

Feasibility Study on Supporting Artists in Transforming Narratives in Latin America

Report commissioned by Hivos and facilitated and written by Justine Dupuy, Milena Pafundi, and Anca Matic from La Sobremesa



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Written March 2022

Executive Summary

[Hivos](#) is an international development organization which aims to contribute to a free, fair and sustainable world. They have developed the R.O.O.M. program that supports artists, culture and media producers, and creative hubs currently active on the African continent. It's built on the premise that these often marginalized artists are the key to resisting threats to freedom of expression, which "is vital to humanity and is the foundation of a free society."¹

With this Feasibility Study, Hivos aims to better understand if creating a new program inspired by R.O.O.M. is feasible and strategic. The program would be designed to support the Freedom of Expression in Latin America in four countries - Bolivia, Brazil, Colombia, and Guatemala - with a special focus on gender and inclusivity of women, Afro-descendant makers and creatives from indigenous populations.

[La Sobremesa](#), a consultancy of designers and facilitators dedicated to strengthening civil society in Latin America and around the world, designed and developed a participatory methodology to (1) scope the ecosystem of relevant artists, initiatives, and funders, focusing on those artists who represent minority and traditionally excluded groups who produce critical audio-visual content, (2) understand the context of the focus countries, along with the state of freedom of expression, and the challenges and needs the artists face, and (3) collaboratively create a recommendations for the adaptation of the R.O.O.M. model to Bolivia, Brazil, Colombia, and Guatemala.

1. Introduction (pgs. 9-15)

In the [Introduction](#), there is a presentation of the Feasibility Study, and an overview of the research, including the methodology and data collection tools.

The methodological approach consists of three phases:

1. [Inception](#). We led a series of Kick-Off calls with the Hivos team, as well as analyzed relevant information and background documents.

¹ A good part of the Government support comes with a predetermined idea of what artists have to do. "Low line", is very guided, aligned to their interests. The themes they propose are mostly memory and culture of peace" Luciana Fleischman, Colombia.

2. [Data Collection](#). We collected data on the state of freedom of expression, the artists and their landscape, and the existing support for sustaining this work, through our *Desk Research, Surveys, and Interviews*.
3. [Participatory workshop](#). We designed and led a workshop with artists from each of the four countries, holding discussions around their needs and challenges and their recommendations for Hivos. for the desk research, surveys, interviews and a participatory workshop.

2. The State of Freedom of Expression (pgs. 16-23)

In [The State of Freedom of Expression](#), there is an overview of the country contexts, focusing on the state of freedom of expression, including 10 trends identified, and a zoom into each of the four focus countries.

[The 7 negative trends](#) are:

1. Excessive violence, murders, and state repression
2. High levels of corruption and impunity
3. Conservative governments close to religious circles
4. Authoritarian and populist forces gaining control
5. Democratic backsliding
6. The Digital Divide
7. The effects of the pandemic

[The 3 positive trends](#) are:

8. Vitality of social mobilization
9. The Green Wave (“Ola Verde”)
10. Acceleration of the use of technologies as a means of communication and dissemination of art.

Finally, we zoom into the situation of each country: [Bolivia](#), [Brazil](#), [Colombia](#), [Guatemala](#).

3. The Artists and their Communities (pgs. 24-40)

[The Artists and Their Communities](#) includes an analysis of the artists and their spaces, based on the more than 100 artistic initiatives mapped related to culture and social transformation in Bolivia, Brazil, Colombia, and Guatemala.

We found that this kind of art seeks to accomplish three objectives in relation to catalyzing social change.

The three objectives are: (1) Art as a tool for social inclusion, (2) Art as disclosure of social and political issues, (3) Art as a motor for education.

Then, there is a description of the [trends in the artistic ecosystem](#), mostly related to the complicated context in Latin America overall, as well as to responses and strategies that have arisen from the pandemic. The four Trends in the Artistic Ecosystem are: (1) Artists are not receiving financial support, and are forced to self-fund their work; (2) Artists tend to work as a collective; (3) Artists are multidisciplinary, by necessity and by choice; and (4) Artists are connecting in virtual spaces, but are missing the more in-depth connections of in-person festivals.

The sections continues with an analysis of the [themes and profiles of artists identified](#), grouping them into the following seven categories, which are (1) Community Spaces, (2) Experimental Collectives, (3) Digital Platforms, (4) The Catalyzing Gatherings, (5) The Production Companies, (6) The Organizations and Foundations, and (7) The Social Galleries.

Then, we give a description of the Landscape Analysis of each country. [Bolivia](#), [Brazil](#), [Colombia](#), [Guatemala](#). Finally, we end with a description of the the artists in marginalized communities, zooming into [women and feminist artists](#), [indigenous artists](#), and [Afro-descendent Artists](#).

4. The Funding Landscape (pgs. 41-52)

[The Funding Landscape](#) has an overview of the relevant financing ecosystem in Latin America. Based on the mapping of more than 50 foundations and agencies that directly and indirectly finance the arts, the research describes five main trends:

1. The funding available to Latin American artists and creators is extremely limited, with a dramatic decrease in the last decade.
2. Public government funding is scarce, given the shifts in political climate, with the exception of Colombia.
3. Most of the support available to artists and their collectives come from (a) the private sector and (b) bilateral and multilateral cooperation.
4. Recent shifts in the strategies of the main private foundations (“The Big Civic Players”) disadvantage the Latin American arts ecosystems.

5. Most grants are short-term project grants, for a particular piece of art, leaving artists in the starvation cycle, without perspectives for longer term support they and their communities can count on.

Then, the research groups the different types of funders into six categories, which are as follows: [Public funding](#), [The Big Art Players](#) (Private foundations), [The Big Civic Players](#) (Private foundations), [The Little Art Players](#) (Private foundations), [The Connectors](#) (Bilateral and multilateral cultural cooperation).

5. Challenges and Needs (pgs. 53-58)

In [Challenge and Needs](#), we give an overview of the main challenges and needs the artists of the ecosystem are facing, as identified through the desk research, surveys, interviews, and the workshop.

The situation of the artistic sector in Latin America can be summarized through an unfortunate paradox: there is an abundant, dynamic and creative cultural diversity of artists, faced with a severe scarcity of resources and few capacities to truly thrive.

[The main challenges identified](#) are:

1. The lack of public and private support
2. Focusing on surviving, not thriving
3. Self censorship from a lack of freedom of expression
4. Inequality and a lack of capacities in marginalized groups

[The main needs identified](#) are:

5. Urgent need for financial support, sustained over time
6. Support for the exchange spaces for artists - like “The Community Spaces” and “The Experimental Collectives”
7. Increased empowerment and visibility of indigenous, Afro, women, and LGBTI+ artists
8. Professionalization and flexibility.

Finally, the section ends with a zoom into the challenges and needs of the focus countries: [Bolivia](#), [Brazil](#), [Colombia](#), and [Guatemala](#).

5. Conclusions and Recommendations (pgs. 59-65)

To wrap up the Feasibility Study, our [Conclusions and Recommendations](#) are based on our research findings. We present a series of recommendations, broken down by phase, for the implementation of R.O.O.M. in Latin America.

The [ten recommendations](#) for Hivos are:

During the Preparation Phase

1. Identify key actors, weave relationships and alliances with artists and funders, through a continued mapping and in-person visits in the focus countries.
2. Design comprehensive, decentralized strategies for the dissemination of R.O.O.M. and its calls

During the Implementation Phase

3. Encourage collective work and exchange at local and regional level
4. Build capacities for an ecosystem that can be sustained over time
5. Prioritize the construction of safe spaces

During the Evaluation Phase

6. Create collaborative evaluation and learning processes
7. Think about the sustainability of the ecosystem beyond Hivos

On Target Audiences

8. Adapt projects to the needs of indigenous and Afro-descendant artists
9. Ride the wave of the feminist movement
10. Include the cutting-edge, transformative LGBTI+ community

1. Introduction

1.1. Presenting the Feasibility Study

[R.O.O.M.](#) is a Hivos program that supports artists, culture and media producers, and creative hubs currently active on the African continent. It's built on the premise that these often marginalized artists are the key to resisting threats to freedom of expression, which "is vital to humanity and is the foundation of a free society."²

In the MENA region and Eastern and Southern Africa, [R.O.O.M.](#) has supported over 110 artists and 292 cultural and media productions. These young, critical artists are challenging the official narrative, through their work as makers, visual artists, musicians, filmmakers, writers, comedians, and more. Hivos has supported them mainly through community spaces or "creative hubs," defined as "communities and networks of young makers; physical and virtual spaces in which they can safely work, collaborate, and produce critical content."³

R.O.O.M. supports and strengthens this ecosystem through four activities: (1) Grantmaking, with Amplification Grants and Production Grants; (2) Capacity Building, for Creative Hubs and for Makers; (3) Collaboration and Networking, like "African Crossroads" and collaboration grants; and, (4) Experimentation and Learning, like "The Digital Earth" fellowships and publications.⁴

In Latin America, Hivos has experience in supporting artists since the late 90s, especially in Central America. Unfortunately, the central program ended 7 years ago, "leaving a huge void".⁵ Since then, the recent experience in the region is more focused on civic space and human rights. The [Nexos program](#) supported 35 organizations in order to promote and protect human

² [Elecciones 2022 Colombia: los ganadores y perdedores de las elecciones legislativas y consultas internas](#), CNN, 14 marzo 2022.

³ Brazil (20,86), Colombia (24,95) and Guatemala (26,04) have rates above 20 per 100,000 inhabitants for the year 2020, according to the [Datos Macros de Expansión](#).

⁴ Reporters Without Borders 2021 Press Freedom Ranking <https://rsf.org/es/datos-clasificacion>

⁵ Latin America has been the continent with the most journalists killed because of their profession in 2020, and 80% of the murders of journalists committed in this part of the world during the last decade are concentrated in Brazil, Colombia, Mexico and Honduras. According to data compiled by RSF, 139 journalists and media collaborators were killed in these four countries alone between 2011 and 2020. [Informe 2021, RSF](#).

rights in a sustainable manner in Central America by strengthening the rule of law and working for a safer society and investment climate in the region. Media and Accountability Latin America (MAILA) supported civic experiments that sought to encourage civil society organizations and journalists to use data to generate quality information - in innovative and experimental ways - that impacts citizens and empowers them to demand more transparency and accountability from governments or private companies. The project aimed to support actors who want to change the vertical logic of information, quite similar to the target group of R.O.O.M. who wants to reach creators who question hegemonic narratives.

Now, Hivos is interested in potentially creating a new program to support artists working “to challenge dominant narratives, attitudes, and influence the public debate” in Latin America, inspired by the success of R.O.O.M. within other regions of the global south. With this Feasibility Study, Hivos wants to gauge if it is feasible and strategic for them to invest in opening a version of R.O.O.M. in four focus countries: (1) Bolivia, (2) Brazil, (3) Colombia, and (4) Guatemala.

This Feasibility Study seeks to answer “if and how the R.O.O.M. program could be brought to Latin America,” by analyzing:

“If” it is strategic and feasible to create this new program in Latin America, through an analysis of:

- a. The state of Freedom of Expression specifically in Bolivia, Brazil, Colombia, and Guatemala;
- b. The current landscape of the artists and their work to challenge and change narratives, and;
- c. The current funding landscape that supports them.

“How” the R.O.O.M. program should be implemented and what it should look like in the region, through a deeper understanding of:

- a. The needs and challenges faced by the artists challenging and changing social and political narratives, as well as the gaps within the ecosystem;
- b. The recommendations for Hivos and this new program from artists as well as from La Sobremesa, based on the study results and our own experiences.

Given Hivos’ mission and approach with their grantmaking and support strategies, Hivos is particularly interested in understanding the landscape of these three groups, along with their

needs and challenges: (1) Women and feminist artists, (2) Afro-descendent artists, and (3) Indigenous artists

In this report, we synthesize our research findings and recommendations for Hivos, in these sections:

1. [Introduction](#) to R.O.O.M., to the Feasibility Study, and to our methodology.
2. [The State of Freedom of Expression](#) in the four focus countries of Bolivia, Brazil, Colombia and Guatemala, to provide important sociopolitical context.
3. [The Artists and their Communities](#) who this program would be dedicated to supporting, illustrating the different types of profiles of these 100+ artists and collectives identified.
4. [The Funding Landscape](#) that currently exists for these artists and their art that is pushing boundaries and shifting narratives.
5. [The Needs and Challenges](#) these artists face around issues like lack of funding, lack of community, and lack of capacity that can sustain their art.
6. [Our Recommendations](#) for Hivos, in the feasibility and strategy behind bringing a program like R.O.O.M. to these four focus countries.

1.2. About our methodology

[La Sobremesa](#) is a consultancy with a mission to strengthen the civil society ecosystem in the global south through the design and facilitation of their learning processes. We believe evaluation, learning, and design must always be interconnected for there to be real impact; evaluation without learning doesn't translate to a more powerful design. We have extensive experience partnering with diverse civil society actors, from international and local organizations to networks and funders, providing personalized, tailored accompaniment based on our partners' needs and context.

The team at La Sobremesa designed our methodology based on the objectives and TOR made explicit by Hivos. We wanted to ultimately understand **“if and how the R.O.O.M. program could be brought to Latin America.”** To answer this question, we created a three-phased approach:

1. [Inception](#). We led a series of Kick-Off calls with the Hivos team, as well as analyzed relevant information and background documents.
2. [Data Collection](#). We collected data on the state of freedom of expression, the artists and their landscape, and the existing support for sustaining this work, through our

Desk Research, Surveys, and Interviews.

3. Participatory workshop. Using this synthesized data, we designed and led a workshop with artists from each of the four countries, holding discussions around their needs and challenges and their recommendations for Hivos.

1.2.1. Inception

The La Sobremesa team held various Kick-Off calls with the Hivos team to more deeply understand their objectives, focuses, and concerns before delving into our research. On a particularly useful call, Arthur Steiner provided an overview of his experience leading R.O.O.M. in Africa, what kinds of initiatives Hivos chose to support, what types of financial and non-financial support was given, and the driving values behind these decisions. We also thoroughly investigated Hivos' mission, vision, and ways of working, and further investigated the R.O.O.M. program in Africa, as well as other Hivos programs in Latin America.

The information collected during the inception phase allowed us to better design our approach during the following data collection and workshop phases.

1.2.2. Data Collection

In designing our data collection process, we created three guiding questions based on our ultimate objective and question of “if and how the R.O.O.M. program could be brought to Latin America.”

1. **“If”:** Is it strategic and feasible to bring the R.O.O.M. program to Latin America?
 - a. Who are the current funders and programs in the focus countries?
 - b. Who are the current artists and their collectives in the focus countries? What are their needs?
2. **“How”:** How should the R.O.O.M. program be implemented and what should it look like in the region?
 - a. What aspects of the R.O.O.M. program should be replicated?
 - b. What new or modified aspects should be included based on the new context?

With these guiding questions, we then designed the more specific questions and data collection tools for our desk research, surveys, and interviews.

Desk Research

Our desk research focused on understanding the context in the four focus countries, answering our first guiding question of “if” it is strategic and feasible to bring the R.O.O.M. program to Latin America and also who this program should serve.

With our desk research, we were able to map **over 100 initiatives of artists and their collectives** and **over 60 funders** related to art, culture and social transformation in the four focus countries of Bolivia, Brazil, Colombia, and Guatemala. *See the complete mapping here in [our Mapping Instrument](#).*

1	2	3	4	5	6	7	8	9	
Nombre	Link	Descripción	País	Tipo de Artivismo	Tipo de organización	Tamaño de org.	PERFIL DEL ARTISTA		
Regina Galindo	https://www.reginajosegalindo.com/	Violencia social, injusticias por discriminación, de género y raciales, abusos de derechos humanos.	Guatemala	Artista visual y poeta Performer	Artistas independiente	1 persona			
Proyectos Ultravioleta	http://juvuvu.com/es/inicio/	Plataforma virtual y física de artistas.	Guatemala	Artistas contemporáneos Exhibiciones Ferias Shows Artivismo	Espacios Virtual y físico	6 artistas			
Movimiento de Artistas Ruk'u'x	https://www.facebook.com/rukux	Artistas de distintas ramas procedentes de diferentes regiones de Guatemala, unen su trabajo para rechazar el hecho y retomar el Saq'ib' iniciado por Lisandro, consolidando la unidad artística para la promoción y fortalecimiento de nuevas propuestas estéticas que reivindiquen el Arte Maya Prehispánico y contemporáneo, como medio de acción política para la transformación social del Pueblo Maya.	Guatemala	Diversas disciplinas Muralismo Música Festivales	Movimiento de artistas	No dicen pero parecen varios artistas, comunidad colectivas			
Rebeca Lane	https://www.instagram.com/rebecalane67hl-es	socióloga, poeta y cantante de rap feminista y anarquista guatemalteca	Guatemala	Música: hip hop	Artistas independiente	1 persona			
Somos Guerreras	https://www.youtube.com/c/SomosGuerreras3/about	Colectivo Mexicano Guatemalteco y Costa Rica	Guatemala México Costa Rica	Música y documental RAP Tutoriales /formación	Colectivo de artistas mujeres	3 personas			
Colectivo +ARTE	https://www.facebook.com/masartesumpango/	Colectivo +ARTE es un grupo artístico que busca promover cambios en nuestra sociedad a través del arte, compartir la riqueza cultural de nuestra tierra y fomentar el fortalecimiento de dichas expresiones.	Guatemala	Muralista Artes Plásticas	Colectivo de artistas mito	9 personas			
Feminarte Guatemala	https://www.instagram.com/feminarte.gt/7hl-es	Cada año se fabrican 100 mil millones de nuevas prendas de ropa en todo el mundo generando un impacto medioambiental y social lejos de ser sostenible. El modelo lineal de comprar – usar – tirar, promovido por campañas fuertes agravan esta situación, siendo más que necesario plantear alternativas. En los últimos años el textil se ha convertido en uno de los residuos de mayor crecimiento. Vivimos rodeados de prendas que no usamos. Cada vez somos más conscientes de la importancia de alargar el ciclo de vida de las prendas, para ello proponemos una manera diferente y divertida de renovar nuestro armario. <i>Entonces... ¿Cómo podemos renovar nuestro armario de manera</i>	Guatemala	Se nombran artistas Promocionan y difunden artistas Hacen ferias e intercambio de Ropa	Colectiva Feminista Artistas Feministas Organizadas Textil	No especifican			

A screenshot of [our mapping instrument](#) with a scanning of artists and funders

Surveys

La Sobremesa incorporated surveys into our methodology, firstly because we had a very limited timeline of just six weeks to complete this feasibility study and secondly because we wanted to reach a broader sample of artists.

We asked questions relating to: (1) their own artistic and cultural profile, (2) their networks, (3) the funding and sustainability of their art, and (4) the platforms they use. *See the Spanish and Portuguese versions of the survey in the Annex.*

Over the span of three weeks, we reached **22 artists: 4 from Bolivia, 8 from Brazil, 4 from Colombia, and 6 from Guatemala**. We observed that those who responded fastest and showed interest in

learning more about the Hivos program were women artists, artists of African descent, and those heavily involved in or leading spaces as cultural managers, along with those who already knew of or were financed by Hivos. *See the complete list of artists surveyed in the Annex and their responses in [our Mapping Instrument](#).*

Interviews

La Sobremesa led a total of thirteen interviews, focused on two different profiles, to complement our desk research and survey data, between February 28th and March 10th of 2022.

First, we interviewed **four “connectors,”** one from each focus country, with impressive networks and connections to artists challenging and changing socio-political narratives. These connectors gave us an overview of the artistic ecosystem in the country, given their unique perspective as curators and leaders of spaces or collectives. *See the list of connectors interviewed in the Annex.*

Second, we interviewed **nine funders and international organisms** from seven different institutions (Hivos, Goethe, Ford Foundation, Iberescena, British Council, ProHelvetia, and Open Society Foundations) to give us a better perspective of the current state of funding in the region and these specific four focus countries. *See the list of funders interviewed in the Annex.*

1.2.3. Participatory Workshop

After synthesizing our learning from the interviews, surveys, and desk research, La Sobremesa designed and facilitated a “sobremesa” or a workshop to bring colleagues together to reflect. We designed this to be a collective space to dialogue, connect, learn and collaborate.

We brought together **12 people** - 3 from Bolivia, 6 from Brazil, 3 from Colombia, and 2 from Guatemala - on Friday, March 11, 2022. We invited the artists that were either interviewed or surveyed and interested in participating in this collective space, with 20 artists confirming their participation (although only 12 made it to the actual workshop). *See the Annex for the entire list of participants and of people invited.*

Taller de Apoyo al Arte Transformador



con



Introducción

¿Cómo llegamos aquí?

Hivos se está apoyando en La Sobremesa para hacer un **Estudio de Factibilidad** para ver si podrían crear un programa de apoyo para **colectivos y espacios de artistas** que trabajan desafiando y cambiando la narrativa en **Bolivia, Brasil, Colombia, y Guatemala**.

Los resultados de este taller nos va a ayudar a orientarlos y darles recomendaciones a Hivos.

Además de los objetivos del estudio, ¡hoy queremos que se conozcan mejor y hagan nuevas conexiones!

¿Cual fue nuestro proceso?

1. Investigación del ecosistema
2. Entrevistas con 12 artistas conectores y donantes del espacio.
3. Encuestas para artistas, colectivos, hubs, y distintos espacios.
4. **¡HOY! Taller del Apoyo al Arte Transformador.**
5. Reporte de Factibilidad para Hivos

Nuestra Guía de Hoy

Introducción	15 mins
🔥 Intercambio 1: Desafíos	25 mins
👤 Intercambio 2: Necesidades	25 mins
👍 Intercambio 3: Recomendaciones	40 mins
Cierre	10 mins



A screenshot of [our participatory workshop, using MURAL.](#)

We designed the workshop with two different sets of objectives in mind: (1) for the Feasibility Study, we wanted to better understand the needs and gaps that these artists and their communities face, as well as collectively brainstorm what types of support would be most useful to them from a program like R.O.O.M., and; (2) for the participants themselves, we

wanted this to be a constructive and not extractive space, so we wanted to give them time to get to know each other and network with those in their same region.

Our four facilitators from La Sobremesa (Anca Matioc, Milena Pafundi, Justine Dupuy, and Beatriz Irrarazaval) lead small groups of 3 to 5 people in three conversations: (1) What are the challenges you face; (2) What are your needs?; and (3) What are recommendations for Hivos? See [the Mural](#) for the notes and observations from the workshop.

