative to capitalism, highlighting voices from Eastern Europe. This was performed at Matucana 100 and the Biobío Theater in Concepción.

Trans-Andean Performances

A contingent from across the Andes visited the festival in January. The duo composed of Alejandro Moguillansky and Luciana Acuña returned with *Efectos Especiales*, which was performed in Antofagasta, Iquique, Independencia, and La Granja. Luciana Acuña also presented her show *Bailarinas Incendiadas* at GAM. Guillermo Cacace returned this year in two performances: *Ante* at GAM and *Sería una Pena que Se Marchiten las Plantas* at the Finis Terrae Theater. After ten years, the Argentine Compañía del Silencio mounted *Sombras*, directed by Romina Paula, while *El Brote*, one of the recent box-office hits, returned to the festival for new performances at the Municipal Theater of Viña del Mar and cultural centers in Puente Alto, Pedro Aguirre Cerda, Quinta Normal, Casablanca, and San Felipe.

From Bolivia, the award-winning monologue *Ave* by Mariana Bredow was staged at the Microsala of Matucana 100, while *Encuentramiento*, a collaborative work with Chilean artists, was performed on the streets of La Granja, Recoleta, and Lampa. From Brazil, the acclaimed director Antonio Araujo presented *Agropeça* at the Patricio Bunster Room of Matucana 100, offering a sharp critique of the conservative world of rodeos, agroindustry, and its kitsch aesthetic. From Colombia, the renowned Compañía Petra presented *Historia de una Oveja* in the main hall of Matucana 100 during the final weekend of the festival. From the Basque Country, the *Cruzades* dance show, featuring two dancers who communicate through the movement of their bodies, was performed, while *La Vida Secreta de los Viejos* by French artist Mohamed El Khatib and the Zirlib company was staged at the UC Theater. Greek director Yolanda Markopoulou presented her virtual reality piece *White Dwarf* at GAM with eight successful performances.

Ancestral Cultures

The renowned Chilean company La Patogallina took the audience on a journey with their parade show *Pachakuna: Guardians of the Andes*. This parade, inspired by Andean cultures, captivated spectators of all ages with giant sculptures of sacred animals—condors, pumas, and snakes—which paraded through the streets of Antofagasta, Iquique, Mejillones, and Rancagua. In Santiago, the show was performed in Lo Espejo, La Granja,

Cerro Navia, Estación Central, Lo Prado, and El Bosque, calling for a reconnection with nature and recognition of Andean history and culture.

Thanks to a 500-year-old Chinese theatrical tradition, the Zhejiang Wu Opera transported the audience into a universe full of color, daily stories, stunning acrobatics, and vibrant melodies, with performances at the Teatro Oriente in Providencia and free performances in Pudahuel, La Granja, Buin, and San Felipe in the Valparaíso Region. A special appearance of the famous Chinese dragon at Franklin Station, part of the ongoing collaboration between the Santiago Metro and the Fundación Teatro a Mil, surprised commuters on the underground transport network.

The festival concluded its theater programming with *The Story of the Ramayana*, a Kathakali dance performance directed by renowned master M.N. Harikumar, which narrates the story of Sita's exile through precise movements, facial expressions, and traditional Indian music. The show featured free performances in Independencia, Renca, Recoleta, Pudahuel, Lo Prado, La Pintana, and Casablanca, offering a free Kathakali workshop at the Quinta Normal Metro Station and concluded with two performances at the Ceina Theater in Santiago.

Tocatas Mil: A Musical Journey Through Diversity and Innovation

The Tocatas Mil cycle at the Festival Internacional Teatro a Mil 2025 presented 11 concerts covering a wide range of musical genres, from rap and trap to contemporary classical music, with the Gabriela Mistral Cultural Center (GAM) serving as the gathering space.

Jacha Inti, meaning "Great Sun" in Quechua-Aymara, opened the cycle with their San Bernardino Andean folklore. The Latin American influence continued with Gabo Paillao, known for his work with the Brígida Orquesta and his time with the band *Cómo Asesinar a Felipe*s. Antonio Monasterio Ensemble, a leading name in the port scene, delivered acoustic music with diverse colors ranging from folklore to world music. Subhira shared their music and part of their sound research on ethnic music. Tocatas Mil also featured Angela Acuña, a classical-trained cellist and composer, intimate pop composer Camila Bañados, instrumentalist and singer Elizabeth Morris, the album launch *Arder* by Tomás González, and the multimedia performance *Transparence* (Chile-Germany) by Pablo Garretón & Ensemble Electronic ID, which explores internet algorithm critiques through a piece that blends video mapping and live electronic music.

