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The future of mobility of the Performing Arts in Ibero-America

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Renán Fernández
President
IBERESCENA

Dear friends and colleagues who are part of the entire Ibero-American Performing Arts ecosystem, we are delighted to share with you the results of Phase 1 of the Special Project of the IBERESCENA Program: 'The Future of Performing Arts Mobility in Ibero-America.' This project was created to contribute to the first strategic objective outlined in the 2022-2023 Four-Year Plan of the IBERESCENA Program:

"To strengthen Ibero-American Performing Arts sector by promoting its sustainability and boosting its role as a means of economic and social development."

This is a significant project that, beyond collecting empirical data, will reflect upon the overall situation of Ibero-American Performing Arts mobility, by promoting local and regional public policies that contribute to the strengthening of the performing arts sector.

Firstly, I want to express my deep gratitude to all the participants of this study, not forgetting the talented team form Plaz Cultural Management Consultans, who have worked tirelessly under the leadership of Pamela López. Their dedication and expertise have been essential in advancing towards our goal.

Foreword by IBERESCENA

I also extend my sincere appreciation to the IBERESCENA Working Committee, overseeing the entire process, under the leadership of Javier Valenzuela (REPPI of Chile), with the guidance of Santiago Turenne (PID representative for Uruguay), and the support of Zaida Rico and Arancha Garcia, Technical Secretary and Consultant of IBERESCENA, respectively. Thank you for your commitment and your perspective on the technical and governance processes of the project.

I cannot fail to mention the Intergovernmental Council of IBERESCENA, whose decision to approve this project has been crucial to its success. Your contributions and strategic vision are essential for advancing the promotion of performing arts in our region.

Last but certainly not least, I want to express my gratitude to the entire Ibero-American Performing Arts ecosystem, whose components enrich our cultural and artistic community. Your passion and creativity are the driving force behind this project

Today, we celebrate a significant milestone on our journey towards a more vibrant and collaborative future for the Performing Arts in Ibero-America. To all of you:

Thank you very much for your commitment and dedication!

Renán Fernández

INTRODUCTION

Introduction

This report serves as a fundamental document for research and analysis regarding the mobility and circulation of Ibero-American Performing Arts

The processes of mobility and their effects have been relatively unexplored realities in terms of discussion and debate practices. However, they are key elements for both the cultural development and exchange of agents, as well as for the promotion of the creative industry and the consolidation of socio-political objectives in the context of cultural exchange and diplomacy experiences.

The IBERESCENA Program has decided to create a Special Project for the study of these topics and their subsequent diagnosis. In line with the work carried out by the Permanent Working Committee and its ongoing mission to promote 'exchange, creation, and professionalization of Ibero-American Performing Arts' (IBERESCENA, n.d.), it is projected that opening up to scientific knowledge in these areas will stimulate actions related to circulation, co-production, research, and dissemination, incorporating the cultural diversity of its Member Countries.

"An increasing number of states, both developed and developing, support the outward mobility of artists, in line with the principle of internationalization of the arts within cultural policy strategies and legal frameworks" (UNESCO, 2022, p. 23). With the aim of strengthening the performing arts in the Ibero-American Cultural Space, a participatory methodological design is initiated, followed by a diagnosis to collect information on the reality of mobility processes. In this way, recommendations and strategic actions are outlined to design alternatives, improve practices, and/or development policies.

The IBERESCENA Program is currently composed of the Ibero-American General Secretariat (SEGIB) and its seventeen Member Countries, including: Argentina, Bolivia, Brazil, Colombia, Chile, Costa Rica, Cuba, Ecuador, El Salvador, Spain, Guatemala, Mexico, Panama, Paraguay, Peru, Portugal, and Uruguay.

Motivated by the approval of the Four-Year Strategic Plan 2022-2025, IBERESCENA explores **'The Future of Performing Arts Mobility in Ibero-America'** with the aim of providing innovative and sustainable solutions to contemporary challenges. The goal is to enhance the mobility of Ibero-American performing arts through collaborative work and co-design among public institutions, private entities, and sector stakeholders.

In this way, the following results report for this Special Project is structured around the following objectives and guidelines:

01 Diagnose the current situation and challenges of Ibero-American mobility and internationalization, through:

a) Conceptually define terminologies, the mobility development process, its agents, and the elements that comprise it (products and services).

b) Delimit and prioritize common issues related to the political, social, symbolic, economic, environmental, and cultural universe of performing arts development in Ibero-America and their impact on mobility practices.

c) Describe the specific characteristics that define the Ibero-American market by contextualizing territorial, socio-political, and economic practices, as well as others that promote reflection and planning for future policies.

02

Recognizing and energizing collaborative networks in favor of Ibero-American mobility through:

a) Mapping relevant intersections in the analysis to identify critical axes or nodes of interest, as well as key agents, in order to systematize and recognize best practices, improvement recommendations, or other prototypes for the subsequent stages of this special project.

This information represents just one phase of a broader Special Project that involves various stages aimed at understanding how mobility is currently taking place. In the intermediate future, concrete actions will be applied within the cultural policies of the IBERESCENA Program and the countries of the Ibero-American Cultural Space.

Methodology

To achieve the objectives of the Special Project, **a Participatory Diagnosis with a gender perspective was designed as a methodological proposal.** This approach, based on the mixed method of social research, included both a quantitative and a qualitative phase. This allowed for the collection of representative data on the reality and contexts of the Member Countries, as well as a subjective approach from the depth of the agents' discourses. Through the triangulation of information, an intersubjective perspective for analysis was achieved, which was broader, more substantial, and comprehensive for observing the phenomenon of mobility.

The gender perspective was integral to the research, both in the design and development of instruments, as well as in the analysis phase. It was based on recognizing differences in the realities of individuals of female, male, and gender diverse identities. The research addressed these differences in terms of needs, perceptions, and structural realities within the processes of mobility

Regarding the participatory aspect, the diagnosis was framed within a consultative relationship model, establishing two-way interactions and non-decision-making roles for those who participated in the process.

This research is considered exploratory since data has not been previously collected within the contexts of international mobility in Ibero-American Performing Arts. This was evident during the literature search, which revealed limited information in terms of quantitative figures and qualitative references.

In this way, the various data collection and information production techniques used for this report are specified below, along with their corresponding sampling frameworks:

Stage 0: Review and analysis of secondary sources

This included a comprehensive literature search and review, as well as data sources that contributed to the diagnosis and the state of the art of international mobility.

Similar models from other disciplinary fields and case studies were also reviewed to exemplify models. The information obtained was used to construct dimensions and variables for the quantitative stage of this project.

Stage 1: Participatory Consultation

The consultation, which was conducted online, aimed to gather representative information for the 17 Member Countries of IBERESCENA. In this way, comparative analyses were established based on various socio-demographic variables.

The questionnaire was self-administered through the online platform Survey Monkey and was available from March 28th to April 21st, 2023. It consisted of 28 questions, with an estimated response time of 14 minutes. The final analysis included descriptive statistical operations for all consultation variables (measures of central tendency and contingency tables).

2,770 responses were collected from different agents in the 17 Member Countries of IBERESCENA.

Thus, representation was achieved for all artistic disciplines defined by IBERESCENA, including Theater, Dance, Circus, Live Arts, and Interdisciplinary. It should be noted that the majority of responses came from individuals involved in Theater (46%). However, the proportions obtained for the other disciplines allowed for statistical cross-analysis with most variables.

Table N°1: Number of responses to the Consultation for each Member Country.

Country	N° of responses	Country	N° of responses
Argentina	476	**Spain**	180
Bolivia	62	**Guatemala**	183
Brazil	310	**Mexico**	158
Colombia	277	**Panama**	74
Chile	368	**Paraguay**	29
Costa Rica	89	**Peru**	83
Cuba	8*	**Portugal**	40
Ecuador	205	**Uruguay**	96
El Salvador	46		

*The methodological limitations specific to Cuba will be detailed in the methodological limitations section.

N= 2.713

Stage 2: Conversation groups and sociogram construction

To delve deeper into the information obtained in the consultation, conversation groups were conducted. **A total of 8 groups were formed, segmented according to agent typologies, with a total of 50 participants.** This qualitative technique involved virtual meetings where the topic of mobility was addressed, including the identification of processes, people involved, and difficulties.

During the conversations, the participants created sociograms or working diagrams. These sociograms are a collective mapping technique that helps identify relationships regarding the topics presented in a hierarchy matrix. In addition, discussion groups were held to further explore specific topics: one to specifically address gender perspectives and another on accessibility and inclusion of people with disabilities.

Table N°2: Description by groups, sociograms.

Grup N°	Description of Agents
1	Individual/artists with international mobility experience, low to moderate experience in mobility processes (between 1 - 3 projects in the last 4 years)
2	Individual/artists with international mobility experience, high experience in mobility processes (4 or more projects in the last 4 years)
3	Individual/artists no international mobility experience
4	Production agents with international mobility experience
5	Programmers (artistic directors) with international mobility experience
6	Individual and organizational experts in public policy
7	Individual experts in relation to gender issues
8	People with disabilities or related to issues on accessibility and inclusion.

For the construction and convening of each group, criteria related to gender, belonging to indigenous and Afro-descendant groups, and people with disabilities were considered. Calls and invitations were made with the aim of achieving the broadest possible territorial representation, both in terms of Member Countries and in relation to participants' places of residence, including those living in urban centers and/or peripheries of their countries.

Each meeting lasted approximately 90 minutes and was moderated by expert sociologists. Simultaneous translation was considered for those participants from territories such as Brazil or Portugal if needed.

The final analysis considered descriptive statistical operations of all the variables of the Consultation (measures of tendency and contingency tables). With regard to the conversation groups, discourse analysis and interpretation of the elements represented in the sociograms were carried out, as well as for the gender and accessibility discussion groups. The information collected, is presented anonymously in this report.

Methodological barriers

In the context of data collection, a methodological barrier arose that needs to be noted. This relates to the work context and data collection in Cuba, where due to technical and communication conditions, it was not possible to achieve the expected minimum number of responses to the Consultation.

Faced with this situation, information was complemented through a telephone interview with a key person: the REPPI (Representatives of Ibero-American Cooperation Programs and Initiatives). In this way, the methodological process underwent modifications to overcome and address these difficulties in line with the proposed objectives.

CHAPTER 1

What do we understand by mobility?

Typically, in the Ibero-American Cultural Space, individuals involved in the performing arts use the term 'circulation' to refer to processes that involve the temporary movement of agents, goods, and/or services. However, as the literature and reflection on these topics expand, terminology begins to refine more precise definitions.

There are various possible scopes for understanding circulation, many of which delineate its elements, barriers, and benefits. However, for the purposes of this diagnosis, the term 'mobility' represents a set of tangible and symbolic components that are relevant to address and are pertinent to this work. Thus, in order to unify terminological criteria, the definition from the European program 'On The Move,' part of the International Network for Contemporary Performing Arts (IETM), is adopted. This program provides valuable information on cultural mobility and its implications for intercultural collaboration on its website (2019, n.d.).

> *Mobility is a central component of the professional trajectory of artists and cultural professionals. It includes the temporary cross-border movement of artists and other cultural professionals. Certain forms of mobility relate to the individual (e.g. networking, residencies etc.); others are intrinsically connected to the mobility of works or performances in another country. (…) Mobility is not only understood as occasional movements across national borders that may be useful to gain professional experience required for career advancement, as well as advance artistic endeavour, but more as an integral part of the regular work life of artists and other cultural professionals."*

This definition presents mobility as a conscious process. It implies a self-determination in decisions regarding its management and the development of its stages, opening the possibility to define strategies and observe assessable or improvable models. Likewise, mobility is identified as a multi-factorial process, whether related to its objectives, outputs, or formats. There is no single way to approach its definition or its material contexts; instead, it is determined by factors such as the format of the product or service, the territorial reality, or the role of the leader.

Mobility can also be defined in terms of outputs, and in this context, it is worth identifying its benefits to understand not only what is meant by mobility but also what it serves. Among its multiplying effects, both in the dimensions of its management and in the components of its execution, there are various responses. Many of these responses have practical implications (economic benefits, visibility for creative agents, etc.), but others define mobility as a value scheme in itself. In other words, it is a process that includes not only tangible actions (movements) but also symbolic fields such as the promotion of interculturality among agents and territories.

As Bashiron (2013) states, mobility is "a phenomenological experience where identity comes into contact with otherness, as a path of transformation where ideas, perceptions, and preconceptions are questioned, and not just as a simple round trip or a simple displacement."

In this sense, mobility serves the objectives of diplomacy and cultural policy. It is observed that the notion of mobility deepens the parameters of circulation, influencing motivations and effects that go beyond physical exchange. **This perspective is evident in the Consultation and in the motivations of those who responded. 44% state that learning and artistic exchange are the main reasons for mobility. This is also the highest motivation in terms of percentage among all those surveyed.**

> *"International mobility has enabled active exchange with other artists, fostered collaborative networks, positively impacted on a broadened sense of reality, and necessarily on creative processes. The exchange of paradigms, particularly between Latin American artists during the pandemic, was an indelible imprint, a possibility for pause and genuine exchanges. On the other hand, the appreciation of our cultural heritage by others, and vice versa. It has been extremely rich for the internal growth of the artistic company."*

This result does not seem to be exclusive to the reality of the Ibero-American Cultural Space, as other available reports, such as the European Union's *"Artist Moving & Learning"* project (2010), provides similar conclusions in relation to the benefits of mobility and the circulation of artists and agents:

> "The main finding of the analysis of the types of moving experiences favouring learning in the whole panel is that all types of moving experiences seem to favour learning: the formal as well as the informal one, long trips as well as short ones. Indeed, learning effects and their intensity rather seem to be determined by the personal predisposition of the artists (capacity/openness/curiosity/habitude to move during childhood /desire to overcome intellectual and cultural barriers) rather than the types of mobility themselves".

In terms of other types of benefits, work and remuneration contexts are also identified among the respondents to the consultation. This is relevant under the approach of mobility as a key promotional tool for creative economies and economic exchange.

Although the motivation regarding economic recognition only reached 4% of the responses in the Consultation, we can observe that on the one hand this parameter is becoming more relevant as it intersects with other variables such as the agents' years of trajectory.

Chart N° 1: Economical recognition as principal motivation for mobility in relation to artists trajectory in the performing arts.
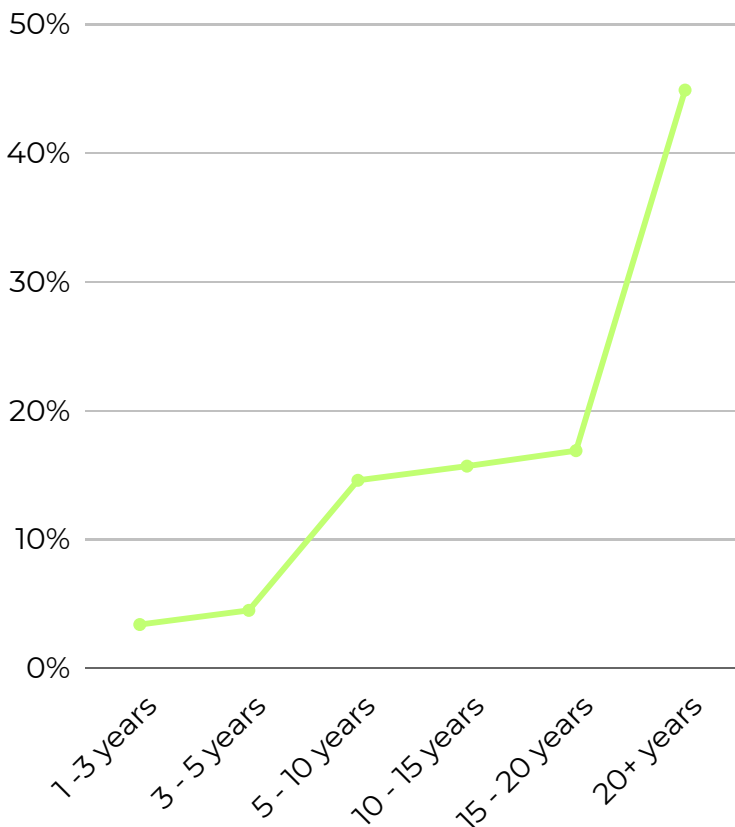
"It has given us the possibility to grow professionally as artists and as people (...)"

"It has given us the possibility to support ourselves financially without the need to "work at something else" and then go out and do theatre in our free time".

"The national and international touring brings us closer to a greater professionalisation".

However, these economic parameters, as well as variables related to professionalization, are difficult to identify and verify. One of the barriers, which will be explored further later on, involves the lack of data and information regarding the economic aspects of mobility. This is partly due to the lack of standardized instruments between countries, but also due to the high informality of processes and contexts, many of which are unregulated, where economic exchanges, payments, and remunerations occur in the performing arts world.

What we can ascertain is that mobility is a process that provides a work model for artists and professionals. Therefore, in scenarios with a lack of funding, unstable income, and inefficient social security ecosystems, the reduction of mobility practices directly affects the flow of the performing arts market.

Table N°3: Contingency: declared funding opportunities for the performing arts mobility by country.

County/ Type of funding	There are no funding opportunities for mobility	Funding by universities or other research centers	State/ Government Funding	International Funding	Private Funding (Corporations)	Funding by foundations	I am not aware of funding opportunities
Argentina	12%	7%	67%	25%	7%	20%	23%
Bolivia	**59%**	4%	27%	22%	4%	16%	10%
Brazil	17%	16%	50%	**17%**	23%	27%	21%
Colombia	8%	7%	72%	**16%**	5%	12%	19%
Chile	1%	11%	91%	31%	12%	24%	9%
Costa Rica	14%	23%	56%	34%	8%	14%	22%
Cuba	**43%**	14%	43%	**14%**	0%	14%	14%
Ecuador	28%	5%	48%	**12%**	4%	10%	26%
El Salvador	18%	0%	39%	27%	18%	24%	**30%**
Spain	1%	9%	68%	27%	10%	27%	**30%**
Guatemala	**38%**	11%	22%	**15%**	8%	15%	**37%**
Mexico	15%	24%	63%	30%	21%	27%	15%
Panama	**36%**	4%	16%	**10%**	4%	8%	**48%**
Paraguay	22%	4%	70%	35%	9%	0%	4%
Peru	**30%**	6%	40%	24%	12%	16%	18%
Portugal	0%	18%	75%	39%	18%	68%	7%
Uruguay	5%	5%	77%	35%	8%	18%	23%

N= 3.281

The information obtained from the online consultation provides a breakdown of the types of funds declared by respondents in a disaggregated view by country (Table No. 3).

Despite the lack of available information, UNESCO is a key organization in providing data that defines the context of the trade in cultural services. For example, in relation to services traded internationally worldwide. **Developed countries still continue to dominate the exchange of cultural services, accounting for 95% of the total exports worldwide** (UNESCO, 2022, p. 164). Contextual effects, such as the pandemic, have exacerbated this gap, as one of its consequences involves the growth of investment imbalances between countries.

Developed countries continue to dominate the trade in cultural services in relation to the total exports of cultural products worldwide.

95 %
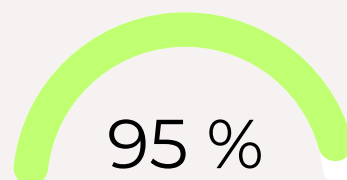
Other externalities that may describe mobility include dimensions that address the perspective of law. As an example, there are relevant references in documents by international bodies such as: the Universal Declaration of Human Rights (Article 13), or the 1980 UNESCO Recommendation concerning the Status of the Artist, which invite its Member States to "provide [artists and] persons engaged in artistic activities, the necessary means to enable them to have a living and profound contact with other cultures" (UNESCO, 1980, p. 161).

In the same line of action, the 2005 Convention provides background information on mobility policies. Article 14, dedicated to Development Cooperation, stipulates guidelines for access to cultural activities, goods and services, pointing out the responsibility of developed countries in adopting adequate measures to facilitate this access to their territories through frameworks of support for creative work.

Mobility on the move: agents and contexts

Mobility, defined as a process, involves a set of successive phases or operations, which are led by individuals in the field of performing arts. In relation to this study, those responsible for mobility are identified and defined in order to understand their roles and dimensions of work, segmenting the analysis models.

The first question in the scope of this research refers to parameterize how many people declare having participated in mobility processes of artistic projects. **According to the Consultation, 53.8% declare having participated in mobility processes, while 46.2% state that they have not.** These percentages do not show significant variability when observing the data by discipline within the performing arts, as detailed in the table below:

Chart N°2: N° of people participating in mobility processes segmented by discipline in the performing arts.

| 55,1 % | 42 % | 51,4 % | 51,5 % | 58,5 % |
| LIVE ARTS | CIRCUS | DANCE | INERDISCIPLINARY | THEATER |
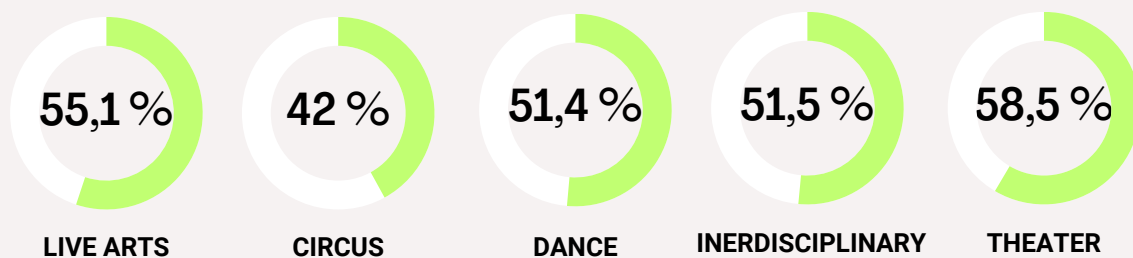
Table N°4: N° of people participating in mobility practices according to gender.