2. The State of Freedom of Expression

2.1. Overview of Freedom of Expression

As in the rest of the world, freedom of expression is under pressure and faces meaningful threats in Latin America. This situation contributes to an increasingly significant closure of public space in the region, causing fear and self-censorship.

In total, we document seven trends negatively impacting freedom of expression in the region. Despite this unencouraging context, there are some positive signs such as the vitality of social movements, the predominance of the feminist movement for sexual and reproductive rights in the region, as well as the acceleration of the use of communication technologies as a consequence of the pandemic. Below, we go into each of these in detail, with examples from the four focus countries.

10 Trends in Freedom of Expression in Latin America

The 7 Negative Trends

1. Excessive violence, murders, and state repression
2. High levels of corruption and impunity
3. Conservative governments close to religious circles
4. Authoritarian and populist forces gaining control
5. Democratic backsliding
6. The Digital Divide
7. The effects of the pandemic

The 3 Positive Trends

1. Vitality of social mobilization
2. The Green Wave (“Ola Verde”)
3. Acceleration of the use of technologies as a means of communication and dissemination of art

2.1.1. Negative Trends in Freedom of Expression

Most of the negative trends we documented are structural and have contributed to limiting freedom of expression in the region for several years. These trends are important to take into consideration before entering any country with a new program.

Trend 1. Excessive violence, murders, and state repression

Three of the four countries studied face high levels of structural violence. With the exception of Bolivia, the countries studied have a very high intentional homicide rate.⁶ The four countries are classified by Reporters Without Borders in 2021 as a "difficult situation for the exercise of freedom of expression."⁷ In the last decade, Colombia and Brazil are the countries where the most journalists have been murdered in the region, followed by Mexico and Honduras.⁸

Numerous communicators, activists, dissident voices, human rights defenders, and demonstrators are victims of significant acts of violence that result, on many occasions, in death. Indigenous people, women, youth, trade union leaders and human rights defenders are particularly exposed to this escalating violence⁹ as restrictions tighten in the region.¹⁰

⁶ Report from CIVICUS Monitor 2021, <https://civicus.contentfiles.net/media/assets/file/Informe2021ES.pdf>

⁷ In January 2021, anger over insufficient hospital resources, underinvestment in vaccines, an ineffective government response, misinformation and denialism spread by President Bolsonaro, led to demonstrations in different regions of Brazil. In March 2021, demonstrations began in Bolivia over the arrest of former interim president Jeanine Añez and other political opposition leaders accused of committing crimes related to what the current government alleges was a coup. In Guatemala, at least 43 people were arrested during demonstrations against budget cuts and videos were released showing police dragging and beating protesters. In April and May 2021, demonstrations of a magnitude never seen before shook the Colombian scene. At least 42 people have died, according to the Ombudsman's Office. Thousands of people have been injured. Hundreds more people disappeared for days. The country witnessed repeated episodes of police brutality, broadcast live. [Reporte IFEX](#)

⁸ Transparency International, Corruption perception Index 2021, <https://www.transparency.org/en/cpi/2021/index/col>

⁹ Índice global de la Impunidad 2020, UDLAP, <https://www.udlap.mx/cesij/files/indices-globales/0-IGI-2020-UDLAP.pdf>

This context also leads to the excessive use of force to repress demonstrations. At the end of 2020 and throughout 2021, Latin America experienced a resurgence of social demonstrations caused by widespread discontent against the background of the highly questionable management of the pandemic by many governments, as well as the economic crisis, a direct consequence of the pandemic. In general, these demonstrations have been repressed with excessive force, as in Brazil, Colombia and Guatemala.¹¹

Trend 2. High levels of corruption and impunity

The structural violence suffered by many countries in the region is accompanied by high levels of corruption¹² that limit the democratic functioning of institutions and cause a high degree of impunity.¹³ The predominance of a culture of illegality aggravates the consequences of insecurity and violence.

Trend 3. Conservative governments close to religious circles

Except for Bolivia, the other focus countries of Brazil, Colombia, and Guatemala are all dominated by governments from the conservative right to the extreme right that promote traditional values and try to limit or combat visions that are not in accordance with these values. The most recent example has been the failed attempt in Guatemala to toughen the penalties for abortions with up to 10 years in prison and prohibit homosexual marriage with the March 2022 of the Law for the Protection of Life and the Family in Guatemala. This law was withdrawn a few days after its approval.¹⁴

Trend 4. Authoritarian and populist forces gaining control

The ascendance of authoritarianism has intensified societal polarization, complicating dialogue and public deliberation. Hate speech and discrimination against critical voices have multiplied, and this from the highest levels of power.¹⁵ In Guatemala, the government of

10 Guatemala drops law imprisoning women for getting abortion, Huffpost, 16 de marzo 2022, https://www.huffpost.com/entry/guatemala-drops-abortion-law_n_62321534e4b09e92692c92bc

11 Digital 2022: global report, <https://datareportal.com/reports/digital-2022-global-overview-report>

12 Estado de la banda ancha en América Latina y el Caribe, Comisión Económica para América Latina y el Caribe (CEPAL), 2018, <https://www.cepal.org/es/publicaciones/43365-estado-la-banda-ancha-america-latina-caribe-2017>
Según el reporte, en 2017, ninguno de los países de América Latina alcanza a tener al menos un 5 % de sus conexiones a Internet con velocidades superiores a los 20 megabits por segundo

13 Guatemala: El estado contra la prensa y la libertad de expresión, Article 19, mayo 2021, <https://articulo19.org/informeguatemala/>

14 Re shaping policies for creativity, Unesco, 2022, <https://unesdoc.unesco.org/ark:/48223/pf0000380474>

15 COVID-19 triggers wave of free speech abuse, Human Rights Watch, <https://features.hrw.org/features/features/covid/index.html?#censorship>

Alejandro Giammattei has been characterized by significant authoritarianism, with an upsurge in hate speech and discrimination against journalists.¹⁶ In Bolivia, the period of turbulence and political instability originated with the forced exile of Evo Morales at the end of 2019, enhancing the polarization between supporters and opponents of the former President.¹⁷ And as mentioned in the 2021 World Press Freedom Index¹⁸ in Brazil, “Insulting, denigrating, stigmatizing and humiliating journalists has become President Bolsonaro’s trademark.

Trend 5. Democratic backsliding

In Guatemala and Brazil, the closure of public space is accompanied by a significant setback in terms of democratic construction and access to public services. The basic needs of the population are not satisfied and the deterioration of democratic institutions is worrying.¹⁹

Trend 6. The Digital Divide

Although more and more people are connected to the Internet in the region, significant inequality in access still persists. In South America, 75% of the population has access to the internet, while in Central America internet users represent 70%.²⁰ However, there is still significant inequality, for example between rural and urban areas, as well as a limitation with broadband.²¹

Trend 7. The effects of the pandemic

The pandemic has exacerbated this already fragile context that is adverse to freedoms, and has weakened the economic situation in many countries. First, many countries faced an acute economic crisis due to the pandemic. The fight against fake news limited the circulation of information on the internet and social networks. The pandemic has generated a restriction on mobility that has triggered the restriction and closure of many events and cultural spaces.²² New legislation has emerged that questions, limits, or cancels the rights achieved in recent decades.²³

16 Re shaping policies for creativity, Unesco, 2022, <https://unesdoc.unesco.org/ark:/48223/pf0000380474>

17 Citizen power under attack, report from CIVICUS Monitor 2021

18 *Silencing and limiting artistic freedom in the name of Christianity*, IN The state of artistic freedom 2021, FreeMuse, <https://freemuse.org/media/ck5fvaze/the-state-of-artistic-freedom-2021.pdf>

19 Reporte sobre los hechos de violencia policial ocurridos durante el 2021, Temblores, https://www.temblores.org/_files/ugd/7bbd97_10674d3f5b324b6abe45fad8b1083b7b.pdf

20 [Los hechos: el legado de la CIGC en la lucha contra la corrupción en Guatemala](#), WOLA, 2019.

21 [Guatemala: El estado contra la prensa y la libertad de expresión](#), Article 19, mayo 2021.

22 [Guatemala: Asesinan a 13 personas LGBTI+ en una semana](#), Human rights watch, junio 2021.

23 Keyna Eleison representing Brazil, Director of Museum of Modern Art Rio and Co-Director of 0101 Art Platform, interviewed by Milena Pafundi with the support of Justine Dupuy on March 3, 2022.

Finally, the precariousness of artists has increased. In general, income from cultural and creative industries fell between 20% and 40% in 2020. In Latin America, almost two out of three professionals in the sector (64%) work on their own.²⁴

2.1.2. Positive Trends in Freedom of Expression

Despite this rather discouraging panorama, we can also note the emergence of movements, initiatives, and projects that contribute to strengthening critical and diverse voices:

Trend 8. Vitality of social mobilization

Despite insecurity and fear, protesters continue taking to the streets in several Latin American countries. In certain cases, this social excitement has generated diverse and very creative cultural and artistic expressions,²⁵ such as during the national strike in Colombia.²⁶ In January 2021, anger at insufficient hospital resources, underinvestment in vaccines, an ineffective government response, misinformation, and denialism spread by President Bolsonaro led to demonstrations in different regions of Brazil.²⁷

Trend 9. The Green Wave

The feminist "Green Wave" ("Ola Verde") for reproductive rights is one of the most dynamic and successful movements in Latin America. The green wave is the name of the feminist movement fighting to decriminalize abortion, with the green scarf as the symbol of the movement that originated in Argentina and has spread throughout Latin America and the world. The green wave and the scarf have a long history, but they gained a lot of visibility in the summer of 2018 in Argentina. Since then, this symbol has been spreading in many Latin American countries with various successes.

The green wave worked "with aggressive campaigns and mass popular protests organized around legal action and legislative demands that center broadly on women's autonomy and rights, especially protecting women against violence."²⁸ The movement's most recent achievement has been the approval in Colombia of abortion up to six months.²⁹

24 From the original Feasibility Study Request for Proposals.

25 From an internal presentation given to the La Sobremesa team by Arthur Steiner on February 8th, 2022.

26 Idem.

27 Luciana Fleischman representing Colombia, part of the network [Arts Collaboratory](#), Coordinator of the Art & Thought program at [Platohedro](#), and curator, interviewed by Milena Pafundi with the support of Justine Dupuy on February 28, 2022.

28 Keyna Eleison representing Brazil, Director of Museum of Modern Art Rio and Co-Director of 0101 Art Platform, interviewed by Milena Pafundi with the support of Justine Dupuy on March 3, 2022.

Trend 10. Acceleration of the use of technologies as a means of communication and dissemination of art

One thing that stood out in interviews is that the pandemic has accelerated the appropriation of technologies for both artists' communication and dissemination needs. Spaces for exchange, initiatives, and experimental online creations, as well as offline festivals, flourished during the pandemic.

²⁹ Luciana Fleischman representing Colombia, part of the network Arts Collaboratory, Coordinator of the Art & Thought program at Platohedro, and curator, interviewed by Milena Pafundi with the support of Justine Dupuy on February 28, 2022.

2.2. Freedom of Expression in the Focus Countries

2.2.1. Zooming into Freedom of Expression in Bolivia

Recent political turmoil has left the country fragile and continues to mark the sociopolitical reality of Bolivia. The period of turbulence and political instability began with the forced exile of former President Evo Morales at the end of 2019 and ended with the election of the new president Luis Arce in November 2020.³⁰ This crisis between the opposition who denounced the fraud and Morales' followers who condemned the coup was the breaking point in a long-standing division between the Indigenous political movement and the traditional socio-political elite of the country.³¹ The pandemic has exacerbated this political crisis with a serious economic crisis. During the first year of the pandemic, mistrust increased towards the interim government of Jeanine Añez, as it was tainted by several corruption scandals.³²

This political and economic instability has continued to have a negative impact on freedom of expression, advancing the closure of civic space as marked by the use of violence to suppress the 2019 demonstrations. There were numerous attacks on journalists during the social mobilizations and protests throughout the country, carried out by both the police and protestors who see journalists as having misinformed them.

Specifically related to freedom of expression for artists, this environment has led to a marked increase in mistrust and self-censorship. There has also been an increase in the precarious economic situation for artists as government support for art has decreased or almost disappeared.

³⁰ Zaida Rico from Iberescena, interviewed by Justine Dupuy on March 16, 2022.

³¹ Los pueblos indígenas en América Latina. Avances en el último decenio y retos pendientes para la garantía de sus derechos. Síntesis, CEPAL, 2014
<https://www.cepal.org/es/publicaciones/37050-pueblos-indigenas-america-latina-avances-ultimo-decenio-retos-pendientes-la>

³² Fernando García Barros representing Bolivia, Director of collective space mARTadero and curator, interviewed by Milena Pafundi with the support of Anca Matic on February 28, 2022.

2.2.2. Zooming into Freedom of Expression in Brazil

Far-right president Jair Bolsonaro's rise to power in 2018 represented a significant regression of freedom of expression in the country, accompanied by a serious democratic deterioration. The president uses and promotes racist, discriminatory hate speech that has accentuated the polarization in the country. Journalists and the media are repeatedly threatened, and the judicial processes against them have multiplied while opacity and lack of information from the government prevails.³³

This situation has worsened with the pandemic. The president's catastrophic management of the pandemic, including false information, promotion of an ineffective "anti-covid kit," and neglect of the indigenous population, has been investigated by a commission of the Brazilian Senate that has found the president guilty of nine crimes, among which is the crime against humanity.³⁴

The significant setbacks suffered by Brazil during these years has put it within sight of all organizations that defend rights and freedom of expression. In its latest report, FreeMuse dedicates a special chapter on the situation of freedom of artistic expression in Brazil, highlighting these four trends:³⁵

1. In 2020, authorities adopted two legal instruments placing cultural institutions under direct government control.
2. Despite court decisions that overruled censorship requests, finding them unconstitutional, censorship was still carried out, sometimes through the behavior of state officials.
3. Artists faced online harassment and intimidation, stemming from public figures or government supporters taking measures to centralize the administration of cultural institutions in an effort to achieve greater control.
4. Given this context in which democratic institutions are being undermined, the national government has continued to undermine artistic freedoms, particularly targeting artistic content that is of religious and political dissent.

33 Keyna Eleison representing Brazil, Director of Museum of Modern Art Rio and Co-Director of 0101 Art Platform, interviewed by Milena Pafundi with the support of Justine Dupuy on March 3, 2022.

34 Thila Nascimento from Ford Foundation, interviewed by Justine Dupuy with the support of Anca Matic on March 7, 2022.

35 [La población mulata supera a blanca y pasa ser mayoritaria en Brazil](#), EFE, 2017.

2.2.3. Zooming into Freedom of Expression in Colombia

The conservative government of president Iván Duque has faced unprecedented social mobilizations in Colombia, in both 2019 and 2021. Last year, a tax reform caused explosive social discontent, bringing actors who did not usually protest to the streets.³⁶ These demonstrations gave rise to a convergence of young people, artists, indigenous people, and trans people, among others. Protestors broadcasted the protests live through digital platforms (Instagram Live, WhatsApp chains, etc.), using innovative artistic expression to provide new narratives.

But these demonstrations were harshly repressed. Between April 28 and mid-May 2021, the NGO Temblores documented the arrests of more than a thousand protesters and injuries of hundreds more.³⁷ In addition, it registered at least forty-three homicides perpetrated by presumed security agents. There were several cases of protesters being injured or killed by live ammunition. Nicolás Guerrero, a young graffiti artist known for his murals in public spaces, died at the hands of Mobile Riot Squad in Cali.³⁸

Despite this context, several interviewees underlined an important improvement: that people are raising their voices again, having lost their fear of demonstrating in the streets. The demonstrations of 2019 and 2021 mark this new era, even though violent repression was still present. While conservatives continue to impose a heavy hand on the country, this reclamation of public space can also be explained by the open process of the Peace Agreements signed in November 2016, which ended more than 50 years of civil war with the FARC.³⁹

The country has legislative and presidential elections this year. In March, the first part of this electoral process took place, with results that were quite favorable to the leftist candidate, Gustavo Petro, who heads the coalition of the Historic Pact. His arrival in power would mark a historic change in a country that has been governed by liberals and right-wing conservatives for decades.⁴⁰

36 Keyna Eleison representing Brazil, Director of Museum of Modern Art Rio and Co-Director of 0101 Art Platform, interviewed by Milena Pafundi with the support of Justine Dupuy on March 3, 2022.

37 Stefan Benchoam representing Guatemala, co-founder of Ultra-Violeta, co-founder of NuMu “El Nuevo Museo”, artist and curator, interviewed by Milena Pafundi with the support of Justine Dupuy on March 3, 2022.

38 Stefan Benchoam representing Guatemala, co-founder of [Ultra-Violeta](#), co-founder of [NuMu “El Nuevo Museo”](#), artist and curator, interviewed by Milena Pafundi with the support of Justine Dupuy on March 3, 2022.

39 Idem

40 Susana Rochna interviewed on March 2, 2022 by Justine Dupuy

2.2.4. Zooming into Freedom of Expression in Guatemala

The governments of former president Jimmy Morales and now of Alejandro Giammattei have put an end to the hope of democratic change – mainly the result of the work of the International Commission Against Impunity in Guatemala (CICIG) on anti-corruption, one of the most effective mechanisms for fighting corruption in the region⁴¹- giving way to frustration.

Elected in January 2020, conservative President Alejandro Giammattei continues this anti-democratic legacy by persecuting judges who continue to try to investigate corruption cases, forcing many into exile. His government has been characterized by significant authoritarianism, with an upsurge in hate speech and discrimination against journalists.⁴²

Guatemala is one of the most violent countries on the continent with a high rate of homicidal violence, although this has decreased in the last decade. Young people represent one segment of the population especially affected by violence. Crimes against LGBTI+ people have also multiplied, with 19 LGBTI+ individuals killed in 2020, and 13 killed during the first six months of 2021.⁴³

Racism continues to have a negative impact on the country: “In Guatemala, due to historical reasons and prevailing racism, this diversity is constantly ignored and avoided, with the aim of imposing a single discourse on development, citizenship, or the State –without consensus or real dialogue– which violates the ways of life of large sectors of the population, limiting freedom to choose the life they want to live.”⁴⁴

41 La libertad de expresión en América Latina y El Caribe: fortaleciendo la capacidad de respuesta y resiliencia ante el incremento de amenazas y agresiones, December 2021, <https://articulo19.org/colpin2021/>

42 Guatemala: El estado contra la prensa y la libertad de expresión, Article 19, mayo 2021, <https://articulo19.org/informeguatemala/>

43 Bolivia: el camino de una crisis política que polariza al país, FRANCE 24, December 10, 2021, <https://www.france24.com/es/programas/enlace/20211210-bolivia-crisis-politica-polarizacion-economia>

44 Climate of hate and suspicion fed by Bolsonaro, In the 2021 World Press Freedom Index, Reporters without border, <https://rsf.org/en/brazil>

3. The Artists and their Communities

3.1. The Artists who are changing narratives

Through our desk research, surveys, and interviews, we have mapped more than 100 artistic projects related to culture and social transformation in Bolivia, Brazil, Colombia, and Guatemala. Although the political, social, and economic situations in these countries are not favorable, especially due to the pandemic, artistic expression finds its way of surviving, with great effort to make art a fundamental tool.

Art is both a form of resistance and a driving force for daily life, as well as a fundamental tool for advocacy, contributing to both individual and structural changes in the face of the difficult context that artists are going through. We found that this kind of art seeks to accomplish three objectives in relation to catalyzing social change.

The 3 Objectives of Art for Social Change

1. Art as a tool for social inclusion. In each country, we found projects that incorporate social inclusion as one of their objectives with their environment, taking into account and seeking to link the populations that are in the peripheries. [Fundación Nuevas Raíces](#) in Guatemala, which co-creates artistic, social, and cultural exercises “*always from the perspectives of diversities, thereby seeking that they themselves be the ones who represent themselves from their own cosmogonies and worldviews,*” and has the stated belief that they “*must have a direct and positive impact on the lives of local and visiting artists, young leaders, and the communities in which they work.*”⁴⁵
2. Art as disclosure of social and political issues. Different projects highlight the need to communicate the social problems that exist in their countries through various artistic

45 Los manifestantes que le hicieron el quite al contagio con arte. EL Tiempo, Abril 30, 2021, <https://www.eltiempo.com/cultura/gente/paro-nacional-2021-bailes-y-muestras-artisticas-en-el-pais-584780>

practices and disciplines, such as: women's rights, racism and the values of Afro-descendant communities, the environment, LGBTI+ rights and values, decoloniality, etc. [CEFREC](#) from Bolivia believes that "transformation and decolonization contribute to a greater knowledge, understanding and appreciation of the worldviews, philosophy and postulates of the Indigenous Peoples." For this, they believe it is necessary to strengthen narratives, innovate in new forms, and, in several cases of indigenous projects, develop their own capacities to communicate their worldviews.⁴⁶ "Our artistic practice fosters reflections and promotes changes in attitudes and visions of the world, contributing to a fairer world for all people."⁴⁷

3. Art as a motor for education. Faced with the precarious educational system, artists and cultural managers seek to generate and contribute to social change by reflecting and opening to new perspectives on the social problems of the region using artistic practices, including various technological tools.⁴⁸ One powerful example is [CAP](#) from Guatemala, where two young women artists teach young people who come from situations of limited resources or emotional conflict. "We work in different territories in co-creative processes from the perspectives of the diverse Colombian populations, seeking visibility for their knowledge and recognition as part of our multiculturalism, their social integration and cultural safeguard."

3.1.2. The Trends in the Artistic Ecosystem

We have identified several trends which mostly relate to the complicated context in Latin America overall, as well as to responses and strategies that have arisen from the pandemic. While they are the result of the crises suffered in these countries and the region in general, these trends can be viewed from a positive perspective, as they have led to transformative learning throughout the artistic ecosystem.

The 4 Trends in the Artistic Ecosystem

46 Protesters blame Bolsonaro for Covid crisis, BBC, May 29, 2021. <https://www.bbc.com/news/world-latin-america-57294415>

47 Art is fuelling the protest movements in Latin America, The art newspaper, November 19, 2019 <https://www.theartnewspaper.com/2019/11/28/art-is-fuelling-the-protest-movements-in-latin-america>

48 How the 'Green Wave' Movement Did the Unthinkable in Latin America, NYT, Nov. 1, 2021. <https://www.nytimes.com/2021/11/01/opinion/abortion-latin-america.html>

1. Artists are not receiving financial support, and are forced to self-fund their work.
2. Artists tend to work as a collective.
3. Artists are multidisciplinary, by necessity and by choice.
4. More artists are connecting in virtual spaces.