Platea 25: A Bridge Between Cultures and Artists

The festival's program for event organizers, Platea 25, concluded successfully, consolidating its position as the most important platform for the circulation of performing arts in Latin America. More than 340 professionals from 33 countries gathered for a week of networking and exploring new collaboration opportunities.

As part of this, Escena Conecta was launched, focusing on the creative diversity of a country or region, with Brazil being this year's focus due to the agreement signed with the National Arts Foundation of Brazil (Funarte) in 2024. A new collaboration agreement was also signed between Teatro a Mil and Madrid's Teatros del Canal and France's Oficina Nacional de Difusión Artística (Onda) to foster knowledge exchange and circulation.

Additionally, Escena Abierta, a pitching space for global producers seeking entry into Latin American circuits for their creations, was implemented. The new Creative Meetings system also helped streamline appointment scheduling between all participants. The program culminated with a pitch viewing and work-in-progress session in Valparaíso, aligning with the festival's decentralization efforts.

LAB Escénico: Bridging Art and Community

A total of 137 activities took place throughout the festival, including workshops, talks, and artistic residencies. Teatro a Mil 2025 presented the 12th edition of the LAB Escénico program, an initiative aimed at bringing performing arts closer to audiences of all ages and regions of the country. Through 137 activities like workshops, talks, film screenings, and artistic residencies, it became a space for dialogue and reflection where artists and audiences could discuss relevant topics and explore new forms of artistic expression from Antofagasta to Magallanes. The youngest were also engaged through workshops and shows designed for them under the Pequeñas Audiencias program.

The program also featured film screenings, such as Lola Arias' documentary REAS, artistic residencies, public forums, and post-show discussions, with workshops and open classes by prominent artists such as Eurípides Laskaridis from OSMOSIS (Greece), Yaron Lifschitz from Circa (Australia), and Mohamed El Khatib (France).

Debate on “Permitting”: "Most of the Processing Time is Due to Suspensions Requested by Project Owners"

The government has requested "immediate discussion" in the Senate for the so-called “permitting” law. Interview with Ezio Costa Cordella, executive director of the environmental NGO FIMA.

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By Mauricio Ávila Cárdenas

The government has requested the Senate grant "immediate discussion" to the so-called "permitting" law, a term coined by the business sector—and even used by President Boric—to refer to bureaucratic obstacles in the environmental assessment of investment projects. Environmental groups argue that the proposal has flaws. FIMA is an organization that has litigated against major projects such as HidroAysén, Alumysa, Trillium, and Alto Maipo. In this interview, its executive director, Ezio Costa, explains that accusing them of opposing economic development is a mischaracterization: "Investment is necessary in the world we live in, but it must be weighed against the damages and benefits it generates. And, most importantly, we must consider who reaps the benefits and who bears the damages."

The concept of permitting has been framed as a symbol of bureaucratic obstacles to the country's economic development. The term has been used by the business sector to pressure the Executive and Legislative branches into relaxing environmental assessment procedures for investment projects. In particular, they seek to shorten the stages and deadlines of the Environmental Assessment System (SEA), the institutional framework established by the state to evaluate the impacts of these projects on nature and communities.

Against this backdrop, the Executive has assigned immediate discussion urgency to a bill dubbed the Permitting Law, which, according to Economy Minister Nicolás Grau, will reduce project approval times by 30% to 70%.

While all sectors acknowledge the need to expedite the process, some warn about the risk of approving reforms that could greenlight projects with serious environmental and community impacts. Ezio Costa, executive director of the NGO FIMA, is one of them.

Costa is a lawyer with a Master's in Regulation (Specialism in Environmental Regulation) from the London School of Economics and Political Science (2013) and a PhD in Law from the University of Chile (2020). FIMA has been involved in litigation against major projects since 1998, including Río Cuervo, HidroAysén, Celco Valdivia, Celco Nueva Aldea, Alumysa, Trillium, Cascada Chile, Alto Maipo, Termoeléctrica Los Robles, lead and arsenic contamination in Arica, and the defense of the Puelo and Achibueno river basins.