Gender	Yes	No
Female	53.3%	46.7%
Male	55%	45%
Transgender	50%	50%
Non-binary	50%	50%
Other	40%	60%

Neither are there any specific differences in relation to the cross-referencing of the gender variable. As can be seen, the proportion of people who have participated in mobility processes does not show imbalances according to identification by these categories.

However, where there are relevant differences observed, is in terms of the intersection by country. On one hand, **Portugal (70.3%), Paraguay (64.3%), Colombia (65.6%), Chile (65.7%) and Uruguay (60.6%) stand out above the average as countries with the highest participation rates in mobility processes.** On the other hand, Ecuador (39.4%), Guatemala (37.5%), Panama (35.9%) and Peru (35.5%) are the countries that have participated the least in mobility processes in the Ibero-American Cultural Space.

Table N°5: N° of people that have participated in mobility processes according to their origin country.

Country	Yes	No
Argentina	52.1%	47.9%
Bolivia	52.6%	47.4%
Brazil	58.7%	41.3%
Colombia	65.6%	34.4%
Chile	65.7%	34.3%
Costa Rica	58.8%	41.3%
Cuba	37.5%	62.5%
Ecuador	39.4%	60.6%
El Salvador	45%	55%

Country	Yes	No
Spain	53.5%	46.5%
Guatemala	37.6%	62.4%
Mexico	53.7%	46.3%
Panama	35.9%	64.1%
Paraguay	64.3%	35.7%
Peru	35.5%	64.5%
Portugal	70.3%	29.7%
Uruguay	50.5%	39.5%

A critical observation that adds to the analysis and subsequent discussion on funding is found when cross-checking with the means and resources available in each of the Member States. Although the barriers for mobility will be developed later in this report, given the territorial perspective, the question arises as to whether the countries that circulate in greater or lesser proportion may be influenced by the available funding alternatives and policies.

One of the findings of this study refers to the direct relationship between those countries with greater mobility and the percentage of knowledge that people have about the availability of public or state resources. **Coincidentally, as we may observe in the table below, the Member Countries - where a higher percentage of State support or incentives for mobility are observed- are: Chile (68.8%), Paraguay (55.2%), Colombia (53.1%), Portugal (52.5%) and Argentina (51.7%).** Similarly, those countries with lower percentages are: Panama (10.8%) and Guatemala (16.4%).

Table N°6: Knowledge of public or State support by country of origin.

Country	Yes	No	Country	Yes	No
Argentina	51.7%	48.3%	**Spain**	50%	50%
Bolivia	21%	79%	**Guatemala**	16.4%	83.6%
Brazil	37.7%	62.3%	**Mexico**	46.8%	53.2%
Colombia	53.1%	46.9%	**Panama**	10.8%	89.2%
Chile	68.8%	31.3%	**Paraguay**	55.2%	44.8%
Costa Rica	40.4%	59.6%	**Peru**	24.1%	75.9%
Cuba	37.5%	62.5%	**Portugal**	52.5%	47.5%
Ecuador	37.1%	62.9%	**Uruguay**	47.9%	52.1%
El Salvador	28.3%	71.7%			

It is important to note that the comparison is made with respect to the benchmarks given by the Consultation, as to estimate a comparison between Member Countries and their financing models, it would be necessary to have the same information available for each country. Unfortunately, a category of data comparable to the level of specific investment in mobility or touring is not available.

Where do they mobilize?

Now, where does mobility mainly occur? There is, evidently, a higher proportion of touring within one's own country of origin, and as a territorial framework, it is noted that 72% of those who responded to the survey state that they circulate or travel within their own countries. When the territorial perspective expands, the proportion decreases, with 41% of people being able to move within their own continent, and only 34% doing so outside of it. **Here, there are also marked differences by sector, with the theater discipline leading in terms of cross-border and intercontinental travel.**

Chart N°3: Proportion of individuals who circulate within their home country, within the same continent, and outside the continent by discipline.

LIVE ARTS
4,1% WITHIN THEIR HOME COUNTRY
5,4% WITHIN THE SAME CONTINENT
7,2% OUTSIDE OF THE CONTINENT

CIRCUS
7,7% WITHIN THEIR HOME COUNTRY
7,0% WITHIN THE SAME CONTINENT
4,6% OUTSIDE OF THE CONTINENT

DANCE
21,6% WITHIN THEIR HOME COUNTRY
17,9% WITHIN THE SAME CONTINENT
20,5% OUTSIDE OF THE CONTINENT

INTERDISCIPLINARY
13,5% WITHIN THEIR HOME COUNTRY
16,7% WITHIN THE SAME CONTINENT
17,8% OUTSIDE OF THE CONTINENT

THEATRE
51,4% WITHIN THEIR HOME COUNTRY
50,9% WITHIN THE SAME CONTINENT
48,2% OUTSIDE OF THE CONTINENT

The low percentages of the circus discipline, understanding transhumance as a key part of the development of their work model, are striking. One possible observation implies that those agents who took part in the Consultation are primarily working in contemporary circus artistic models versus traditional circus, assuming more permanent models of transhumance in their development schemes.

The Consultation also determined, specifically, an open question regarding which countries are the most visited by the Ibero-American agents in mobility contexts for the performing arts. This variable is important for two reasons: first, because it delimits potential markets where mobility is oriented, and second, because it opens up relevant interpretations, such as those possibly marked by potential visa or language barriers. **The countries to which people mainly tour or circulate is Mexico (25.87%), followed by Argentina (25.11%) and Brazil (23.47%).**

Chart N°4: Countries to which agents from Iberoamerica circulate according to the Consultation.

25,87%	MEXICO
25,11%	ARGENTINA
23,47%	BRAZIL
21,83%	COLOMBIA
19,87%	CHILE
19%	SPAIN
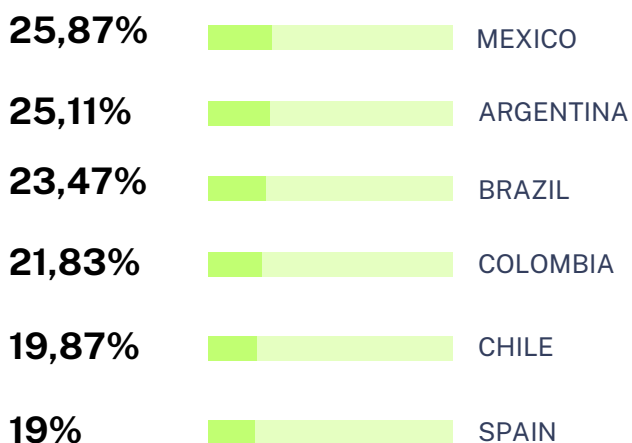
When the scope of observation is expanded, and the contexts provided by continental territories are compared, it can be observed what happens with people from the Iberian Peninsula in contrast to the numbers expressed by the Ibero-American Cultural Space as a whole. **In this way, Spain and Portugal choose among the Ibero-American countries as their first destination, also Mexico (33.7%), followed by Chile (32.61%), and Brazil (29.35%).**

Chart N°5: Percentage mention of countries where agents from Spain and Portugal mobilize according to the Consultation.

33,7%		MEXICO
32,61%		CHILE
29,35%		BRAZIL
25%		ARGENTINA
25%		FRANCE
20,65%		ITALY
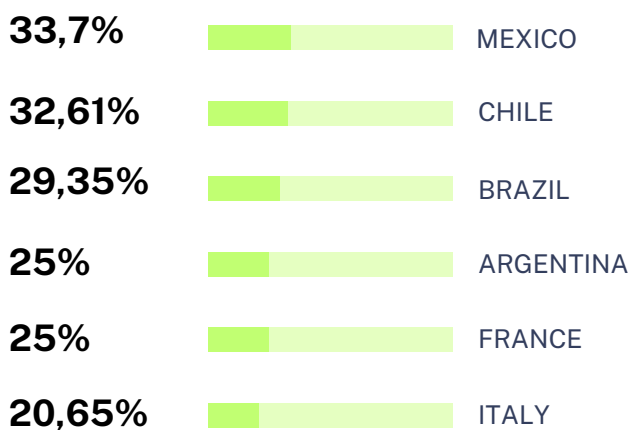
Chart N°6: Percentage mention of countries where agents from South America mobilize according to the Consultation.

37,23%		ARGENTINA
29,94%		CHILE
27,51%		BRAZIL
21,88%		COLOMBIA
21,73%		MEXICO
19%		SPAIN
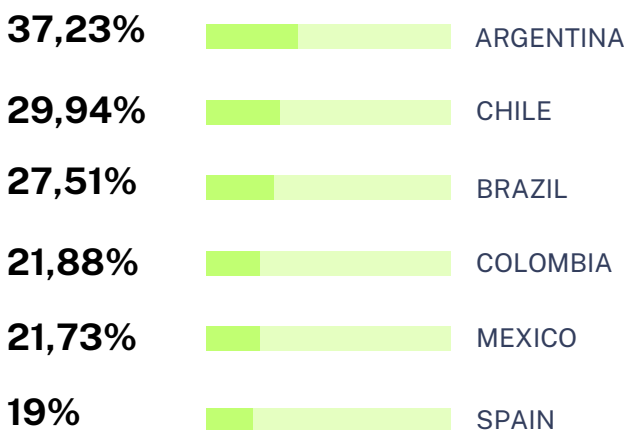
South America again repeats certain patterns such as Argentina (37.23%), Chile (29.94%) and Brazil (27.51%), this time leaving Mexico (21.73%) behind in relation to the overall Ibero-American total. Although the reason for this is not known, it can be inferred that geographical distance has an impact on the breadth and scope of the markets. Central America again prioritizes Mexico (39.1%), followed by Spain (24.36%) and Costa Rica (21.79%).

Chart N°7: Percentage mention of countries where agents from Central America mobilize according to the Consultation.

Percentage	Country
39,1%	MEXICO
24,36%	SPAIN
21,79%	COSTA RICA
19,87%	COLOMBIA
19,23%	ARGENTINA
17,95%	EL SALVADOR
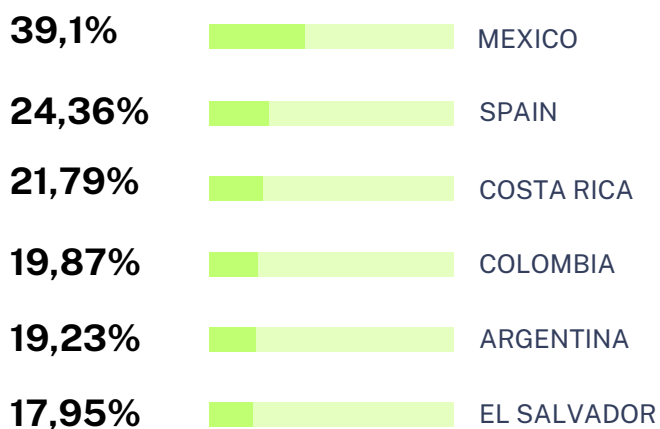
It is observed that English-speaking language contexts, despite having significant markets for the performing arts, are not included in the list that predominates among the destinations marked by the people who participated in the Consultation. In any case, the language barrier was only mentioned by 7% of the responses in relation to mobility difficulties.

Mexico, Spain, Brazil, Chile, Colombia, and Costa Rica are the most frequent destinations for the mobility of Ibero-American Performing Arts.

Spain

Mexico

Costa Rica

Colombia

Brazil

Chile

Mexico, Spain, Brazil, Chile, Colombia, and Costa Rica are the most frequent destinations for the mobility of Ibero-American Performing Arts.

The parameters included a division of roles and, in the case of artists, added some analysis paradigms that have crossed this report: the division between those who have circulated and those who have not.

Who mobilizes?

In relation to who the mobilising agents are, according to the Consultation conducted for this research, the majority of respondents identified their role as artists, creators and agents involved in the creative process (23%), followed by those involved in management, administration or cultural production (17.7%). Other percentages identified in smaller proportions people who place their role in education, artistic training and/or cultural mediation (5.4%), and with marginal percentages, people who work in the fields of research (1%), stage technique (0.8%) and communications (0.8%).

This perspective is relevant because the mobility process is not the same for artists as it is for production or management agents. Likewise, those in roles related to programming and selecting the canon of an offering, do not express the same concerns, needs, and dimensions of the process. This will be part of the observations and findings that will be detailed later. Therefore, part of the methodology proposed for the deepening of conversations and sociograms includes the identification of clusters that differ in the definition and execution of their processes.

The parameters for managing the conversation groups include a division of roles and, in the case of artists, added paradigms of analysis that have crossed this report: the division between people who have toured and people who have not. We understand that the view on mobility, its motivations and issues are not the same for those who are part of the process - or have experienced it - as for those who have not yet managed to undertake instances of international mobility.

But prior to the analysis by segments, it is necessary to review the definitions of these roles. One of the dichotomies in the analysis of the performing arts sector usually begins with the definition of who is or is not an artist. In general, the quest for a single definition seems to be in vain. In some cases, levels of formal study are a referenced as parameters, in others, work experience and/or trajectory, finally, sometimes even the field of work and the ability of being remunerated. None of these dimensions by itself provides a satisfactory definition, which is why the present study will embrace the following:

> "Artist is a term to identify any person who creates; who delivers a creative expression or re-creates works of art; who considers his/her creation as an essential way of life, contributing in this way to the development of arts and cultures and who is or asks to be recognized as an artist, whether or not he/she has an affiliation or employment relationship". (UNESCO, 1980)

In relation to those who perform the role of programming, it is identified that this is a role that has been defined over time and in the contexts of work. "The programming process is a multiple, dynamic construct that involves as many agents as the productive sector's chain (...)." (Lopez & Kalawski, 2012, p. 69). Thus, the control of decision-making by those who program is determined by resources, mission, and other practicalities.

What is mobilized and how?

Where and by whom does not yet seem to exhaust the perspectives and contexts on the mobility of the Performing Arts. A key question is still missing: the disaggregation of what circulates, moves or is moved.

The first complexity in the Performing Arts refers to the definition of products and/or services, which do not necessarily fit in traditional contexts. The products involved in traditional export models are defined as tangible elements. However, in the performing arts construct, the products contain a broader sense, including three dimensions of this: "i) The basic product or object itself. ii) The related services and iii) The symbolic, affective or any other type of value, that the consumer associates with the product" (Colbert & Cuadrado, 2003). (Colbert & Cuadrado, 2003, p. 43).

In this way, **the performing arts as a product is a dual or complex model** (as an object - finished work, but also in the services of professionals in mobility) and we observe different realities. Evidently, with a greater proportion of what is mobilised, we find a finished artistic work or piece, declared in 73% of the cases of those who answer the Consultation, as we can see in the data below. It is to be reminded that respondents could tick more than one alternative. We know, however, that in the contexts of mobility this is not the only format of exchange.

Chart N°8: Type of product / service that has circulated.

73% — Show (performance)

50% — Creative Agent (artists, choreographer, arts manager or researcher)

25% — Creative Services (workshop, curatorial services)

22% — Training and Consultant Services (lectures, consultancy projects)

8% — Intelectual Property Rights (playwright, prototypes of artists experiences)

7% — Technical Services (lighting, sound, music, etc.)

Services, as intangible models, can be determined and defined in various ways. International benchmarks such as the General Agreement on Trade in Services (GATS) delineated by the World Trade Organisation (WTO) in 1995, define services as a cross-border supply that can occur in any of these dimensions:

Consumption of services abroad

For example, a cultural agent who travels to another territory to consume a specific service, such as studies, training, or educational processes. Residencies (participating in a residency process) also play a role in this model of consuming services abroad. Residencies as a "format" of mobility were mentioned by 20% of the agents in the Consultation, and this is still a relatively unexplored context of work or exchange among the respondents.

While residencies as contexts for internationalization are becoming more in demand among agents in the performing arts, and their importance has increased in post-pandemic scenarios, according to UNESCO sources, **79% of international artistic residencies reported in the context of activities and disciplines in the creative economies are still taking place in Europe and North America** (UNESCO, 2022, p. 144).

> *"The relationship between residencies and decentralization is generating projects in new formats, where artists are invited to a community, working with a community, in other words, it seems to me that there is another style of mobility that is interesting".*

Within the framework of mobility processes, another example of the consumption of services abroad involves those who work in the field of programming. The temporary relocation of these people, who usually travel for work to participate in events such as showcases, festivals or meetings, is a way of exploring opportunities to purchase or prospect for works, and therefore, they are also involved in the consumption of services abroad.

Commercial presence

Commercial presence is a model that involves a person who provides services or works as an agent for one country, may establish a physical presence in another territory. Unlike consumption and the example of programmers attending festivals, here we can find strategies related to brand presence in a marketing context. This model incorporates the presence of agents in fairs or markets under the characteristics of commercial delegation, the articulation or presence of stands or locations for the purpose of exhibiting products, services or others.

The physical presence of individuals

The presence of individuals (movement of providers) involves the travel of individuals from one territory to another to provide a service. An example of this is attending workshops, lectures, lectures, or consultations, among others. Within the Consultation, respondents state that this type of exchange accounts for 25% of the service models in circulation.

Similarly, an artist or agent who needs to move in the context of creative developments or co-productions (choreographers, directors, actors, actresses) also falls within the dimensions of the movement of providers. **In this case, 50% of the respondents to the consultation declare that they have mobilized in this format.**

Cross-border trade supply

Finally, we find cross-border supply or trade, as one that does not involve the mobility of either suppliers or consumers, but only of the product or service. Intellectual property goods such as licences, royalties or copyrights are included in this system of work. Also the dimensions of exchange that are usually generated through virtual contexts are included. These includes presenting a virtual performance or content, providing a lecture or workshop via Zoom, directing or choreographing a dance piece remotely. **As it can be seen in the chart below, 28% of those who responded to the Consultation stated that they had toured in a virtual modality. 24% said they had done so in mixed formats.**

Chart N°9: Format in which the product or service circulates.

84%	▰▰▰▱	Live
28%	▰▱▱▱	On line
24%	▰▱▱▱	Mixed
2%	▱▱▱▱	Intangible (royalties)
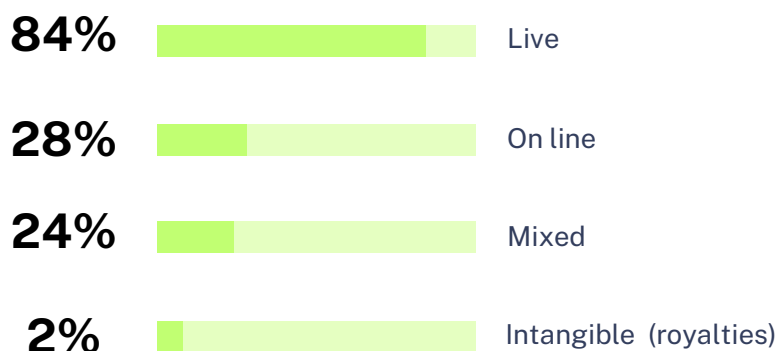
This is a dimension recently explored in the Performing Arts contexts and fostered by the effects of the pandemic. In the context of restrictions on international mobility, the exchange of digital products and/or services has been on the rise, introducing a format that has come to play new roles in the market.

It is interesting to note that when asked about the frequency of international mobility among the respondents in the Consultation, those who have initiated mobility processes indicate that they have toured between 1 and 4 times in the majority of cases. However, in this response, there is also an evident drop in frequency marked by the years 2020 and 2021, coinciding with the pandemic and the closure of venues.