Trend 1. Artists are not receiving financial support, and are forced to self-fund their work.

The vast majority of both artists and cultural spaces face many difficulties in terms of their artistic freedom and execution of artistic projects due to a severe lack of funding and sustainability opportunities. Government support is sparse due to the politics of the extreme right wing. Private or institutional support is also lacking and/or is not sustained over time. The most common ways for artists to find sustainability outside of grants are markets, events, workshops, or shows where they can sell their work and merchandise. *See next section, [The Funding Landscape](#).*

Unfortunately, our research shows that many artists are forced to either self-fund their work or leave the space entirely, especially those over 40. For older artists, there is no market and very few financing possibilities: “a person who is over 40 years old and is not installed in the market is screwed. He has no way of finding financing.”⁴⁹ On the other hand, young, emerging artists have slightly more luck, receiving the little funding that exists in the region, although they are mostly individual scholarships and residences: “Young people are connecting and building a world of diversity, they are leaving behind them the heteropatriarchal norms.”⁵⁰

The economic and political situation is so bleak in these countries that many artists have had to entirely give up on their art, turning instead to opening a bakery or becoming an Uber driver. According to our interviews, many artists and their collectives and organizations are in such precarious situations that they have had to make the difficult decision to leave their artistic practices behind to look for economic opportunities in areas completely outside of the artistic realm, as their art is no longer sustainable. Fernando Garcia Barrio, director of mARTadero in Bolivia, stated that “there is self-censorship from sheer exhaustion - because they don't want to be involved in the struggle anymore, they start making bread, they open a bakery.”⁵¹ Keyna

49 The Key Argument on Abortion That Changed Everything in Colombia, NYT March 14, 2022, <https://www.nytimes.com/2022/03/14/opinion/latin-america-colombia-abortion.html>

50 Bolivia crisis: how did we get here and what happens next?, The Guardian, Nov. 15, 2019; <https://www.theguardian.com/world/2019/nov/15/bolivia-crisis-what-happens-next-evo-morales>

Eleison from Brazil said “to survive in Rio and the southeast parts of Brazil, (artists) had to apply to become Uber drivers.”⁵²

Trend 2. Artists tend to work as a collective.

We have seen that both artists and cultural management spaces tend to work as a collective. The vast majority of artists who may have worked more individually in the past, now tend to meet and work together collaboratively. This unity forms a collective artistic force for social transformation, but also simply helps artists to survive and think about possible futures. Especially among younger artists, there is a tendency to form collectives dedicated to "Artivism.", where they use their art to challenge political norms and to change the social reality. These artists are very productive but do not have large financing, with their main sources of income being personal investment, markets to sell their work or merchandise, and events or shows, like [Tambores de Safo](#) in Brazil or [Colectivo Artístico Bok`o](#) in Guatemala.

Trend 3. Artists are multidisciplinary, by necessity and by choice.

Spaces investing in multiple disciplines and bringing different artistic practices together enriches the artistic ecosystem and often brings better results, collaboration leading to greater collective power. Beyond intentionally working to create multidisciplinary spaces, artists also often find themselves playing multiple roles due to lack of resources.

Trend 4. More artists are connecting in virtual spaces.

In the face of the global pandemic, technological platforms like Zoom have opened up new ways of meeting and connecting between regions and across borders. The strength and creativity of these connections have led to the creation of new types of events, biennials, and even weekly festivals on the Internet. This trend of using biennials/festivals as a space for online training, creation, meeting, and dialogue has continued over time.

3.1.3. The Themes and Profiles of Artists Identified

Through our extensive mapping of over 100 initiatives, 20 surveys responses, and 4 interviews with artists, we have grouped the mapped artists into the following seven categories:

Profiles of Artists found in this Ecosystem	
Profile	Description

51 World Report 2020: Bolivia, Human Rights Watch, <https://www.hrw.org/world-report/2020/country-chapters/bolivia>

52 The two Bolivias: crisis uncertainty and elections, Observatory of Latin America, April 1, 2021; <https://observatorylatinamerica.org/the-two-bolivias-crisis-uncertainty-and-elections/>

<p>The Community Spaces</p>	<p>These are physical spaces for artists to develop their own pieces and to receive training and education as part of a community. These spaces often double as spaces of cultural management or curation. They are usually led by a team of artists or cultural managers. Many times they are rooted in and interact with their local communities.</p> <ul style="list-style-type: none"> → Kiosko from Bolivia → mARTadero from Bolivia → Pivó from Brazil → Lugar a Dudas from Colombia → Ultra Violeta UVUVUV from Colombia
<p>The Experimental Collectives</p>	<p>These are collectives (“colectivas”) or groups of artists from different disciplines and regions, who aim to experiment, to heal, and to provoke and push narratives. Often they place an emphasis on experimentation and research as part of their methods.</p> <ul style="list-style-type: none"> → ARTErias Urbanas from Bolivia → Sur Aural from Bolivia → National Trovoa from Brazil → Éter Lab from Colombia → Fundación Colectivo Atempo from Colombia → Colectivo Artístico Bok'o from Guatemala → Queer Poeticas from Guatemala
<p>The Digital Platforms</p>	<p>Another type of gathering space that has become more prominent over the last few years is the digital platform. These are virtual or digital spaces that gather and curate a portfolio of artists, manage cultural agendas, and sell works. Digital platforms also connect their members and function as a community.</p> <ul style="list-style-type: none"> → Caminnos from Bolivia → Naya from Brazil → Gestores Culturales from Colombia
<p>The Catalyzing Gatherings</p>	<p>These have traditionally been in the form of festivals or beinales, though they became less prominent during the pandemic. These spaces allow for connection, collaboration, creation, experimentation, and training.</p> <ul style="list-style-type: none"> → Calle Performance from Bolivia Brazil México Argentina. → Festival da Favelas from Brazil.
<p>The Production</p>	<p>The production companies mostly produce social, political, and cultural</p>

Companies	<p>audiovisual and cinema content. The examples below are socially-driven production companies.</p> <ul style="list-style-type: none"> → Seteleguas Filmes from Brazil → Yosokwi from Colombia
The Organizations and Foundations	<p>Depending on the legal structures in each country, some spaces are considered either organizations (non-profits) or foundations. We identified several of these types of spaces for indigenous projects and others that have structures similar to the “The Community Spaces” for training and cultural management.</p> <ul style="list-style-type: none"> → CEFREC from Bolivia → Arte Flora from Colombia → Fundación Nuevas Raíces from Guatemala → Fundación YAXS from Guatemala and Central America
The Social Galleries	<p>The few galleries we identified—still galleries in the traditional sense, with contemporary art—focus on art that incorporates socially and politically transformative narratives.</p> <ul style="list-style-type: none"> → Sol Del Rio from Guatemala → Centro Cultural Sotz’il Jay from Guatemala

From these 100+ artists, we identified themes around their practices, the tools and disciplines they use, and the prominent narratives that have emerged around social and political issues.

<p><u>Top Themes Identified in Art for Narrative Change</u></p> <p>7 Artists’ Disciplines and Tools used:</p> <ol style="list-style-type: none"> 1. Audiovisual⁵³ 2. Virtual reality⁵⁴ 3. Music⁵⁵

53 2020 Annual report on freedom of expression of the Inter-American Human Rights Commission, March 30, 2021; <https://www.oas.org/es/cidh/expresion/informes/ESPIA2020.pdf>

54 Los mil días de Bolsonaro y la grave crisis de derechos humanos, Amnesty International, Oct. 20, 2021; <https://www.amnesty.org/es/latest/news/2021/10/mil-dias-bolsonaro-grave-crisis-derechos-humanos-Brazil/>

55 Tendencias en libertad de expresion e información en América latina, IFEX, August 2021, <https://ifex.org/es/tendencias-en-libertad-de-expresion-e-informacion-en-america-latina-y-el-caribe-lo-que-hay-que-saber-ahora-mismo/>

4. Fine arts (“Artes plasticas”) ⁵⁶
5. Body or Performance Art ⁵⁷
6. Research ⁵⁸
7. Cultural management / curators ⁵⁹

5 Prominent Narratives on Social and Political issues:

1. Decolonialism
2. Feminism-Transfeminism / Women's rights
3. Afro-descendants
4. LGBTI+
5. Environment

⁵⁶Luciana Fleischman representing Colombia, part of the network Arts Collaboratory, Coordinator of the Art & Thought program at Plathedro, and curator, interviewed by Milena Pafundi with the support of Justine Dupuy on February 28, 2022.

⁵⁷ Joven artista asesinado por el ESMAD; CaracolTV, May 03, 2021 noticias.caracol.com/valle/denuncian-que-nicolas-guerrero-un-joven-artista-fue-asesinado-por-el-esmad-en-cali

⁵⁸ [Más allá del conflicto, luchas por el bienestar. Informe Nacional de Desarrollo Humano 2015/2016](#), Programa de las Naciones Unidas para el Desarrollo (pnud), Diciembre 24, 2018.

⁵⁹ Reshaping policies for creativity: addressing culture as a global public good, UNESCO, 2022. <https://unesdoc.unesco.org/ark:/48223/pf0000380474>

3.2. The Landscape Analysis of the Focus Countries

In this section, we will take a closer look at the ecosystems of artists challenging existing narratives to create new ones of hope and change in each of the four focus countries.

3.2.1. Zooming into Artists in Bolivia

The economic, political and social situation is not favorable for the artistic ecosystem in Bolivia, so much so that the Ministry of Culture was absorbed under the Ministry of Education during the transitional government and was reduced to a vice ministry due to lack of resources, leaving independent artists and emerging collectives in a precarious situation. Many great talents leave the country to perform their art elsewhere. And the spaces, galleries, and biennials/festivals that do manage to develop and hold activities do so with private funds.

Bolivia's art ecosystem is complex and diversified, with disciplines ranging from contemporary art, performative art, muralism, sound art, and visual art to the textile art of indigenous communities. The latter and their projects have been challenging to map, as indigenous communities do not work primarily on digital platforms but more in their territories, selling their art in squares and public spaces.

Many projects are committed to generating more collaborative and educational arts as well as to integrating neighborhoods at the city outskirts into public spaces. As Fernando Garcia Barros explained in his interview, Bolivia is only recently urban, with its growing cities generating the need to integrate the peripheries.

One interesting project on NFTs for social transformation, [CAMINNOS](#), is introducing women from rural areas to the world of NFT's so that they can sell their crafts. The organization knows the region's culture and is able to train these women in better approaches to blockchain technology.

The two most recurring themes in Bolivia are:

1. Integration with the environment. Almost all projects in Bolivia include engagement with the context in which they are located. For example, one of the [Sonandes biennial](#) projects ensures that “the line of work focuses on the city and its inhabitants, pointing to the local context as a space for creation.”
2. Women's rights and feminist initiatives. [Mujeres creando](#) is the most popular project

led by María Galindo, a feminist artist known throughout the region. It brings together artists from different cities to create actions in public spaces in the form of mobilizations as well as written and audiovisual productions supporting the rights of sex workers, from decriminalizing abortion to talking about the reality of Bolivian women, especially indigenous women (“cholas”).

The three most prominent artistic profiles in Bolivia are:

11. The Community Spaces: Most physical community spaces emphasize generating relationships with the local environment, including between cities and the neighborhoods at their outskirts. Some spaces also try to generate more global and international links for emerging artists. All have strong artist residency and training programs, and host events and festivals to build community. These spaces are more connected with private and international financing, and know how to handle the language of donors. These include [Kiosko](#) and [mARTadero](#).
12. The Experimental Collectives. There is a strong element of experimentation and of understanding art as a way to heal and connect with nature. Many artists occupy public spaces, from muralists and graffiti artists to the feminist movement taking to the streets as [Mujeres creando](#) does.
13. The Catalyzing Gatherings. These festivals and beinales are mostly a platform for scenic and performative expressions, as well as a space for reflection, collaboration, and dissemination of information, as well as the promotion of artists like [Sonandes](#) and [Calle Performance](#).

3.2.2. Zooming into Artists in Brazil

Brazil’s expansive and diverse territory makes the possibility of representative mapping very challenging. For this reason, we have prioritized mapping the Afro-descendant artistic ecosystem, working to cover both the south and the north. Between surveys and desk research, [our mapping](#) covers more than 35 projects, noting that several important projects have ended and some spaces have closed. The large-scale cultural spaces or centers included in this mapping are *not* led by people of African descent, they developed more projects anchored in digital platforms and formats such as festivals,

Digital artistic projects are important and useful for social transformation. The vast majority of portfolios on the internet are translated into English or Spanish, facilitating more global connections. Afro-descendant artistic communities create powerful work that questions

hegemonic narratives. Art is their resistance, visibility, and assertion of their rights and culture.

The four most recurring themes in Brazil are:

1. [Afro-descendants rights and identities](#). The artistic ecosystem of Afro-descent artists in Brazil is very powerful, diverse, and above all aims to make the rights of these populations visible. Artists tell their stories, including their struggles against racism and the economic precariousness they experience, through autobiographical projects. Many projects, such as [Projetoafro](#) or [Bienal Amazonia](#), are disseminated on digital platforms and make space for the training and inclusion of new artists in their projects.
2. [Initiatives about decolonization](#). From music to fine arts, decolonization is one of the issues that [Capacete](#) and [Naya](#) address to think about how to situate themselves within a larger landscape..
3. [Women's rights and feminist initiatives](#). All the artists that we mapped and that participated in the workshop and survey processes agreed on the need to work for women's rights, especially black women, and to generate alliances and create space for women within the artistic market and leadership of these spaces. Some of the projects that work on this issue are [Black Brazil Art](#), [National Trovoa](#) and [Tambores de Safo](#).
4. [LGBTI+ initiatives](#). LGBTI+ rights are a recurring theme for those who produce art and are part of these communities. Spaces like [National Trovoa](#) also address these issues inclusively.

The five artistic profiles that are most prominent in Brazil are:

1. [The Community Spaces](#): In [the mapping](#), we have highlighted spaces like [Pivo](#), [Casa Do Povo](#), [Capacete](#), that are found in large cities and include more than 20 people. These spaces aim to connect and integrate with the local environment and neighbors. Artistic experimentation, research, and the creation of strategies for self-organization and sustainability are among their main objectives for social transformation, as well as promoting art and artists throughout the country. They have private and government funding as well as individual donations.
2. [The Experimental Collectives](#). These represent smaller groups of artists within the same disciplines, including musicians, Virtual Reality /Augmented Reality, dance, and performativity, graffiti, etc. They include diverse identities, especially young people who generally most relate to issues of the environment, feminism, inclusion,

decolonialization, anti-racism, etc. These groups are the ones that most challenge hegemonic narratives and classical language, giving rise to hybrid production formats. These groups of artists also participate in other types of projects, such as digital platforms, festivals, and biennials. Some examples are [Atelie Casa 3](#), [VJ Suave](#), [Casa Teatro De Utopias](#) and [National Trovoa](#).

3. [The Digital Platforms](#). While having no physical space, the vast majority of digital spaces define themselves as a platform and bring together artists or projects with the intention of connecting and promoting local artists, especially Afro-descendants. They work towards the creation of spaces for dialogue, education, research, and also the use of communication and technology to promote local solutions and build alternatives for a more just and plural future.. Some of these are [Projeto Afro](#) and [Black Brazil Art](#).
4. [The Catalyzing Gatherings](#). While their objectives are diverse, depending on the festival, most have powerful artistic solidarity and extensive programming. Their main goals are creating greater visibility of Afro-descendant culture and art, as well as connecting and reflecting on the environment. For example, the [Bienal de la Amazonia](#) wants to “show the world the natural beauty and cultural richness of the Amazon and its peoples through the arts,” and the [Festival inmersico de Favelas](#) seeks to connect projects from contemporary creators and artists, both black and indigenous from favelas and other peripheries, into the languages of visual arts and immersive technologies to re-imagine other possible futures.
5. [The Production Companies](#). [Seteleguas Filmes](#), [GatoMidia](#), and [National Trovoa](#) are specialized in audiovisual and cinematographic formats for communication, contributing to the democratization of information, creating new narratives and inclusive work practices.

3.2.3. Zooming into Artists in Colombia

The art ecosystem in Colombia tends to focus on large cities, though artist practices are beginning to decentralize to other territories and communities little by little as they seek to make the work of indigenous and Afro-descendent artists visible. Art schools also tend to be centered in big cities, though as Luciana Fleischman⁶⁰ told us in her interview, young people who leave school seek different spaces to continue their training and artistic practices, since emerging issues are not seen in universities.

⁶⁰ Luciana Fleischman interviewed by Milena Pafundi, February 28, 2022.

The political context in Colombia creates a tendency for artists to work with and in public spaces to strengthen communication about social and political issues. The community practices exercised by indigenous and Afro-descendent communities are examples for the rest of the artistic ecosystem, as they aim to integrate and make these communities and their cultures visible. In Colombia, there are more state and government laws that support art and culture and emerging artists in general, yet they agree that this support is still very low and is not sustained.⁶¹

The two most recurring themes in Colombia are:

1. Environmental initiatives. The vast majority of spaces, especially those that are located outside of urban areas such as in the Pacific region, produce art, research, and training focused on the environment, such as [Más Arte Más Acción](#).
2. Indigenous led initiatives. Indigenous populations, artists, and spaces work for the recognition of their culture and their rights. Those who do not belong to these populations, such as some more urban producers, also work to give voice to these populations as well as include them in their work. This subject is often worked on in Colombia art, cinema, audiovisual, and research, such as [Cumbia Films](#).

The three most prominent artistic profiles in Colombia are:

1. The Community Spaces. In general, these are physical spaces for cultural exchange, training and residencies, and cultural management of events and activities. They are found in the cities and are both self-managed and have medium and large private and government funding. For many artists, these spaces also represent a space from which to experiment and create, such as [Lugar a Dudas](#), [Plathoedro](#) or [Casa Tres Patios](#).
2. The Experimental Collectives and emerging independent artists. The "art of the margins," as they call it in Colombia, refers to emerging independent artists who work with social or political issues. There are many groups experimenting with digital platforms and beginning to relate to NFTs and the sale of digital works. Dissident movements led in public spaces use the body as artistic expression in the face of political and social demands, and are supported by the indigenous guard. There has recently been a stimulating convergence of realities and actors in these spaces.
3. The Production Companies. Audiovisual and cinematographic productions play an important role in communications and advocacy as fundamental tools for social

⁶¹ In order, the Ford Foundation, Doen Foundation, Prince Claus Fund, Wellcome Trust and Open Society Foundation. [Reshaping policies for creativity: addressing culture as a global public good](#). UNESCO, 2022.

transformation. In the case of indigenous productions, these strengthen their communication abilities and make their values and identity visible, such as [SentARTE](#), [Cumbia Films](#) or [Yosokwi](#).

3.2.4. Zooming into Artists in Guatemala

While Guatemala's population is very diverse, and there is a recognized need to provide more space and visibility to artists who are indigenous, women, and dissidents, racism and exclusion still make it difficult for these populations to sustain themselves through art.

Government and cultural support is scarce, and what little they provide is allocated to the conservation of ancestral heritage, as Stefan Benchoam mentioned in his interview.⁶²

During the pandemic, some cultural managers and spaces managed to bring together an "emergency fund," collecting \$20,000 USD in donations. They used this money to provide an open call for micro-scholarships of \$500 USD in May-June 2020. They received 150 applications when they were planning to give only 40 grants.⁶³

The three most recurring themes in Guatemala are:

1. Feminist initiatives. Various groups and social organizations work on women's rights issues and identify themselves as feminists, including some that are not strictly artists but work with artists to create their content. For example, [Guatemala Menstruante](#) seeks to break the mold and change the way menstruation is experienced.
1. Indigenous led initiatives. Many groups or spaces share a fundamental value of strengthening the indigenous culture and art. For example, [Movimiento de Artistas Ruk'u'x](#) is "Strengthening new aesthetic proposals that claim Pre-Hispanic and contemporary Mayan Art as a means of political action for the social transformation of the Mayan People."
2. Environmental initiatives. Various projects focus on the environment, from larger ones such as [La fundación Nuevas Raíces](#) to collectives of emerging urban artists such as [Colectivo +ARTE](#).

The three most prominent artistic profiles in Guatemala are:

⁶² Thila Nascimento interviewed on March 7, 2022 by Anca Matic

⁶³ Ana Joaquina Ruiz interviewed on March 8, 2022 by Justine Dupuy

1. The Community Spaces. These spaces manage to bring together various artistic practices and disciplines under an infrastructure that supports their development. They are focused in both physical and/or virtual spaces, and are dedicated to the dissemination of art, as well as education and training to promote art focused on political and social issues such as the environment, human rights, rights of indigenous communities, etc. For example, [Proyectos Ultravioleta](#) is defined as a platform for experimentation, accompanying artistic processes, providing space, and connecting with different art fairs, such as [Art Basel](#) in Miami and [Arco](#) in Madrid. Other examples within this category are defined as foundations, such as [La fundación Nuevas Raíces](#) y [Fundación YAXS](#). These are also important spaces for the artistic ecosystem in Guatemala, as their support for education, research, and ensuring a space for exhibitions generate activity and artistic development.
2. The Experimental Collectives. These groups—generally women, dissidents, or indigenous artists—organize themselves as collectives or work independently. Some have self-managed spaces and obtain financing through training, events, crowdfunding, and personal donations, such as [CuirPoetikas](#) or [Colectivo Mazorca](#). Other groups of indigenous artists create their own cultural centers and/or spaces for the dissemination of art, combining diverse art forms. Funding for these spaces varies from private institutional financing, embassies, and personal investments. Communication and dissemination is usually through facebook.
3. The Social Galleries: These spaces are more commercial and are beginning to appear internationally, though they generally do not seek international funding. They produce art fairs such as the [Zona Maco](#) and develop digital platforms to sell both physical and digital works (NFTs, Metaverso), as [La Galeria Rebelde](#) did. Although these do not have a direct relationship to art for social transformation, they are still actors within the localities in which they live and are thus aware of its possibilities. [Sol Del Rio](#) is one of the mapped galleries that sells work and services to survive, stating on their website: “We work with emerging artists with recognized careers from different backgrounds whose work contributes to the thinking of contemporary society. We are interested in all those manifestations that contribute to a deeper and more conscious understanding of the surrounding reality.”