Costa believes that the concept of permitting has been given "very good press" and has been a successful communication strategy for those who prioritize economic development without considering its associated costs: "It's a misleading term, one that lacks much semantic sense, but it has been used as propaganda against the state's preventive role in environmental and other matters. From a propaganda standpoint, it was an easy move: linking the frustration any citizen may feel with bureaucracy to a very specific area—the permits required by large companies to carry out projects. The word resonates, the concept resonates, and over the past year, it has received very good press. However, I don't find it useful, as it obscures the real debate, leading us into a discussion that is often distorted as a result," he states.

- What would the real debate be?

- The real debate is about the standards industries must meet to operate in the country. Then there is a parallel discussion about how to verify compliance with those standards. Verification requires administrative procedures, and it is reasonable to discuss whether those procedures are efficient, well-managed, and can be improved. But the way this issue has been framed prevents us from seeing that discussion. Instead, we are caught up in the phantom of investment blockades, which I find largely unfounded.

- In the 1990s, there was such a demand for investment that hardly any projects were rejected, regardless of the damage they caused. Are we now experiencing a pendulum effect, where nothing is being approved?

- No, I don't think we are at the opposite extreme at all. Many projects are approved in Chile. In fact, we should look at how many projects are rejected—very few. And whenever one is rejected, it causes an uproar because those who control the country's economy believe that the legal framework should allow them to do whatever they

want. Therefore, if they are ever told no, they see it as a flaw in the system that must be corrected. This happens every time. Dominga is the most evident example, but that conflict has been ongoing for years. This year (2024), the Paposo Power Plant was rejected because it failed to properly assess the Indigenous communities in the area, and the level of media pressure exerted over that rejection was astounding. It was a well-founded preliminary rejection that allows the company to resubmit its project. I believe they will reintroduce it, yet it was framed as a catastrophe. On the contrary, I believe we need stricter rules for environmental and social standards to effectively rule out more harmful projects.

- Are there many projects that should never have been approved?

- Over time, many projects that should not have been approved have slipped through. We see some, but there are many others. The ideology in these discussions lies in project approvals, as some are greenlit despite not meeting standards. Why are projects with clear flaws approved? Why are they given more opportunities? Why is there an entire apparatus in place to favor them? That is pure ideology—the belief that if there is investment, it is inherently good and should be facilitated, while people, biodiversity, and culture are seen as obstacles. The public discourse treats anything that might disrupt investment as a nuisance. Today, they call it permitting, but at its core, it reflects a complete disregard for life, culture, and even the nation itself. It is our national heritage, our cultural and environmental patrimony, that is being protected through regulations and permits, yet the economic elite view them as mere inconveniences.

- The institutional framework consists of three stages: technical, judicial, and political...

- ...not entirely political; it has a political component.

- I'm referring to the Committee of Ministers. Where is the most pressure applied to push projects through?

- At every stage. You can see it not just in the outcomes but also in the media. Every instance is pressured to act in favor of investors. Arguments are adjusted depending on the audience, but pressure is constant. Let me explain something about the system: The Committee of Ministers or the Regional Environmental Evaluation Commission are composed of politicians, but their decisions are not purely political; they must be based on technical files. They cannot arbitrarily approve or reject projects without justification. We have always advocated for eliminating the Committee of Ministers in favor of a different type of body, but the decision itself is not purely political.

- The debate on permitting gives the impression that many projects are being rejected. What is the actual rejection rate?

- Two to three percent.

- And are the rejected projects the ones that become the most publicized?

- I would put it differently. They become media stories because they are controversial, and controversies increase the likelihood of rejection. But not all rejected projects are high-profile. Some are simply poorly presented, while others are large-scale projects with significant impacts. These cases naturally lead to more complex discussions, as they involve major environmental disruptions such as glacier destruction or harm to protected areas.

– In the case of Dominga, was it a completely unviable project for you, or was there a way for the company to modify it to make it feasible?