NONE
59%
71%
74%
53%

2022
2021
2020
2019

1 TIME
22%
17%
16%
27%

BETWEEN 2 AND 4 TIMES
14%
9%
9%
16%

BETWEEN 5 AND 8 TIMES
2%
2%
1%
2%

8+ TIMES
2%
1%
1%
2%
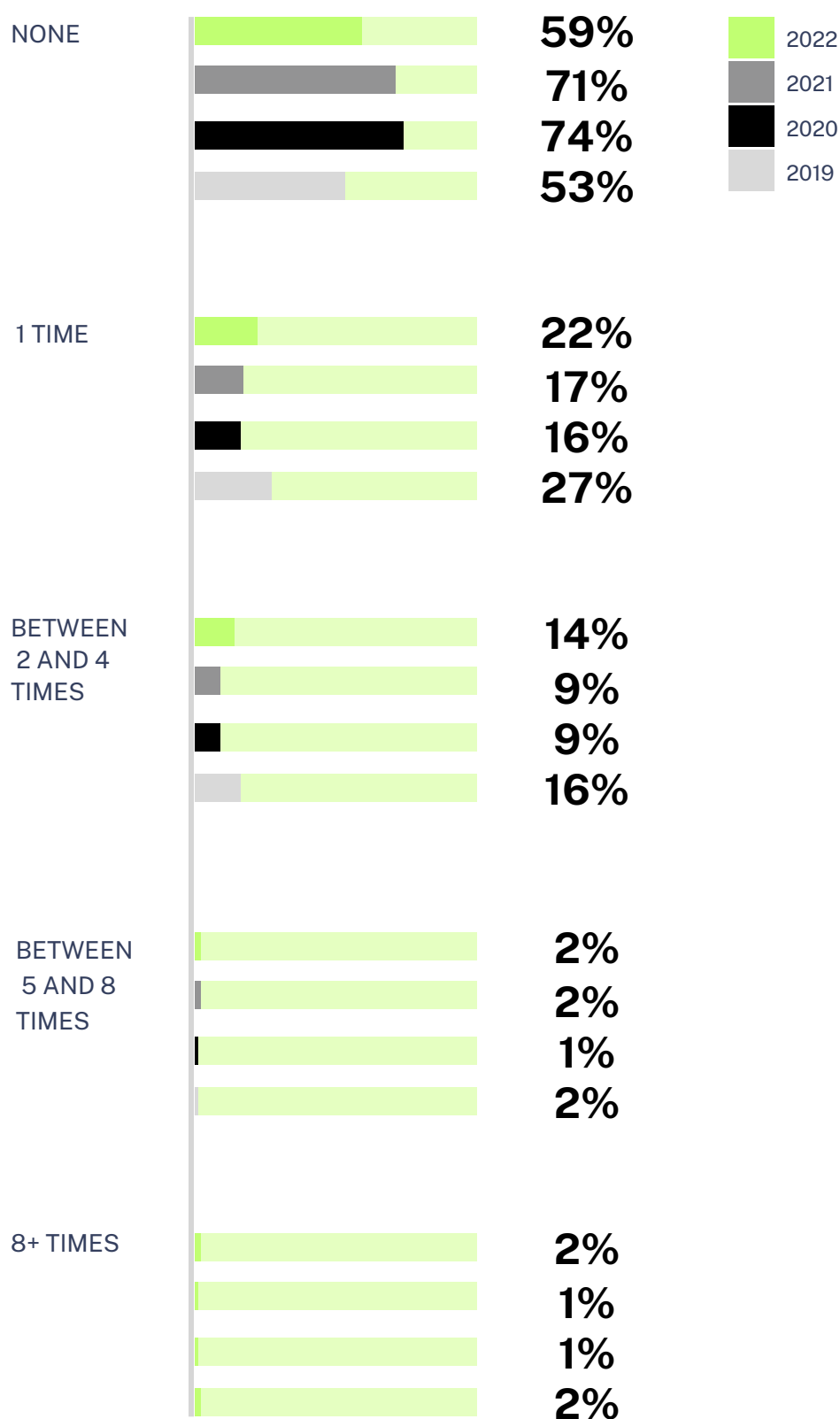
One of the elements that encourage a future perspective in the realm of virtuality in performing arts, in terms of its products and services, is the growing interest in designing more sustainable mobility processes that reduce the carbon footprint. Although this will be explored further later on, this diagnosis recognizes the ecological incentive as an important one, but one that has not yet penetrated critical areas of interest in South American contexts.

Mobility encompasses a variety of products, sub products, and needs, and while funding models have focused on exchange and export, it is interesting to highlight the process and to observe a large number of people who do not circulate. This highlights the need for funding to also incorporate mobility training initiatives. As one of our interviewed experts pointed out, the public perspective needs to expand its horizon in the internationalization processes.

"From the institutional point of view, the funds are finally only for touring, already understanding a limited internationalization, that is to say, as if it were only touring. They don't take into account that, for example, a theatre company, (...) might want to learn languages, might need to translate its website. Co-productions, exchanges, bringing guests, in other words, everything that (...) implies a process of internationalization, for the public funds it is limited to paying for plane tickets".

CHAPTER 2

The world and the Ibero-American Cultural Spaces

Having already identified some definitions of mobility, as well as some of its intrinsic benefits, one cannot help but notice that this conversation is increasingly present in debates regarding the arts and creative economies.

The pandemic, undoubtedly, is an accelerating event that invited us to become aware of the importance of mobility, of establishing spaces for exchanges - whether they are commercial or cultural - through artists as ambassadors and representatives of aesthetic, political, and symbolic fields. On the other hand, the intensification of migratory flows around the world has sparked interest in understanding processes of exchange and intercultural dialogue.

It is also established that international mobility does not exclusively refer to a specific type of product and that the richness it entails as a process stimulates its agents in the development of various realities. Mobility, as some of the participants in the discussion groups point out:

"It is not exclusively a journey of the artist who goes from one place to another, but rather for everything that mobility implies, within the cultural sector, as an element that generates knowledge and experience, it manages to expand our networks as a factor of local development as well. We are not simply talking about going from A to B and from B to A, we are really talking about something that transforms us, transforms our environment, allows us to have more ideas, more tools, (...) etc.".

In economic terms, mobility is part of the definitions of creative sector cycles, responding to the "creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs" (UNCTAD, 2022, p.1). Similarly, in a global overview, it indicates that the creative economy reached about 3% of GDP by 2021, "considering that in 2020 creative goods and services accounted for 3% and 21% of all exports of goods and services, respectively" (UNCTAD, 2022, p.1). (UNCTAD, 2022, p.2)

Reports like this one provide valuable insights into these perspectives for analysis and for collecting data for agencies dedicated to internationalization policies. One of the fundamental gaps is the need for more specific information to understand the role of services in economic transformation and their potential for developing economies.

Finally, another global debate concerns ecology and environmental aspects, which have also influenced the direction of this conversation, especially in European contexts, as will be discussed later. This last point has not been without controversy, and it is known that two artists in the performing arts field, Jérôme Bel, a French choreographer, and Lázaro Rodríguez, a Mexican theater artist, engaged in an open epistolary exchange in 2021. Bel announced that he would stop traveling as an artist to prevent the use of planes and the carbon footprint impact. The Mexican artist countered with a list of reasons related to mobility principles and inequalities in different contexts and territories.

"It would seem that when we talk about the climate crisis, all other spheres of life should be subordinated and that now the end justifies the means. But it doesn't have to be like that, not always like that. Beyond the very legitimate and urgent concern to generate a performance art field that contributes as little as possible to pollution, I think it's worth thinking about whether there is something else we would like to take care of". (Teatron, n.d.)

This debate will also be present throughout this report. Among the conclusions and findings, we will review how this conversation, which seems so relevant in the European field, does not yet permeate the discursive realities of those who reside in Central and South America. Despite the fact that the spheres of the environmental crisis shape curatorial discourses in venues and festivals, there seems to be neither named strategies, nor important data to confirm it as a barrier in the processes of mobility in the Ibero-American Cultural Space.

"When I often hear people in Europe discussing the carbon footprint and how to travel less, it makes me very uncomfortable. We in Latin America are precisely discussing how we can tour. Because countries, artists, many European artists, have always been able to travel within Europe; they have a train structure, financial support, etc. And for me, this discourse is basically the same as when we have to save water in the shower (...). Of course, I try to make my showers shorter, but I know that the world's water problem is not the showers in my home."

In relation to this and other frameworks of discussion, inequalities, imbalances, and other elements that disrupt realities by territory also form part of this report's analysis. Among academics who have studied the mobility process, Cristina Farinha delves into elements of inequality, identifying mobility as an unbalanced field in the face of constructions of social capital. In her dissertation, "Bound to Mobility" (2012), the author incorporates sources of status and power into the definition of mobility. Therefore, we will see later on how access and participation in mobility are conditioned by pre-existing and systemic inequalities as well as institutional imbalances.

For the time being, a more exhaustive review that allows for some comparisons and data specifications for each of the IBERESCENA Programme Member Countries is presented in the following tables. The information collected is a sample of the online consultation, about which it should be remembered that one of the methodological barriers is that not all countries provide a sufficient number of responses for analysis. However, to date, this is a snapshot that provides important indicators for the strategic shaping and, above all, for the associative processes among the Member Countries themselves.

With regard to Cuba, as previously noted in the methodological section, the low response rate did not allow for the generation of statistical data. For this reason, a summary of the interview held with the REPPI responsible for the Programme in this territory is included.

MEMBER COUNTRIES

ARGENTINA

52,1%
Has participated in mobility processes (national or international)

29,2%
Has participated in international mobility processes

51,7%
Is aware of public funding opportunities available in its country

25%
Is aware of international funding opportunities

11,3%
Mentions gender has made a difference in mobility processes.

9,7%
Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

N° of responses 477

Main supports for internacional mobility

FESTIVALS 22,5%

PUBLIC ORG. 12,4%

27,7% of women have circulated internationally

22,6% of people of indigenous origin have circulated internationally

37,5% of Afro-descendant individuals have circulated internationally

Observations:

36.9% identify learning and artistic exchange as their main motivation, while 8.3% are motivated by economic recognition.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	48,9
Lack of contacts or access to programmers or circulation networks.	45,8
Funding for everything not covered by funds.	50,2

MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	58,8
Lack of mobility circuits that allow touring sustainability in different territories.	44,5
Bureaucracy in dealings with counterparts in fund management.	27,3

52,6%
Has participated in mobility processes (national or international)

27,4%
Has participated in international mobility processes

BOLIVIA

21%
Is aware of public funding opportunities available in its country

22%
Is aware of international funding opportunities

Main supports for internacional mobility

FESTIVALS 27,4%

PUBLIC ORG. 8,1%

17,1% of women have circulated internationally

8,2%
Mentions gender has made a difference in mobility processes.

6,1%
Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

N° of responses 62

Observations:

46.6% state that there are no specific funds for the mobility of performing arts projects.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	35,5
Lack of contacts or access to programmers or circulation networks.	45,2
Funding for everything not covered by funds.	48,4

MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	56,5
Lack of mobility circuits that allow touring sustainability in different territories.	50,0
Bureaucracy in dealings with counterparts in fund management.	33,9

BRAZIL

58,7% Has participated in mobility processes (national or international)

17,1% Has participated in international mobility processes

37,7% Is aware of public funding opportunities available in its country

17% Is aware of international funding opportunities

13,9% Mentions gender has made a difference in mobility processes.

24,6% Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

N° of responses 310

Main supports for internacional mobility

FESTIVALS 16,1%

PUBLIC ORG. 10,3%

17,9% of women have circulated internationally

21,4% of people of indigenous origin have circulated internationally

12% of Afro-descendant individuals have circulated internationally

Observations:

Brazil is one of the countries where the lack of knowledge about sales processes is higher, with 25% of respondents indicating it as their main difficulty. Additionally, 11% acknowledge language barriers as a challenge.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	45,2
Lack of contacts or access to programmers or circulation networks.	45,2
Funding for everything not covered by funds.	41,6

MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	61,9
Lack of mobility circuits that allow touring sustainability in different territories.	39,0
Bureaucracy in dealings with counterparts in fund management.	25,5

COLOMBIA

65,6%
Has participated in mobility processes (national or international)

24,5%
Has participated in international mobility processes

53,1%
Is aware of public funding opportunities available in its country

16%
Is aware of international funding opportunities

7,4%
Mentions gender has made a difference in mobility processes.

11,4%
Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

Main supports for internacional mobility

FESTIVALS 20,9%

PUBLIC ORG. 15,2%

21,9% of women have circulated internationally

23,5% of Afro-descendant individuals have circulated internationally

N° of responses 277

Observations:

48% of respondents describe their primary motivation as learning and artistic exchange, while only 4.4% acknowledge that their main motivation is economic recognition.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	42,6
Lack of contacts or access to programmers or circulation networks.	42,2
Funding for everything not covered by funds.	47,7

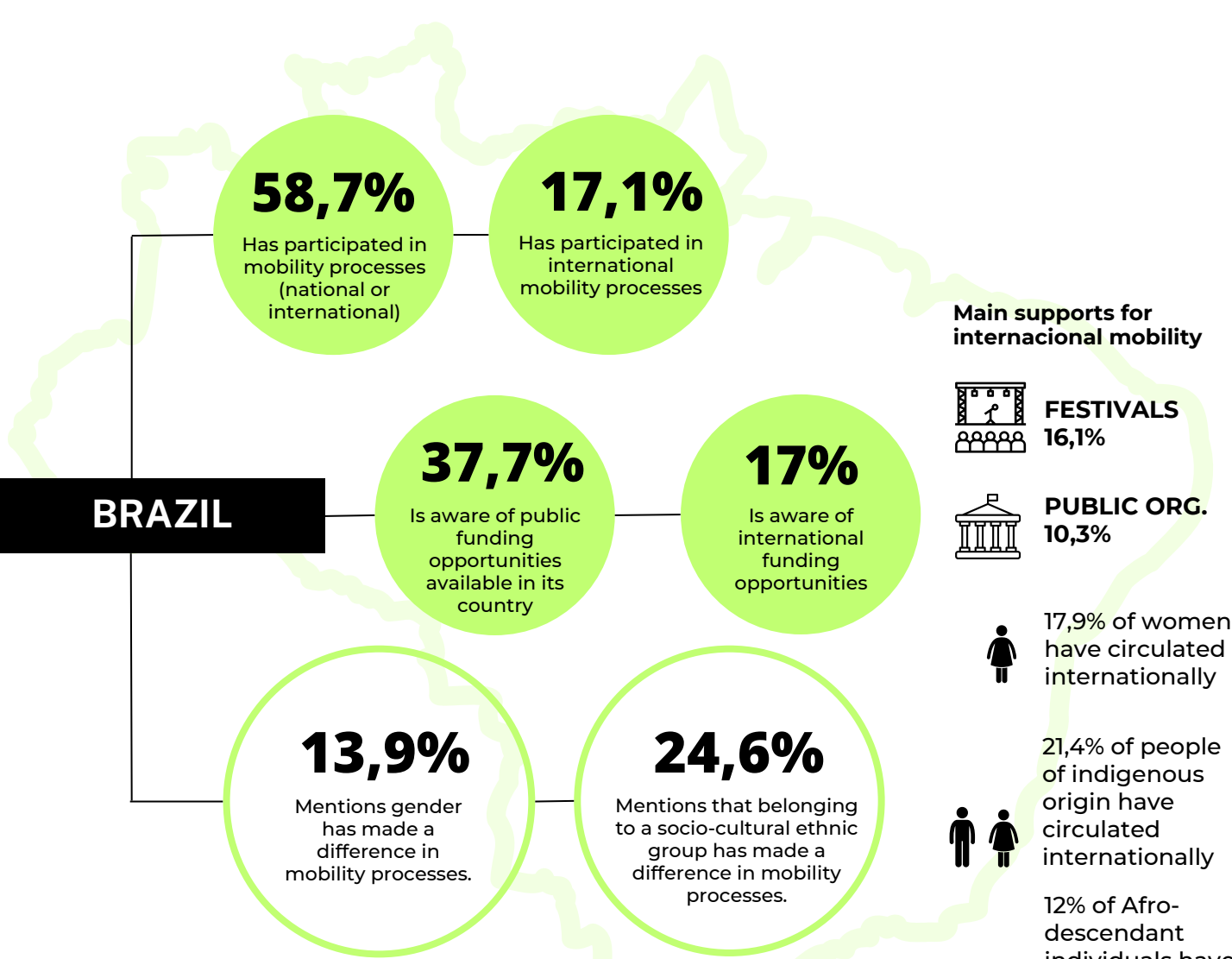| MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	57,4
Lack of mobility circuits that allow touring sustainability in different territories.	36,1
Bureaucracy in dealings with counterparts in fund management.	22,1

65,7%
Has participated in mobility processes (national or international)

37,2%
Has participated in international mobility processes

CHILE

68,8%
Is aware of public funding opportunities available in its country

31%
Is aware of international funding opportunities

12,4%
Mentions gender has made a difference in mobility processes.

7,3%
Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

Main supports for internacional mobility

FESTIVALS
26,1%

PUBLIC ORG.
21,7%

35,4% of women have circulated internationally

22,2% of people of indigenous origin have circulated internationally

N° of responses 368

Observations:

Chile is the country where the highest proportion of its agents recognize the existence of state funds (68.8%). In comparison to other countries, in Chile, the lack of time for management is a more significant difficulty.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	45,1
Lack of contacts or access to programmers or circulation networks.	43,8
Funding for everything not covered by funds.	48,1

MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	47,3
Lack of mobility circuits that allow touring sustainability in different territories.	38,3
Bureaucracy in dealings with counterparts in fund management.	29,6

58,8%
Has participated in mobility processes (national or international)

32,6%
Has participated in international mobility processes

COSTA RICA

40,4%
Is aware of public funding opportunities available in its country

34%
Is aware of international funding opportunities

Main supports for internacional mobility

FESTIVALS 29,6%

PUBLIC ORG. 13,5%

6,3%
Mentions gender has made a difference in mobility processes.

14,3%
Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

31,4% of women have circulated internationally

N° of responses 89

Observations:

Costa Rica presents a greater difficulty than other countries in coordinating the schedules and agendas of circulating artists (25.8%). Additionally, 21.3% of respondents detail difficulties in economic transactions when it comes to circulation.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	41,6
Lack of contacts or access to programmers or circulation networks.	38,2
Funding for everything not covered by funds.	56,2

MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	57,3
Lack of mobility circuits that allow touring sustainability in different territories.	40,4
Bureaucracy in dealings with counterparts in fund management.	27

ECUADOR

39,4%
Has participated in mobility processes (national or international)

16,6%
Has participated in international mobility processes

37,1%
Is aware of public funding opportunities available in its country

12%
Is aware of international funding opportunities

9%
Mentions gender has made a difference in mobility processes.

14,6%
Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

Main supports for internacional mobility

FESTIVALES 13,2%

ORG. PÚBLICAS 7,3%

18,6% of women have circulated internationally

3,3% of people of indigenous origin have circulated internationally

N° of responses 205

Observations:

Ecuador is the country that applies for the fewest competitive funds or incentives during 2019-2022. Additionally, 22% of respondents mention issues with visas and obtaining permits to enter/exit other countries as a problem.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	40,5
Lack of contacts or access to programmers or circulation networks.	38,5
Funding for everything not covered by funds.	42,9

MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	58
Visa and permit processing issues for entering/leaving other countries.	36,6
Bureaucracy in dealings with counterparts in fund management.	38

EL SALVADOR

45%
Has participated in mobility processes (national or international)

8,7%
Has participated in international mobility processes

28,3%
Is aware of public funding opportunities available in its country

27%
Is aware of international funding opportunities

6,1%
Mentions gender has made a difference in mobility processes.

9,1%
Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

Main supports for internacional mobility

FESTIVALS
10,9%

PUBLIC ORG.
8,7%

6,1% of women have circulated internationally

N° of responses 46

Observations:

28% expresses difficulty due to a lack of information regarding funding options for circulation. Additionally, 30.4% recognize visa issues and the process of obtaining permits to enter/exit other countries as a problem.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	34,8
Lack of contacts or access to programmers or circulation networks.	30,4
Funding for everything not covered by funds.	58,7