3.3. The Artists in Marginalized Communities

3.3.1. Zooming into Women and Feminist Artists

Art linked to feminism and the rights of women, especially black women, is booming. While feminism has many forms and practices, the influence of protests that have occurred throughout the region since 2016 has strengthened artistic expression and the takeup of feminist ideas.

Many women and feminist artists and initiatives were mapped across all four focus countries. [The mapping](#) includes more than 25 artists who declare themselves as women, feminists, and/or lesbians. One interviewee, Keyna Eleison,⁶⁴ is the first black woman to be co-director of an art museum in Latin America. She told us that, in general, the art market, institutions, festivals, and spaces are dominated by white and European men. This challenge also came up in the workshop, where Guatemalan participants noted that since the institutions and funds are led by men, women are more exposed to situations of harassment and abuse, leading them to seek other types of spaces such as the streets or their homes.

The three most prominent themes for women and feminist led initiatives are:

Theme 1. Body and Performance art in public spaces

In all four countries, women-led movements use the body as artistic expression of struggle in demonstrations/marches and through performance and dance, where feminist slogans are taken up again in the fight for social justice.

In response to public spaces and monuments reflecting a macho vision, with priority given to the white man (as mentioned earlier), work like [La Revuelta de Arte](#) from Guatemala seeks to reclaim public space. Other movements use graffiti and interventions to do the same, such as the case of [“Mujeres Creando”](#), led by María Galindo in Bolivia or [“Colectivo Atempo”](#) in Colombia.

Within a transfeminist movement of feminized bodies, including queer (“marika”) and trans,

⁶⁴ La ruta de la libertad: una iniciativa que exalta lo afro. El Heraldo, July 12, 2021.

<https://www.elheraldo.co/turismo/la-ruta-de-la-libertad-una-iniciativa-que-exalta-lo-afro-832873>

voguing has been growing as a movement in the streets, especially in demonstrations where the body and dance is a response to police violence. This expression is spread widely on social networks, where viral videos lead to the protests also going viral. These artistic groups are generally self-managed, subsisting from the sale of works in feminist markets or on digital platforms, giving workshops, holding events, and through scarce state funding.

Theme 2. Dissemination of counter-narratives

Women seek to be the protagonists of their own stories and resistance, since historically, both in art and in general, women have been made invisible. Digital platforms such as Instagram, Facebook or Twitter are the most widely used means of disseminating these materials, which are generally graphics, illustrations, collages, photographs and videos. "[Guatemala Menstruante](#)" is one example: "We seek to change the narratives and living conditions that keep us menstruating in secret, shame and injustice."

Some work is more experimental, such as the "[OtrusSexTraviidus](#)" in Colombia, a group of women and dissidents proposing a new narrative to share and tell about the body using technoshamanism in the digital space and selling NFTs in the metaverse. Music is also a tool for the dissemination of new narratives for the empowerment of women. In Guatemala and Costa Rica there are the "[Somos Guerreras](#)," with Rebeca Lane as a participant, and in Brazil the "[Tambores de Safo](#)" aim to combat machismo, racism, and LGBTQ-phobia through various actions using music.

Theme 3. Afro-descendent women as leaders

Brazil has the most projects led by black women artists, managers, or curators, yet this is still not representative. Patricia Knecht, curator of [BlackBrazilArt](#), mentioned in the survey: "In a study carried out by some groups on the presence of black women (and men) in museum and gallery collections, permanent exhibitions, curators, and art critics, it was completely discouraging that we are only 4% in a country of more than 220 million people."

Black women artists work individually and in networks with other artists, mainly linking their art to the visibility and recognition of black populations, seeking to politicize art from anti-racist narratives. The presence of women in most institutional art spaces is lacking, which has a negative impact on the type of curatorships that are exhibited. Financing is scarce and does not last long.

3.3.2. Zooming into Indigenous Artists

The ecosystem of indigenous artists is heterogeneous, with different intersecting identities: rural vs. urban, different social classes, and sexual and gender diversity. As the indigenous category is a state imposition, the indigenous people recognize themselves from the symbolic universe of their worldview.

The majority of indigenous artists mapped were found in [Bolivia and Guatemala](#). The ecosystem of indigenous artists is organized in formal structures. For example, in Colombia there is "The Association of Indigenous Councils of the Amazon Trapeze (ACITAM)" or in Bolivia [The Indigenous and Peasant Confederations of Bolivia](#). These structures are a source of authority for indigenous communities, and also act as mediators for conflicts between the State and these communities, regulating the social, political, economic and cultural life of the peoples, organizations, and communities that pertain to them.

Challenges and needs of artist communities in indigenous spaces that emerged from [the mapping](#), the interviews, the workshop, and the surveys, including: access to financing, lack of training to apply to funds, inability to travel internationally (since many do not have passports), extractivism, a lack of recognition of oral traditions as arts (e.g., many times calls for works do not include a category such as "songs"), and difficulty in reaching decision-making positions.

The four most prominent themes in indigenous led and informed initiatives are:

Theme 1. Dissemination and promotion of their own rights

Most of the indigenous-led projects aim to make their rights and identity visible through art, such as the artistic group of emerging young people and muralists [Bok'o](#) in Guatemala. This group developed a project called "Muralism for social and environmental transformation," a mural inspired by the theme of food sovereignty in the territory of Tecpán Guatemala, which was supported by the [Ruk'u'x Movement of Mayan Artists](#) and the Royal Norwegian Embassy in alliance with the Municipality of Tecpán. Another example is the [Sotz'il Jay](#) Cultural Center, which has a large space for the development, training, and promotion of Mayan art in all its expressions and manifestations.

Theme 2. Art and communication for decolonization and depatriarchalization

In Bolivia, the [CEFREC](#) (Foundation for the Development of Intercultural Communication) specializes in being a center for training and filmmaking, as well as for TV and Radio. In Colombia, the [School of Indigenous Communication of the Amazon](#) uses technological tools

in order to tell their true realities through the production of their own content and narratives told in different native languages of the Amazon region.

Theme 3. The right to memory and truth of indigenous peoples

There is a push to promote research processes that reinforce recognizing indigenous memory, for example, the [YASX Foundation](#) in Colombia promotes research, experimentation, and creative processes as a form of emancipation from a general context of life that pushes them to disappear as subjects.

Moreover, we found that the most used artistic practices of these indigenous artists are:

- Audiovisuals, such as documentary format (ej. [CEFREC](#) from Bolivia)
- Film (ej. [Festival Imersivo Das Favelas](#) from Brazil)
- Muralism (ej. [Movimiento de Artistas Ruk'u'x](#) from Guatemala)
- Textil (ej. [Ferminarte](#) from Guatemala)

3.3.3. Zooming into Afro-descendent Artists

Afro-descendant artists and creators strongly criticize whitewashed systems of art. This criticism is structured in two directions: (1) in its continuous need to produce new/fresh art, dominant art systems absorb diverse works and artists but do so from a continually Eurocentric perspective; (2) financing continues to be a challenge for the vast majority of artists and platforms. The majority of Afro-descendent artists were found mostly in Brazil, with a few in Colombia.

In Colombia, most artists, creators, and collectives of African descent were found in the [Chocó areas](#) where more art and culture is managed by black people, though these communities have little connection with artists and spaces in big cities. Luciana Fleischman, coordinator of the Art & Thought Program at [Platohedro](#) in Medellín noted that the decolonial validation of Afro and indigenous cultures is "becoming fashionable" in art institutions, yet even so she stressed that there is a lack of equal conditions to be able to compete for support. Likewise, in the workshop participants highlighted the visibility of ethnic, Afro, deaf, LGBTI+, peasant and indigenous diversities as a challenge, emphasizing that racism is still very present.

Zooming into the Afro-descendent Artists of Brazil

In Brazil there is a great diversity of artists, platforms, spaces, festivals, and curators. The

vast majority use are to make black people visible, emphasizing key issues: (a) decolonization of narratives and the body, (b) anti-racism and rights of black people, (c) integration with the favelas and peripherals, (d) afrofuturism, and (e) LGBTI+ rights. Many of the medium-scale mapped projects have a close relationship with technology to create counter-decolonial narratives, using these tools to integrate with the outskirts and favelas. For example [“Festival de Favelas”](#), [“Naya.Work”](#), and [“Seteleguasfilmes”](#) work in audiovisual formats such as video, cinema, and VR/AR. “We create multi-platform content dedicated to telling stories of social and environmental relevance through innovative means.” They imagine other possible futures and, through Afro-futuristic language, create new more inclusive narratives. One example is [“GatoMidia.”](#) which uses the favela as their main reference in the production of knowledge. “We believe that we can use communication and technology to promote local solutions and build alternatives for a more just, plural, and impactful future.”

In Brazil, it has been a little easier to find and get to know the culture and art of black people. One reason is that, at least in the big cities and outskirts, there is better access to the internet as well as the use of virtual and communicative tools to share about their projects. Most of content can be translated into English or Spanish, although artists have also told us that the black populations furthest from the cities still have challenges with the internet. In relation to technology and the importance of financing, Patricia Knecht in the survey shared: “In 2016, we obtained an important award in Brazil and it allowed us to develop one of the pillars of [BlackBrazilArte](#), which is education. This award allowed us to take the Convergência Negra course, a course that uses cell phone digital technology to create community media content in vulnerable communities in the city of Porto Alegre. The project was a training course that reached 300 public school students for 1 year. Today, this project is being adapted to create an accelerator for the same purpose.”⁶⁵

In Brazil several platforms led by black people bring together and showcase an extensive portfolio of black creators. This is the case of [ProjetoAfro](#), “a platform that maps black artists in the national territory. The platform aims to make visible and point out the production of black authorship in a historiography of art in Brazil. There are over 170 artists registered on the site as of this moment.” Or from [“01.01 Platform”](#), a contemporary art platform focused on African art of the diaspora that links with artists from Africa.

“Today, the Brazilian population that is considered black and brown represents about 56%

65 Strengthening safety & security resources for visual storytellers and journalists. A scoping study, March 2022. <https://saferstorytellers.org/#central-america>

of the population and we are not being reflected in the spaces of power, decision-making, education and, above all, the democratization of access to financial opportunities.”⁶⁶

This response from a survey suggests the continuing challenges and needs for artists to make a living with their art. Another need that emerged is anti-racism training, since Afro-descendants have historically been stereotyped, as someone noted in the workshop: "You have to break with stereotyping, training is required and also work on criticism and the discourse that seeks to break with that."

⁶⁶ Mario Arriagada interviewed on March 4, 2022 by Justine Dupuy.

4. The Funding Landscape

We have mapped more than 50 foundations and cultural cooperation agencies that directly and indirectly finance the arts, accompanied by eight interviews with members of these institutions. *See the Annex for a complete list of funders mapped.*

4.1. Overview of the Funding

In general, the arts financing ecosystem in Latin America is quite limited. It is even more difficult to get funds for the category of "artist", artists and creators who seek to develop experimental arts or creations to trigger social change.

Most of the support comes from the private sector and cultural cooperation. There are a multitude of private foundations that propose residences and short projects (2 months) but very few foundations that support art from a transformative vision and with ambitious projects and financing. Government support is also limited and focused on more classical art or heritage conservation. Except for Colombia, the countries studied lack a state cultural policy and constant and sustained support.

In addition to this, there has been a change in recent years in the priorities of the main financiers, like DOEN, Ford Foundation, and AVINA, that generated an even more important shortage of financing in the region: several supports have been directed to Africa in priority and, in other cases, strategic lines that had art as their initial objective have been extinguished to concentrate solely on social change. In short, very few foundations seek to directly support arts and social change projects in Latin America.

Therefore, the main way of survival for artists in the region is self-subsistence and self-management, a precarious situation that has worsened with the pandemic.

The 5 Trends in the Funding Landscape

1. The funding available to Latin American artists and creators is extremely limited, with a dramatic decrease in the last decade.
2. Public government funding is scarce, given the shifts in political climate, with the

exception of Colombia.

3. Most of the support available to artists and their collectives come from (a) the private sector⁶⁷ and (b) bilateral and multilateral cooperation.
4. Recent shifts in the strategies of the main private foundations (“The Big Civic and Art Players”) disadvantage the Latin American arts ecosystems.
5. Most grants are short-term project grants, for a particular piece of art, leaving artists in the starvation cycle, without perspectives for longer term support they and their communities can count on.

We have grouped the different types of funders into the following six categories. In the sections below, we review each category in detail and take a closer look at the relevant funders.

Profiles of the Funders relevant to these Artists	
Profile	Description
Public funding	Government initiatives, institutions and public policies supporting the arts, generally at a federal level.
The Big Art Players (Private foundations)	The large private foundations whose main objective is to finance the arts <ul style="list-style-type: none"> → DOEN → Prince Claus
The Big Civic Players (Private foundations)	the large private foundations that finance art indirectly (when it serves their main objectives) <ul style="list-style-type: none"> → Ford Foundation → Open Society Foundations
The Little Art Players (Private foundations)	Small and medium-sized foundations that support artists on an occasional basis through residences, support for mobility and prizes. <ul style="list-style-type: none"> → Fundación Botin → Mondriaan fonds → Henry Moore Foundation → Fundación Jumex
The Connectors	Cultural cooperation promoted from the countries of the global

67 “We aim to stimulate young people to produce their own communication, telling other stories and connecting with the world.” [GatoMidia](#), Brazil.

(Bilateral and multilateral cultural cooperation)	<p>north seeking the promotion of their art through dialogue and co-creation with national projects</p> <ul style="list-style-type: none"> → Pro Helvetia → Goethe Institute → British Council → Centro cultural Español → Cooperación Iberoamericana
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4.1.1. Profile 1: Public Funding

In general, government support in the region is scarce and limited. All those interviewed mentioned the lack of an ambitious cultural policy in both Bolivia and Guatemala, where there is very little specific support that depends on the sensitivity of those who come to power and not on a state policy. In Brazil, there has been a significant setback in terms of financing the arts since the arrival of Bolsonaro. The only country that stands out and is mentioned as an example in many cases is Colombia, which has had a state cultural policy sustained over time with significant funds.

The State of Public Funding in each Focus Country

In Bolivia, the two interviewees have underlined the lack of institutional support for the arts. “There is nothing stable that lasts over time”.⁶⁸ “There is a lack of a vision of a cultural policy”⁶⁹ affirmed the director of the cultural programming of the GOETHE Institut of Bolivia. The Ministry of Culture and Tourism had a notable presence in those activities linked to the promotion, preservation and dissemination of practices considered original and traditional culture. Unfortunately, the Ministry was absorbed under the Ministry of Education during the transitional government and was reduced to a vice ministry. However, following the 2020 elections, the Ministry is expected to be reinstated and return to the role it had in previous years.⁷⁰ Support can also come from municipalities. Sabine Hentzsch highlighted the work of the former municipal secretary of Cultures of La Paz, Andrés Zaratti, who had developed a financial support fund for artists as well as support for mobility.

68 “Through education, the technologies we work with are accessible to people on the periphery and without resources for access.” [ViSuaves](#), Brazil.

69 Survey on the Ecosystem of Artists. Patricia Knecht, Brazil, part of Instituto Black Brazil Art.

70 Survey on the Ecosystem of Artists. Juan Esteban Díaz Puerta, Colombia, part of Camina pa'l Centro, sentARTE y Duapará

In Brazil, the coming to power of Jair Bolsonaro has represented a significant setback not only in democratic and social terms but also for the financing of the arts from the governmental sphere. All the interviewees speak of a very complicated and difficult context. In a desire for control, the government of Jair Bolsonaro has centralized support for culture under the control of the Ministry of Tourism. Many government initiatives have disappeared or have been transformed. Faced with the closure of support at the federal level, some states and municipalities have made support for the arts a political tool.⁷¹

Centralized administration of cultural institutions: “After disbanding the Ministry of Culture in 2019, the national government made deliberate moves to centralize administrative control over the cultural sector in 2020. On 7 August, President Bolsonaro signed Decree 10499 which mandates the Ministry of Tourism to supervise the finances and management of key state - funded cultural institutions, which in the past functioned autonomously. Furthermore, on 4 September the Special Secretary of Culture Mario Frías (who operates under the Ministry of Tourism) issued an order that requires his approval of “appointments, dismissals, transfers, publication of notices and posts on websites and social networks of all bodies linked to the Special Secretary for Culture”. Although the order recognizes the legal autonomy of key cultural institutions, it still establishes their subordination to the Secretary. According to journalist Camila Moraes, this decision is in accordance with the arbitrary logic of a conservative government that seeks total control. This will result in the abandoning and diminishing of culture in the country, preventing it from flowing without hindrance.”⁷²

Unlike other countries, Colombia is an example of state cultural policy in support of the arts, several times cited as a reference by other countries. There is not only support at the federal level but also in the main cities of the country (Bogotá, Medellín and Cali). Bogotá has more funding of culture and arts than the rest of the country, in part due to the advanced public policies.⁷³

Colombia has bet a lot on the orange or creative economy. For more than 20 years, the British Council has worked with federal and local governments (Medellín) to promote policies in this regard. The former minister of culture is an expert in the orange economy.⁷⁴ Although the

71 Fernando García Barros representing Bolivia, Director of collective space [mARTadero](#) and curator, interviewed by Milena Pafundi with the support of Anca Matioc on February 28, 2022.

72 Keyna Eleison representing Brazil, Director of [Museum of Modern Art Rio](#) and Co-Director of [0101 Art Platform](#), interviewed by Milena Pafundi with the support of Justine Dupuy on March 3, 2022.

73 Keyna Eleison representing Brazil, Director of [Museum of Modern Art Rio](#) and Co-Director of [0101 Art Platform](#), interviewed by Milena Pafundi with the support of Justine Dupuy on March 3, 2022.

supports are important, they are not exempt from limitations and challenges: There is a very diverse and numerous art scene and the support does not cover all needs. The funds have a commercial vision of art, very focused on the creative economy. "They throw the guideline," government support tends to be very targeted and "decaffeinated" on certain issues.⁷⁵ It is difficult to find funds for experimental, social art or avant-garde themes. For example: Political events like the national strike have been a source of artistic creation, but there have been no funds to support this ebullience.⁷⁶

In Guatemala, there is a Ministry of Culture and Sports that mainly finances sports activities such as soccer more than art. Support is scarce, and mainly focused on the preservation of ancestral cultural heritage rather than supporting contemporary art.⁷⁷

4.1.2. Profile 2. The Big Art Players

Many of these foundations continue to be an important reference in the financing of the arts in Latin America, but have undergone profound changes in recent years that, in general, have not been so favorable for financing in the region.

As mentioned in the latest UNESCO report on cultural diversity, the DOEN, Prince Claus, Ford Foundation, and Open Society Foundations are part of the five largest donors for private financing in developing countries.

"Much of the project funding in the cultural and creative sectors within developing countries comes from private funds – foundations and international NGOs. The five biggest private donors (in order, the Ford Foundation, Doen Foundation, Prince Claus Fund, Wellcome Trust and Open Society) provided a total of almost US\$31 million in funding to developing countries in 2018, almost double the amount of multilateral funding for the wider category of 'culture and recreation'. Funding from these five donors went mainly to Africa, followed by Latin America

74 Fernando García Barros representing Bolivia, Director of collective space [mARTadero](#) and curator, interviewed by Milena Pafundi with the support of Anca Matioc on February 28, 2022.

75 Examples include [CumbiaFilms](#) in Colombia, documentary video [Yosokwi](#) in Colombia and, audiovisual for training [Arteria Urbana](#) in Bolivia.

76 Examples include [VjSuaves](#) and [Festival inmersivo da Favelas](#).

77 We have identified many women who use music as a tool, including [Somos Guerreras](#) in Guatemala.

and the Caribbean. The Ford Foundation is by far the biggest donor, accounting for more than half of the total top five funding.”⁷⁸

The DOEN Foundation and the Prince Claus Fund are important references and have been repeatedly cited in the interviews. However, Prince Claus programs are difficult for emerging artists to access. And the DOEN Foundation has had a major policy change now primarily funding African initiatives and climate justice.

Prince Claus Fund

[The Prince Claus Fund](#) has more than 25 years of experience in supporting cultural and artistic initiatives in challenging circumstances. The Fund's mission is to support, connect and celebrate cultural practitioners where culture is under pressure.

(1) Prince Claus Seed awards: Each year the [Prince Claus Fund](#) gives 100 Seed Awards to artists and cultural practitioners who are in the first five years of their careers.

(2) NEXT GENERATION (supported by Hivos): [The Next Generation](#) was a special Prince Claus Fund programme created specifically to endorse cultural expression for and with young people (ages 15-30 in Africa, Asia, Latin America, Eastern Europe and the Caribbean). Through this program, they financed the [Libreria Mutante](#) for its project the “Laboratorio editorial mutante” (2019-2020) in Medellín . “With little you see the transformation and the ability to do things”⁷⁹. This project creates a collaborative editorial workshop in which young creators from the city could get together to share knowledge and learn about layout, binding, editing, writing, drawing and, on this common substrate, materialize publications of various kinds. They invested in machines and then, launched a call responded to by more than 60 editorial projects. For a year they worked hand in hand with authors to materialize 32 unpublished and self-published publications, including comics, novels, short stories, poetry and other experimental hybrids.

DOEN Foundation

[The DOEN Foundation](#) believes in a Green, Socially inclusive and Creative society. DOEN supports innovative initiatives of pioneers and gives them a quick start. In this way they can inspire others and show that change is possible. In the coming years, DOEN will commit to

78 We have seen many types of fine arts, although mainly focused on muralism , like [mARTadero](#) in Bolivia or [Bok`o](#) Artistic Collective in Guatemala.

79 Angie Vial, Laura Derpic (Bolivia), Santiago Gardezabal Pro Helvetia team interviewed on March 9, 2022 by Justine Dupuy

accelerating transitions to a circular economy in which there is a focus on the commons, in which everyone can participate, and in which there is room for radical thinkers who can show a new perspective on the world. By making the pioneers who are committed to this bigger, stronger and more visible.

4.1.3. Profile 3: The Big Civic Players

The Ford Foundation and Open Society Foundation are recognized as two of the top five private foundations⁸⁰ for funding culture and art in developing countries. However, their main mission is not the promotion of the arts but the strengthening of civic space and democracy. For these foundations, art is a tool that serves their main objectives and allows the change of narratives.

The Ford Foundation

In 2017, [Ford Foundation](#) implemented a major transformation in its funding strategy. “A lot of things were lost in the process. Art is currently not explicitly part of our international program strategies.”⁸¹ The financing strategy is reduced to [seven broad strategic lines](#) in which the support and promotion of the arts is not present in a visible way. The main strategies they are working on in Latin America are: (1) Natural Resources and Climate Change, and (2) Civic Engagement and Government, (3) Gender, Racial and Ethnic Justice.