– That mining and port project is unviable. Now, whether there is another way to exploit the mineral, I don't know if it exists. I imagine there could be another way to do it that might eventually be viable, but the discussion is not whether the mineral is extracted or not. The discussion is whether the project presented in 2013, which has been processed and rejected multiple times, is viable. And that project is clearly unviable. I invite people to look at the documents. There are a lot of technical background details that are obviously wrong. For example, there are reports on a mitigation measure regarding the Humboldt penguin. They based it on the scientific studies of Dr. (Guillermo) Luna, a biologist specializing in penguins. The company said that, based on what Dr. Luna stated, they would implement mitigation measures... Dr. Luna himself said, "These people did not understand what I wrote." And he presented a report to the Environmental Court, saying, "Look, what they are doing is wrong, and they are basing it on my studies, and it is incorrect. What they are going to do will not work!" Another example: Conaf pointed out three times during the process that certain species and locations were not being considered. And the SEA, at that time, chose to turn a blind eye to what Conaf was saying, and this is in the records. One can access the Environmental Assessment Service online and see the three official letters from Conaf stating, "Look, this is wrong"; the second one says, "Look, this is wrong, and you are not listening to me," and the third one says,

"Look, I cannot approve this." Yet, they let it pass. There are very clear issues like these that make me confidently say that this is a project that cannot be technically viable or approved.

- A report from the Public Studies Center (CEP) revealed that project approval times are longer in Chile than in other OECD countries. How can this be improved?

- Look, this needs to be broken down because most of the processing time comes from suspensions requested by project owners. The project owners submit a document, a study, or a declaration, they are asked to fix the problems, and they request a suspension—sometimes for six months, sometimes for a year—so the timeframe gets inflated. That is one factor. Then, there are other aspects where—I think we all more or less agree—some specific procedures are slower than they should be. For example, maritime concessions and permits from the National Monuments Council. There could certainly be improvements there, not only by refining the procedure but also by giving more capacity to the agencies so they can process the volume of requests they receive. Additionally, delays may arise when there is a second administrative instance, such as the Ministers' Committee, which is why there is a proposal to eliminate it. I used to think we all agreed on this idea, but when I worked with the Senate committee, it turned out that those closest to the industry were not in favor. The people who want faster processes do not agree with eliminating a second administrative instance, which adds six months to a year of delays. This surprised me greatly because I thought it would be the easiest change to support that interest, but they rejected it because they want to maintain a dialogue with the institutions. I do not fully understand that position, but anyway, that is another area where improvements could be made.

EVALUATING THE SYSTEM

- What can we learn from international experience?

- The procedure is similar, but who makes the decisions varies in different countries. Some countries have dedicated entities for this purpose; in others, environmental assessment services or equivalent bodies make the decisions, and in some cases, ministries decide. Many countries operate differently regarding natural resources because, in Chile, everything is privatized, which is not the norm. The usual approach is greater state control over natural resources, and because of that control, there are generally contracts between the state and those who want to invest, with specific conditions included in those contracts. This is somewhat similar to what is being promoted with lithium now: if the state has control, it can include conditions in the contract for the project, and then the assessment takes place. In Chile, this does not happen with other natural resources. Private companies can propose any type of project they want.

- How would you rate the Chilean system?

- A 5.0, because it mirrors global systems, so there is not much to change in that regard. However, it is a system that unfortunately fails to effectively protect the environment or people's rights, which is concerning. The law itself, Law 19.300, states that it was created to protect environmental heritage and the right of people to live in a pollution-free environment. These are the guiding principles of the SEA, along with internationally recognized environmental principles. However, due to all these debates, the system is seen more as an investment management system rather than a protection system for the country and its people.

- What do you think of the bill seeking to modify the system, known as the "Permitting Law"?

- It is unfortunate that even the President used the term "permitting law" and that others fall into these rhetorical traps. In any case, the reform of Law 19.300 has several problems. We believe the focus of the reform should have been to increase environmental protection, but instead, the conversation was about improving timelines and providing certainty, which seems reasonable. However, if you look at the modifications made in the Senate, they do not increase certainty or improve timelines; rather, they make it easier for projects harmful to the country to be approved, which is obviously bad news. We hope that some of these issues will be addressed during the legislative process, but for now, it does not seem like a good reform.

- Specifically, what do you think should be included in the law?

- In general, I am concerned about measures that allow those with economic power to accumulate even more control and influence—actions that enable those in a privileged position to override those in weaker positions. That is the core of environmental justice. For instance, there are no improvements regarding citizen participation, which is the only real counterbalance in the system. Nor are there improvements in indigenous participation.

- Citizen participation remains just a procedural formality...

- It continues to be a procedural step rather than something truly significant, which is concerning. Not only from a rights perspective but also regarding national development. The country's development requires a certain level of

consensus—not only major agreements but also smaller ones. People should feel relatively assured that if a new investment project is introduced in their neighborhood, there is at least a possibility of dialogue mediated by institutions. A genuine dialogue cannot occur between a massive investment and an impoverished community. For that dialogue to be meaningful, it needs structured rules and institutional mechanisms. There are also specific aspects of the bill that are concerning, such as the existence of sworn declarations, meaning the ability to modify projects without environmental evaluation, which is highly detrimental.