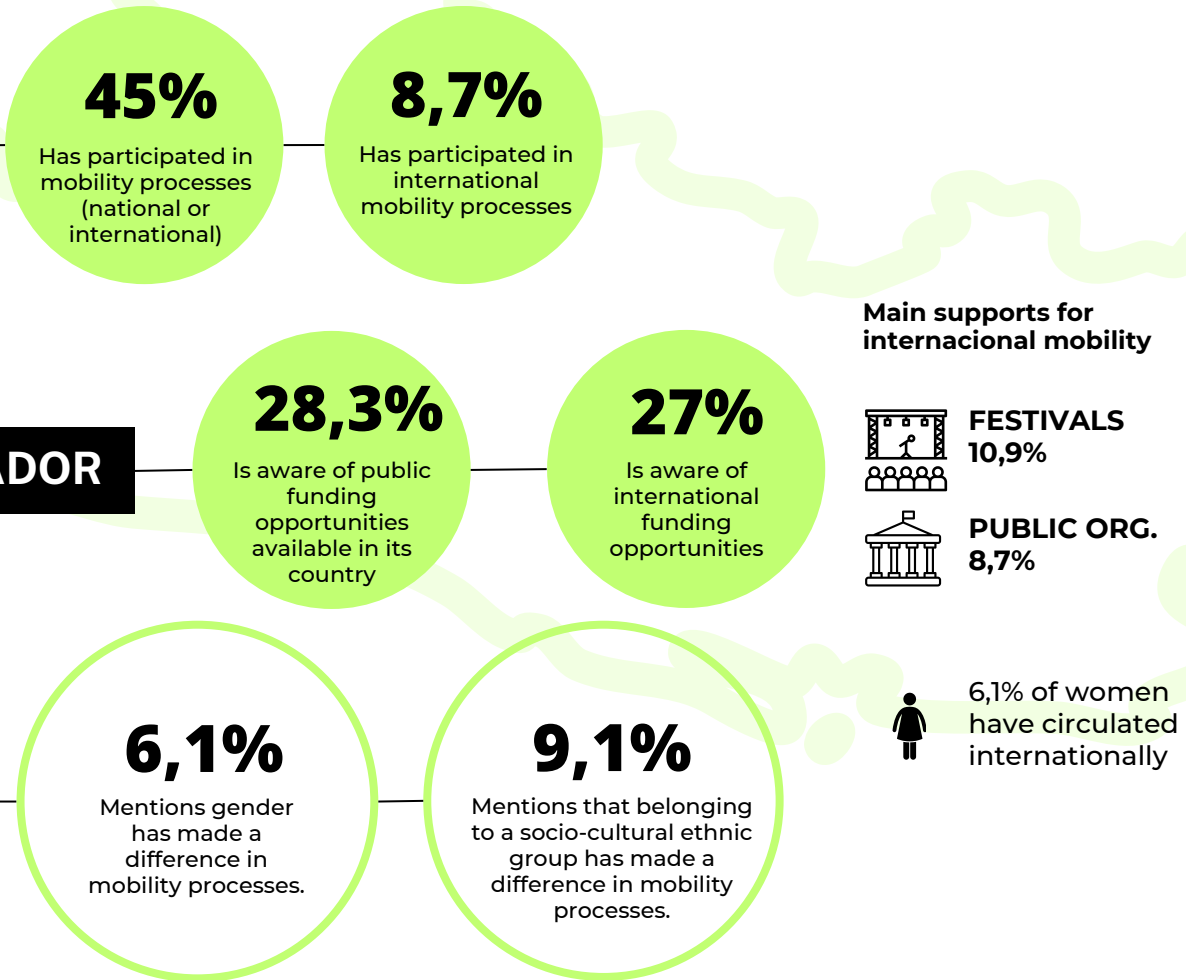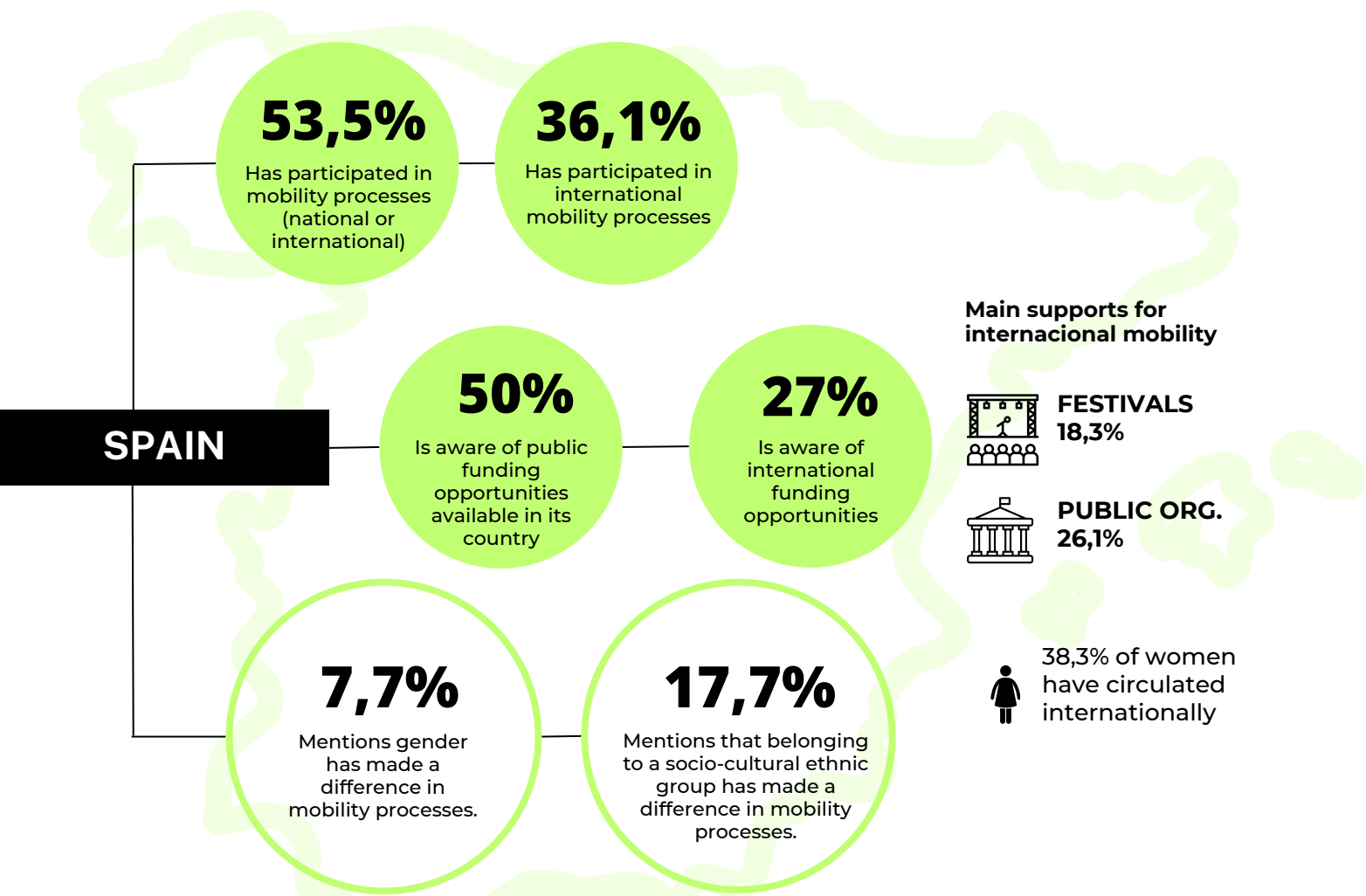| MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	50
Visa and permit processing issues for entering/leaving other countries.	41,3
Bureaucracy in dealings with counterparts in fund management.	32,6

SPAIN

53,5% Has participated in mobility processes (national or international)

36,1% Has participated in international mobility processes

50% Is aware of public funding opportunities available in its country

27% Is aware of international funding opportunities

7,7% Mentions gender has made a difference in mobility processes.

17,7% Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

Main supports for internacional mobility

FESTIVALS 18,3%

PUBLIC ORG. 26,1%

38,3% of women have circulated internationally

N° of responses 180

Observations:

31.8% acknowledges that their primary motivation is to strengthen networks of collaboration and work. Furthermore, 27% recognize difficulties arising from a lack of information regarding funding options for circulation.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	40,6
Lack of contacts or access to programmers or circulation networks.	45,6
Funding for everything not covered by funds.	44,4

MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	48,3
Lack of mobility circuits that allow touring sustainability in different territories.	42,8
Bureaucracy in dealings with counterparts in fund management.	29,4

GUATEMALA

37,6%
Has participated in mobility processes (national or international)

14,2%
Has participated in international mobility processes

16,4%
Is aware of public funding opportunities available in its country

15%
Is aware of international funding opportunities

11,1%
Mentions gender has made a difference in mobility processes.

13,5%
Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

Main supports for internacional mobility

FESTIVALS 13,7%

PUBLIC ORG. 4,4%

15,7% of women have circulated internationally

8,3% of people of indigenous origin have circulated internationally

N° of responses 183

Observations:

22.4% express a lack of knowledge regarding sales or offer processes. 15% acknowledge a lack of adequate promotional or marketing materials, with the highest percentage among all countries.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	39,3
Lack of contacts or access to programmers or circulation networks.	33,3
Funding for everything not covered by funds.	44,8

MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	59
Visa and permit processing issues for entering/leaving other countries.	32,8
Bureaucracy in dealings with counterparts in fund management.	34,4

MEXICO

53,7%
Has participated in mobility processes (national or international)

28,5%
Has participated in international mobility processes

46,8%
Is aware of public funding opportunities available in its country

30%
Is aware of international funding opportunities

13,9%
Mentions gender has made a difference in mobility processes.

11,2%
Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

Main supports for internacional mobility

FESTIVALS 21,5%

PUBLIC ORG. 16,5%

21,5% of women have circulated internationally

N° of responses 152

Observations:

46.6% recognize their main motivation as learning and artistic exchange, while only 0.9% express economic recognition as motivation. 32.3% declare a lack of information regarding financing options for mobility.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	43,7
Lack of contacts or access to programmers or circulation networks.	41,1
Funding for everything not covered by funds.	51,9

MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	53,2
Lack of mobility circuits that allow touring sustainability in different territories.	39,2
Visa and permit processing issues for entering/leaving other countries.	37,3

PANAMA

35,9%
Has participated in mobility processes (national or international)

10,8%
Has participated in international mobility processes

10,8%
Is aware of public funding opportunities available in its country

10%
Is aware of international funding opportunities

4%
Mentions gender has made a difference in mobility processes.

12,2%
Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

Main supports for internacional mobility

FESTIVALS 8,1%

PUBLIC ORG. 5,4%

9,8% of women have circulated internationally

31,3% of Afro-descendant individuals have circulated internationally

N° of responses 74

Observations:

48% are unaware of the existence of funds for mobility.
20.3% admit a lack of knowledge about sales or offer processes.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	48,6
Funding for everything not covered by funds.	36,5
Lack of information regarding funding options for circulation.	37,8

MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	48,6
Lack of mobility circuits that allow touring sustainability in different territories.	32,4
Bureaucracy in dealings with counterparts in fund management.	24,4

64,3%
Has participated in mobility processes (national or international)

24,1%
Has participated in international mobility processes

PARAGUAY

55,2%
Is aware of public funding opportunities available in its country

35%
Is aware of international funding opportunities

Main supports for internacional mobility

FESTIVALS 27,6%

PUBLIC ORG. 10,3%

4,3%
Mentions gender has made a difference in mobility processes.

*
Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

23,8% of women have circulated internationally

N° of responses 29 (*) Not enough data for the analysis

Observations:

The difficulty of balancing family life with circulation processes is higher in Paraguay than in other countries (13.8%).

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	62,1
Lack of contacts or access to programmers or circulation networks.	48,3
Funding for everything not covered by funds.	51,7

MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	65,5
Lack of mobility circuits that allow touring sustainability in different territories.	51,7
Bureaucracy in dealings with counterparts in fund management.	31

PERU

35,5% Has participated in mobility processes (national or international)

16,9% Has participated in international mobility processes

24,1% Is aware of public funding opportunities available in its country

24% Is aware of international funding opportunities

4% Mentions gender has made a difference in mobility processes.

9,8% Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

Main supports for internacional mobility

FESTIVALS 13,3%

PUBLIC ORG. 9,6%

18,8% of women have circulated internationally

N° of responses 83

Observations:

Peru has the lowest percentage for the difficulty of lack of financing for circulation compared to the average (34.9%).
15.7% recognize problems with scenographic load or customs.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	37,3
Lack of contacts or access to programmers or circulation networks.	26,5
Funding for everything not covered by funds.	28,9

MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	34,9
Lack of mobility circuits that allow touring sustainability in different territories.	28,9
Bureaucracy in dealings with counterparts in fund management.	16,9

PORTUGAL

70,3%
Has participated in mobility processes (national or international)

45%
Has participated in international mobility processes

52,5%
Is aware of public funding opportunities available in its country

39%
Is aware of international funding opportunities

10,7%
Mentions gender has made a difference in mobility processes.

10,7%
Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

Main supports for internacional mobility

FESTIVALS 32,5%

PUBLIC ORG. 27,5%

44,8% of women have circulated internationally

N° of responses 40 (*) Not enough data for the analysis

Observations:

The difficulty related to the availability of infrastructure or technical requirements for the project, while not showing a significant percentage in general (8.9%), is significantly higher for Portugal (20%).
Additionally, problems associated with the carbon footprint are a difficulty for 10% of people from Portugal.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	42,5
Lack of contacts or access to programmers or circulation networks.	47,5
Funding for everything not covered by funds.	37,5

MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	42,5
Lack of mobility circuits that allow touring sustainability in different territories.	35
Programmatic timing for circulation or mobility management (short or very long).	25

60,5%
Has participated in mobility processes (national or international)

31,3%
Has participated in international mobility processes

URUGUAY

47,9%
Is aware of public funding opportunities available in its country

35%
Is aware of international funding opportunities

6,7%
Mentions gender has made a difference in mobility processes.

8,3%
Mentions that belonging to a socio-cultural ethnic group has made a difference in mobility processes.

Main supports for internacional mobility

FESTIVALS 22,9%

PUBLIC ORG. 22,9%

31,8% of women have circulated internationally

N° of responses 96

Observations:

46.7% declare that their main motivation is learning and artistic exchange, while only 5% express economic recognition as their primary motivation.
21.9% admits a lack of information regarding funding options for mobility.El 21,9% admite falta de información respecto a formas de financiamiento para la circulación.

MAIN BARRIERS FOR MOBILITY	%
Lack of knowledge about circuits, opportunities, and their modes of operation.	38,5
Lack of contacts or access to programmers or circulation networks.	45,8
Funding for everything not covered by funds.	50

MAIN BARRIERS DURING MOBILITY	%
Lack of funding for mobility.	50
Lack of mobility circuits that allow touring sustainability in different territories.	30,2
Timing and schedules of artists and/or agents.	24

CUBA

An interview with the REPPI (Representatives of Programs and Initiatives of Ibero-American Cooperation) of the IBERESCENA Program was conducted in order to gather more information about Cuba. The interview covered similar issues of those mentioned at the sociograms, aiming to include information about processes, roles, and difficulties in mobility.

Initially, a general overview of performing arts mobility in Cuba was provided, highlighting the contexts in which artists receive a fixed percentage of salary to carry out projects requested by the state and be able to tour with these projects. All artistic disciplines have a system of local circulation.

Regarding international mobility, the difficulties are greater due to the socio-political situation in the country. Mobility depends solely on third parties. In other words, those organizing the tours must cover the expenses for the invited proposals. While there is a State support line, the budget is limited and "it does not manage to satisfy our interest in showcasing the greatest number of groups outside the country."

The international processes that take place in Cuba depend exclusively on external organizations and support, as Cuba does not finance any company. Some of these proposals are cataloged by the Ministry of Culture itself. The mechanism for these distribution instances is developed by the Ministry of Culture, which establishes relationships with international counterparts to design and execute circulation together. Currently, those who move internationally are more recognized and experienced projects. Thanks to their trajectory, they have both public and private connections to achieve consistent circulation.

Due to Cuba's unique situation, its strategies are based on multiplying its proposals through experts who are knowledgeable about Cuban artistic offerings. In summary, the perspective is to enhance international cooperation in the cultural system to obtain new sources of economic income and knowledge transfer in all aspects of the mobility process.

CHAPTER 3

Mobility Processes

Mobility processes can be studied according to different frameworks and analytical lenses. In order to address a practical order, the present study reviews, on the basis of conversations, sociograms and focus groups, two analytical frameworks for approaching the discussion of processes:

i) According to people's experience: in internationalisation and mobility: those who have never circulated, those with a low-medium trajectory and those with a high trajectory.

ii) According to types of agents: programmers, institutional experts, production experts, but also with a specific focus on gender and disability perspectives.

As described in the methodology of this report, the perspective of sociograms allowed us to address these parameters and contrast them with the data obtained from the Consultation. Below is a mapping of processes based on the criteria outlined, supplemented with quotes to provide qualitative insights that contribute to the discussion anonymously.
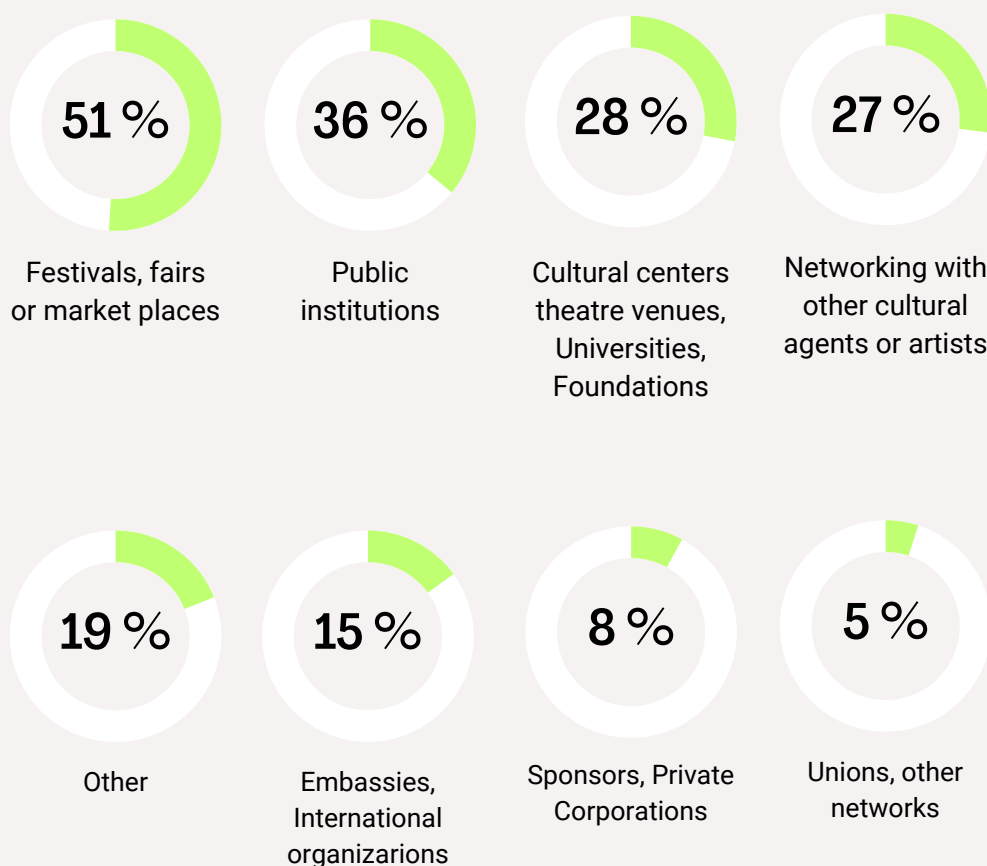
Analysis based on experience: Individuals who have not initiated mobility processes

The first of these processes reflects the reality of those who have not yet managed to initiate the mobility of their creative products or services, despite having this as one of their objectives or work or professional desires. Not having circulated yet does not imply being outside the framework of analysis or opinion of the process, as there are strategic planning dimensions prior to achieving mobility, where specific barriers are observed that are therefore a critical aspect of this study.

Among agents who have not circulated, according to the Consultation, we refer to approximately 46.2% of the respondents. This segment alludes to the processes of mobility primarily under the concept of finished works and touring. Motivations given for mobility include professional exchange, a desire to expand social networks, and the visibility of their work.

The framework for mobility among these agents is festivals as an organizational field and platform, which generate high expectations regarding internationalization contexts. In fact, within the Consultation, festivals appear as one of the most relevant platforms in terms of support for mobility. As indicated in the chart below, 51% of respondents see festivals as significant instances, even surpassing public institutions (36%).

Chart N°11: Percentage of support for mobility by type of organization or collaborator.

51 %	36 %	28 %	27 %
Festivals, fairs or market places	Public institutions	Cultural centers theatre venues, Universities, Foundations	Networking with other cultural agents or artists

19 %	15 %	8 %	5 %
Other	Embassies, International organizarions	Sponsors, Private Corporations	Unions, other networks

N= 2.018

The access to festivals, while opening doors to internationalization, involves a series of actions to become part of them as a circuit, which is declared as something complex among those individuals who indicate never having circulated. Thus, the definition of the first stage in the mobility process for this segment turns out to be the selection to participate in a festival. This is the starting point, and in this stage, two possible modalities are mentioned:

i) Open calls
ii) Direct - or closed - invitations

The first modality, which refers to open calls, seems to be an instance with low effectiveness and low expectations. This action is influenced by variables of misinformation and mistrust in the selection processes themselves, where the lack of availability of information on both the ways and dates to submit projects and the established programming criteria is mentioned.

However, as agents gain more experience in international mobility, they tend to discard open calls, viewing them as a selection process that, while available, lacks a sufficient degree of efficiency and/or credibility.

> "Here, I also ask myself a question. Is there a search for festivals, or do festivals look for us? (…) I think looking for festivals is a bit utopian, and it's very difficult to access a festival because you find it on the internet."

Another aspect mentioned in the festival selection process involves the lack of curatorial or programmatic clarity from various perspectives, ranging from definitions of artist professionalism or their trajectories to criteria regarding styles or aesthetics that shape the artistic selection framework.

"Artists who already attend international festivals, have international awards, they are on another level. Because in a way, we would have to talk about levels, which is what festivals sometimes consider. When I say levels, I mean levels based on preparation. I, for example, don't come from formal training; I have been doing theater since I was 13, and I'm 60 now. So, I think those things weigh in. ... Maybe in other countries, there is a more institutional or formal education. So, for those of us who don't have it ... it's very difficult. It might be a bit repetitive, but mobility is not for everyone. Who is mobility for? How is that group defined? ... Under what criteria [is it selected]? ... Who qualifies? What qualifies? You never know ... it's a provocative question."

The selection process is full of doubts and open questions in this segment of analysis. Among other aspects, one thing that stands out in conversations with people who have never circulated is that they do not mention or highlight the strategies of live showcases or performances. In other words, there is an underlying idea that festivals are reached through direct contact or by sending promotional materials or dossiers for the selection process. There is no reference to instances where the work can actually be seen by those responsible for programming.

Regarding the second possibility, the invitation mode, agents who have never circulated perceive it as a key barrier, where networks and contacts are fundamental to be considered for participation in a festival.

"Well, this might be controversial. I think we didn't get there through our own means, but someone recommended us. And that makes me think... how many times have we been able to go out through our self-management... now that I think about it, access is not that easy, is it? Even in the field of the arts, you see that it's about being friends with someone, right? And it's crazy because I thought it didn't happen, and I just discovered it with this question."

In relation to the invitation-only modality, there are also inquiries about the reasons beyond recommendations and contact networks. Here, criteria such as being "recognized" in the ecosystem are mentioned, meaning being somehow validated by those who invite.

It's relevant to acknowledge that recognition is not necessarily equivalent to the component of a trajectory but it involves principles based on the quality of the work, the legitimacy granted by specific programmers, critics, or interpersonal contact relationships. In some way, it represents a fusion of all these criteria.

Among other barriers or difficulties that are mentioned but will be explored further later on, are the realities of territorial inequality from the concept of center-periphery. **For this group, the specific problem they point out is the difficulty of renewing or diversifying networks to expand work contexts. To some extent, there is an expectation that internationalization will serve as a strategy to open up circuits and expand collaborative spaces, consolidating new communities.**

> *"As we are in different countries, we are not in competition, but we are the same conglomerate (...) one that will tend towards the collective, towards socialisation, towards making community. In reality, the arts are always communitarian, but they are not always understood in this way".*

Another term that comes into tension regarding agents is questioning their role as "professionals" in the performing arts field in relation to open calls, selection processes of festivals and funding development projects. Although some artists identify with a long trajectory, which they validate through experience and expertise, the definition of professionalism is constantly questioned. Once again, some structures of imbalance are perceived. Professional formalization is often established as a critical requirement and quality validation for festivals and funding opportunities.

"So, people who can study the arts... I don't want to use the word privilege, but there is the possibility of doing so for different reasons. And there are many others who don't have the possibility, but the practical exercise has given them this rigour, this discipline, they have been in the field for so many years that you cannot say that these people are not professionals. So it's very delicate, who can qualify your artistic quality".