However, art is considered an important tool to achieve the change of narratives they seek “Shifting narratives and social norms”. Several of the programs they fund may have artistic components. These decisions are made "at the discretion of the offices"⁸² at the level of the regional offices and in fact there are various supports for artistic initiatives in the region.

- [Ford in Brazil](#): The Brazil office has had a portfolio of important artistic initiatives. However, with the change in strategy and the departure of the program officer who managed this portfolio, there is no clarity about the next steps. Example of interesting grantees they are still helping:
 - [Association of Black Audiovisual Professionals](#) - APAN. APAN has received

80 We have seen this as a trend in all countries, using the body in the public space through dance, dance, actions. They also hold festivals and biennials for these expressions.

81 The vast majority of both large and small spaces and collectives reinforce research as a fundamental part of their work. They also mention that it is an area that should have more funding.

82 Cultural management is the driving force for all spaces, where they foster connections between all areas and work practices. They manage to create new narratives in different contexts, from their own creations to questioning the internal work dynamics. While we have mapped and found many women in these positions, they are still largely held by white men.

general support from Ford (institutional grant in order to consolidate itself as a main actor).

- [Rede Nami](#): The project they support is training with young women from the suburbs in arts (graffiti, poetry). The only which is a grant completely centralized in arts (but is 1 from 172 projects)
- [Ford in Colombia](#): They were able to incorporate cultural issues into its line of work on Peace and Polarization. From the Andean office, they have supported projects linked to memory processes and ethnic communities, very focused on music. Here is an initiative and an organization to watch:
 - [Cabildo Cultural Corporation](#) is a grassroots organization that has worked extensively in different parts of the country with headquarters in La Boquilla. The organization seeks to preserve and foster Afro/Indigenous traditions. Ford supported a process of artistic training, on Afro rhythms in Colombia
 - “La ruta de la libertad”: 15 artists from all over the country joined this project that seeks to safeguard and recognize Afro-descendant culture.⁸³
- Ford in Mexico and Guatemala: “Ford gives grants to more established organizations that can subgrant, such as [Ixcanul](#) in Guatemala, [Ambulante](#) and [DocMx](#) in México. (These last two) have begun to work with projects in Central America to generate the ecosystem of the arts beyond the cinema. Ford also funds other organizations that provide small grants, such as [Fondo Centroamericano de Mujeres](#) (FCAM) and [Fondo Camy](#). Finally, the MCA office funds small artistic projects that fall into our portfolio of interest, such as documentaries, musicians and museums.”⁸⁴

International Resource for Impact and Storytelling (IRIS)

In 2021, Ford partnered with the Skoll and Compton Foundations to launch [IRIS](#), a donor collaborative for philanthropy focused on strengthening civil society through narrative strategies and creative moving image storytelling for impact. IRIS supports donor partners’ efforts to deepen collaboration between storytellers, movements and civil society leaders, furthering the goals of dismantling inequality and making progress on key social justice issues. With emphasis on building knowledge and networks in Global South regions, IRIS embraces a new era of technological innovation in a globally interconnected world. They found Independent storytellers, including filmmakers, visual journalists.⁸⁵

83 Survey on the Ecosystem of Artists.. Patricia Knecht, Brazil, part of Instituto Black Brazil Art

84 Idem

85 Fernando Garcia Barros interviewed on february 28, 2022 by Milena Pafundi

Open Society Foundation

[Open Society Foundation](#) is in the process of restructuring and there is still a lack of clarity about its structure and final strategy. However, the main programs that financed the arts are going to close or be re-thought as The Global Arts Support Program, spearheaded by Rashida Bumbray and the Documentary and Photography Program. It is important to note that these programs were not so much focused on Latin America although, in some cases, they have supported artists from the region. Most likely, support for the arts will be managed from the regional offices and will be a component of the main axes of the new strategy. For example, a program officer has just been hired in Brazil for the agenda of new narratives and art.⁸⁶

Many arts organizations manage to get funds from international organizations and foundations that do not have any artistic component in their programs and strategic axes. The requesting organization builds its proposal by adding artistic activities. Examples: [Terres des hommes](#), [Oxfam International](#), [Solidar Switzerland](#), etc.

4.1.5. Profile 4: The Little Art Players

Many smaller private foundations fall into this category. They seek to promote art through scholarships, residencies and awards. The focus is not just Latin America, although it may be in some cases. Still, many are not as relevant to our study in terms of the types of support they provide.

Scholarships and residencies are the most common type of support that artists in the region can access, although it is not easy to access. Some additional examples of the “Little Players” include [Pina Bausch Fellowship](#), [Botin Foundation](#), [Mondriaan Funds](#), and [Henry Moore Foundation](#). We have not listed all of these foundations because they are numerous and not as relevant to our study.

Other of these foundations mapped in this category are those that work on issues related to art with a focus and a target audience close to the goals of Hivos:

- [Mama Cash](#), supports women, girls and trans people and intersex people who fight for their rights. The support of the Mama Cash Fund also includes financing groups that work to change stereotypes through the arts and the media.
- [Astraea Lesbian Foundation for Justice](#): Astraea's Global Arts Fund supports,

⁸⁶ Sabine Hentzsch interviewed on March 10, 2022 by Justine Dupuy

showcases and connects impactful art by LGBTI+ people and organizations that are using art as a tool for social transformation and have limited access to resources for this critical work..

- [Global Fund For Women](#). Over the course of 30+ years, Global Fund for Women has supported feminist movements and grassroots organizers. They offer flexible feminist funding and support to fuel collective action and create meaningful change that will last beyond our lifetimes. The global fund had [the Artist Changemaker Program](#) that supports artists who are making the gender justice revolution irresistible by using their art as a tool for new visions of the world, where equity and equality for all is a reality. The program offers eight artists annually a one-time, unrestricted financial award to each artist with a focus on artists based in the Global South, women artists, LGBTI+ people, people of color, and/or artists from a marginalized community.

Other initiatives that are worth mentioning in this category are:

- A recent initiative of the ["On the Move"](#) project financed by the French government and carried out by the organization Arquetopia, Foundation for development, has compiled for the first time in a guide published in September 2018 most of these supports for mobility.
- The [Financing Guide for Latin American and Caribbean Cultural Mobility](#) “presents a mapping of financing opportunities for international cultural mobility, focused on the regions of Latin America and the Caribbean. The main objective of this financing guide for cultural mobility is to provide an overview of the organizations and subsidy programs that support the international mobility of artists and cultural managers from Latin America and the Caribbean, as well as travel to these regions. It also aims to provide information for funders and policymakers on how to close existing gaps in funding for international cultural exchange”.⁸⁷

4.1.4. Profile 5. The Connectors

In Latin America, in the face of a strong lack of government support, bilateral and multilateral cultural cooperation plays an important role in supporting artistic initiatives.

Bilateral cultural cooperation aims to promote the arts of the cooperating countries, and generally takes the following forms: (a) the promotion of cultural dialogue between countries,

⁸⁷ [Plan de Centro 2021](#), Centro Cultural Español de La Paz.

(b) the financing of co-production and co-creation between countries, and (c) the financing of events.

The Swiss Arts Council Pro Helvetia

[The Swiss Arts Council Pro Helvetia](#) is the public foundation for the promotion of Swiss art. His main criterion for choosing the initiatives he is going to promote is artistic quality. In 2017, it launched an exchange program with South America "[Coincidencia](#)". During the interview, the members of Pro Helvetia South America told us how they took "many years of travel to identify possible local collaborators and now they have a solid network of contacts". After this mapping work and the success of the Coincidencia program, they made the decision to open offices in South America in 2021. For its new structure, they bet on local profiles and decentralized work: the four members of Pro Helvetia South America are in different cities: Bogota, São Paulo, Buenos Aires, Santiago de Chile. They finance residencies, research trips, exhibitions and tours. Pro Helvetia is primarily interested in financing quality art. They insisted on the importance of thinking about the sustainability and continuity of support in countries where there are not enough state cultural policies.⁸⁸

The Goethe Institute

The Goethe Institute is present in [Bolivia](#), [Brazil](#) and [Colombia](#). The focus of the Goethe Institut is intercultural dialogue, the promotion of the meeting between cultures to stimulate mutual learning processes trying to influence the social reality of the countries. The strategies they have adopted in the region reflect this concern. In 2017, they decided to promote a gender work axis to combat domestic violence against women and girls and femicides. This strategic decision led them to launch the project "the century of women" that has just concluded in March 2022 with a forum.

[The Century of Women](#) is a regional project in which all Goethe offices participated revolved around three thematic axes: 1) Stereotypes 2) Merits of women 3) Other approaches to journalism and research They financed six regional cultural projects. In Bolivia, her strategic ally was the director, Monica Novillo of "[Coordinadora de la mujer](#)". This initiative is undergoing an internal evaluation process to make decisions on how to accompany and support these projects in the future, perhaps with a second phase.

The British Council

[The British Council](#), from the United Kingdom, is present in Colombia and Brazil.

88 Cristina Becker interviewed on March 10, 2022 by Justine Dupuy

Colombia: Without seeking to be exhaustive, we propose a zoom-in of some of the most interesting and successful programs of the British Council Colombia

- [Creative economy](#): It has been one of the most important promoters of the creative economy in Colombia during the last 20 years and also in Brazil, although they have just closed the program in the latter country. For example, the creative and cultural enterprise program: they have worked with the city of Bogotá to strengthen and develop networks of creative entrepreneurs.
- [PANAFRO](#): In partnership with the Petronio Alvarez Pacific Music Festival, Panafro is a program that promotes international Afro-diasporic exchanges and connections with the Colombian Pacific through training, collaborations and mentorships that seek to strengthen the musical –and cultural– local and its international projection with an emphasis on connections with the diaspora in the United Kingdom.
- [Cultural Heritage for Inclusive Growth](#): It is a 2-year pilot program. The overall objective of the program is aimed at verifying how the development and promotion of cultural heritage within communities can be a vehicle to achieve greater prosperity for them, as well as greater well-being in daily life. In Colombia, the program is called "[Sowing Our Knowledge](#)", and its goal is to promote the well-being and strengthening of the cultural heritage of indigenous peoples, through the joint development of strategies that lead to their inclusive growth and sustainability.
- [Digital Narratives](#): Training work on digital tools (podcast, 3D animation, etc.) for young people from the departments so that they can generate their own digital content.

Brazil: In Brazil, the LGBTI+ agenda is quite developed. In fact, it is an important strategic axis of the BC at a global level.

- [Plural Program](#): The Plural Program celebrates diversity and foregrounds creativity, experimentation, co-creation, and advocacy for LGBTI+ artists and organizations, creating opportunities for cross-cultural experiences. The British Council seeks to increase the visibility of LGBTI+ arts and culture, providing a safe space for discussion and promoting international networking opportunities in Brazil, the Americas and the UK. Within the framework of this program, they hold an artists' residency, an international LGTBI+ film festival, and financed Feira Preta, the largest festival of black culture and entrepreneurship in Latin America.
- Cultural Skills: We work to create a stronger, more prosperous and technically capable cultural sector that benefits both institutions and individuals, and builds

trust between people and institutions around the world through reputation of excellence in the UK. Within the framework of this axis, they have promoted the [Amplified Sonic Art](#) initiative for which they worked with OI Future to promote gender equality in the Brazilian music industry through the training of women.

Centro Cultural Español

Out of the four focus countries, the [Centro Cultural Español](#) (Spanish Cultural Center) are particularly important in Guatemala and Bolivia where there is a lack of support.

In Guatemala, [The Cultural Center of Spain in Guatemala](#) is a benchmark in supporting the arts in the country. It seeks to promote creative and innovative processes to promote inclusive and participatory cultural dynamics, thus generating a permanent program that emphasizes actions that involve youth, children, women, indigenous people and Afro-descendants; with special attention to the formation of human capital for the strengthening of the cultural sector in Guatemala. The CCE organizes events at its headquarters (cinema, theater, workshops, music, etc.) and seeks to foster bilateral relations through the exchange of creators, residency projects, strengthening of exchange networks and support for Guatemalan artistic initiatives.

Since 2013, the CCE/G has been developing an initiative: [the Creative Economy Incubator \(VEC\)](#), which aims to contribute to the creation and consolidation of business initiatives linked to the art, creativity and new technologies sector, for the generation of employment youth in Guatemala. The VEC is a support platform for young entrepreneurs in the creative economy and digital culture sector, which provides comprehensive support for innovative business ideas, from their pre-seed phase to the post-incubation phase, in order to establish technology-based cultural industries in the country.

In Bolivia, [The Cultural Center of Spain in La Paz](#) (CCELP) opened its doors in 2012. CCELP has sought to offer a varied cultural program that responds to the interests of the Bolivian public. It is proposed for the following years to become a space for critical, participatory and inclusive meeting and to contribute to the professionalization of the artistic-cultural sector both at a technical and theoretical level.

Iberescena

[Iberescena](#) is part of the multiple cultural programs of Ibero-American cooperation whose objective is to contribute to the strengthening of the Ibero-American Community and the

sustainable development of the region within the framework of the 2030 Agenda. Iberescena seeks to promote the performing arts of Spanish-speaking countries and Portuguese speakers through annual calls that finance creation in residence, co-production and festival programming. It has 17 member countries including [Brazil](#), [Colombia](#), [Bolivia](#) and [Guatemala](#); the latter entered last year. It functions with a political arm, the government council, and a technical unit that implements the council's decisions. The countries make annual contributions to the constitution of the fund, which generally reaches 1 million euros a year, which allows them to finance a hundred projects.

They support creation projects with an amount of up to 10,000 euros and co-production projects and events with a maximum of 20,000 euros. The vitality of the initiative in each country depends on the involvement of its institutions. There is a marked difference between [Colombia and Brazil](#), who have a very active participation, and Bolivia and Guatemala. In [Bolivia](#), there is a significant lack of institutionality that impacts their participation and limits the projects developed with this country, although, as the technical secretary commented, "this support is almost the only option for Bolivian artists to have access to the scene international". [Guatemala](#) just joined the initiative.

In addition to Iberescena, it is important to highlight two other Ibero-American cooperation initiatives:

- [IberCultura Viva](#): [Colombia and Brazil](#) participate in this program that seeks to strengthen the community-based cultural policies of the Ibero-American countries, supporting both the government initiatives of the member countries and those developed by community cultural organizations and native peoples in their territories. The different types of support they provide are scholarships for studies, support for the organization of events, support for participation in their congresses, support to promote exchange and short film competition.
- [Ibermúsica](#): [Colombia and Brazil](#) participate in this cooperation program exclusively dedicated to the Latin American music sector. Although it is not their main goal, they take into account the community-based cultural centers, cultural spaces in areas of social vulnerability. They seek that the artists benefited by the Program commit themselves socially by bringing workshops and shows to these centers, amplifying thus the repercussion of the impact of economic aid.

5. Challenges and Needs

5.1. Overview of Challenges and Needs Identified

The situation of the artistic sector in Latin America can be summarized through an unfortunate paradox: **there is an abundant, dynamic and creative cultural diversity of artists, faced with a severe scarcity of resources and few capacities to truly thrive.**

In this section, we summarize the main challenges and needs of the ecosystem that we have documented through the desk research, the surveys, the interviews and the workshop.

The Challenges and Needs Identified in Latin America

The Challenges

1. The lack of public and private support
2. Focusing on surviving, not thriving
3. Self censorship from a lack of freedom of expression
4. Inequality and a lack of capacities in marginalized groups

The Needs

1. Urgent need for financial support, sustained over time
2. Support for the exchange spaces for artists - like “The Community Spaces” and “The Experimental Collectives”
3. Increased empowerment & visibility of indigenous, Afro, women, and LGBTI+ artists
4. Professionalization and flexibility

5.1.1. The 4 Challenges:

Challenge 1. The lack of public and private support

The lack of both public and private support is a reality that all the artists have described to us. For the public sector, the absence of state cultural policies means that with every change of government, there’s a change in the availability of funding. When there’s a right wing

government, as we've seen in the State of Freedom of Expression section and the Public Funding in the Funding Landscape section, the funding for the arts disappears, as witnessed in Bolivia, Brazil, and Guatemala. Perhaps the only country that would escape this precariousness is Colombia, which has benefited from a strong cultural policy in recent years, albeit with a very commercial focus and quite centralized in the main cities of the country.

Private actors are focused on a very conventional and mainstream art, not applicable to many of the artists we mapped. Although the foundations of large companies, like banks, insurance companies, and supermarkets, were mentioned in the interviews, none of these highlight their role in the experimental art scene, with art that can impact traditional narratives and trigger social change. The main financiers of this sector are the same in all countries: (a) the "Big Art Players" such as DOEN and Prince Claus; and, (b) the "Big Civic Players" that seek to impact on changes in narratives to achieve political and social changes in the country, such as Ford Foundation and Open Society Foundations.

In the face of this shortage of both private and public support, the "Connectors" of multilateral and bilateral cultural cooperation are a benchmark in the region for supporting the arts, and in certain cases, it is the only answer to the scarcity of functional public institutions.

Challenge 2. Focusing on surviving, not thriving

In the face of a lack of support, artists have needed to self-sustain their original and out-of-the-box artistic initiatives. As we've seen in previous sections, this has forced artists to have multiple jobs to survive, taking them completely outside of the art scene, like becoming a delivery person, teacher, or baker. This precarious situation that artists or artist collectives face has made it virtually impossible for them to fully dedicate themselves to their art. They are also particularly vulnerable to any economic crisis, as has been the case during the pandemic.

The "Community Spaces" and "Experimental Collectives" are also in fragile states, as they are confronted with a real sustaining the physical space or community when most of the grants received are for individuals and their projects. They are always under the threat of extinction. Without funds, they have to position themselves in the ecosystem in a lasting way, which adds value to these self-sustaining artists. Those that manage to stand out and establish themselves are the exception and not the rule, like mARTadero in Bolivia who has also experienced financial difficulties.

Challenge 3. Self-censorship from a lack of freedom of expression

The current political climates are very adverse to freedom of expression in Latin America. This is one of the greatest challenges in the region and has resulted in a phenomenon that is difficult to measure: self-censorship. Many artists have mentioned to us the fear they feel and perceived, caused by these contexts. Although it is still a marginal phenomenon, violence has begun to affect artists who are increasingly active in the political scene of their countries. Because of their creative activities but also their activism, some artists suffer from state censorship, verbal and physical threats and in some cases, death. For example, Nicolás Guerrero, a young graffiti artist known for his murals in public spaces, died during the national strike in Cali, Colombia. In another case, the attacks on Lucia Ixchú, feminist, cultural manager and co-founder of the Solidarios festival, by illegal loggers during the making of a documentary in September 2020 in Totonicapan, Guatemala. This situation is even more serious for artists who live outside large urban centers and are exposed to greater insecurity.

Challenge 4. Inequality and a lack of capacities in marginalized groups

Some topics linked to gender, Afro-descendent and indigenous identities are currently “in fashion”, which has piqued the interest of more mainstream private financiers for this content. Still, it remains a challenge for artists who seek to move the narrative to gain access to support and financing for several reasons.

Firstly, the centralization of support to urban centers. Although there has been an effort in recent years by certain funders to decentralize support and branch out into other cities and rural areas, the effects have not yet been felt. Most of the interviewees have highlighted the problem of this centralization of support, especially those who consider themselves to be from marginalized groups and farther away from cultural centers. In Iberescena, although they give an extra score to the Afro and indigenous initiatives when selecting who to support, their participation still remains minimal.

Second, the lack of capacities. As many artists we interviewed and who participated in the workshop described, there is a real lack of technical capacity to be able to design project proposals and grants. While there are some who have years of experience doing this, they usually are already well connected, in urban settings. This is not the case for marginalized groups. In many cases, the artists are not aware of the grants or other financial opportunities that exist or they “self-rule out” thinking they have no chance of winning support. The other existing barriers are: (a) language (much of it is in English when they themselves have a dialect as their mother tongue); (b) the bureaucracy involved in submitting this type of request; (c) the professionalization in the presentation of the work and the technical capacities what this

implies; and, (d) have contact networks and lobbying capacity that allow them to publicize their work.

5.1.2. The 4 Needs

Need 1. Urgent need for financial support, sustained over time

Not surprisingly, more financial support to survive is the most expressed need by all our interviewees and the workshop participants. More specifically, we outline the kinds of financial support needed:

- Medium and long-term support: As pointed out in earlier sections, most artists have access to short-term, project-based support, around two months. This temporality does not allow initiatives or artists to survive in the medium and long term. For this reason, the insistence on thinking of a longer term that is at least 6 months to a year.
- Institutional support: To be able to fully create and even develop their capacities, there needs to be greater access to institutional or organizational support. This includes thinking more holistically about investing in salaries, administrative work, mobility, etc.
- Support beyond artistic creations: A repeated criticism of existing support is that most are focused on an artistic result when artists also need time for developing their capacities and growing, researching, and spending time exchanging ideas with peers.

Need 2. Support for the exchange spaces for artists, like “The Community Spaces” and “The Experimental Collectives”

Almost all of the participants in the workshop insisted on the need to work collectively in safe spaces, but, as we’ve seen, there is a lack of time and money to be able to sustain these spaces. These “Community Spaces” and “Experimental Collectives” are critical because:

- Spaces provide material security given the economic difficulties that artists face in order to carry out their work, as well as physical security.
- Spaces protect the physical integrity of artists, especially those who face an adverse context, like women in male-dominated spaces and LGBTI+ in a context of high levels of hate crime.
- Spaces and collectives provide a home of diverse and inclusive groups. When done well, they can be safe spaces that do not reproduce violent patterns of society such as racism, elitism, the devaluation of the voice and vision of communities for the benefit of some privileged. That is, places where diverse voices are heard and taken into account.
- Collectives and spaces provide connections to peers, for exchange and collaborations. There is a marked desire to increase the cooperation between peers at the local country level and even the regional level. Still, collective work is a challenge in countries where

a culture of mistrust prevails for historical reasons (political regimes and wars) and due to competition amongst artists, as there are few grants.

Need 3. Increased empowerment and visibility of indigenous, Afro, women and LGBTI+ artists

Although several interviewees have pointed out that what is indigenous and Afro is very fashionable, this trend has not yet translated into more visibility and empowerment for these same artists. Art continues to be defined from the same circles and the spaces of power in the artistic world still need to be headed by diverse people with different visions.⁸⁹ The same need has been expressed regarding financing projects that, although they try to consider these communities, may have a tendency to “throw the line” or “decaffeinate” the issues.⁹⁰

Need 4. Strengthening artists professionalization and flexibility

There is a great need to build capacities so that artists can access support. It is necessary to strengthen the capacities that certain communities have to be able to present proposals that really have the possibility of competing for the various existing supports. This construction capacity building must also be accompanied by a deeper reflection on how to adapt the proposals to the capacities that certain communities have.