- The country needs investment for the development of its citizens. How can this need be reconciled with environmental protection?

- I believe the first variable to consider is what it means for a country to be economically well or poorly off. Often, certain large numbers are looked at that do not necessarily represent the daily reality of people. One could say that there has been less growth in recent years compared to others. And by itself, that means nothing. What we should look at is whether people are more or less satisfied with their lives and what the variables are that make their lives better or worse. One of these variables, undoubtedly, will be the possibility of acquiring goods and services, especially the most necessary ones, but there are other variables that we all live with daily that do not appear in that measurement. For example, breathing clean air, having water, having a reasonable temperature, not suffering from a heatwave that could kill you, having relatively well-maintained mental health, and all these issues do not appear in the standard imposed by economists. This does not mean, however, that investment is not necessary; investment is needed in the world we live in, but it must be compared with the damage and benefits it produces. And, above all, we must look at who gets those benefits and who bears the damage, because a large investment in a mining project, for example, can perfectly mean a loss of well-being for thousands of people forever and an increase in profits for a few people in the short term, and perhaps, even that increase in profits is greater than the loss for thousands. But the distribution must be looked at; it's not just about making more money, but how it is shared, what effect it has on society.

THE ROLE OF THE GOVERNMENT

- The number of projects entering the Environmental Assessment System (SEA) has remained stable in recent years. Despite the complaints, investment has not decreased."

- Well, it's not true that no projects are arriving, and there's also a very specific issue with this argument about permits, which is that the way environmental and other permits are granted has been the same for at least 14 years. Over these 14 years, many things have happened, but among them were times when the same people who now say that these permits make investment impossible were claiming that this country was an oasis for investment... with the same permits, procedures, and times. So, this is a clear indication that behind this complaint there is more of an ideological and political issue, rather than an observation of tangible reality. It also takes advantage of certain weaknesses the government has had to push an agenda that is now more favorable to certain industrial interests, taking advantage of the fact that the government somehow, or maybe not needs to, but does, provide some security to businesspeople.

- Did you expect something different?

- There was a discourse that was much closer. When it still seemed possible to have a new Constitution, something very different was expected. Then, what has happened has been more of an environmental management, which in some aspects has been positive. Good laws have been passed: the Framework Law on Climate Change, the Biodiversity Law, and the Environmental Crimes Law. That has been progress. But in other areas, it has been less favorable to the environment. For example, we still have productive processes within protected areas. That is something we shouldn't have; I mean, it's something conceptually wrong, and it could have been changed in this government, but that hasn't happened.

Firetail with a New Exploration Target at the Picha Project in Collaboration with BHP Xplor

Australian company Firetail Resources reported progress on the accelerated exploration program planned for the Picha project (copper and silver), located in Moquegua and Puno.

Gestión Online. January 28, 2025.
By Edgar Velito.

Australian company Firetail Resources reported progress on the accelerated exploration program planned for the Picha copper and silver project, located in Moquegua and Puno. Following its recent selection in the BHP Xplor 2025 support program, activities targeting large-scale intrusion-related deposits are underway at the site. In detail, the mining company indicated that a new target in the northern part of the project has been identified. Recent mapping of lithology, alteration, and mineralization of outcrops in this area has provided evidence supporting the presence of a localized porphyry-style intrusion and associated mineralization, capable of generating large-scale mineral deposits.

Glenn Poole, CEO of Firetail, highlighted that the recent inclusion of the Picha project in the BHP Xplor program has led to changes in the focus and exploration activities, guiding them toward defining a new target area.

"The Xplor program has provided us with new insights into the mineral systems we are working on in Picha, leading to the definition of a new target area. This new area, previously identified as a spectral target, has now been reinforced through lithology, mineralization, and alteration mapping. Additionally, its prospectivity has justified expanding the surrounding property by directly applying for licenses to fully encompass the prospective target," the executive explained.

Furthermore, he added that drilling permits are progressing as planned to follow up on the high-priority Ichucollo target. "This has been further supported by the recent drone-based magnetic survey. Extensive surface channel sampling, with grades of 24 m at 1.08% copper (Cu), 13.1 m at 1.38% Cu, and 30 m at 0.79% Cu, indicates the potential for large-scale mineralization, and we are optimistic that this is just the beginning of the Picha Project's potential," he stated.