"For me, to be a professional is to live for theatre. And it's not that today I live from theatre, but I decided to live to do theatre".

But how are these realities confronted? What mechanisms are seen as tools in mobility processes? One of the key terms for cultural agents is the concept of **"self-management."** Self-management can be defined from a multidimensional perspective: from an economic point of view, it emphasizes labor over capital and, at this point, declares autonomy from resource dependence. From a political dimension, it democratizes workspaces and grants freedoms by not maintaining direct dependence on public or private organizations. Finally, from a technical point of view, it refers to the possibility of creating new forms of division of labor, sometimes linking scientific knowledge with community or popular knowledge domains.

Individuals who have not yet circulated establish autonomous models of work as an exercise in resilience to the exclusion of established circuits. From this standpoint, they define themselves, perceive themselves, and open new circulation platforms at the national level and through other possible circuits for mobility. One of the mentioned platforms includes those related to educational and/or community based spaces, either in training spaces or in those related to territorial development or promotion.

Regarding the available funds and calls for proposals, while everyone acknowledges that these are a challenge in the context of mobility, specific difficulties vary according to the experiences of cultural agents. For those who have not yet circulated or initiated international mobility processes, the barrier of applying for public resources is evident on multiple levels. Below, we observe not only the notion of center- periphery as problematized indicators, but also the lack of cultural capital and social reality in the construction of classes.

> *"These applications have an academic and writing rigor. They require the person to have the right words, to know how to present their idea. The thing is, they simply say: well, this is not designed for us, so we're not even interested in participating because we know we won't win, because historically it's been like that... The ability to write... it's directed only at a segment, which is the capital segment of the country. If everyone had access to this - I don't know what to call it - if cognitive capital of writing or this document management... many other people could access it."*

Analysis based on experience: Individuals with low to moderate experience in mobility processes

Those with limited experience in international mobility tend to focus on areas such as network development and collaboration formats. From this perspective, they are aware of and value arts management as a tool for their work.

Regarding the first stage of the mobility process, this group does consider project visibility as a tool to promote international invitations or opportunities. They recognize that festivals, professional encounters, markets, as well as direct contact with programmers, are key actions for this initial stage of the process.

"I used to think that the stages for a project to circulate begin with visibility, contacts, the possibility for someone to see your work in times or places where there are no funds. What would happen if there were no funds, if there hadn't been public policies like IBERESCENA? How would young people, those who are not yet known for their work, access international visibility and circulation?"

Among other realities referenced by this group, **the dilemma of artistic adaptation for circulation is addressed.** While the mobility process begins once the work or product is already finished, this group does think about mobility from a creative point of view, developing products that are easier to transport, lighter in load, etc. While for those who had not yet been able to start the circulation process, the finished work was a necessary condition for mobility, in this segment, perspectives on the realm of creation are opened up.

"Today, I believe there is a younger generation that already thinks about their products for circulation. And as you say, it seems to me that this affects creativity itself because in some way, it's not the same to create without thinking about constraints as it is to create to achieve funding or to create for a circulation specific application. (…) If you want to tour and it translates into the support you can get, I mean, if you're an independent artists company, forget about being able to move large sets or large groups of people."

This discussion has areas of differentiation in the disciplinary debate. In the context of circus arts, these practices appear to be more common. Circus, as a sector of the performing arts, is accustomed to nomadic working models, and therefore, the awareness of mobility appears to be more prevalent and less conflicted in the creative processes.

"Thinking about it with circus arts, … they do create with the intention to tour because street performers want to take their art everywhere, so the creative process is focused on touring and seeking out festivals. … it's a different process."

However, mobility, as envisioned by this segment, is not only influenced by the circus sector but also by dance disciplines, with variations depending on the types or models of creation. Contemporary and classical dance, for example, have different perspectives when it comes to contextualizing mobility processes, highlighting more precarious scenarios for contemporary dance.

Regarding what circulates, another aspect expanded upon in this group's discussions is the notion of products or services for mobility. In this sense, this segment doesn't just consider mobility in terms of finished works but also in terms of other services, such as educational initiatives, and intangible assets like copyright.

Among other findings that contribute to the conceptualizations in this conversation group, they also become aware of barriers related to gender and the mobility of people with disabilities, adding a new perspective to the debate.

2.8% of those who responded to the online Consultation for this report declare some type of disability.

2,8 %
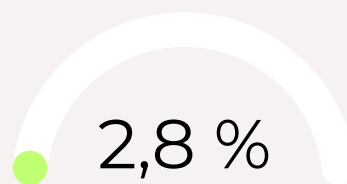
"I was thinking about aspects that never seem to come up in mobility, such as disability among artists, the challenges faced by families and mothers with children, and the issue of translations and subtitles. It seems that these are three topics that are often problems and, I don't know, they are not taken into account, especially in international circulation."

But among the common aspects with people who do not circulate, the contexts of center-periphery are identified. **This imbalance persists as a transversal difficulty for those coming from territories that are not positioned in the "center," whether understood from geographical, geopolitical, economic, or symbolic conditions**.

Although this specific issue is addressed later in this report, the notion of the periphery continues to refer to non-belonging, to the feeling of exclusion from a network or work contact process, marginalizing some groups in part. Although this specific issue is addressed later in this report, the notion of the periphery continues to refer to non-belonging, to the feeling of exclusion from a network or work contact process, marginalizing some groups in particular.

Analysis based on experience: Individuals with high experience in mobility processes

Agents with high levels of experience are those who identify with a recurring trajectory of mobility processes, both nationally and internationally. This group is characterized by people who have circulated 4 or more projects in the last 4 years.

It is clear in the discourse analysis of this segment that the concept of collaboration is one of high preponderance, beyond the dimension of networks. These collaboration processes occur at both an economic and artistic level, and co-production as a creative model begins to be present in the exercise of feasibility for mobility.

Thus, while the invitation is named as the first step in the process, this invitation is approached as a collaborative construction, where it is understood that mobility management will depend on a common working process of both the inviter and the one being mobilized. In this case, the process of "purchasing" a product seems to involve a range of collaborative negotiation, entering into a circular imaginary where artists and creative agents also play a role in seeking and consolidating resources.

> *"There is always another participant in mobility, who are collaborators or someone who invites, depending on the context of that mobility, whether it's for exhibition, a residency, workshops, etc. It can happen that you have to apply for funding, but for that, you first need to have the other person or the other entity that invites you or collaborates as a partner."*

As mentioned, the model of production by an international agent or co-production is discussed more strongly in this group. They define this process based on associativity and the idea of "collaborative forces for projects that can be planned together with two or more countries (...) depending on the possibilities."

Among the financing elements that are repeatedly mentioned as a concern, some that occupy a significant part of this group's worries refer to airfares as a specific issue. In this regard, there are significant coincidences with the group of programmers, who will be discussed later in the report.

This includes two realities: on the one hand, the high costs that have prevailed in a post-pandemic scenario, and on the other hand, the fact that airfare costs are not usually an element that can be acquired through exchanges, sponsorships, or other barter mechanisms. What seems to affect the negotiation process with collaborators is the artist's fame and recognition. It is agreed that in the case of highly relevant individuals, the management processes involve invitations with pre-covered costs.

> "It really depends on the artists we work with. I work with director-playwrights, and they have a name in the field, they have influence. So, there are festivals where I know, along with the invitation, that airfare will be included. ... When I start working with new playwrights and directors, I know that until you have a name or a certain level, it's very difficult for the interest to be such that international transportation is also included along with the invitation."

Another area of impact in the issue of air transportation is the difference in resources within the same Ibero-American Cultural Space. In European contexts, many participants point out that budgets for managing these invitations already included for the mobility of groups or agents.

In relation to festivals as platforms and the spaces they represent, the difference is not only based on territories or continents but also on a perspective that categorizes them by circuits. Festivals seem to be categorized by their economic capacity as well as the type of works they present, establishing a field of work with emerging agents or those with a trajectory in differentiated forms.

Regarding mobility as a process, we see that the degrees of professionalization increase in this group and their modes of work. This observation is made not only because they declare that mobility is a field of employability, supporting artists and production agents, but also because there is the possibility, in some cases, of investing resources in the development of the circulation of works. Another element in the realms of professionalization involves a clear definition of work forces and concepts related to creative economies. In this sense, this segment incorporates into the conversation both the emergence of the concept of the "market" and the role of a new player in mobility processes: the distribution agent.

> *"I do believe that there is something being lost, and I think the role of the distributor is crucial. Sometimes, I have three or four invitations from different festivals, but each one happens at a different time of the year. So, it's not viable to combine them, and that's when you have to apply the logic of establishing a circuit."*

> *"With regard to the role of the distributor here in Latin America, it's also related to the region's situation, I honestly believe that there isn't a strong market here, like the one in Europe, for example, or what exists in North America, in the United States or Canada. Internationalization is also about a source of income… and our market is so small that it doesn't sustain us, especially for collectives like us who solely live out on this work. I mean, we don't teach, we don't work in anything else. We are only creators, artists, and our source of income is the work we do. Therefore, if we don't have performances, we don't have a way to make a living."*

Regarding the concept of the market, there is an open debate among agents. There is an ongoing discussion regarding the existence of a market for the mobility of performing arts and its definition. It seems that the notion of the market is closely related to the presence of demand and available resources.

In this way, the notion of markets or circuits, is a concept that was not discussed in other groups, adding also the audience as a relevant component in strengthening the performing arts markets. It is then understood that the possibility of expanding markets is directly proportional to the contexts of audience development and diversification, which also influence the demand for these products, goods, and services.

Finally, another stage of the process is mentioned, and this is related to evaluation. This stage is relevant because it indicates opportunities for improvement and provides indicators or figures that can be used later to demonstrate the impacts or returns of mobility. The previous groups do not mention evaluations as part of the processes, and in this sense, we can observe that as the agents' experience grows, the refinement of a process that becomes more formalized becomes more evident.
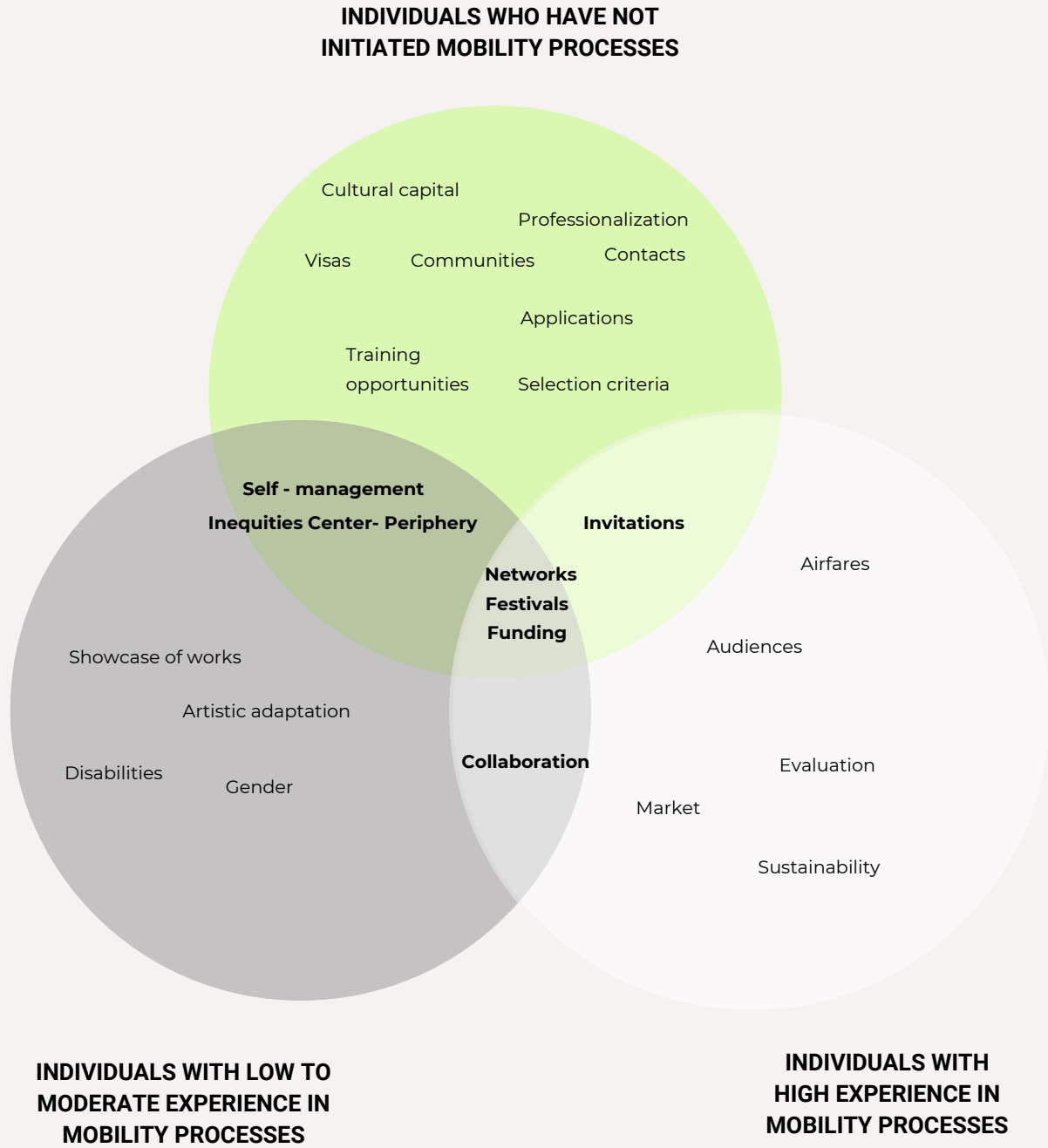
"There is also a final stage, which is the return part and the impact of mobility. There is a question that is normally part of all the application forms for mobility or cooperation funds: which is the impact your project will have? which is the impact on your community? So I would say that it is also a relevant stage".

In order to close the overview of the process according to the experience of the agents in the mobility contexts, the following table and comparative diagram can be visualised:

Table N°7: Comparisons between the three levels of mobility experience.

Level of Experience	Identified stages of the process	Concepts	Main Barriers or difficulties
No experience	Selection to Festivals Application for funding	Self - management Community Professionalization	Center-Periphery Lack of networks Lack of access to contacts Limited cultural capital Visas Lack of information
Low - Medium	Showcase of works	Self - management Collaboration Disabilities Gender	Center-Periphery Artistic adaptations Translations Subtitles Gender- Maternity
High	Direct invitations to Festivals Evaluation	Collaboration Investment Circuits Co-production Audiences Distributor Market	Airfares Funding Sustainability Scarcity of demand

INDIVIDUALS WHO HAVE NOT INITIATED MOBILITY PROCESSES

Cultural capital

Professionalization

Visas   Communities   Contacts

Applications

Training
opportunities   Selection criteria

Self - management

Inequities Center- Periphery   **Invitations**   Airfares

Networks   Audiences
Festivals
Funding

Showcase of works

Artistic adaptation   Evaluation

Disabilities   Gender   **Collaboration**   Market

Sustainability

INDIVIDUALS WITH LOW TO MODERATE EXPERIENCE IN MOBILITY PROCESSES

INDIVIDUALS WITH HIGH EXPERIENCE IN MOBILITY PROCESSES

Analysis by type of agents: Who does the programming?

The articulations for mobility depend to a large extent on multiple factors, among them: the selection of content. Whether through an open call, a direct invitation or simply the desire to co-produce artistically, the starting point is the construction of a programatic canon that allows productions or people to move between territories.

In this perspective, programmers, both male and female, as individuals responsible for defining demand, emerge as a crucial part of the process. Consequently, there is a need to approach them from an analytical standpoint. Those who program engage in thoughtful modeling of the process, doing so with a depth of expertise that paves the way for new paradigms in analyzing mobility within the Ibero-American field.

It seems to be very important in the discourse of programmers to clarify that, **concerning their work with artists and culturally-oriented projects, this process is not solely about the exchange of goods and services. These exchanges also have a symbolic dimension that is of great significance.** From this perspective, and in the creation of these more fluid spaces, the question arises: Why and under what criteria do they decide to mobilize certain artists and/or products?

Regarding completed works, they are not only evaluated based on material aspects such as the scenographic elements or the number of artists on stage, among others. Although these aspects are economically significant, as will be seen later, they are only a measure of project prospecting. The selection of repertoires is, therefore, influenced by cross-cutting elements such as interpersonal relationships, artistic and curatorial quests, purposes, and relevance in relation to the audiences. All of this is part of the conversation among programmers.

"We specialize in sublime experiences, which involve a selection of materials, content within the work, (...) that have a purpose that goes beyond aesthetic matters, but also encompasses the transformation of the audiences it will impact."

"The notion that markets are places for buying and selling is erroneous to me. I don't go to any market with a shopping basket to see how many artists I can bring along. I go to establish contacts, to create a space for relationships, and therefore, trust, which may lead to us establishing that connection and creating the possibility or opportunities where, perhaps a year later, we have the adequate funding to program that transition."

For those in programming roles, the definitions of mobility stages reinforce the idea of strengthening the viewing of works as a key activity. However, they add another layer here that is not only related to the product but also to understanding the contexts and the symbolic and cultural frames of reference that transcend the artistic reality of the project. This also involves the cognitive, cultural, and symbolic fields of the territories. From a process perspective, it is evident how important it is to promote instances of markets, prospecting trips, festivals, or other activities that allow the mobility of agents (buyers, programmers) to visualize works, understand their contextual references, and build bonds and networks of partnership and sociability.

"If I had to say what factors determine, for me, it's the knowledge of the context of artistic groups operating in a specific territory. That's why I attend festivals, platforms, and markets. ... I don't like those showcase formats; I prefer to see the complete performance and, from there, build relationships that are not only about artistic quality - obviously - but also about the interest that project has in my curatorial project, in my intercultural dialogue, which is what I truly offer to the citizens of my territory."

"Seeing a live performance that resonates with our programming is when I feel that as an organization, we can more actively provide management support and assistance to groups that need to seek funding for their mobility."

One of the key justifications for the mobility of programmers to engage in this prospecting phase is the establishment of networks or collaborative partnerships for their work. Networks or partnerships are a critical element of the discussion. In this group, aspects that clarify and define the collaborative notion in more detailed perspectives for analysis are mentioned. Thus, working alliances or networks manage to impact the following four named perspectives:

1) Commercial Partnerships for Distribution: While among those with more experience, the role of distribution appears critical for the context of international mobility and its sustainability. This intermediary figure is reinforced among the group of programmers, and in alignment with artists, this role is not only valued but also declared as scarce. On multiple occasions, part of mobility management involves consolidating these corridor structures that allow more time for circulation. Regarding the lack of professionals in this role, programming artistic directors point out that they must supplement these network management tasks in order to enable resource efficiency and expand the possibilities of working with artists.

> *"One of the things I have to work on the most is precisely alliances, alliances between festivals, between potential programmers. (...) It's up to me to secure certain festivals or certain individuals who have the possibility to cover travel expenses and bring the groups. (...) Many times, the groups say they can do it, but in reality, they don't, I mean, they also lack the expertise or the ability to know who might be interested in their work."*

Commercial partnerships also play a specific role in economic efficiency for mobility. From this perspective, cost-sharing is a common working strategy for programmers, particularly for items such as airfare, which we will delve into more deeply later on.

2) Trust Structures: Networks not only provide spaces for collaboration but also for sociability, juxtaposing processes of trust, familiarity, and friendship with those that influence programmatic decision-making. This approach presents a "double-edged sword" because, while it is positively emphasized among the group of programmers, it also faces criticism in the contexts of some creative agents.

In a certain way, these structures based on sociability - which foster trust in work - are also indicators of potential exclusionary models, as they may hinder new individuals from becoming involved in mobility processes.

> *"Then there's an important aspect related to networks and agreements (...) which are the recommendations, conversations, and materials that your counterparts, with whom you've been working for many years and share a network, can actually provide you with. We know their criteria, and we have long-term projects, etc."*

> *"In terms of there being a cultural transfer of values, that they can also bring us closer as a family and go beyond the artistic aspect (...) so when this friendship that transcends the formality of our groups or institutions comes about, it creates a familiarity where I start thinking of the other as part of my team, and they think of me in the same way."*

In the speeches supporting the processes of these working structures, it is evident that the pinnacle of associative contexts refers to instances of artistic co-production or co-creation. These realities involve lengthy processes and high levels of risk, where familiarity among agents plays a crucial role.

> *"Co-creation is an aspect where we have found a real opportunity to connect with other territories, other geographies, and therefore with other creators. Through this artistic collaboration, in fact, almost all the mobility we are managing is much more about the possibility of finding and creating a space of trust. This space of trust is established through networks, through fellow travelers who are in other festivals, other markets, on other platforms, and who enable the creation of that place of trust through extensive dialogue, negotiation, and time."*

3. Long-term job commitment and consistency: A third element that opens up the perspective of networks and alliances relates to the sustainability of mobility processes. It is stated that mobility is a time-based endeavor, as its prospecting modalities involve various working parameters. Consequently, long-term efforts indicate a critical aspect on which networks also act.

Regarding this permanence and consistency, collaborative work within institutions emerges as a shared ethos. From this perspective, the importance of organizations such as festivals or public and private entities plays a significant role in weaving these longer-term bond-building spaces.