⁸⁹ The State of Artistic Freedom 2021, Free Muse, <https://freemuse.org/media/ck5fvaze/the-state-of-artistic-freedom-2021.pdf>

⁹⁰ Luciana Fleischman, interviewed on February 28, 2022 by Milena Pafundi

5.2 Challenges and Needs of the Focus Countries

5.2.1. Zooming into Challenges and Needs in Bolivia

Bolivia exemplifies the paradox we opened this chapter: a lot of cultural diversity and many financing opportunities. The biggest challenge is the absence of public and private support in the country. Iberescena's technical secretariat mentioned that during the 2020-2021 Bolivia crisis, the sporadic participation of its institutions in the political council because "it's institutional framework is very broken."⁹¹

Bolivia is one of the countries with the largest indigenous population, in percentage of its population. The 6 million natives represent 48% of the population.⁹² This highlights the need to resolve the gaps in access to financial and non-financial support of indigenous peoples. "Something that is happening now is indigenous identity with the need to enter a more contemporary world context."⁹³

This need does not only involve capacity building and better communication, but also the adaptation of the projects themselves to the needs of these peoples. "Working with this population means thinking outside the box, not from a Eurocentric approach, and taking the time to build trust."⁹⁴

5.2.2. Zooming into Challenges and Needs in Brazil

With the arrival of Jair Bolsonaro to the presidency, Brazil has been marked by a serious setback for rights and freedoms that have also affected the artistic sector. The biggest challenges have been the dismantling of public support for the arts, accompanied by a polarization of public debate as well as a trivialization of hate speech and the closure of public space. Faced with this adverse context, many foundations have changed their priorities, including the Ford Foundation. Since Ford was established in Brazil, they have supported the work of many civil society organizations that advocate for Human Rights, and social protection infrastructure. Unfortunately, the election of a far-right government resulted in the disappearance of many structures forcing Ford to redirect their investment; "a lot of initiatives

⁹¹ Sylvia Ospino, interviewed on March 15, 2022 by Justine Dupuy

⁹² Luciana Fleischman, interviewed on February 28, 2022 by Milena Pafundi

⁹³ Idem

⁹⁴ Stefan Benchoam interviewed on March 3, 2022 by Milena Pafundi

that we helped build have disappeared. And (the Brazilian context) doesn't allow us to invest in art so much.”⁹⁵

Afro-descendants represent more than half of the Brazilian population,⁹⁶ putting support of this community at the center of the challenges and needs raised in terms of access to financing, visibility and empowerment of this population. According to the interviewees and surveys responses, although Afro-descendants are increasingly present in the artistic ecosystem, they still face a lot of discrimination and racism. There is a tendency to folklorize and stereotype their art. There is a lack of representation of this population in positions of decision and power. In addition to capacity building and empowerment processes, initiatives are needed that make visible the vision of this population in a less Eurocentric way, starting from their own conception of the arts and making an important space for co-creation. "More art is needed that does not represent and speak of our reality" summarizes Keyna Eleison.⁹⁷

5.2.3. Zooming into Challenges and Needs in Colombia

Although Colombia is the country with the highest and most consistent public government funding of the four focus countries, significant challenges remain. The current public policy pushed by the government has focused on developing the creative economy. This very commercial vision of public support leaves few spaces for other types of artistic creations, ones that are perhaps less profitable, more experimental and more controversial. Proof of this is the difficulty of finding funds for the artistic initiatives that arose during the national strike.

There is also a strong concentration of financial support in the main cities of the country: Bogotá, Cali and Medellín; all three recognized as important cultural engines and hubs. The need for decentralization of artistic initiatives and their financing implies thinking about what it means to work with the territories and departments in terms of security, time, mobility and communication.

95 La Guía de financiamiento para la Movilidad Cultural Latinoamericana y el Caribe, On the Move, septiembre 2018, https://on-the-move.org/sites/default/files/funding-guides/OTM_MFG_Latinoam%C3%A9rica-Caribe_ES.pdf

96 From the original Feasibility Study Request for Proposals.

97 [Mid-term Evaluation of the Hivos Project](#): “R.O.O.M. - Freedom of Expression in the 21st Century”, NIRAS, may 2021.

5.2.4. Zooming into Challenges and Needs in Guatemala

In Guatemala, there is the same lack of public and private support as in Bolivia, but with an even more worrying political context characterized by much discrimination, racism, polarization, and human rights violations. “It is a mixture of disinformation and authoritarianism that has returned.”⁹⁸

The main challenge for artist collectives is to find how to survive without resorting to commercial methods of art galleries or patronage. Although Guatemala is not very large, there are significant challenges in reaching communities and departments due to difficult mobility and growing insecurity. The most urgent needs can be summed up in financing that allows the sustainability of artistic projects in the medium and long term, as well as the existence of safe spaces for artists to develop their work.

⁹⁸ The private sector is made up of national and international private non-profit foundations. There are also many national and international private companies that have their own philanthropic foundation, we have only listed a few because they are not a reference for the support of artists who want to change narratives.

6. Conclusions and Recommendations

After this deep dive into the ecosystem of artists and funders in the region, **we strongly recommend that Resources of Open Minds R.O.O.M. be replicated in Latin America, due to the highly strategic nature of opening this program in the region.**

As we have documented throughout this report, **there is a significant and urgent need to support artists and creators in the region who face very complex economic and political realities.** At the same time, there is a significant shortage of financial institutions that support projects that seek to break with hegemonic narratives, with even less support to Hivos' target of marginalized voices including indigneous, Afro-descendents, and women. This scarcity makes the possible presence of R.O.O.M. in the region a motor and support of an artistic scene that hardly manages to make its way.

A program like R.O.O.M. is especially strategic due to its original and innovative approach that responds to many of the needs expressed throughout this study. R.O.O.M. supports and strengthens the ecosystem through four activities: (1) Grantmaking, with Amplification Grants and Production Grants; (2) Capacity Building, for Creative Hubs and for Makers; (3) Collaboration and Networking, like “African Crossroads” and collaboration grants; and, (4) Experimentation and Learning, like “The Digital Earth” fellowships and publications. Hardly any other funders in the region have implemented this kind of holistic approach to the artist ecosystem.

Of the four central activities of R.O.O.M., we recommend Hivos urgently focus on the three following, when replicating the program in Latin America:

1. Grantmaking; mainly production grants
2. Collaboration and Networking; mainly collaboration grants, locally and regionally
3. Capacity Building; for both creative hubs (spaces and collectives) as well as makers

The main design elements⁹⁹ of R.O.O.M. that respond to important needs in the region are:

99 Idem

- The freedom and flexibility of support will allow artists and creators to focus on what they want to develop as opposed to boxing them into a topic, method, or approach.
- The holistic, non-financial support that R.O.O.M. provides will promote capacity building, exchange and collective work that was a critical need of the artists we interacted with.
- The participation and co-creation of the Hivos approach, steeped in listening and dialogue with the various participants, will center the experiences of the artists and their contexts and break with hegemonic, global north ways of working and thinking.
- The decentralization in the management of projects as well as in the selection of participants will be a key element for the success of the implementation of the program.

6.1. Our 10 Recommendations for Hivos

While launching the program won't be without its challenges, especially in terms of adverse political contexts, growing insecurity and difficulty in accessing communities, and reaching groups of artists outside the urban and cultural centers, replicating the program in Latin America is feasible and strategic. We have developed a series of recommendations, broken down by phase, for the implementation of R.O.O.M. in Latin America.

Our 10 Recommendations for Hivos

During the Preparation Phase

11. Identify key actors, weave relationships and alliances with artists and funders, through a continued mapping and in-person visits in the focus countries.
12. Design comprehensive, decentralized strategies for the dissemination of R.O.O.M. and its calls

During the Implementation Phase

13. Encourage collective work and exchange at local and regional level
14. Build capacities for an ecosystem that can be sustained over time
15. Prioritize the construction of safe spaces

During the Evaluation Phase

16. Create collaborative evaluation and learning processes
17. Think about the sustainability of the ecosystem beyond Hivos

On Target Audiences

18. Adapt projects to the needs of indigenous and Afro-descendant artists
19. Ride the wave of the feminist movement
20. Include the cutting-edge, transformative LGBTI+ community

6.1.1. During the Preparatory Phase

Although this Feasibility Study has gathered a lot of background on context, information on the ecosystem, artists, and funders in the four countries, we recommend the following:

Recommendation 1. Identify key actors, weave relationships and alliances with artists and funders, through a continued mapping and in-person visits in the focus countries.

To navigate the complexities and facilitate the launch of the program, we recommend that the experience of donors and organizations already established in Latin America be taken into account, as well as the lessons learned from the same program in Africa.

We recommend continuing to scope and map public and private institutions that provide funds to artists. They can benefit from their experience and knowledge of the context as well as think of strategic alliances to carry out the R.O.O.M. project. *During the interviews, several funders expressed their interest in collaborating (Open Society Foundations, Pro Helvetia and British Council).* The most similar support funder strategies are those of “The Big Civic Players,” such as Open Society Foundations and Ford Foundation, but they use a frame of “narrative change” and “storytelling” while not placing as much value on the art or the artist. We recommend speaking to them directly to better understand their approach and how Hivos might fill in the gaps and/or collaborate.

We encourage Hivos to develop a selection process similar to R.O.O.M. in Africa, while contextualizing it for the contexts of these four focus countries. To do this, we recommend continuing the scanning and eventually in-person visits to identify the artists and groups of artists with whom they would like to work. To do this, we suggest identifying key connectors, like the four we interviewed, to serve as a guide. This way Hivos can enter into harder to reach communities, outside of the urban cities and focusing on marginalized artists. Here, Hivos could also begin to identify profiles of local people who could be the indicated program officers for the implementation of this new project; in the workshop, many spoke of the importance of the origin of the program officer. In this preparatory phase, it is important to be clear about the scope of the project so as not to generate false expectations in an ecosystem with many needs.

Recommendation 2. Design comprehensive and decentralized strategies for the communicating the new program

In order to reach the targets that Hivos is most interested in and those who need the support of the program most urgently, we recommend that Hivos thoroughly design its strategy to communicate the new program and the call for proposals.

We suggest designing this dissemination strategy specifically to reach the target audiences. Part of this strategy could be beyond traditional media. Many of the artists mapped are active on social media but don't have websites; here, we would suggest to use Facebook, Instagram, and WhatsApp, in particular. For example, radio continues to be a very important means of communication for indigenous communities. Again, for a greater reach, we suggest preparing the call for proposals in several languages, at least Spanish and Portuguese, and some indigenous languages, which will be relevant for artists in Bolivia and Guatemala in particular.

One of the most common capacities that the artists said need to be developed is understanding how to write a successful proposal. For this, we recommend Hivos create a strategy to accompany the period of proposal writing. Strategies, like an open webinar, a Facebook or Instagram Live, or an instructive video to be circulated through WhatsApp and other social media, could all support artists in their applications by addressing questions head on. This way, Hivos doesn't fall into accepting the most solid proposals, written by those artists who have received support before and have successfully written proposals before. These spaces must be more than informative but also serve as support to break down the administrative and technical barriers that filling out a proposal for a call may represent. They can take the form of information sessions or workshops.

We also encourage Hivos to share and highlight examples of outstanding R.O.O.M. grantees in Africa that can inspire more groups to participate and thus limit the phenomenon of self-exclusion. Seeing concrete examples will help them assess if they are the right fit for the call or not. Finally, we suggest Hivos enable spokespersons for the dissemination of the call.

Recommendation 3. Encourage collective work and exchange at local and regional level

As we've seen throughout the report, artists are already aligned with the idea of working in collectives and spaces. Encourage collective work from the very beginning, by asking for work as a group or collective, as is done with the R.O.O.M. activity of [Collaboration and Networking](#). We suggest Hivos continue to prioritize collaborative grants and projects presented by more than two organizations.

We recommend that Hivos prioritize exchange at the local and regional level. There is a thirst for this at the local level, within cities and within countries. Because of the lack of or closing of

shared community spaces, artists we spoke to feel disconnected from their peers and highlight the importance of exchanging ideas and eventually collaborating to enrich the space and their own art. In the countries studied there are many realities that intersect without converging. Brazil, due to its geographical extension and diversity, illustrates this need very well. At the regional level, there are many similar contexts between the selected countries that can facilitate exchange and collaboration between. In this first phase, we recommend above all to focus on local and regional exchanges and collaborations to lay the foundations for national and regional networks that do not yet exist before thinking about promoting exchanges with other continents. Exchanges with Africa's R.O.O.M. artists could take place in a second moment.

6.1.2. During the Implementation Phase

Once Hivos has closed the call for proposals and selected who to support, we suggest the following:

Recommendation 4. Build capacities for an ecosystem that can be sustained over time

Capacity building came up time and again in the interviews and surveys, and then was further emphasized in the workshops. As noted above, artists want to increase their capacities, especially those around developing a project proposal in order to receive funding. We recommend that Hivos replicate the Capacity Building activity for these focus countries, for both hubs (spaces and collectives) as well as for makers (individuals).

In relation to the Grantmaking activity, this is the most important activity to begin with, given how starved the artists in the focus countries are of financial support. In order to be more strategic with the Grantmaking, we suggest Hivos gradually increase the scope of the projects, in terms of duration (to medium and longer term) and money (to not only project, but institutional or organizational support) to have time to strengthen the capacities of the members to administer and manage these supports.

Another powerful idea around Grantmaking that came up in the workshop was for Hivos to reach out to connectors (organizations and artists with more administrative experience and infrastructure) to act as "regranters" for their communities. Think of organizations that can act as "regranters" in the region to facilitate reaching groups of artists that, for the most part, do not have sufficiently robust organizational and administrative structures to receive funds.

Recommendation 5. Prioritize the construction of safe spaces

Because of the adverse context for freedom of expression in the four focus countries, it is necessary to put security at the center of the project, starting with security protocols for the members of R.O.O.M. themselves. The construction of safe spaces also requires a reflection on the organizational culture of the very networks that are going to support diversity, inclusion, equity, as well as self-care.

6.1.3. During the Evaluation Phase

We encourage Hivos to consider the continuity of the program, even from its inception. This is especially important because of the lack of consistent funding in these four countries, meaning every time a funder leaves the region, there is a major setback for the severely underfunded artist ecosystem. During the moments of evaluating the program, we suggest the following:

Recommendation 6. Create collaborative evaluation and learning process

In the spirit of collective spaces and collaboratives, we encourage Hivos to make evaluation and learning processes collaborative, including the voices of the artists being supported. The evaluation of the program should be useful not only for Hivos but also for its grantees. We encourage Hivos to prepare evaluations that are a moment of participation and feedback with the grantees.

Recommendation 7. Think about the sustainability of the ecosystem beyond Hivos

As with any responsible program design, Hivos should think about their exit strategy from the beginning. This is especially relevant given the fragility of the ecosystem. We encourage the initial design and the evaluations of the program to focus on strengthening the sustainability of the networks and groups supported in the medium and long term. Except for Colombia, the institutional framework of the countries where Hivos seek to work is very broken. Thinking about strengthening the ecosystem also involves building bridges with public institutions seeking to strengthen it. We encourage Hivos to design an exit strategy in the event that the R.O.O.M. program closes, so that there isn't backsliding.

6.1.4. On the Targets of R.O.O.M.

Hivos is particularly interested in reaching artists and creators outside the usual cultural and artistic circuits, creators who carry different voices and visions to enrich public debate and freedom of expression, specifically indigenous, Afro-descendant, and women artists.

The decision to focus on these marginalized voices is very strategic for the development of the ecosystem. Below, we propose recommendations to successfully work with these groups.

Recommendation 8. Adapt projects to the needs of indigenous and Afro-descendant artists

We recommend that Hivos be thoughtful on how to approach these groups. Concretely, we would encourage a face to face approach, on equal terms, and a non-stereotyped or folklorized expectation of the artistic expressions of these groups.

The indigenous peoples have an organizational force that must be taken into account. There are many groups that take the form of coordinations and federations. Although they are groups or leaders that do not focus on artistic activities, it is important to take them into account and approach them in order to develop efficient work with this community.

We recommend Hivos design supports that take into account the complex and difficult realities experienced by both of these groups, indigenous and Afro-descendant. These include (a) mobility difficulty, since there are communities that may be far from urban centers with a limited possibility of moving due to distance and the insufficiency of efficient infrastructures; (b) the digital gap, with some groups experiencing a greater digital divide than the rest of the population; (c) the insecurity; and (d) the lack of resources.

We recommend focusing on different communities depending on the countries, taking into account their weight in each country.

1. Prioritize work with indigenous communities in Bolivia and Guatemala
2. Prioritize work with Afro-descendant communities in Brazil and Colombia

Recommendation 9. Ride the wave of the feminist movement

We recommend that Hivos take advantage of the momentum of the feminist movements in Latin America, focusing the program on women artists who are constantly producing art given the context. The support to women and feminists is particularly appropriate and transversal. The Green Tide (“Marea Verde”) is a symbol of the dynamism and creativity of civil society, at a time when public space is closed.

We recommend focusing on women and feminist artists in all four focus countries.

Recommendation 10. Include the cutting-edge, transformative LGBTI+ community

In addition to the target groups of indigenous, Afro-descendent, and women artists, we detected another relevant marginalized group in our research: the LGBTI+ community. We would encourage Hivos to include LGBTI+ artists and spaces in their support. As seen in the report, there are many cutting-edge, transformative, experimental artists from the community, who are pushing the narrative. They are very present in the ecosystem of creators -many times from an intersectional perspective, also women, indigenous, or of African descent- who seek to break with hegemonic narratives and are also particularly exposed to violence and discrimination.

We recommend adding a focus of LGBTI+ artists, taking into account the country context.

1. In Brazil and Colombia, we detected many LGBTI+ artists and collectives, which requires more immediate support.
2. In Bolivia and Guatemala, we detected less artists from the community, hence it would be important to support the few who are emerging.

Annex

1. Desk Research

1.1. Mapping of Artists

Find over 100 artists mapped in our Mapping Instrument.

Nombre	Link	Descripción	País	PERFIL DEL ARTISTA				SOSTENIBILIDAD		
				Tipo de Activismo	Tipo de organización	Tamaño de org	Tema del Activismo	Plataforma	¿Apoyó?	¿De quien?
Revista Imprenta	https://revistaimprensa.com/sobre-imprenta/	Imprenta es un proyecto cultural fundado por visibiles, una organización de derechos humanos basada en Guatemala que aborda la diversidad sexual y de género. Imprenta es una revista cultural regional. Perifoneo del principio narrativo "Mostrar, en vez de contar" para, en vez de explicar en discurso relacionado a la sexualidad y la identidad, tratar y describir cómo éstas se viven en Centroamérica. Sentir la diferencia.	Guatemala	Difusión de cultura Artistas Comunicación	Revista	8 personas	LGBT+ Cultura indígena y de la diversidad Diversidad Estoque de DOWH	Web IG TW FB	HIVOS International Center for Journalist Reporter Sin Miedo	
Turtology	https://opensea.io/Turtology	Turtology profits go straight to our turtle conservation project in El Paredon, Guatemala. Enjoy art while saving turtles. Turtley awesome!	Guatemala	NFT Cripto Artista Ilustrador	Independiente		Medio ambiente	OpenSea		
Aljando Peters		Vendió dos obras NFT en opensea en el marco del festival de An electrónicas	Guatemala	NFT Ilustrador	Independiente		Arte en general	OpenSea Ars Electronica		
QueerPoetkas	https://queerpoetkas.wixsite.com/queerpoetkas	Somos un grupo de creadoras que generamos espacios de formación y experimentación artística, que acciona ante la búsqueda de intercambio de conocimiento y experiencia de las personas trans, inconformes de género, no binarias, diversas y disidentes sexuales y corporales en Guatemala.	Guatemala	Performance Formación Exhibición	Colectiva Espacio	4	Disidencia LGBT Migración Cuerpo_ Deseo			
FUNDACIÓN CA	http://fundacionca.org.gt/	Fundación CA es una organización sin fines de lucro que surge en Guatemala en el año 2007 con la m. La Inspiración de crear Fundación CA fue al ver el esfuerzo de un grupo de jóvenes Guatemaltecos qu	Guatemala	Exhibiciones Residencias Investigación Formación	Fundación/ Espacio	Grande	Medio ambiente			
La nueva Fabrica	https://www.nuevofabfoundation.org/contact		Guatemala	Investigación Formación Acción	Colectiva de arte feminista		Feminismo Indígena Medio ambiente			
La revista de Arte	https://larevueltaarte.com/		Guatemala	Galería Artes visuales	Galería		Arte contemporaneo Arte Moderno			
Sol del Rio	https://www.soldelrio.com/contacto	Somos un espacio de carácter comercial para las artes visuales fundado en 1984 por Victor Martinez	Guatemala	Galería Artes visuales	Galería		Arte contemporaneo Arte Moderno			
SenArte	https://www.facebook.com/senarte.co/	Somos SenARTE, somos arte con sentido. Somos una empresa productora audiovisual y gestora cultural que desde las ciudades de Medellín y Bogotá, trabajamos con incidencia en diferentes territorios en procesos co-creativos desde las miradas propias de las poblaciones diversas colombianas, buscando su visibilización para su conocimiento y reconocimiento como parte de nuestra pluriculturalidad, su integración social y salvaguarda cultural. Somos SenARTE, somos diversidad, somos identidad, somos paz, somos buen vivir, somos arte con sentido.	Colombia	Integración Social Feminismo	Productora y gestora Audiovisual	Equipo mediano	Feminismo Indígena Medio ambiente	Facebook youtube		
Cumbia films	https://cumbiafilms.com/	Filmmaking our story Cumbia Films is a production company specialized in content development, film production, documentary, music videos and digital media. We provide fier services for Film and TV in Colombia & US. ur mission is to highlight our culture and use film as a tool for social transformation	Colombia	Cine	Productora de Cine	Equipo grande	problematicas sociales	Discord IG Vimeo TW FB in	Un proyecto por Rickstarr	
Yosokwi	https://yosokwi.info/	El propósito de Yosokwi es la Producción Audiovisual Indígena a partir de la creación de capacidad de procesamiento de información y la habilidad de crear redes de colaboración que pueden fortalecer a un Pueblo indígena mediante la revitalización lingüística, cultural y comunicativa propias. ETER es un laboratorio creativo de Medellín, Colombia. Desde 2011 se dedica a gestar proyectos y procesos en torno al arte sonoro, la música experimental, el arte electrónico y la creación audiovisual, buscando una exploración abierta del sonido, la imagen y la palabra, conjugando filosofía, arte, ciencia y sociedad.	Colombia	Video, cine, fotografía Integración Social	Productora Audiovisual	5 personas	Indígena	IG WEB	apoyo de la Fundación Herencia Tayrona y la Agencia de Cooperación Española, embajada de Estación Londres y con la colaboración de Stephen Petry, correspondiente de la revista National Geographic.	
eter- lab	https://eter-lab.net/laboratorio/		Colombia	Sonido, Música	Laboratorio	3 personas	Experimentación Sonora	Bandcamp	Venta de tracks	
Audium	https://audium.co/	Audium nació en el 2013 como un impulso colectivo de Camilo Cantor y Miguel Itzaa, para sumarse a la celebración del Día Mundial de la Escucha en Medellín. A través de los años ha crecido a través de la alianza principal entre el laboratorio ETER, el Truque Explora y el Exploratorio. El Ballroom como un espacio Político. https://www.instagram.com/houseofyeguaaz/7fhts	Colombia	residencias acciones sonoras performance virtuales conciertos Plataforma de escucha	Plataforma	3 personas	Performance politica	Web Bandcamp SpundCloud H-ncloud	Museo de Arte Moderno de Medellín, Pro Helvetia, Plataforma Bogotá, la Alcaldía de Medellín, Museo de Antioquia, el Centro de Desarrollo Cultural Morano, el Jardín Botánico de Medellín, entre otros.	
House of yeguaaz	https://www.instagram.com/houseofyeguaaz/7fhts	Ballarinas Insurgentes https://www.instagram.com/houseofyeguaaz/7fhts	Colombia	Performers Performer	House	Grande	Performance politica	IG		

1.2. Mapping of Funders

Find over 60 funders mapped in our Mapping Instrument.