Picha Project Selected for the BHP Xplor Program

At the beginning of this year, Firetail Resources' Picha project was selected for the BHP Xplor 2025 support program for mining explorers by multinational BHP, granting it US\$500,000 to accelerate its exploration plans for the project located in Moquegua and Puno over six months.

This selection also provided Firetail's technical team access to BHP's global expertise, networks, and partnerships, as one of the world's largest mining companies. Additionally, BHP Xplor is expected to accelerate the development of geological concepts and reduce exploration timelines at the Picha project.

Specifically, Firetail planned to use the grant to advance the development of the entire project area through various advanced airborne geophysics and geochemical analysis techniques to gain a better understanding of its potential.

The Composition of the Picha Project

The Picha copper and silver project is located in Moquegua and Puno and consists of 27 mining concessions covering an area of approximately 200 km², with potential for multiple styles of copper mineralization.

Picha was acquired by Firetail Resources from Valor Resources in July 2023. The initiated drilling was completed—according to the company's statement—at a depth of 341.4 meters, finding secondary visible copper mineralization in the form of malachite, chalcocite, and azurite in veins and breccias between 63 meters and 102 meters.

Antofagasta Region Holds the Largest Authorized Mass of Tailings Deposits in the Country

INDUSTRY. According to the latest Sernageomin survey, the region has 54 mining tailings deposits: 10 abandoned, 15 active, and 29 inactive, with a total authorized mass of 10.319 billion tons.

MERCURIO DE ANTOFAGASTA
Cristián Venegas M.

The Ministry of Mining has launched the 2025-2026 Tailings Agenda, which, through three action lines and seven concrete measures, aims to position Chile as a global leader in the comprehensive and responsible management of these deposits. The initiative seeks to promote a circular economy by reprocessing and reusing these residues, reducing risks, protecting communities, and updating regulations to incorporate international standards and technological advancements.

As part of this effort, the latest survey from Sernageomin (2023) reported a total of 795 tailings deposits in Chile. Of these, 15 are under construction (2%), 128 are operational (16%), 475 are inactive (60%), and 176 have been abandoned (22%).

Specifically, in the Antofagasta Region, there are 54 registered tailings deposits, with a total authorized mass of 10.319 billion tons. Of these, 10 are abandoned, 15 are active, and 29 are inactive.

Among the five largest active deposits in the region are Laguna Seca at Minera Escondida, with 4.5 billion tons authorized; Tranque de Talabre at Codelco Chuquicamata, with 2.233 billion tons; Sierra Gorda, with 1.35 billion tons; Centinela, with 750 million tons; and Mantos Blancos, with 138 million tons. Among the inactive deposits, Hamburgo at Escondida stands out, with 480 million tons.

LEADING ACTIONS

Regarding the efforts made by the Ministry along with Sernageomin (which launched a public tailings platform yesterday), Minister of Mining Aurora Williams emphasized that Antofagasta, "with the largest authorized mass of tailings deposits in the country, driven by the scale of its mining production, faces the challenge of promoting sustainable mining that is responsible for the environment of its operations, given the more than 50 active, abandoned, or inactive deposits in its territory."

She added that "the Tailings Agenda is a tool that certainly contributes to adopting and managing the opportunities that arise for regional mining in terms of best practices in tailings management and impact mitigation."

Williams further stated that she is confident that "this action plan provides a framework that can guide Antofagasta in leading specific initiatives to address issues such as risk monitoring, remediation, or tailings reprocessing using advanced technology and innovation, in collaboration with both public and private sectors. We believe that coordinated and participatory action can help achieve safety objectives, minimize associated risks, protect socio-environmental surroundings, and promote circular economy practices."

NEW TOOL

On Tuesday, Sernageomin launched its Public Tailings Platform, a digital tool that centralizes and facilitates access to information on tailings deposits nationwide. This platform is part of the agency's digital transformation strategy, aimed at improving the management of geoscientific data and strengthening decision-making in the mining sector.

According to Sernageomin's regional director, Yerko Díaz, the tailings platform "is a major milestone in Chile's geoscientific data management. With this tool, we reinforce our leadership in adopting emerging technologies to address 21st-century challenges (...) This digital tool aligns with our mission to coordinate and implement national policy in geology and mining, promoting sustainable mining and environmental protection, in line with the National Tailings Policy recently launched by the Ministry of Mining."