> *"The first stage is very much related to prospecting, the ability, and knowledge management (...) about how important networking between organizations is, which I believe provides greater sustainability to circulation (...) compared to when we work with open calls for international artists. The truth is that I think the experience is very different for the artists who are scheduled through these agreements where there are organizations supporting them behind the scenes."*

Associativity in relation to organizations and the long-term commitment to work is not without its challenges. Two difficulties in this associative model are articulated by programming agents. The first relates to the constant changes or turnover in the individuals who are part of public agencies or organizations, which hinders the consolidation of strategies based on working relationships:

> *"At some point, we had - and were forced into certain political lobbying - due to administrative changes in both one city and another, even on both continents."*

> *"There's also the mix of long-term contact with private entities, where you often make agreements with public institutions. Political fluctuations make relationships complicated, they break, restart after years, break again. In contrast, when relationships exist between private entities, it's much easier and more long-lasting."*

The second challenge is also related to one of the most fragile stages of the mobility process: evaluation. Whether working with private or public organizations, which involve financial partnership or incentives, the lack of impact assessment strategies is a critical aspect of the work.

"I believe there isn't something that somehow connects the experience of being programmed abroad with a follow-up on how it has a real impact on the artists' professional careers."

"For emerging artists, it's very difficult to provide that counterpart, (...) it's not always so easy, and it often remains quite invisible, so in terms of mobility, it's not so easy to create a resume where you can show that the product was seen."

4) Creative processes: Alliances also define, as detailed earlier, processes of creation. Under co-production or artistic collaboration models, programmers manage an exchange that is also part of circulation models.

"The provision of artistic and cultural services will also be a dynamic flow of exchange between territories, and we must not forget that. ... To circulate is first to get to know each other, delve into mutual understanding, and from there, create alliances for co-creation or relationships between festivals (...) in a much more fertile and happier mix. ... It's a certainly complicated job, but I think it's much more interesting to me, at least, than the mere exchange of a company's product that hires and comes to your festival, and it happens, and that's it, but there's no real process left in the territory and with the creators of your own territory."

It is pointed out that the creative fields in international mobility contain specificities that are not made visible through calls and incentives, through exchange models, and even through the understanding of the working methods among the same agents.

"[We need to] divide the focus between creation and production, which often overlap in the same realm of research and thought, and I believe it's very important to separate them because they are two lines that have a life, difficulties, and peculiarities that are very different from each other."

Within these possibilities of creative development, residencies emerge as a model and begin to prevail in the discourse of programmers. Residencies serve a purpose that delves into these collaborative dimensions, primarily with artists. They have also proven to be facilitating elements for the more sustainable continuity of exchange processes.

"We often talk a lot about the mobility of completed pieces or processes and sometimes forget about that previous stage, the residency, that creative stage where precisely (...) a process is generated that allows these projects to tour in different countries later on. We collaborate extensively with projects where we bring resident companies, and these are the ones that later create that prospecting, an audience, alliances in the territories. (...) It then allows them to generate more sustainable tours, not just the fact of going and doing one or two performances and leaving without leaving a trace in either the company or the space that hosts them."

Finally, in relation to work networks, it's important to note that not all of them refer to disciplinary networks. **There is a need to also address collaborative work with agents from other productive and commercial sectors who can be strategically added to mobility and circulation processes.** While in some cases, collaborators are mentioned under the sponsorship model, it is articulated more as a desired condition, approaching this relationship as a challenge in the field of artistic programmig networks.

"At times, these filters exclude part of the population we are interested in mobilizing, and we must act from other places. (...) So we have agreements with private companies, (...) with some institutes that are not necessarily related to culture but are related to tourism, craftsmanship, publishing, and so on. From there, we have managed to survive after the pandemic, and it has been challenging."

Regarding the context of the pandemic, this group of agents identified the health crisis as highly impactful on the changing dynamics of international mobility. The parameters affected by the pandemic did not only pertain to artistic components but also included economic indicators such as increased airfare, travel restrictions, and the impact of reduced availability of external funding and resources. Artistic considerations only entered the conversation as a residual effect of this economic contingency, under the paradigm of the need to adapt works as an alternative to cost reduction.

> *"Since the pandemic, our focus on mobility has also changed. (…) It shifted from being very centered on the work and supporting the circulation of works to trying to open up to supporting the circulation of people to a greater extent. It was something related to the contingency during the pandemic, with a situation at that time where it was very difficult to move large teams. We realized that it was a realm of mobility we hadn't paid attention to, which is precisely about moving people, not works, so they can participate in local creative processes in other countries, provide advisory services, conduct training activities, engage in cultural research trips, participate in artistic residencies, and exchange with other artists."*

> *"I think it's also important to consider that some works are adaptable, while others are not. Some works have to tour as they are. (…) So there are also issues related to carbon footprint and the current concerns about flights, taking advantage of the presence of the groups for other actions and extending tours - obviously."*

Regarding the funding alternatives for international mobility, they play a crucial role in shaping models, processes, and markets. They are even part of the variables in curatorial decisions. Costs and the ability to maintain a balance between the possibilities of the territory and its resources are determining factors that are present in the narrative of prog for international mobility, they play a role in shaping models, processes, and markets.

"Regarding the factors that determine the choice of works and projects, without falling into any kind of romanticism, I would love to say that it's solely and exclusively based on artistic quality, but I'm afraid that opportunity costs are seen most of the time as the determining factor. This exchange is not only economic; from my perspective, in artistic mobility, there is a long way to go to achieve the equity that is also discussed at some point. How can we fly if there are countries that don't have programs that stimulate circulation?"

Another economic component and cost of mobility that becomes relevant in the conversation among programmers is once again that of airfares. Programmers see this as a highly complex dimension. This is partly because it is a cost that has not been possible to overcome through collaborative strategies. Thus, despite suggesting the existence of alliances and institutional collaboration agreements with airlines to facilitate these costs, it has not been possible for many to structure a sponsorship or exchange format.

"What are the problems we have found that we cannot eliminate in terms of cash expenses? The issue of planes and communications. It's the only thing missing as a sensitive link where perhaps IBERESCENA could open up the possibility of establishing agreements or relationships with airlines."

"The issue of tickets or airfares has become very complex. I don't think the solution lies with the airlines; I've already tried, and it doesn't work that way. It has to do with budgets coming from the State, Ministries of Foreign Affairs, Ministries of Culture; the airlines are not going to give away tickets or make them cheaper."

The crisis of airfares seems to have had consequences on paradigm shifts in mobility. On one hand, in terms of altering or adapting products (such as creating "lighter" works with smaller teams or casts), and on the other hand, in changes to working models that have altered the reality for artists.

In Europe, there is a prevalence of policies from theaters and cultural centers that identify air travel as an ecological and economic problem. Based on this factor, strategies have promoted longer stays for artists, thus updating new parameters of mobility and sparking a new discussion on migration. In this group of programmers, this discussion was defined under the label of "extractivism." While this word refers to an economic term that overlaps with historical relations under colonial perspectives, the agents use it to refer to frameworks or conditions for the exploitation of resources, thus affecting social, environmental, and political models, as defined in the following quote:

> *"Mainly in Europe, there is a growing movement among theaters that see international travel as a massive economic problem, which is a really significant issue. These costs end up isolating the Global South even more. My festival works with this global South, and there are some perversities emerging that I see as intellectual extractivism. Many artists who would naturally be programmed in Europe are moving to Europe. It's no longer just a matter of immigration due to lack of opportunities; it's artistic immigration. Why? Well, some European theaters already have criteria for reducing travel, and as a result, many South American artists already have agencies operating in Europe. In other words, we have cultural, intellectual, and economic extractivism."*

Finally, among other topics that have an economic impact on projects and were mentioned by the group of programmers, there is a focus on gender and work-life balance. Within this framework of work, and despite the fact that this topic will be addressed in detail later on, key elements that motivate or negatively affect international mobility and circulation formats were also detailed here.

"We, as a residency space, are working on this issue because there are more and more companies where either the father or the mother has a baby and they need special attention during the creative process. I think it's often very difficult to find resources, both for the creation and for the hosting center, to really have the peace of mind to be able to reconcile. For me, this is something that we should also start working on and taking into account in the funding and assistance programs."

Ten percent of those who responded to the online Consultation believe that their gender has posed a challenge in the circulation processes.

10 %
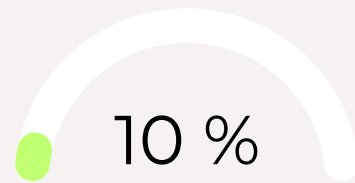
Analysis by agent types: Who produces

For the group of agents considered experts in mobility contexts, those who produce are undoubtedly the ones most connected to the reality of the execution of processes. One of the areas that draws their attention is the marked interest in addressing discourses from the perspective of public policy, where the perception of rigidity in the prevailing models is an important topic for defining and clarifying the stages of the process.

Regarding policies, the first thing they notice is the rotation of government agents and how this impacts mobility processes and their continuity. It seems that changes in political cycles also lead to modifications in structures and priorities in terms of work, affecting the reality of management and resources.

Similarly, despite changes in governments, there are work-related constraints that persist in the artistic world, hindering the productive development of the ecosystem. These constraints primarily relate to economic instability, limited social security, and other factors that affect the continuity of creative work or exclusive dedication to it. This group refers to the characteristics of informality and precarious employment.

> *"To discuss international mobility, we have to speak about job stability of the casts, who are continually presenting works, confronting contemporary ideas and thoughts to be in line with what is observed internationally. And here is where we are falling behind."*

> *"People who already have a lot of experience are in the same situation as emerging artists, not having funds and not being able to access the production of their show. So, it ends up being a production done on a shoestring, with all the love for art we have, trying to make ends meet through ticket sales. Payment is often on a 'bordero' basis for the artists, and many times, because we have to cover production costs, the dancers end up not receiving compensation for their work, and we do believe that dance is work."*

"Systematically and in a planned manner, they have been cutting the budget of the Ministry, and this has a direct impact on the impact of artistic work. Artistic development has been characterized by its connection to the State. And I bring this up because in a time when there is so much independent production in dance, music, … in the areas where I work, … there have been no mechanisms, neither from the State nor from the organizations in those disciplines, to provide the right tools for us to be self-sufficient."

Like in other discussion groups, those working in artistic production suggest collaborative work or the development of networks as an approach that can address some of the issues in the industry. However, unlike other discussions, they delve into and define the aspects of collaboration, emphasizing that these entail broader possibilities than mere reciprocity. It's here that a more comprehensive concept for describing collaboration emerges, which is particularly interesting in artistic work models: solidarity. Solidarity refers to a value of collaboration and shared work that allows for overcoming individualism, as highlighted in the following statement:

Indeed, this is a significant shift in mindset, emphasizing solidarity in dance and the performing arts beyond individual egos that are often prevalent in the field. It highlights the importance of artists and professionals working together, setting aside ego-driven competition, and embracing a collaborative spirit for the greater good of the arts community. This change in thinking has proven to be highly beneficial"

However, regarding professional networks, this segment presents a critical perspective within the performing arts sector itself. **In these discussions, activism is proposed as a potential strategy for sectoral progress,** where the visibility of collaborative work can exert pressure on cultural policy institutions. In response to this, there is a clear opinion about processes that not only aim to showcase the work among stakeholders but also involve communities and civil society actors.

"Lack of greater visibility of experiences. Communication related to mobility… Greater pressure from sector agents to achieve better funding for artistic curatorial mobility."

"At this moment, with the government we have, they are not interested in culture, nor do they understand it. So, the daily struggle that artists face is survival. Therefore, we must take that other step, which is crucial because it indeed strengthens us, which comes from outside and from dialogues with other artists that embolden us and enable us to propose things, but this is not happening."

# CHAPTER 4

Challenges of Mobility

While the reality of mobility processes is diverse and deeply rooted in the territorial, political, social, and economic contexts of countries, there have been multiple difficulties observed on a global level.

International organizations such as the United Nations serve as a framework for understanding these limitations. One of their reports (UNESCO, 2018) identified four obstacles that hinder the mobility of artists, including:

i) International security measures
ii) Complex visa acquisition procedures
iii) Inadequate regulations regarding work permits
iv) Lack of sufficient funding and support

Regarding the last point, it is noted that the disparities in funding are closely related to the territories and geographical origins of the artists. Countries in the southern hemisphere receive only 18% of the mobility grants allocated in countries in the northern hemisphere.

This model of inequality and resource imbalances among countries has been exacerbated by realities and contexts such as the health crisis and the pandemic. The COVID-19 crisis has created an ecosystem of changes, particularly for exhibition and mobility processes. Among the changes, there has been a positive increase in the use of digital tools as a substitute for physical mobility options, opening up new opportunities to reimagine accessible, more sustainable, and environmentally friendly mobility in the digital environment (UNESCO, 2022, p. 146). However, critical parameters are also established, including border closures, new visa arrangements, and evident economic deficiencies that make mobility and circulation processes increasingly complex.
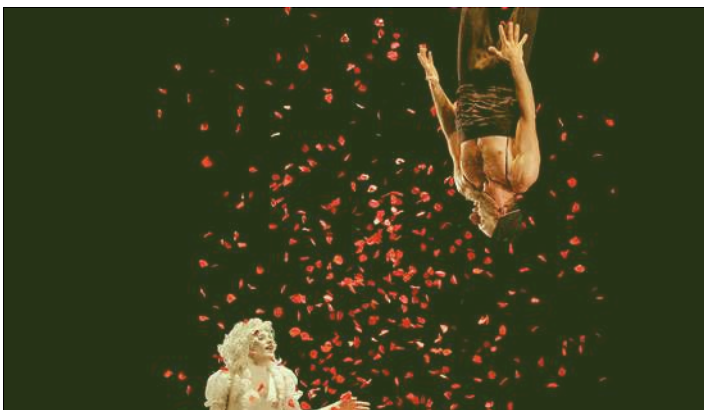
Culture and the arts have the potential to awaken hope, restore the social fabric, and provide ideas for building a better future. They inspire people to perceive things from various perspectives, foster curiosity about others, recognize differences among individuals and communities, and establish common ground.

The challenges of mobility cannot be described without identifying global realities that condition practices and processes of circulation, export, and the mobilization of people. The world is also experiencing a multi-crisis in the face of challenges such as geopolitical instability, new economic structures, the climate crisis, migratory processes, and the gaps generated by the growing technological development, among others. Therefore, research on creative work phenomena is urgent to contribute ideas and reflections for change, at lea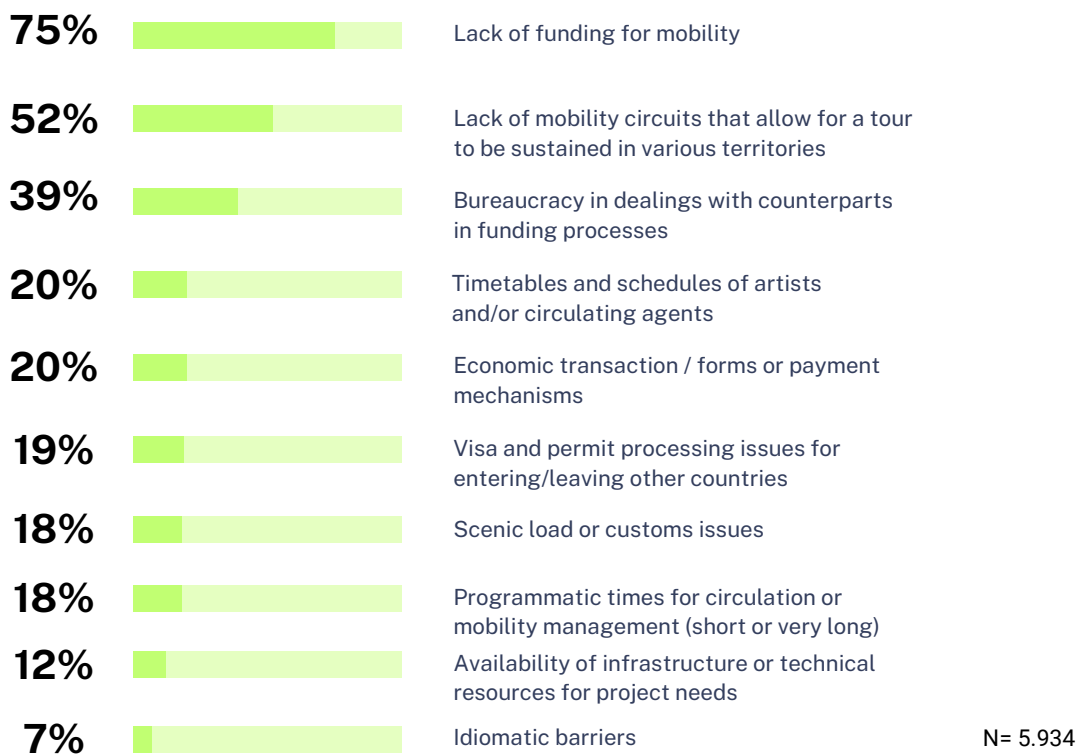st for Ibero-American the performing arts sector. However, it is also important to consider the contexts previously outlined in the Ibero-American territories, which are explicitly referenced in Chapter 2 of this report.

We will review some of the difficulties collected through the Participatory Consultation, which have been divided into difficulties for circulation and during circulation. In the first case, we refer to the problems outlined by those segments that have not yet managed to initiate mobility processes. In the second case, we will frame responses from people who already have some experience and therefore see other issues in the exercise of the process.

Chart N°12: Challenges for mobility according to Consultation responses.

63% Financing for everything not covered by the funds

60% Lack of knowledge about circuits, opportunities, and their operating methods

57% Lack of contacts or access to programmers or circulation networks

42% Lack of information regarding financing methods for circulation

26% Ignorance of sales or offer processes

19% Artistic proposal too costly to tour (cast size or set)

17% Lack of someone dedicated to circulation management on the team

15% Lack of time for management

14% Visa and permit issues for exiting/entering other countries

12% Lack of suitable promotional or marketing materials

N= 7.153

Chart N°13: Mobility difficulties according to the responses in the Consultation.

75% Lack of funding for mobility

52% Lack of mobility circuits that allow for a tour to be sustained in various territories

39% Bureaucracy in dealings with counterparts in funding processes

20% Timetables and schedules of artists and/or circulating agents

20% Economic transaction / forms or payment mechanisms

19% Visa and permit processing issues for entering/leaving other countries

18% Scenic load or customs issues

18% Programmatic times for circulation or mobility management (short or very long)

12% Availability of infrastructure or technical resources for project needs

7% Idiomatic barriers

N= 5.934

Based on the discussions in the focus groups, it is possible to further explore the difficulties of mobility in seven major dimensions, taking into account the perspectives of participants in the study: artists and sectoral agents with no experience in mobility, low experience, and high experience, as well as experts from cultural institutions and the field of public policy, as well as those in roles managing exhibition spaces.

The dimensions constructed to address mobility issues are:

1. Challenges related to financing and resource management.
2. Lack of cultural policies regarding mobility and difficulties in legislative and regulatory frameworks.
3. Lack of information, networks, and sector organization.
4. Difficulties associated with territorial and structural factors.
5. Precariousness and lack of professionalization in the performing arts.
6. Challenges related to gender.
7. Difficulties in relation to the accessibility of people with disabilities.

1) Challenges related to financing and resource management

The issue of financing mobility is both pervasive and critical. In this regard, specific topics raised by agents are explored, focusing on access models to funds or incentives.

The difficulty lies in the structure of these instruments, their requirements, and funding categories. The discussion also addresses the competitive nature of these funds and how it doesn't promote the sustainability of the sector. Additionally, it is mentioned that the resources provided by these funds are limited in proportion to the high demand and the needs to cover circulation and mobility actions.

a) Access to funding

The difficulty in accessing funds is more prevalent in the discourse of those who haven't experienced mobility. It is noted that there are exclusionary factors related directly to structural variables that hinder access to resources.

Among those mentioned, the level of education, career trajectory, and formalization of groups specifically stand out. It is emphasized that there are inequalities in terms of the tools available for applying for mobility funds. Thus, it is observed that these funds increase and reproduce the same inequality, as those who access them are usually individuals with greater cultural, economic, and academic credentials.

Consequently, the discussions conclude that access to mobility in the performing arts is not possible for everyone, as it contains exclusionary elements in terms of: class, gender, territorial realities (center-periphery), and ableist environments (exclusion of people with disabilities).

> *"Mobility is not for everyone (...), it's for those who meet a certain score. You can access regional funds but not national ones... Those who have formal education, awards, and have already participated in other festivals... that's a very important advantage. And they can also access invitation-based festivals, beyond those that are open."*

The difficulty in access based on the territories of origin is explained by a substantial difference between those who live in the capital cities of their countries and those who live in other cities outside the capital or in rural areas. This center-periphery dynamic is acknowledged and pointed out by the agents, especially those who struggle to access resources for mobility.

"The coastal region has a kind of divorce from the Sierra region because, as the presidential seat and the central political power are located in the Sierra Region, and the Ministry of Culture is also there, it happens that they simply say, 'Well, this is not designed for us, so we're not even interested in participating because we know we won't win, because historically it has been like this, and the academic writing capacity of these proposals with all these intricacies has not been shared with all the regions but is directed to a segment of the country."

"I position myself in questioning who writes these guidelines and who can access them, who has the academic opportunities to access them."

There are additional differences in the determinants for accessing funding within different disciplines of the performing arts. This is observed in relation to the level of development of the disciplines in each of the countries and the understanding that not all of them reach the same levels of professionalization within their sector. Although this will be discussed later, it is relevant to note that the levels of professionalization also affect the barriers that make it difficult to apply for available funds.

b) Challenges related to how funding is structured

Challenges related to the characteristics of mobility funding are identified, most of which are related to administrative logics. These logics include the duration of project execution being shorter than what is needed. Typically, project development perspectives in public organizations are structured on an annual basis, making it difficult for agents to plan for long-term strategies.

There is also an emphasis on the need for funding to consider categories for project continuity for longer-duration processes. Additionally, it is mentioned that funding categories are too segmented according to types of mobility, which do not align with the needs and activities of international project development.