Funder	Link	Funder type	Descripción	Relevant Programs
Iberescena	http://www.iberescena.org	Iberamericana multilateral cooperation	Iberescena is an Ibero-American Cooperation Program for the Performing Arts. It is made up of 17 countries: Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, IBERESCENA was created in November 2006 on the basis of the decisions adopted by the Ibero-American Summit of Heads of State and Government held in Montevideo. IBERESCENA through these calls, aims to promote in the Member States and through financial aid, the creation of a space for the integration of the Performing Arts.	Grants for Creation in Residence Grants for the Co-production of Performing Arts Shows Grants for the Programming of Festivals and Scenic Spaces
IberMúsica	http://ibermusicas.org/	Iberamericana multilateral cooperation	Cooperation program exclusively dedicated to the Latin American music sector in order to provide all the actors in this dynamic sector with valid tools to accompany the realization of their endeavors, their challenges and, why not, their dreams.	
Ford Foundation	https://www.fordfound.org	Private non profit fundation	Ford foundation an American private foundation with the stated goal of advancing human welfare and fight poverty	They don't have a program focused on art but transformative narrative is a transversal program and they create IRIS
International Resource for Impact and Storytelling (IRIS)	https://storyforimpact.io/	Private non profit fund	In 2021, Ford partnered with the Skoll and Compton Foundations to launch IRIS, a donor collaborative for philanthropy focused on strengthening civil society through narrative strategies and creative moving image storytelling for impact. IRIS supports donor partners' efforts to deepen collaboration between storytellers, movements and civil society leaders, furthering the goals of dismantling inequality and making progress on key social justice issues. With emphasis on building knowledge and networks in Global South regions, IRIS embraces a new era of technological innovation in a globally interconnected world	IRIS is a resource for donor partners as they integrate creative storytelling and narrative strategies into their work.
Prince Claus Fund	https://princeclausfund.org	Private non profit fundation	The Prince Claus Fund has more than 25 years of experience in supporting cultural and artistic initiatives in challenging circumstances. The Fund's mission is to support, connect and celebrate cultural practitioners where culture is under pressure. The Fund has been a successful actor and liaison in the arts and culture sectors globally, generating possibilities for critical discussion and boosting creative expression. Because of its track record and autonomy, the Fund is seen as a global leader in supporting independent cultural initiatives of the highest quality with a broad social impact.	Prince Claus Awards: Seed awards Each year the Prince Claus Fund gives 100 Seed Awards to artists and cultural practitioners who are in the first five years of their careers. With Seed Awards, we recognize emerging artists and provide initial support to the career development, creativity, and experimentation of cultural practitioners whose artistic work engages with pressing social and/or political issues within their own local context. Program (support by Hivos) NEXT GENERATION The Next Generation was a special Prince Claus Fund programme created specifically to endorse cultural expression for and with young people (ages 15-30) in Africa, Asia, Latin America, Eastern Europe and the Caribbean that ran from 2018-2020. Due to Covid, the current programme has been extended until mid-2022. The programme is closed for new opportunities.
DOEN Foundation	https://www.doen.nl/en	Private non-profit foundation	Dutch foundation that is one of the 5 largest donors to culture according to a UNESCO report. The DOEN Foundation believes in a Green, Socially inclusive and Creative society. DOEN supports innovative initiatives of pioneers and gives them a quick start. In this way they can inspire others and show that change is possible. In the coming years, DOEN will commit to accelerating transitions to a circular economy in which there is a focus on the commons, in which everyone can participate, and in which there is room for radical thinkers who can show a new perspective on the world. By making the pioneers who are committed to this bigger, stronger and more visible.	
British council	https://www.britishcouncil.org	Bilateral Cultural cooperation	The British Council is the United Kingdom's international organisation for cultural relations and educational opportunities. International collaboration grant (UK Artist develop creative work with international peers) - promoting social inclusion - supporting young people - connecting artists internationally	Social inclusion: Our work and projects in this area collectively aims to promote cultural rights and improve social inclusion. The priority focus areas of this work and programmes are: urban peripheries and rural communities (Busco to Espocio); enhancing skills and participation in the cultural sector (Backstage to the Future); working with rural communities (Crafting Futures); developing and supporting routes to cultural production and consumption; increasing LGBTQ+ participation and cultural representation across the region (Outburst); and increasing women's participation in digital culture through mentoring and residency programmes.

2. Interviews

2.1. List of people interviewed

Artists with local connections and networks

1. Keyna Eleison representing Brazil, Director of [Museum of Modern Art Rio](#) and Co-Director of [0101 Art Platform](#), interviewed by Milena Pafundi with the support of Justine Dupuy on March 3, 2022.
2. Luciana Fleischman representing Colombia, part of the network [Arts Collaboratory](#), Coordinator of the Art & Thought program at [Platohedro](#), and curator, interviewed by Milena Pafundi with the support of Justine Dupuy on February 28, 2022.
3. Fernando García Barros representing Bolivia, Director of collective space [mARTadero](#) and curator, interviewed by Milena Pafundi with the support of Anca Matic on February 28, 2022.
4. Stefan Benchoam representing Guatemala, co-founder of [Ultra-Violeta](#), co-founder of [NuMu "El Nuevo Museo"](#), artist and curator, interviewed by Milena Pafundi with the support of Justine Dupuy on March 3, 2022.

Donors and international institutions with history in the region

1. Susana Rochna formerly from Hivos, interviewed by Justine Dupuy with support from Milena Pafundi on March 2, 2022.
2. Sabine Hentsch from Goethe, interviewed by Justine Dupuy with the support of Milena Pafundi on March 10, 2022.

3. Thila Nascimento from Ford Foundation, interviewed by Justine Dupuy with the support of Anca Matic on March 7, 2022.
4. Maria Paula Rojas and Ana Joaquina Ruiz from Ford Foundation, interviewed by Justine Dupuy with the support of Anca Matic on March 8, 2022.
5. Zaida Rico from Iberescena, interviewed by Justine Dupuy on March 16, 2022.
6. Sylvia Ospina from British Council, interviewed by Justine Dupuy on March 14, 2022.
7. Cristina Becker from British Council, interviewed by Justine Dupuy on March 10, 2022.
8. Angie Vial, Laura Derpic, and Santiago Gardezabal from ProHelvetia, interviewed by Justine Dupuy with the support of Anca Matic on March 9, 2022.
9. Mario Arriagada from Open Society Foundations, informal conversation held by Justine Dupuy.

3. Surveys

3.1. List of people surveyed

Nombre	País	Perfil	Descripción Artistas / Espacios / Colectivos
Regina Galindo	Guatemala	Independiente / Género / Justicia Social	Violencia social, injurias por discriminación, de género y raciales, abusos de derechos humanos.
Movimiento de Artistas Ruk'u'x	Guatemala	Grupo / Indígenas / Mayas / Muralistas / Música / Artes	Artistas de distintas ramas procedentes de diferentes regiones de Guatemala, unen su trabajo para rechazar el hecho y retomar el Saqb'e iniciado por Lisandro, consolidando la unidad artística para la promoción y fortalecimiento de nuevas propuestas estéticas que reivindicquen el Arte Maya Prehispánico y contemporáneo, como medio de acción política para la transformación social del Pueblo Maya.
Rebeca Lane	Guatemala	Independiente y colectiva / Hip Hop / Género	socióloga, poeta y cantante de rap feminista y anarquista guatemalteca
Colectivo +ARTE	Guatemala	Colectivo / Arte Urbano Reivindicación de sus valores / Medio Ambiente	Colectivo +ARTE es un grupo artístico que busca promover cambios en nuestra sociedad a través del arte, compartir la riqueza cultural de nuestra tierra y fomentar el fortalecimiento de dichas expresiones.
Guatemala Menstruante	Guatemala	Colectivo / Género / Fanzines / Texto / Diseño Gráfico	Somos mujeres que buscamos romper moldes y cambiar la forma en la que se vive la menstruación. Menstruar sin asco y sin miedo, buscar activamente información sobre nuestros cuerpos y reconocer que podemos reconectarnos con nuestros ciclos son actos políticos, es una revolución. Queremos remover los estigmas y mitos que limitan a la mujer guatemalteca a conocer su cuerpo y la relación con su ciclo lunar. Queremos recuperar conocimientos ancestrales en los que la menstruación, en lugar de ser un tabú negativo, era un reconocimiento del PODER y SABIDURÍA
Centro Cultural Sotz'il Jay	Guatemala	Espacio / Indígenas / Música / formación / Artes / A-V	Centro Cultural Sotz'il Jay se constituye legalmente en el año 2007, pero es hasta 2016 que contamos con una infraestructura adecuada para el desarrollo y la promoción del arte maya en todas sus expresiones y manifestaciones. Esta construcción ha sido posible gracias al apoyo de la Real Embajada de Noruega en Guatemala. De la fuerza del murciélago, de la experiencia y trayectoria artística de un grupo de jóvenes de

			Ch'otaj'aj-El Tablón-, Sololá, surge este Centro Cultural. Al principio (año 2000) el trabajo de investigación y creación en música, danza y escénica maya desde las raíces es su principal que hacer. Pero el compromiso con la comunidad, con su pueblo, les llevó a fomentar y formar a jóvenes y niños, participar en talleres, laboratorios artísticos, intercambios, etc.
Colectivo Artístico Bok'o	Guatemala	Grupo / Indígenas / Mayas / Muralistas	Colectivo artístico Bok'o es un grupo conformado por cinco artistas visuales originarios del municipio de Chimaltenango, surgen tras la pandemia covid-19 buscando recuperar espacios para la expresión a través del muralismo
Fundación YAXS	Guatemala	Fundación / Indígena / A-V / formación / Documental	<p>YAXS. es una iniciativa guatemalteca, sin ánimo de lucro y concebida a sí misma como exploración en constante curso.</p> <p>Su intención es impulsar y difundir prácticas artísticas que articulan la investigación, la experimentación y los procesos creativos como forma de emancipación a un contexto general de vida que nos empuja a desaparecer como sujetos.</p> <p>Hemos puesto empeño en pensar cada aspecto de YAXS. de tal manera que se posicione como un modelo alternativo frente a los déficits institucionales de la región a través del Comisionado de Proyectos Artísticos en Residencia, Becas Artísticas Locales, un Centro de Documentación, y un portal pedagógico para nuestro público infantil.</p> <p>Es el itinerario, la intención y el deseo de YAXS. permitir que el ciudadano de a pie se tope con la ocasión de un instante de conciencia crítica, un silencio reflexivo, incluso una plataforma de pensamiento.</p>
La Galeria Rebelde	Guatemala	Espacio / Arte contemporáneo / Metaverso	The gallery's commitment to intercultural exchange creates a platform for experimental and multidisciplinary artists in Latin America to access international markets. Our mission to enrich the creative economy in Guatemala offers an opportunity for artists to expand and exhibit in new territories otherwise inaccessible to those already established in Guatemala. Inevitably, collaboration and creative dialogue is the ultimate bridge between new cultures and the gallery and its artists.
Revista Impronta	Guatemala	Revista Online / Difusión / Lgbti+	<p>Impronta es un proyecto cultural fundado por Visibles, una organización de derechos humanos basada en Guatemala que aborda la diversidad sexual y de género.</p> <p>Impronta es una revista cultural regional. Partimos del principio narrativo “Mostrar, en vez de contar” para, en vez de explicar un discurso relacionado a la sexualidad y la identidad, retratar y describir cómo éstas se viven y en Centroamérica. Sentir la diferencia.</p>
CuirPoetikas	Guatemala	Colectiva / disidencia / LGBTI+ / Mayas	Somos un grupo de cómplices que generan espacios de formación y experimentación artística, que acciona ante la búsqueda de intercambio de conocimiento y experiencia de las personas trans, inconformes de género, no binarias, diversas y disidentes sexuales y corporales en Guatemala.
Sol del Rio	Guatemala	Galeria / arte contemporaneo / arte visual	Nos dedicamos a hacer exposiciones y llevar a cabo investigaciones de arte moderno y contemporáneo con un enfoque experimental y una apertura total a expresiones artísticas actuales. Así mismo, proporcionamos asesoría profesional a coleccionistas públicos y privados que buscan crear, modificar y/o expandir sus colecciones e inversiones de arte.
Deforma Colectiva	Guatemala	Colectivo	Autogestión, investigación y cariño.
SentArte	Colombia	Productora y Gestora A-V / género / MedioAmbiente / Indígena	<p>Somos SentARTE, somos arte con sentido.</p> <p>Somos una empresa productora audiovisual y gestora cultural que desde las ciudades de Medellín y Bogotá, trabajamos con incidencia en diferentes territorios en procesos co-creativos desde las</p>

			miradas propias de las poblaciones diversas colombianas, buscando su visibilización para su conocimiento y reconocimiento como parte de nuestra pluriculturalidad, su integración social y salvaguarda cultural. Somos SentARTE, somos diversidad, somos identidad, somos paz, somos buen vivir, somos arte con sentido.
Yosokwi	Colombia	Productora Audiovisual / Indígena / cine /Foto	El propósito de Yosokwi es la Producción Audiovisual Indígena a partir de la creación de capacidad de procesamiento de información y la habilidad de crear redes de colaboración que puedan fortalecer a un Pueblo indígena mediante la revitalización lingüística, cultural y comunicativa propias.
eter - lab	Colombia	Laboratorio / Música	ÉTER es un laboratorio creativo de Medellín, Colombia. Desde 2011 se dedica a gestar proyectos y procesos en torno al arte sonoro, la música experimental, el arte electrónico y la creación audiovisual, buscando una exploración abierta del sonido, la imagen y la palabra, conjugando filosofía, arte, ciencia y sociedad.
House of yeguazas	Colombia	Colectiva - house /Performance	El Ballroom como un espacio Político Bailarinxs Insurgentes
Colectivo Atempo	Colombia	Espacio / Muralismo / Artes / Medio ambiente / feminismo /Insigena	Somos un equipo de artistas y gestores culturales, enfocados en el arte relacional en espacio público, en la educación experiencial con comunidades y en la creación de plataformas para el arte con sentido social.
Más arte más acción	Colombia	Org / Medio Ambiente / temas sociales / artes	Somos una organización sin ánimo de lucro que trabaja desde el 2011 con el fin de generar una plataforma de proyectos artísticos interdisciplinarios, que a menudo involucra procesos con comunidades de la región Pacífico. Estimulando el intercambio cultural y el diálogo, buscamos aportar a la consolidación de la práctica artística y el pensamiento crítico en Colombia.
Lugar a dudas	Colombia	Galería / artes variadas	lugar a dudas es un centro de arte contemporáneo en Cali que desarrolla varias líneas de trabajo propio y que ofrece, de modo paralelo, espacios y oportunidades para alojar proyectos y discusiones externos, propuestos por grupos, artistas y comunidades de Cali y del resto del país. Nuestro eje de interés se ubica en las intersecciones y los márgenes entre las artes visuales, las prácticas culturales y la búsqueda de diálogos incluyentes y expansivos que ofrezcan nuevas visiones sobre la realidad inmediata de la ciudad y sobre las maneras de organizarse y tener lugar en el mundo.
Tres Patios	Colombia	Escuela laboratorio / Justicia Social	Observatorio comunitario, cultural, urbano y social En el observatorio creamos conocimiento y acompañamos organizaciones emergentes y establecidos en sus trabajos. La esencia de la práctica artística es la transformación de individuos. La investigación, el aprendizaje y la creación son actividades transformativas y transformadores.
Gestores Culturales	Colombia	Plataforma / Gestores	Fortalecer los lazos de cooperación entre gestores y creadores culturales, reconociendo la diversidad de culturas y cimentando el trabajo en red desde los afectos a nivel local, nacional e internacional
OtrusSexTraviid us	Colombia	Colectivo / tecnochamans / NFT / feminismo	Inter_Relación Somática, Techno~Chamanxs. Parallel Worlds For The Cyborg CoutureTECH Clothing Collection #comingssoon #NFT #cryptowitchcraft
María Fernanda carrillo	Colombia	Independiente / Cine indígena / música	ella es una las que puede darnos una entrevista para entender un poco el universo cinematográfico indígena y. no indígena de Colombia así como entender como se financian y redes, etc
Escuela de	Colombia	Escuela	Escuela de comunicación indígena y medios apropiados de la Amazonía. Líderes, jóvenes, niños,

Comunicación Indígena de la Amazonía			mujeres, abuelos indígenas de las diferentes organizaciones nos apropiamos de las herramientas tecnológicos con el fin de contar nuestras verdaderas realidades a través de la realización de contenidos y narrativas propias, contadas en diferentes lenguas originarias de los pueblos que habitamos la Amazonía. Contamos desde las cosmovisiones e idiosincrasia de cada pueblo. Nos formamos para contar con respeto, sin folclorismos y en la búsqueda de construir y mantener medios mas incluyentes para el ejercicio de los derechos y libertades en temas de la comunicación. Esta escuela es parte de un proceso colectivo de los pueblos y sus organizaciones indígenas de la Amazonía.
Persona Casa GALERIAS	Bolivia	Galería / artes visuales	Persona es un espacio de pensamiento, independiente y autónomo, para las artes visuales actuales. Esta es la casa de Galo Coca Soto, donde desarrolla proyectos de arte y simultáneamente es una galería de exposiciones temporales, donde, a lo largo del año, se mostrarán propuestas íntimas en un ambiente doméstico, donde dialogarán las voces de artistas, curadores y el lugar.
Calle Bienal del Performance	Bolivia	Bienal / Performance	CALLE nace de la necesidad de que el arte performático salga de la hegemonía de la práctica y tenga llegada a otro tipo de espectadores. Con la intención de cuestionar sistemas, políticas y lenguajes, siendo el performance una forma artística sin límites, es importante liberarlo de un determinado lugar o grupo representante. Es así como CALLE reúne a distintos artistas y no artistas para tomar los espacios públicos con acciones performáticas hiladas con una temática común donde se transmitan inquietudes, sentires, investigaciones, necesidades, entre otros aspectos, con el propósito de que se realice una comunicación directa con el público y quizá, de alguna manera transformarlo.
Caminnos	Bolivia	Plataforma / nft / mujeres rurales	We will be launching a project to introduce women from rural areas to the world of NFT's, to sell art representing their crafts, culture and their reality, this is a project launched by our organization and backed by an International Finance Institution. We are here to contribute with other artists/SIOs and others looking to make an impact with this amazing technology.
Kiosko	Bolivia	Galería / plataforma Virtual / arte contemporáneo	Kiosko Galería es un espacio de arte contemporáneo, alternativo e independiente creado en el año 2006 y gestionado por artistas en la ciudad de Santa Cruz de la Sierra, Bolivia.
Mujeres Creando	Bolivia	Colectivo / género / feminismo / Performance	Mujeres Creando es un movimiento feminismo anarquista boliviano, nacido en 1992 que tiene la calle como escenario principal de sus actividades utilizando sobre todo el grafiti y las performance como expresión. El grupo está liderado por María Galindo.
Sur Arual	Bolivia	Colectivo / Sonido	Sur Aural - colectivo de artistas sonorxs con base en Bolivia pero con el corazón expandido por América Latina. Proyectos principales: Festival Sur Aural - Radio Sur Aural Ver menos
Sonandes	Bolivia	plataforma / sonido / radio / medio ambiente	Sonandes es una plataforma dedicada a la promoción y difusión de prácticas sonoras contemporáneas, reúne a creadores que investigan, desarrollan y exhiben proyectos asociados al sonido y la escucha. Promueve la producción y la investigación como camino de conocimiento y pensamiento colectivo. Fomenta la creación de exposiciones especializadas en arte sonoro y el estudio de los sentidos, valora la cooperación internacional y la importancia de forjar una cultura de la escucha.
Salar	Bolivia	Galería / artistas emergentes	The history of the gallery dates back to 1994 when it started as Salar Center for Communication and the Arts. Its main objective was to promote the local art scene in its various forms and to support emerging talents.
Latitudes 22	Bolivia	Festival / performance	Festival Internacional de Performance Art