The tailings platform is publicly accessible and can be consulted at:

[www.sernageomin.cl/plataforma-publica-de-relaves/](<http://www.sernageomin.cl/plataforma-publica-de-relaves/>)

"We are providing a framework that can guide Antofagasta in leading specific actions to address issues such as risk monitoring, remediation, or reprocessing of mining waste using advanced technology, innovation, and public-private collaboration."

Aurora Williams
Minister of Mining

"This digital tool aligns with our mission to coordinate and implement national policy in geology and mining, promoting sustainable mining and environmental protection, in line with the National Tailings Policy recently launched by the Ministry of Mining."

Yerko Díaz
Regional Director, Sernageomin

THE TALABRE TAILINGS DAM HAS AN AUTHORIZED MASS OF 2.233 BILLION TONS.

Mining Company Linked to Hurtado Vicuña and Fernández León Families Secures Financing for El Espino Mining Project

Pucobre signed a syndicated loan agreement with U.S. commercial banks, securing the remaining funds needed to complete the project's construction. The company expects to produce 26,000 tons of copper and 13,000 ounces of gold annually over a 16-year period.

PULSO

By Víctor Guillou

Significant developments regarding the future El Espino copper and gold project emerged this Tuesday. The initiative, led by Pucobre—a mining company linked to the business families of Juan Hurtado Vicuña and Eduardo Fernández León—along with the U.S. investment fund Resource Capital Fund (RCF), announced that it has completed the financing process for the mining project, located in the commune of Illapel, Coquimbo Region. The mining company signed a syndicated loan agreement with U.S. commercial banks, securing the remaining resources needed to complete the project's construction. The company expects to produce 26,000 tons of copper and 13,000 ounces of gold annually over 16 years.

The loan amounts to \$375 million, which will be used to finance the project's construction costs, according to Pucobre's general manager, Sebastián Ríos, in a material disclosure submitted to the Financial Market Commission (CMF).

The El Espino project involves the production of copper concentrate with gold content and high-purity copper cathodes, resulting from open-pit mining at the El Espino deposit, located in the cuesta (mountain pass) of the same name, approximately 35 km north of Illapel.

Classified as a medium-scale mining operation, El Espino initially had an estimated total investment of \$700 million. However, in Pucobre's 2022 annual report, company president Juan Hurtado Vicuña adjusted the required investment to approximately \$490 million. Subsequently, in April 2023, the company established El Espino SpA, a special-purpose entity to which Pucobre contributed mining assets and funds equivalent to \$290 million, while the mining investment fund RCF committed an additional \$90 million, contingent on obtaining critical permits and securing the remaining financing, which at that time was estimated to be between \$300 million and \$400 million.

Under this agreement, Pucobre retained a 76.32% stake in El Espino, while RCF held 23.68%.

With the syndicated loan announced on Tuesday, the necessary balance has been secured to commence project construction. In a press release, the company reported that El Espino is already 35% complete and currently employs 710 people, 66% of whom are primarily from the communes of Illapel and Canela in the Coquimbo Region. Additionally, women represent 34% of the workforce.

The company also highlighted that much of the construction has been carried out by local businesses and contractors, adhering to established standards and timelines.

"This is an important step for the El Espino project, which is progressing at a very good pace with significant participation from local labor and businesses. Securing international financing was possible thanks to the project's high environmental and social standards," said Pucobre's general manager, Sebastián Ríos.

Regarding financing, Pucobre detailed in its filing with the financial regulator that it has pledged all its shares in El Espino SpA as collateral to the lending banks and committed to providing loans of up to \$141.12 million to its subsidiary in case of cost overruns during construction.

El Espino has had its Environmental Qualification Resolution (RCA) approved since January 2016. According to documents submitted to the Environmental Impact Assessment System (SEIA), the project timeline includes a two-year construction period, 16 years of operation, and two years for closure. The project is expected to begin operations in 2027.

The initiative plans to use seawater for both industrial and potable water needs. The water will be sourced from the coastal area north of Puerto Oscuro and transported to the project site via a 64-km aqueduct.

During construction, the project will require an average workforce of 2,000 workers, peaking at 2,900. Once operational, it will provide 700 jobs. The constructed area of the project will cover 1,320 hectares.