As an example, there are funds that only allow for the circulation of complete shows, excluding the options for mobility under other work paradigms. For this reason, there is often a need to adapt the creations, limiting or altering the main purposes or objectives of the project.

> *"Unfortunately, due to the application deadlines, it sometimes involves moving resources from other areas, often from one's own resources. In that sense, the budget is crucial."*

> *"Many times, mobility funds are segmented and directed towards specific actions: they are only for research, or only for residencies, or only for performing. They cover one expense but not another."*

Another issue in this regard is the selection and prioritization criteria of the funds available in the countries. On one hand, these criteria are considered exclusionary for emerging artists and cultural managers. Furthermore, there are cases where certain non-artistic criteria have relevance or weighting. For example, some funds require formalization of agents or involve tax obligations. This poses a challenge for those agents with less formalized groups, creating a barrier to access funds as a financing tool.

> *"There are requirements that have nothing to do with the arts, for example, having your taxpayer ID up to date or paying the municipal license... a series of documentation, which is a cumbersome and lengthy process, where you have to spend a whole day applying. But one does it, but when they ask for these other requirements, a huge number of people cannot apply. I can't participate; these requirements have nothing to do with the performing arts either."*

Regarding the structure of funds, there are also expenses that are not usually considered in the guidelines and that hinder mobility for certain people or types of projects. On one hand, expenses related to translations in their various forms are mentioned (of artistic content, dissemination materials, artist portfolios or dossiers, websites, etc.).

One particular point in this regard concerns people with disabilities, where inclusive translations or interpretations are not considered, nor the possibility of having some elements of accessibility.

Regarding artist fees, the format of residencies is particularly mentioned, which often do not include formal payment for the mobility experience, but only cover transportation or subsistence expenses.

> *"Residencies are not always paid in terms of fees, so often it's like: here you have the space, and you have the technical support, and you can do whatever you want, and it's like... yes, that's nice, but I can't go to a place for a month to work on things and stop receiving income."*

Furthermore, while it is mentioned that some funds have started to consider the cost of caregiving during mobility, this is not yet widespread and should be included as a funding category by the institutions and organizations that set the criteria and models for calls for proposals or incentives.

> *"When companies are invited, for example, there is often the issue that I want to bring my child because they are in my care, and you have to cover the expenses yourself, and that is also very strange. How can the place that is inviting you not take your reality into account?"*

 c) Paternalistic and competition-driven logic in funding

Competition-based funding systems are seen as problematic because they create competitive relationships that hinder collaboration among artists and cultural professionals. Additionally, it is noted that this model allocates resources based on project management and development structures, which can be a barrier for those who have not yet acquired these skills, especially emerging artists.

Furthermore, competitive funding structures lead to criticism of paternalistic tendencies in state-funded programs. It is argued that these funding mechanisms create co-dependency for artists and organizations, limiting support for alternative processes or self-sustaining tools.

While in strict terms, paternalistic social policies of a state limit the freedom of action of individuals, interfering with the principles of self-promotion inherent in the welfare state, the participants in these discussions refer to the term "paternalism" from a more specific ideological standpoint. Based on the conversations, paternalism involves the cohesion of a distributive management system promoted by states to advance mobility policies where the hegemony of these structures has become so strong that alternatives for self-management, independent of state policies, face greater difficulties.

As a counterproposal to this format of resource distribution, there is a vision for funding mechanisms that develop tools for the sustainability of groups and projects. The paternalistic logic, among other things, hinders the long-term development of projects, resulting in limited organizational and group trajectories.

Another difficulty related to project sustainability is the limited engagement or partnership with private entities for the mobility of performing arts. While some individuals mention suggestions for support through sponsorship models, and some maintain collaborative efforts with sponsors, overall, the discussions among these cultural agents do not emphasize topics related to private sector involvement in mobility.

According to the online survey, 8% of the cultural agents mentioned companies or sponsors as their primary support.

8 %
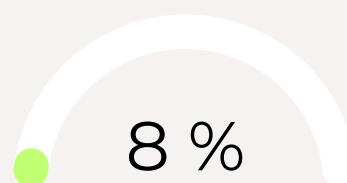
d) The demand is greater than the supply

In all the groups, there is an emphasis on the lack of funding for mobility and specific programs for professionalization in terms of management. Additionally, there is a widespread diagnosis of reduced budgets for these purposes by public institutions, which has increased after the pandemic period. In this regard, there is a reduced supply of incentives available for mobility, leading to an increase in the demand from agents seeking ways to finance themselves. Many of the people surveyed refer to the IBERESCENA Program as the only possibility for financing the internationalization of performing arts.

> *"A while ago, we were in a better position in terms of funds and budgets, but today we are in a moment of regression, and the funds don't cover the cost of tickets."*

Those who curate and program events highlight the rising cost of airfare as a problem that has worsened post-pandemic. They emphasize the importance of this expense in mobility processes. Consequently, due to the lack of available funding, they point out that costs and the ability to finance projects sometimes take precedence over the artistic proposal itself. Therefore, the shortage of resources directly affects curatorial models.

The reduction in funding has also led to the need to adapt projects by rethinking creation based on available resources and possibilities. This has resulted in smaller casts, an increase in solo performances, exploration of new artistic languages, simplification of set designs, among other adjustments.

> *"Since the pandemic, there has been a shift towards more solo or duo projects, where everyone does everything. In this sense, projects have become smaller to ensure their sustainability in the future."*

"Speaking of management, our program underwent a change with the arrival of the pandemic. Artists from all projects became performers and dramaturges at the same time. This shaped the new models, and all the projects became solo performances, very easy to move. We included it in the guidelines. We suggested participants to narrow down their projects so that it has a more logical life in reality."

2) Lack of cultural policies regarding mobility and challenges within legislative and regulatory frameworks

In general, there is a perceived weakness in cultural policies regarding mobility and the development of performing arts markets. Experts from cultural institutions diagnose, among the difficulties of mobility, the lack of direction and concrete objectives on the subject, which in turn results in the absence of defined policies (plans) by the majority of the Member States' governments.

One factor working against this planning process is the political instability in various regions, as these actions depend on government wills, which change over time, leading to unstable support. In this sense, the lack of political will and understanding of the potential of mobility for the development of countries in their various fields is mentioned as a difficulty, extending beyond the performing arts sector itself.

"Policy should go beyond just providing funds for the personal interests of each company. It should include actions that focus on the medium and long term: strategic support, evaluation and monitoring, coordinated collaboration with other government institutions, democratizing access to funds and spaces, and not only for those who have the capacity to access them."

Existing policies are limited to funding (partial and total) projects for mobility through incentives or calls for proposals that are competitive, but they lack strategic guidelines and broad objectives for promoting and strengthening mobility. These policies should include actions for the medium and long term.

Additionally, there is a limited understanding of what mobility means by certain government agencies, often reducing it to tours of works or projects. Part of this refers to the fact that public financing processes sometimes involve agencies external to the Ministries or Departments of Culture, such as international relations, trade, or others.

Finally, it is mentioned that in some countries, within cultural institutions, there is a vision of the development of performing arts where internationalization loses prominence and prioritization compared to other local development needs, without an integrated understanding of the scope and benefits of this process for national and international development. Institutional managers mention that the lack of mobility objectives and, therefore, public policy, hinders the design of prioritization criteria for funding allocation.

> *"There is an understanding that is not yet socialized or shared, that of internationalization. For example, it has been said that before internationalizing performing arts, we must get our own realities in order. So, the policy for the development of performing arts is seen separately, it is seen as separate entities, and not as a complete whole that includes the national, the international, residencies, etc."*

There is also a difficulty expressed by programmers in articulating the value and dimension of performing arts in economic terms in order to advance the justification and understanding of mobility as a market for work. This exercise is important to contribute to the argument for the need for mobility policies and plans from public institutions, as well as to establish relationships with the private sector.

> *"One of the challenges is translating economic language. There is a gap between the sector's needs, how they are presented, and justifying them for the more productive-economic sector, its particularities."*

> *"The market should be identified. It may be that the market for performing arts is not so well-defined, but you have to define who and where you are going to work with because from there you can establish relationships of trust, carry out follow-ups, and evaluations."*

Another challenge associated with the fragility of public policies is the lack of support, monitoring, and evaluation of projects and experiences related to mobility. Additionally, there is a lack of record-keeping and data analysis regarding agents who are on the move and their circuits. This would allow for the visibility of processes and their impact at the local level, as well as contribute to the development of plans and policies that align with the needs of these agents.

> *"The cultural policy around internationalization should consider more than just the allocation of funds; it should be an articulation. What I was saying is that in reality, the policy is in the allocation of funds to the personal interests of each company. For there to be a real cultural or performing arts export policy, it should integrate actions that go beyond the short term. For example, strategic support, coordination with other state institutions, and an impact study or analysis of the return [of agents who travel], in other words, ongoing monitoring, and democratizing access to funds."*

Institutional bureaucracy is also mentioned as a difficulty, where it is mentioned that long and administrative processes are established to obtain support, which are often limited. This limits the possibilities of mobility and also hinders activation and dialogue between institutions.

Finally, it is mentioned that public policies should guarantee democratized access to funding for mobility, partly overcoming some of these barriers mentioned.

3) Lack of information, networks, and organization

"It is necessary to have contacts in order to go out and tour."

There are different levels mentioned regarding the lack of information and the ability to establish contacts and collaboration networks, both of which are considered essential for achieving and developing mobility processes. On one hand, those who have not been able to tour or have toured to a lesser extent identify the lack of access to information as one of their main barriers. In this sense, it is mentioned that this deficiency makes it difficult to learn about available support mechanisms, as well as the modalities of calls for proposals and ways to participate in international festivals and events.

Specifically, by those who have not toured internationally, the difficulty of managing invitations from festivals or counterparts is mentioned as a necessary situation for obtaining resources. Thus, the lack of knowledge about circuits, opportunities, and their operating methods is mentioned as a major difficulty for more than half of the people who participated in the Consultation (60%).

In this way, belonging to certain networks of contacts or accessing exchange opportunities to chart the path to mobility collaboratively becomes unattainable for some, accusing these networks of being closed circles often based on the informality of "favoritism."

Regarding networks, it is also mentioned by logistics experts that there is a lack of dialogue and coordination in the performing arts sector, highlighting the critical need for sectorial and guild networks to advocate for improvements. On the same topic, it is added that there is a critical need to involve the community and other areas of civil society that support these demands for the development and internationalization of performing arts.

Another element mentioned regarding work networks is the lack of positioning of intermediary agents who identify themselves as distribution agents. The absence of this role in the production chain limits the possibilities of establishing international work networks.

"I think that to generate more support from the community, more opportunities for it not to be just a discussion within our little world, so that society can know, can build together, and understand the importance of the mobility of the arts... For me, it's as important as state policy because state policies are built with a lot of organized struggle, and for me, any organized struggle also needs the support of the whole society, not just from the arts sector.

"And then, taking that extra step, which is fundamental because it really strengthens us, is from the outside and through dialogue with other artists that we gain courage and can propose things, but that is not happening."

Furthermore, there is a problem associated with the flow of information and coordination among institutions that promote internationalization within countries and between countries, such as Ministries and Foreign Trade and Relations agencies. On this point, there is mention of the possibility of specifying prioritization criteria and mechanisms for better disseminating this information. Once again, there is a direct relationship with measures that international organizations like IBERESCENA can promote to improve information dissemination across the ecosystem.

"Furthermore, I believe it's important for exchange between the network and IBERESCENA to take place, so that priorities and needs can be identified in each country based on the venues where larger shows can be staged and where travel can be prioritized. Because there are dynamics that favor the arrival of certain performances."

Regarding the above, the lack of data analysis conducted by countries is once again highlighted. Information is power, and from this perspective, its collection and distribution could facilitate decision-making regarding prioritization criteria and mobility methods. Furthermore, other organizations argue that this information is crucial in building statistical arguments to assess the value of services and the impact of these processes on the economy and social life.

Member Countries face challenges when it comes to quantifying and measuring impact relationships. Typically, there is a lack of adequate statistical infrastructure or mechanisms that allow access to potential data sources. Other unavailable information also relates to concrete models and experiences of mobility in various formats and artistic disciplines, such as operational issues and practices for functions. Visibility of these experiences and processes, as well as sharing them among agents, could guide emerging groups or artists who require references and training.

> *"It is a necessity to share or have a more robust information network to support us in the process of establishing a price for our work."*

4) Challenges associated with territorial and structural factors

Territorial gaps associated with the level of development of public policies for mobility are identified, primarily between countries in the American continent and Spain and Portugal. Additionally, it is also noted that the countries of Central America and the Caribbean differ from the conditions in South America.

Within the Member Countries, there are differences in the practices that define the geopolitical territory of what we define as centers and peripheries. For people living in places other than the capitals of the countries, international mobility is more challenging, with complications in accessing information, developing networks with programmers, and building sustained relationships with other individuals or organizations due to physical distance.

Mobility for artists and agents living in regions other than the capitals is integrated into the reality of their projects. This is because the available infrastructure in their localities is limited, there are few performing spaces or venues available, and the number of performances is lower than what can be achieved in capital cities (due to lower audience demand as well). As a result, these agents must work in other nearby locations and venues to make a season sustainable. Consequently, mobility primarily occurs at the national level rather than internationally.

"The access available to initiate tours in our country is unequal. When a season is extended in the city while in the region you can get a maximum of ten performances (...) because there are basically no audiences for more than two. (...) That's why the premiere of a production is always an opening night and a tour at the same time."

"I would also like to highlight certain things related to the geographical characteristics in which the work is developed. Access to start tours is unequal in our country. (...) When it comes to the question of touring, having contact with programmers is essential, but often festivals already have certain works they would like to showcase, and many times, we as regional artists don't have that type of access. [Even though] we have access to meetings with programmers, we have access to showcasing our work at these markets that are generally held in festivals (...) but getting the programmer to go, sit in the theatre, and actually watch the full performance has been impossible. At a national level, we cannot access international platforms."

The issue of visas and permit processing for travel is a major difficulty mentioned by 19% of those responding to the Consultation. It should be noted that this problem is exacerbated for migrants or individuals from countries with complex political and social contexts, such as Cuba and Venezuela.

"In my group, we work with refugees and many people are from Cuba. So, for example, they are now in Brazil, and when we need to work in Argentina, they won't be able to go. Perhaps support from international organizations to authorize longer stays in other countries would be very interesting."

There is also a particular difficulty identified due to the lack of regulations and rules for the loading and transportation of stage sets. This is a challenge for 18% of those who responded to the Consultation.

"There is a complete lack of regulation in all the countries of Ibero-America... there were many difficulties for certain types of cargo that were stopped at every station, whether it was the van or the plane, or whatever it was we were using, due to drug trafficking realities, so it was very complicated. And in general, the issue of customs is something that has been attempted to be addressed with absolute failure."

5) Precariousness and lack of professionalization in performing arts

The non-recognition and non-valuation of the performing arts as a work activity, and therefore the sector as an economic agent and as an industry, as well as the lack of development of the cultural ecosystem in general, are reasons and contexts for understanding the precariousness of the sector. It is mentioned that among the pillars of precariousness are the lack of formalization of work, the multiplicity of tasks performed by agents to carry out their artistic projects, and the lack of professionalization.

 s there are gaps between artistic disciplines, it is mentioned that circus performers have a higher level of precariousness and a lower level of professionalization. It is worth noting that this refers to the parameters traditionally understood as "professional", assuming that the training realities are diverse and that in particular circus as an activity manages a different reality of knowledge transfer with other practices and premises. However, it is worth naming them as well, since the level of professionalization in these dynamics is directly associated with the possibility of approaching institutions and obtaining funding.

As many people cannot live and work solely on their projects, they keep other employment relationships, which hampers mobility possibilities. Other permanent or sporadic jobs mean that they have to take leave or give up sources of income in order to travel. This, despite the possibilities of funding for mobility, stands a barrier, as being outside one's own territory implies extra costs.

"At least here it is exactly the same, in my particular case my income comes from elsewhere, so when it comes to being able to apply for a residency or scholarship project I always have to consider what happens to my income."

"I just wanted to say one thing in relation to what you said last time about formalization, that many times, within the informal nature of work, it happens that the invitation requires you to pay for the air fare and then they give you the money back or these types of practices that are a little more informal. Sometimes you can advance the money and sometimes you can't. What happens then? Totally, that's a difficulty."

Professionalization is a topic and debate that emerges in the discourse of those who haven't circulated. It is noted that professionalization is not determined solely by education but also occurs in practice and research within the disciplines. **However, professionalization is often associated with belonging to certain more recognized circuits or exhibiting in more formal spaces, which is seen as a requirement for achieving international mobility**. It is mentioned that the definition of "professional" by public policies and government agencies is not yet clear and well-defined, which is a limitation when it comes to promoting projects and participating in grants or incentives.

"We are interested, of course, in the exchange, being able to showcase our work, and getting to know the different realities of theater practitioners in various communities. That, to me, is the most important. We don't approach it from a professional circuit perspective because we believe we don't meet the usual requirements that professional circuits often demand."
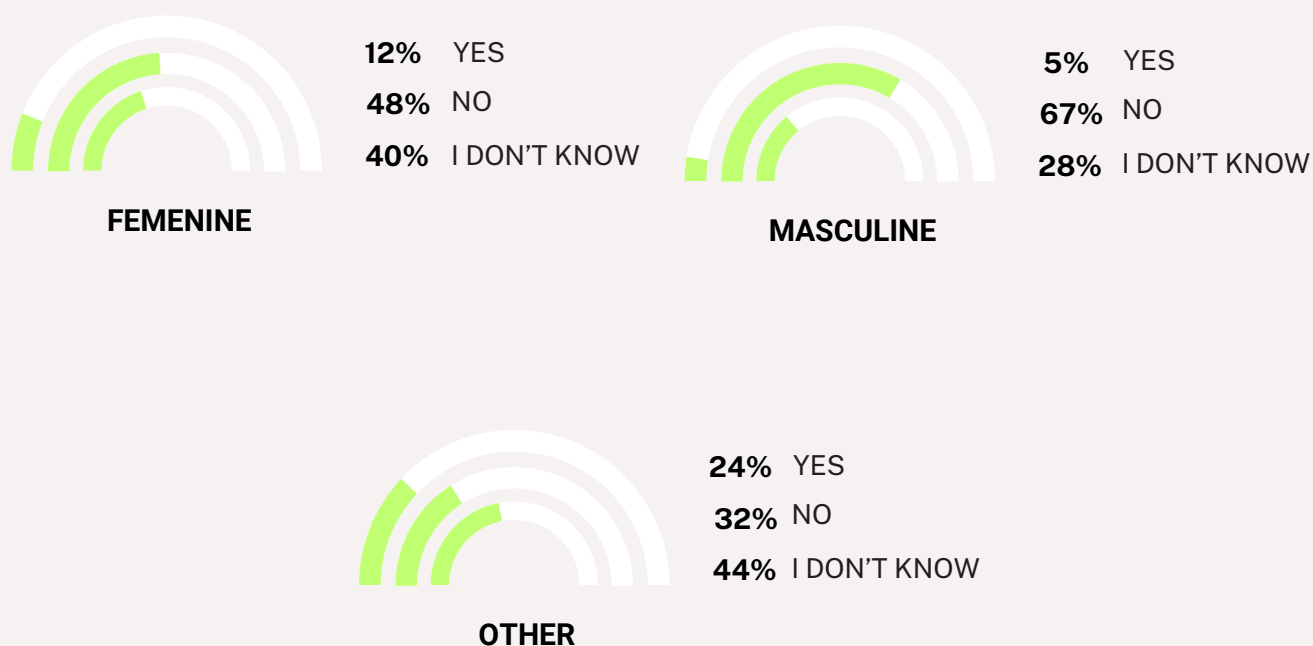
"I don't know if the right word to use is professionalization within the arts, but [internationalization] is as if it were a process, an artistic work, that they consider at a professional level, so to speak (...) Maybe suddenly, I consider myself a professional, but they also ask you to consider yourself emerging, but if you have more than 5 years, you are not emerging, you are professional, but you don't have the experience... because you don't have so many international festivals, you don't have so many international awards, so many recognitions. So, there is also a kind of characterization within what would be professional, and it seems to me that this is another limitation".

"The bottom line is also to ask what it is to be professional, what it is not to be professional. Precisely when we talk about, in the performing arts, the issue of training, the issue of experience, it is often relativized. For me, to be a professional is to live for the theatre".

6) Challenges associated with gender

The difficulties associated with people's gender in the mobility processes show that those inequalities between women, men and people with other gender identities, which are present in society and which are typical of a patriarchal reality, have their particular expressions and repercussions in the mobility processes. **12% of the total number of women who responded to the consultation considered that their gender has made a difference with regard to the difficulties of mobility processes. This percentage is twice as high for non-binary, trans and other gender-diverse people (24%).**

Chart N°14: Perception of whether one's gender has made a difference in relation to the difficulties present in gender-specific mobility processes

FEMENINE
- 12% YES
- 48% NO
- 40% I DON'T KNOW

MASCULINE
- 5% YES
- 67% NO
- 28% I DON'T KNOW

OTHER
- 24% YES
- 32% NO
- 44% I DON'T KNOW

Within the Consultation, as well as in the discussion groups, different dimensions of gender-related difficulties emerged. **Among these are, firstly, a feminization of roles within the different disciplines of the performing arts. In this way, women's functions are more associated with administrative and organizational roles, and also with caring roles in the workplace.** At the same time, in directing positions and roles, there is a greater presence of men, together with the perception of fewer impediments and demands for the development of their work, compared to women.

> *"Most of the cultural managers invited to markets, festivals and fairs are men, and the potential of women is not recognized in these types of meetings, especially in the cultural sphere of Ibero-America."*

> *"Women have a harder time because of the fact that we are women. It is more difficult for us to lead our projects and for our careers to be valued in the same way as men's. Fortunately, this seems to be changing. But on most occasions, we compete with projects led by men who have had more possibilities and work opportunities than us".*

> *"There is still a pay gap in the hiring of men and women and there are more spaces for male directors than female directors in festivals and official theaters around the world".*

Furthermore, it is present in the discourses that, although progress has been made on gender issues in the sector in recent years, there is still an invisibility of women's work and specifically of the intersectionality of lesbian women. Added to this is the stigmatization of gender-diverse communities.

> *"The LGTBIQ+ community is stigmatized on an artistic and cultural level in Ibero-America, the spaces are very closed".*

> *"And as a lesbian director I am also connected to the Queer LGBTI movements, but anyway there is always an invisibilization of the issue of lesbian women and lesbian artists. In the beginning, I think it's interesting to point out, for my generation it was an extremely difficult subject".*

One of the most frequently mentioned issues concerns motherhood. It is stated by the agents that, according to the existing possibilities for international mobility, this is incompatible with motherhood and caretaking activities.

There are two main reasons for this: on the one hand, the costs associated with the mobility of children and carers (parents) are not taken into account in the financing of projects. On the other hand, the necessary conditions are not taken into account by festivals or partners who receive those who must travel with their families (structural conditions).

This has two consequences: either women are excluded from mobility, or, if they have the resources to do so, they have to pay for it themselves. Both realities have a direct impact on their professional projection and development, and increase the economic gap that already exists in the sector between women and men.

> *"I am a mother, I have distanced myself for several years from the possibilities of residencies, conferences, etc. to which I could certainly be selected if I applied. I can't be separated for a month from my young children".*

> *"In my case I am the mother of a little girl and my colleagues are also mothers and almost no festival takes into account the need to travel with our dependants and companions, so men travel, who are not to blame for leaving their families because it is socially accepted that it is their job, while for women, it is selfish because they prioritize their careers".*

The gender quota system by institutions and organizations is presented as progress, yet a critical perspective is raised regarding how this mechanism also homogenizes. I**t is asserted that, in order to advance in democratizing access equitably, it is not enough to rely solely on quota policies; instead, an understanding that takes into account the diversity of production contexts and their needs is necessary.**

This applies to both the requirements in open calls, which tend to be exclusionary by being general and the same for everyone, despite not all individuals being equal in this dimension. It also applies to the conditions offered by counterparts in mobility processes (festivals, exhibition spaces, for example), including infrastructure, administrative requirements, financing, team composition, execution times, language aspects, etc.

Therefore, it becomes necessary to consider an intersectional approach in the analysis of mobility difficulties, as well as in the proposals to advance in reducing gender gaps.

> *"In all senses, it is difficult to present oneself as a woman artist, black and capable of coming up with endless ideas for the creation of a scene, especially when those who are in charge of the needs one requires are men".*

> *"There is an intersectional factor (…) there is the issue of ethnicity, and that in general we are always white women… the intersection of gender and ethnicity, native peoples, afro populations, is something that seems fundamental to me, and also to cross it in an intersectional way with the issue of disability because if you are an afro woman with a disability you become absolutely invisible".*

> *"The discourse that is transmitted is that feminists come, people from everywhere, and in a way, those who participate are put in the same conditions, and there are people who come from places with very dangerous contexts, from difficult economic contexts.Also these intersections that were just mentioned, of race, class, etc… so I, as an inviting agent, cannot put everyone who is invited in the same context".*

On the other hand, it should also be considered that artists who address gender issues such as feminism and diversity through activism, have collective working logics that are often incompatible with these invitations or open calls for residencies and festivals, due to the number of people that the projects must incorporate.

"A gender dimension for us at least, is that many times open calls are designed for artists who are going to work alone, an artist is called, and many times especially in feminist collectives like ours we work collectively, so it happens to us a lot that in these calls we don't get in, that is, we can't enter because we are groups, we are groups of people. It seems to me that this idea of working as a collective is quite common among women and dissidents (...) at least here in the south it's happening a lot".

Another issue arises regarding the difficulties, which addresses the topic of gender by festivals and programmatic milestones. This is criticized for taking a superficial view of the problem, and from the perspective of the agents involved, it is often seen as utilitarian and associated with the idea of cultural extractivism in discourses and aesthetics. It is mentioned that a more profound approach, especially in countries with greater resources and robust mobility policies, would involve sustained support or accompaniment for artists who research and disseminate content on gender and diversity.

"There are certain programming logics in residencies, in festivals, in other types of spaces where certain groups that are in fashion are sought after. And then things are programmed because it's the right thing to do. It's not that they shouldn't be programmed, but there is no in-depth work so that certain groups can build a career, we are all women who have been able to have a career, or are having one, but there are others who don't even make it".

"At least we have had that feeling in some spaces, like this idea of extractivism, thinking about fulfilling that quota, something like the theme of the year of the festival X is feminisms, so a bit of everything is about that, or about sexual dissidence, and a bit about those who could represent that theme (...) So maybe sometimes there is a bit of that idea of extractivism or like taking these discourses, these aesthetics. (...) So perhaps we could think about how we could support the work of these people who are producing this content, beyond just programming it in the year in which it corresponds to the theme, think about how we could help in some way to sustain this work so that it continues to be carried out".

Finally, it is mentioned that in the performing arts, there is a demand for hegemonic bodies, from training schools to the workplace, which is even more pronounced for women. This results in exclusion from projects based on physical appearance and age, especially in the field of dance.

7. Challenges related to the accessibility of people with disabilities

Among some specific groups addressed for analysis are people with disabilities. Among the core issues concerning this segment, there is a lack of knowledge about the topic in the field of performing arts and invisibility within society at large, including institutions and public policies. In response to this, sensitization is proposed as a strategy, where the arts play a fundamental and social role beyond the artistic realm.

In this way, it is expressed in discussions that sensitization and visibility actions should be driven, first and foremost, by the individuals interested in advancing accessibility, hoping for a response in the environment within the field of performing arts, to establish dialogues with institutions and the government. People with disabilities who participated in the discussion group on the subject mention that disability may be uncomfortable, but it is precisely this provocation that triggers reflection in spaces.

There is a need to generate greater demand for accessible projects, to develop a market that includes international opportunities. To accomplish this, it is considered necessary to begin by creating spaces for networking and organization among the same agents and artists with disabilities or individuals working on this issue. Additionally, those responsible for these actions or strategies should primarily be state agencies and organizations

> *"It seems to me that the difficulties are the lack of knowledge and the failure to create awareness-raising spaces. What you say about proposing spaces for training or exchange, I think it is really important as a prequel to be able to carry out, I could even think, a corridor of artists or works with disabilities".*

The infrastructure and non-accessible conditions of spaces are a difficulty present in mobility processes. Most of these spaces are not pre-adapted for the arrival of artists and agents with disabilities, and typically, problems are revealed at the moment, leading to avoidable complications and friction. Regarding these spaces, there is also mention of the need for oversight in accessibility matters.

> *"I think it is important that the State or some other group outside the State that works with people with disabilities should supervise the spaces: that there should be supervision of the accessibility of the space, that there should be an accessible bathroom!"*

Another critical issue is that funding for artistic projects involving people with disabilities must include certain special items for their development, which - when not included- , usually it must be covered by the individuals themselves, thereby increasing the gaps in their participation.

In this regard, the team must be provided with an assistance person for each person who needs it. This role, in general and due to the conditions that exist today, must be fulfilled by another person in the group, who at the same time already has other tasks. This problem is solved usually by improvisation, in what is identified as the multitasking abilities of the same members of the groups in order to reduce costs and achieve the objective of circulation, thus resulting once again in diminishing this role.

> *They don't prepare the rehearsal space, there's no ramp, they don't need to provide assistance to the sound technician, the lighting technician, or the microphone operator so they can go to the bathroom, eat, or rehearse. Recognizing the needs of the new agents is necessary for the proposal to be carried out, as well as having budget allocations for this purpose".*

> *"Having resources and funding so that the works can circulate, be realized with all the necessary new tasks to make it happen, and not self-precariously, where the performer has to also be the assistant."*

In addition, it must be considered that the timelines for all creative processes and mobility are slower due to multiple variables. This sometimes presents itself as a difficulty with programmatic counterparts and producers when dealing with rehearsal times, residencies, and setups.

> *"For example, producers view disability from a standpoint of knowledge, as they feel that hiring a person with a disability is a problem. It is necessary to become aware and learn to change the logic of time; for instance, processes are slower, and often it forces us to pause a bit, but once you understand it, it can even be beneficial."*

An open criticism is also made about the term 'inclusion' since actions can hardly include all individuals, and it is often used for marketing purposes or offers empty reflection. The inclusive perspective is associated with 'special' instances, and what is sought is for people and artists with disabilities to be able to access all spaces, not just inclusive ones. In response to this, a perspective focused on singularity is proposed.

> *"Do not do special things but universally accessible ones, so that institutional and formal spaces can think about the exchange and sharing among artists, creators, cultural centers, etc."*

> *"What they were discussing before the word 'inclusion,' I detest it with all my being. I dislike it when I'm put into conversations with inclusive discussions or inclusive works. As I say, no, what I do is not inclusive. Because I'm not working with gender, for example. I'm not working with indigenous peoples. Therefore, my project is not inclusive. I'm sorry. It is accessible to certain groups. But it seems to me that the word 'inclusive,' in addition to not liking it, is too vast. It's too ambitious."*

> *"I think the word 'inclusive' doesn't sit well with me; for me, it has to do with becoming a part of singularity. The word 'inclusion' is very nice, but if it's used as marketing to set us apart, it ends up emptying projects of tenderness, of love."*

FINDINGS AND RECOMMENDATIONS

The future of Mobility

Findings

Throughout this study, several findings were contextualized among the discussions and statistical data from the Participatory Consultation:

01 The impacts of Covid-19

It is not a surprise to observe the impact of COVID-19 in terms of the closure of the cultural field and what a setback this was for the arts in general, and specifically for the performing arts and their development. However, as a consequence of the pandemic and in juxtaposition to other economic factors, artists are observing artistic changes that still lack measurement parameters and are identified as post-pandemic realities. Among other things, there is a need to modify or create with fewer resources, structure and design with more flexible perspectives and find new transferable creative initiatives.

Findings

02 Festivals and markets, both desired circuits

Festivals and their work structures and relationships are a key element in the mobility of agents, regardless of the degree of mobility they find themselves in. To some extent, these instances are valued as spaces for meeting, networking, and establishing contacts with programmers and other networks.

Where differentiations are found that relate to the degrees of experience and trajectory in mobility is in the way of access and contact to participate in these platforms. Those who have not yet achieved internationalization processes continue to see the dossier or portfolio of work as a valid instrument for promoting their work, while those with more experience increasingly prioritize instances where their work can be seen live.

Findings

03 The relevance of community agents and civil society

Civil society organizations and community art circuits emerge as relevant spaces and platforms for the consolidation of networks and exchanges.

As an example, these circuits are established as alternative spaces (not in terms of avant-garde but as an alternative to platforms and instances such as festivals or markets), where access appears to be limited to specific groups.

04 Mobility is working

It appears evident, but it is necessary to confirm among the findings that mobility is a system that enables the flow of economies and manages to position itself within the context of cultural or creative industries.

For some individuals, this determines very important structures in terms of economic recognition and the sustainability of their work

Findings

05 Sociability and friendship as a dual element

The spaces of sociability, networking, and strategies that are strengthened through trust-building and interpersonal relationships among agents are a point of conflict that needs further exploration.

For those who are more experienced in mobility, as well as for individuals who appear to belong to a certain circuit or status quo – regardless of how it's defined – sociability processes are not only preferable but also used as a working strategy. The possibility of expanding processes while maintaining familiarity with those they are connected to is valued.

Conversely, for agents with less access to contact networks or who, for some reason, feel outside of this working circle, sociability is perceived as a barrier and an element of exclusion. To some extent, this promotes unique working perspectives determined by these relationships, hindering the diversification of the ecosystem or the positioning of emerging groups.

Findings

06   Seeing is believing, seeing is buying

In relation to products or goods in the performing arts field, experiencing dance, theater, or circus performances live seems to be a critical milestone in the mobility process.

Those responsible for programming or shaping curatorial models emphasize in the conversation that this is a particularly relevant part of the process in the contexts and selection criteria. Partly because one of the discoveries of this report is that works and artistic content are not just aesthetic products but they also involve a dimension of symbolism and territoriality.

Among the tasks of someone who programs, understanding this context and how it overlaps with their own reality and audiences is crucial.

Findings

07 Visas

Visa processes and cross-border work have significant weight in international metrics when evaluating exports and imports. The lack of support and the legal barriers that many must overcome are of great international concern.

Within the Ibero-American Cultural Space, there are mainly limitations associated with some countries that have structures and political models with greater control, such as Cuba. Likewise, some Member Countries declare a lack of specific international treaties or agreements for the mobility of artists from Ibero-America. This is an area where it is hoped that IBERESCENA can contribute from a more active perspective.

Nevertheless, work visas are not seen as a critical factor among the issues to address. One of the possible explanations corresponds to the high levels of informality that still prevail in our ecosystem, which potentially may be concealing the magnitude of this problem.

Findings

08

Language

Language barriers were only referenced by agents from Brazil or Portugal. However, they did not indicate a high degree of difficulty or a particular focal point in this issue.

There were no references to indigenous languages, probably because, statistically in the Consultation, agents and artists of indigenous origin had lower participation. One of the reasons for this is that the Consultation stands by itself as an excluding mechanism as methodologically it requires internet access. It is presumed that realities such as internet connectivity or the way communication is generated on social networks are factors that influence the ability to reach a greater number of responses in this segment.

Lastly, another factor to observe is that agents from the Ibero-American Cultural Space are not actively participating in markets in English-speaking countries such as Canada or the United States. This is an observable and analyzable factor in future diagnostic spaces, as well as latent opportunities for collaborative work.

Findings

09   Some differences: perspectives from each territory

There are some differences and issues detected that present a differentiation model between countries in the American continent and those in the European continent. Specifically, the problem of ecology and sustainable development models in the environmental context is mentioned.

While this is a point acknowledged in discourses related to the current reflection on mobility, it can be observed that this is a concern primarily at the level of markets and agents in Europe. The American continent recognizes the urgency of environmental policies; however, compared to other realities, this seems to be a discussion that has been postponed in relation to funding and other cultural policy discussions.

Findings

10   Where are the audiences?

Audiences are the major invisible agents in the mobility process. While they are occasionally mentioned, this is only done by two groups: those who declare a high level of experience in mobility and some professionals involved in programming.

It is striking that, if we were to create a map of agents, audiences are in a dimension that has low levels of influence on the process. This seems inconsistent with the focus on targeted strategies for working with territories or themes, as well as the emphasis on community development processes.

The audience, as participants, can support the processes of engagement with other sectors, civil society agents, and the inclusion of private entities. Therefore, it is evident that involving them in the dimension of work for mobility is essential.

Findings

11 The private world, the commercial world

Others who are absent in the discussions regarding mobility and international circulation appear to be those involved in the private sector, groups that are scarcely mentioned in the discourses and narratives of the analysis.

Models of internationalization are a field of action where creative agents and the Public sphere come into tension. The interest and close relationship that Ministries and state agencies must have in these processes are emphasized, but private entities are not named as a fundamental part of the logic and balance in the exercise of public policy.

The most critical relationship in this regard is with exhibition spaces, such as venues where the work of artists is showcased, as well as with airlines, companies on which the costs and possibilities of travel depend.

Findings

12 The importance of care

The relevance of gender issues is reflected in the report in those contexts where the discourse emphasizes the importance of caregiving and family conciliation.

Among those agents who responded to the Consultation that gender is indeed a problem when establishing mobility parameters, we find mainly women who specifically mention the barrier of motherhood.

Not only was this caregiving dimension addressed, but also the need for other individuals to move across borders with companions, where older individuals and agents with reduced mobility or other types of disabilities are mentioned.

Usually, existing financing mechanisms do not stipulate or consider these realities, resulting in individuals having to cover them through their own work within the same company or collective or by investing part of the agreed-upon financial resources in the same project.

Findings

13 Inequalities: means of reproduction

"Mobility is not for everyone. Who is mobility for?"

Under this premise, one of the most significant findings in this research emerges, which relates to how the working dynamics in the mobility of performing arts reproduce patterns of social and structural inequality.

This refers to the fact that throughout the diagnostic process, elements and experiences have been exemplified that demonstrate models of discrimination in the work of mobility of agents based on gender, class dynamics, territorial realities, cultural components, racial or ethnic identities.

This reproduction of imbalances operates on various levels of the mobility process: from selection and the formation of networks, the dynamics of information, the processes of applying for funds or incentives that should be democratic in their access, and even in the dynamics and relationships among the agents themselves.

In part, the majority of problems expressed by agents who have not yet managed to internationalize their work are linked to patriarchal, hegemonic, or - as some reveal in the conversation - extractivist structures.

Concepts like decolonization are not explicitly mentioned, although they do have a basis in international mobility conversations.

Recommendations

Some recommendations to address processes of improvement in the mobility of Ibero-American Performing Arts.

01 Performances should be seen

In the path and delineation of mobility processes, at least those relevant to the circulation of works and performances, it is essential to involve buyers and programmers in the direct visualization of the product.

Therefore, it is recommended to develop more consistent and robust investments in the mobility exercise of these agents, focusing on strategies that diversify the network options and, above all, connect them to more emerging circuits.

Similarly, it is suggested to promote innovation and the development of structures and models of showcases, festivals, or markets where people can not only meet but also see and experience the creative processes firsthand.

Recommendations

02 Development of information, data, and tracking for mobility.

Improvements in the mobility processes for Ibero-American Performing Arts require permanent structures and funding for studies, monitoring, and the collection of statistical data.

These data, in turn, should maintain both cross-sectional and longitudinal perspectives (to be measured over time and indicate variations) while also enabling comparative frameworks between countries.

03 More and better training opportunities

It is recommended to expand spaces and instances of training in internationalization in the context of production and management.

This not only implies more training opportunities but also new processes and structures that are more relevant to the reality of internationalization contexts. One recommendation involves presenting models and sharing experiences among the involved agents. Instances where information can have an experiential transfer methodology and encourage reflection and knowledge generation among those involved.

While workshops and manuals can continue to be promoted, it is suggested to reinforce knowledge transfer fields based on case study models.

Recommendations

04 Alternative perspectives on 'professionalism'

Structures and definitions of what is "professional" are still unclear for the majority of people in the field of Ibero-American Performing Arts, especially for those in emerging states or with little experience in mobility processes. The term 'Professional' not necessarily defines the trajectory but adds other elements, limiting the structuring of circuits.

The term is vague and, therefore, acts as a barrier to networking and the consolidation of application structures or calls for funding and incentives. It is important that models involving open calls (such as funding or festival selection, among others) define their view of professionalization as clearly as possible while reducing criteria that present formal and bureaucratic barriers. This is a necessary step if the goal is to achieve greater diversification.

Recommendations

05 More networks and with new friends

While the promotion and encouragement of networks is a continuous recommendation in our ecosystem, it is suggested that the ways of establishing these processes and incentivizing them aim at new logics regarding territories and agents.

There is a dimension of work among pre-established circles with sociability dynamics that need to be broken and diversified. Structures should be sought and new funding opportunities should be promoted for projects that aim to open new markets, to bet on new working relationships, or that contain interdisciplinary perspectives.

It is important not to lose sight of the continuity of other processes and networks, as this is not a replacement for existing networks that are effective in terms of emotional connections. Instead, these proposed actions should complement the conversations and dialogue.

Recommendations

06   Equalizing balances between countries

In the face of the issues and structures of inequality that appear as findings in this report, there is a need to have more cross-cutting perspectives that allow for collaboration among Member Countries.

Economic, political, and structural differences within the Ibero-American Cultural Space are observed and declared, which must be taken into account in the design and mechanisms of financing or specific work or linkage programs.

This same logic drives the conversation about the creation of new specific programs that prioritize certain types of circuits, trajectories, genres, or disciplines, among others.

07   Formalizing networks with new productive sectors

None of the 17 Member Countries of the IBERESCENA Program exceeds 21% of private contributions for the development of mobility. Therefore, it is suggested to establish programs, research, or spaces for collective reflection in the context of strengthening creative economy processes to incorporate new productive sectors.

Processes of innovation should be opened to allow dialogue together with these strategic allies and/or the signing of agreements between public and private agents to expand participation in international mobility structures

Recommendations

08   Activism

Many mention dynamics of social and political activism that allow them to permeate discussions on the development of public policy and the cultural reality of their own countries.

These instances are working cells that are not formalized as international networks, where organizations like IBERESCENA can provide support to fields of advocacy and promotion of mobility together with artists and civil society agents, among others.

There are various organizational models and examples that understand and declare activism as a key strategy for the promotion of the arts and international mobility, and the paradigms of rights should not be excluded from them. Activism processes also result in instances of visibility for cultural activity among the public, and this is a way to involve their participation on a more participatory scale.

Recommendations

09   Empowerment, not paternalism

It is suggested, among the recommendations to the Member Countries that have funding lines for mobility, to consider criteria that incorporate a gender and intersectional approach, but not from paternalistic structures that only include quotas for visibility and participation.

This means that both the resources and the selection requirements take into account diverse production contexts and realities associated with the socio-cultural and economic characteristics of certain groups that are displaced from the status quo.

This should be considered from the design of the programs and should involve communities and their voices in a inclusive way. Likewise, action lines that can have consistency and permanence over time should be added, influencing the definitions of public policy and breaking down barriers of exclusion

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