AcompañaARTE	Bolivia	Arterapia Musícoterapia Intervenciones en Espacio público	Asociación de Profesionales para el Bienestar Social. Buscamos apoyar los procesos de inclusión social por medio del arte a colectivos en situación de riesgo. #ArteTerapia #Talleres #Asesores Asociación de Profesionales para el Bienestar Social. Buscamos apoyar los procesos de inclusión social por medio del arte a colectivos en situación de riesgo. #ArteTerapia #Talleres #Asesores
GatoMÍDIA	Brazil	Agencia / Plataforma Digital - Laboratorio . Red / Afrofuturismo / A-V	Agência e rede de aprendizado em mídia e tecnologia para jovens negros e moradores de favelas Young Black people creating technology to transform the world. O GatoMÍDIA é uma agência, rede e metodologia de aprendizado em mídia e tecnologia para jovens negres e moradores de favelas e periferias do Brazil. Criado em 2013, no Complexo do Alemão, tem como objetivo estimular jovens a produzir sua própria comunicação, contando outras histórias e se conectando com o Mundo. Nossa rede tem a favela como principal referência em produção de conhecimento, tecnologia e inventividade. E a partir dessa criatividade, acreditamos que podemos usar a comunicação e a tecnologia para potencializar soluções locais e construir alternativas para um futuro mais justo, plural e afetuooso.
Instituto BlackBrazilArt	Brazil	Bienal /podcast(antirracismo / nuevas narrativas	A Black Brazil Art é um instituto independente de gerenciamento de artes com sede na região Sul. Desde 2004 está envolvida na curadoria, desenvolvimento e gestão de artes visuais e eventos culturais nacionais e internacionais, projetos e exposições de arte, seleção de obras de arte e fornecimento de consultoria especializada em artes para agências e Ongs, bem como para o público em geral. Dentro do nosso foco, um olhar especial é dado ao mapeamento da produção artística de mulheres negras, buscando equilibrar narrativas e oportunidades dentro e fora do país.
Festival da Favelas	Brazil	Festival / nuevas narrativas / de-colonialismo	El Festival Immersive Favelas (FIF) nació del deseo de presentar y conectar proyectos relevantes de creadores y artistas contemporáneos, negros e indígenas, de favelas/periferias/suburbios/áreas rurales/comunidades tradicionales, en los lenguajes de las artes visuales y tecnologías inmersivas. Una reunión entre innovadores de Brazil que discuten el uso de medios inmersivos para reimaginar otros futuros posibles.
Daira Tukano	Brazil	Independiente	Artista, ativista, educadora e comunicadora. Mestre em direitos humanos pela Universidade de Brazilia - UnB; pesquisa o direito à memória e à verdade dos povos indígenas;
Desculonización	Brazil	Plataforma digital / de colonialismos / Performance	ON & OFF. Perturbación de pensamientos, corporalidades y afectos. A través del baile y la música. From LATAM
Vjs Suaves	Brazil	Colectivo / artes visuales	VJ Suave is Ceci Soloaga and Ygor Marotta a new media art duo, based in São Paulo, Brazil. Specialists in digital art, VJ Suave works frame by frame animation projected on the urban surface, blending technology with street art. With his works, the duo proposes a unique moment of connection between the spectator and the city, mixing animated history with real life. The animation is developed from hand-drawn drawings and designed according to the architecture of the space, illuminating walls, trees, buildings and different surfaces of the city. This are the “Suaveciclos” that allow them to take projections to the streets and communicate with people through drawings, animations and poetry

PIVO	Brazil	Espacio - Asociación /	Pivô es una asociación cultural sin fines de lucro, fundada en 2012 y que actúa como plataforma de intercambio y experimentación artística desde su espacio en el Edificio Copan, en el centro de São Paulo. La institución tiene como principal objetivo promover y difundir la producción artística local y crear un espacio libre y abierto de diálogo entre los distintos agentes del ámbito de la cultura contemporánea, tanto a nivel nacional como internacional
Darah Nubia	Brazil	Independiente	Diretora Criativa - Arte e tecnologia
Casa Teatro Utopias	Brazil	Espacio / Teatro	Casa Teatro de Utopias é um espaço de cultura, alternativo e experimental, para pensar e viver o teatro em todos os seus aspectos, em relação intrínseca e crítica com os acontecimentos do mundo contemporâneo e em exercício permanente para reinvenções e modos solidários.
Nacional Trovoa	Brazil	Colectivo / LGBTI + / AFRO / INDIGENAS /	Aspiramos como colectivo a resaltar nuestras producciones no hegemónicas que derivan de cruces raciales pasando por indígenas, negros y asiáticos.
Projeto afro	Brazil	Plataforma digital	Projeto Afro es una plataforma afroBrazileña de mapeo y difusión de artistas negros. El proyecto tiene como objetivo ampliar y hacer visible la producción artística de autoría negra en Brazil, presentando su multiplicidad, sus interrelaciones y sus alcances. Un espacio de descubrimiento y resignificación.
Tambores de SAfo	Brazil	Colectivo / lgbti+ / música	Grupo de percusión bollera, bisexual, transexual, feminista, antirracista, antilgbtifobia y antifascista.
Bienal amazonia	Brazil	Bienal	El arte, la música y la danza unen personas y pueblos. Así, la primera edición de la Bienal Amazonia 2022 quiere mostrar al mundo la belleza natural y la riqueza cultural de la Amazonía y sus pueblos a través de las artes. La Bienal quiere acercar la Amazonía al corazón de las personas, porque cuidamos lo que apreciamos.
01.01 plataforma	Brazil	Plataforma digital	Plataforma de arte contemporáneo enfocada en el arte africano de la diáspora.
Capacete	Brazil	Espacio	Nuestra intención es constituir situaciones y desarrollar estrategias que brinden una alternativa concreta y real a este estado de cosas. Nuestro programa está diseñado para reflejar el carácter interdisciplinario de las prácticas estéticas contemporáneas, trabajando con artistas y pensadores cuyos esfuerzos articulan el mundo teórico con presentaciones artísticas en diferentes formatos y dinámicas, y para diferentes audiencias. Frente al estado actual de la cultura, la economía y la educación, nuestro papel principal será diseñar modos de auto-organización y gestión artística, participación y actuación colaborativa, como parte fundamental del contenido y estructura de nuestras actividades.
Casa do Povo	Brazil	Espacio - Centro Cultural	Casa do Povo es un centro cultural que revisa y reinventa las nociones de cultura, comunidad y memoria. Habitada por una decena de grupos, movimientos y colectivos diferentes. Su programación interdisciplinaria basada en procesos y actividades socialmente comprometidas ven el arte como una herramienta crítica en un proceso continuo de transformación social. Sus ejes de trabajo (memoria; prácticas colectivas y socialmente comprometidas; diálogo e involucramiento con su entorno) surgen de contextos contemporáneos en relación directa con las premisas históricas, judías y humanistas de Casa do Povo.

3.2. List of people who responded to the survey

Artists from Bolivia

1. Rachel Schwartz, Bolivia, part of Arts Collaboratory, Triangles Art Trust, GALA, and Kiosko.
2. Kirtan Korimalla Solz, Bolivia, part of acompañARTE
3. Alejandra Del Carpio Andrade, Bolivia, part of Warmi Sankofa Ayni
4. María Fernanda García, Bolivia, part of Sur Aural

Artists from Brazil

5. Patricia Knecht, Brazil, part of Instituto Black Brazil Art
6. María Cecilia Perez, Brazil, independent artist
7. Camila Andrade de Souza, Brazil, part of Coletivo Sementes, Impulso Coletivo, Coletivo Cenico Joanas, Incendeiam, Coletivo Quizumba, Coletiva Corpo Território, Cooperativa Paulista de Teatro
8. Deyse Mara Miranda de Oliveira, Brazil, part of Tambores de Safo
9. Helmut Fuhrken Batista, Brazil, part of Capacete
10. Deri Andrade, Brazil, part of Projeto Afro
11. Angela Donini, Brazil, part of Laboratorio Audiovisual de Casa Nem and Coletivo Puta da Vida
12. Anonymous contributor from Coletivo Sementes, Brazil, Coletivo Sementes

Artists from Colombia

13. Ignacio Ojeda Benitez, Colombia, part of Red Colombiana de Gestores Culturales
14. Rossana Uribe Rodriguez, Colombia, part of Laboratorio Éter and Fuerzas Sónicas Unidas
15. Jonathan Daniel Sandoval Figueroa, Colombia, House of Yeguazas, Marikon FRTFM, and Demonía Xperience, Ballroom Bogotá, and House of Tupamaras
16. Juan Esteban Díaz Puerta, Colombia, part of Camina pa'l Centro, SentARTE y Duapará

Artists from Guatemala

17. Rodrigo Arenas Carter, Guatemala, part of Cuirpoétikas
18. Andrea Aguilar Ferro, Guatemala, part of Colectiva Guatemala Menstruante
19. Daniel Villatoro, Guatemala, part of Exprésate, Fanzine Papalota Negra, Revista Impronta (cerró)
20. Gustavo Martinez, Guatemala, Sol del Río Arte Contemporáneo

- 21. Kevin Frank, Guatemala, independent artist
- 22. Jimena Gallán Dary, Guatemala, part of La Revuelta

3.3. Survey in Spanish and Portuguese

Find the survey in [Spanish here](#) and in [Portuguese here](#).

Find the survey responses in our [Mapping here](#).

4. Workshop

4.1. List of participants of the workshop

The workshop was designed by Anca Matic and facilitated by Anca Matic, Milena Pafundi, Justine Dupuy, and Beatriz Irarrázaval on Friday, March 11, 2022.

Nombre	País	Institution
Keyna Eleison	Brazil	MaM Río y 0101 Platform
Patricia Brito	Brazil	Bienal Black Brazil Art
Deyse Mara	Brazil	Tambores de Safo
Ani Ganzala	Brazil	Ganzal Arts
Fernando Garcia	Bolivia	mARTadero
Raquel Schwartz	Bolivia	Kiosko y Nube Gallery
Alejandra Del Carpio Andrade	Bolivia	Bienal y Calle Performance
Jeannine Paz	Bolivia	Kiosko y Nube Gallery
Laura Rave	Colombia	SentARTE
Juan Esteban Díaz Puerta	Colombia	SentARTE
Olowaili Green	Colombia	SentARTE
Jimena Galán Dary	Guatemala	La Revuelta
Renata Alvarez	Guatemala	La Revuelta

4.2. Screenshots of the workshop activities

For the workshop, we documented the conversations using [this Mural board](#). The screenshots of this section are taken from the Mural.

Taller de Apoyo al Arte Transformador



con



Introducción

¿Cómo llegamos aquí?

Hivos se está apoyando en La Sobremesa para hacer un **Estudio de Factibilidad** para ver si podrían crear un programa de apoyo para **colectivos y espacios de artistas** que trabajan desafiando y cambiando la narrativa en **Bolivia, Brasil, Colombia, y Guatemala**.

Los resultados de este taller nos va a ayudar a orientarlos y darles recomendaciones a Hivos.

Además de los objetivos del estudio, ¡hoy queremos que se conozcan mejor y hagan nuevas conexiones!

¿Cual fue nuestro proceso?

1. Investigación del ecosistema
2. Entrevistas con 12 artistas conectores y donantes del espacio.
3. Encuestas para artistas, colectivos, hubs, y distintos espacios.
4. **¡HOY! Taller del Apoyo al Arte Transformador.**
5. Reporte de Factibilidad para Hivos

Nuestra Guia de Hoy

Introducción	15 mins
🔥 Intercambio 1: Desafíos	25 mins
👤 Intercambio 2: Necesidades	25 mins
👉 Intercambio 3: Recomendaciones	40 mins
Cierre	10 mins

Grupo 1. Desafíos

Hallazgos de Desafíos

DESAFÍOS IDENTIFICADOS

CONTEXTO POLÍTICO

- Los contextos en casi todos los países estudiados (Bolivia, Brasil, Colombia, Guatemala) **no son favorables a la libertad de expresión artística**. Mucha autocensura, miedo y polarización.

CONTEXTO ARTÍSTICO

- Hay **pocos espacios públicos con iniciativas abiertas** para residencias de artistas. "Vías de acceso para espacios en los cuales se puedan desarrollar distintas prácticas y experiencias, muchas veces estamos limitados a no tener un espacio en el cual poder movernos y realizar nuestros proyectos."
- Si bien se reconoce que cada vez hay más espacios interesados en promover la **diversidad en el arte** (ejemplos incluyen artistas indígenas, afro, mujeres) sigue existiendo brechas importantes para ellos de acceso a los medios.

SOSTENIBILIDAD

- Sobrevivir y no vivir**. Los artistas deben recurrir a medios propios para financiar su arte.
- Lo experimental entonces se desarrolla **fuera de los financiamientos institucionales y de la cooperación** como experiencia autogestionada, docencia / taller y actividades para el autofinanciamiento (Betas, talleres, ofrecer espacios de exhibición, etc.)
- Los **fondos son difíciles de acceder**. Aplicar a todos estos fondos obliga a una profesionalización y conocer los lenguajes de las diferentes instituciones. No es posible para todos los artistas. Bienes que ser relaciones públicas, community manager, gestores, etc.)
- Los **artistas no disponen de mucho tiempo**. "Poder dedicarle el tiempo necesario a mis procesos creativos –ya que hasta el momento no he llegado al punto de sostenerme económicamente de mi arte, y eso implica tener diferentes trabajos que requieren de gran parte de mi tiempo--"

IDEAS POR PAÍS

BRASIL

- El contexto se ha complicado desde la llegada de Bolsonaro. Ausencia de libertad de expresión (la gente tiene miedo). El país está muy polarizado. El discurso de odio se ha normalizado (BSA RE y TN). Desmantelamiento de instituciones.
- Las necesidades básicas de la gente no están cubiertas. Lo que ha obligado los donantes a repensar su estrategia y a financiar de nuevo temas más de primera necesidad

GUATEMALA

- Si bien hay mucha autocensura, esto está cambiando. Como lo vimos durante las manifestaciones ligadas al paro. La gente tomó las calles. Las mujeres salieron a marchar. Pero el cambio es lento y el país sigue siendo muy conservador.
- El actual presidente Alejandro Giamatti encarna una ideología de extrema derecha, profumada anti LGBTQIT y completamente autoritario.
- El movimiento anticorrupción desató mucha esperanza de cambio pero fue una gran decepción.
- Hay mucho racismo hacia los indígenas.
- Cada vez hay más represión. Es cuestión de tiempo para que empiecen a amenazar a artistas y otros. Se siente mucho miedo y censura (GUA SB). Eso sucede, se van afuera. Si quieres hacer un buen arte o cine tiene que irte fuera

COLOMBIA

- Brecha y desigualdad entre lo urbano y lo rural para acceder a fondos y herramientas para los artes. Concentración del arte en algunas grandes ciudades
- Falta de herramientas y oportunidades. Realidad de territorio con mucha producción artística pero falta de profesionalización.
- Requiere cultural amplia en los territorios que se termina folklorizando. Falta de igualdad de condiciones para poder competir para los apoyos.

BOLIVIA

- El gobierno no tiene una política cultural que permita cierta continuidad. Son casi ausentes
- Es un país con una importante población indígena pero trabajar con esta población implica pensar fuera de caja, no desde un enfoque euro céntrico y tomar tiempo para crear confianza.

¿Cuales son otros desafíos que identifican?

Del contexto general? Del contexto artístico? De la sostenibilidad? De otro tipo de desafío?

Grupo 2. Desafíos

Hallazgos de Desafíos

DESAFÍOS IDENTIFICADOS

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- Sobrevivir y no vivir**. Los artistas deben recurrir a medios propios para financiar su arte.
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COLOMBIA

- Brecha y desigualdad entre lo urbano y lo rural para acceder a fondos y herramientas para los artes. Concentración del arte en algunas grandes ciudades
- Falta de herramientas y oportunidades. Realidad de territorio con mucha producción artística pero falta de profesionalización.
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Grupo 3. Desafíos

Hallazgos de Desafíos

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Del contexto general? Del contexto artístico? De la sostenibilidad? De otro tipo de desafío?

Grupo 4. Desafíos

Hallazgos de Desafíos

DESAFÍOS IDENTIFICADOS

CONTEXTO POLITICO

Los contextos en casi todos los países estudiados (Bolivia, Brasil, Colombia, Guatemala) no son favorables a la libertad de expresión artística. Mucha autocensura, miedo y polarización.

CONTEXTO ARTISTICO

Hay pocos espacios públicos con iniciativas abiertas para residencias de artistas. "Vías de acceso para espacios en los cuales se puedan desarrollar distintas prácticas y experiencias, muchas veces estamos limitados a no tener un espacio en el cual poder movernos y realizar nuestros proyectos."

Si bien se reconoce que cada vez hay más espacios interesados en promover la diversidad en el arte (ejemplos incluyen artistas indígenas, afro, mujeres) existe un estancamiento importante para ellos de acceso a los medios.

SOSTENIBILIDAD

Sobrevivir y no vivir: Los artistas deben recurrir a medios propios para financiar su arte.
 • Lo experimental entonces se desarrolla fuera de los financiamientos institucionales y de la cooperación como experiencia autogestionada, docencia / taller / actividades para el auto-financiamiento (talleres, talleres, directos espacios de exhibición, etc)
 • Los fondos son difíciles de acceder: Aplicar a todos estos fondos obliga a una profesionalización y conocer los lenguajes de las diferentes instituciones. No es posible para todos los artistas. Tienen que ser relaciones públicas, community manager, gestores, etc.)
 • Los artistas no disponen de mucho tiempo: "Poder dedicarle el tiempo necesario a mis procesos creativos -ya que hasta el momento no he llegado al punto de sostenerme económicamente de mi arte, y eso implica tener diferentes trabajos que requieren de gran parte de mi tiempo-."

IDEAS POR PAÍS

BRASIL

El contexto se ha complicado desde la llegada de Bolsonaro. Ausencia de libertad de expresión (la gente tiene miedo). El país está muy polarizado. El discurso de odio se ha normalizado (BSA RE y TNI). Desmantelamiento de instituciones.
 • Las necesidades básicas de la gente no están cubiertas. Lo que ha obligado a los donantes a repensar su estrategia y a financiar de nuevo temas más de primera necesidad

GUATEMALA

Si bien hay mucha autocensura, esto está cambiando. Como lo vimos durante las manifestaciones ligadas al paro. La gente tomó las calles. Las mujeres salieron a marchar. Pero el contexto es tenso y el país sigue siendo muy conservador.
 • El actual presidente Alejandro Giamatti encarna una ideología de extrema derecha, profamilia anti LGBTQI completamente autoritaria.
 • Hay mucho racismo hacia los indígenas.
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COLOMBIA

Brecha y desigualdad entre lo urbano y lo rural para acceder a fondos y herramientas para los artes. Concentración del arte en algunas grandes ciudades
 • Falta de herramientas y oportunidades. Realidad de territorio con mucha producción artística pero falta de profesionalización.
 • Riqueza cultural amplia en los territorios que se termina folclorizando. Falta de igualdad de condiciones para poder competir para los apoyos.

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El gobierno no tiene una política cultural que permita cierta continuidad. Son casi ausentes
 • Es un país con una importante población indígena pero trabajar con esta población implica pensar fuera de caja, no desde un enfoque euro céntrico y tomar tiempo para crear confianza.

¿Cuales son otros desafíos que identifican?



Grupo 1. Necesidades

Hallazgos de Necesidades

NECESIDADES IDENTIFICADAS

PARA APOYAR A NUESTROS TRABAJOS

Se necesita escuchar a los artistas. No dejarlos solos.
 • Cuando hay otras necesidades en el país como crisis sociopolíticas, se nos deja por un lado y ya no nos financian, cuando es más importante escucharlos.
 • Necesitamos información y socialización de proyectos, plataformas, y espacios para estar conectados e intercambiando ideas.
 • Más diversidad y representatividad. En la curaduría de arte que es mi área, pocas mujeres negras están siendo absorbidas institucionalmente para contradecir esta otra narrativa.
 • Mayor acceso para mayor diversidad. Acceso a tecnologías y participación de artistas que sepan utilizar estas tecnologías.

SOSTENIBILIDAD

La idea de continuidad en el trabajo (y del apoyo financiero) es lo más difícil. Es decir, mucha plata en las artes es para programas más cortos de 2 meses. Los gobiernos cambian la nivel nacional y municipal y luego las oportunidades de financiamiento de ellos también. Se necesita tiempo más largo.
 • Poder vivir y no sobrevivir. Muchos artistas deben recurrir a fondos propios para sobrevivir o trabajar en otras áreas totalmente desvinculadas a su trabajo artístico (docencia, repartidores, etc). Los artistas se están repliegando y dedicando a otras cosas. Están dando clases de computación en un colegio militar porque no pueden sostenerse.
 • Se necesita de forma urgente más financiamiento, ya sea para proyectos específicos o para fortalecimientos, compra de equipos, etc.
 • Políticas públicas en las cuales podamos acceder a mejores financiamientos y garantías.

COLABORACION

Hay muchas ganas de apostar a lo colaborativo y colectivo pero no hay recursos. Se necesita promover más espacios de escucha y colaboración, a la vez, tener - y mantener - un espacio cuenta plata.
 • Debe haber políticas públicas eficientes para fortalecer espacios y colectivos. Con subsidios y apoyo.
 • Hay que diversificar con quien estamos hablando. Hay que prestar más atención a la formación de públicos y audiencias. Se le habla al mismo público.

¿Cuales son otras necesidades que identifican?



Grupo 2. Necesidades

Hallazgos de Necesidades

NECESIDADES IDENTIFICADAS

PARA APOYAR A NUESTROS TRABAJOS

Se necesita escuchar a los artistas. No dejarlos solos.
 • Cuando hay otras necesidades en el país como crisis sociopolíticas, se nos deja por un lado y ya no nos financian, cuando es más importante escucharlos.
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 • Hay que diversificar con quien estamos hablando. Hay que prestar más atención a la formación de públicos y audiencias. Se le habla al mismo público.

¿Cuales son otras necesidades que identifican?



Grupo 3. Necesidades

Hallazgos de Necesidades

NECESIDADES IDENTIFICADAS

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- Se necesita escuchar a los artistas. No dejarlos solos.
- Cuando hay otras necesidades en el país como crisis sociopolíticas, se nos deja por un lado y ya no nos financian, cuando es más importante escucharnos.
- Necesitamos información y socialización de proyectos, plataformas, y espacios para estar conectados e intercambiando ideas.
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- Políticas públicas en las cuales podamos acceder a mejores financiaciones y garantías.

COLABORACIÓN

- Hay muchas ganas de aportar a lo colaborativo y colectivo pero no hay recursos. Se necesita promover más espacios de escucha y colaboración, A la vez, tener - y mantener - un espacio cuenta plata.
- Debe haber políticas públicas eficientes para fortalecer espacios y colectivos. Con subsidios y apoyo.
- Hay que diversificar con quien estamos hablando. Hay que prestar más atención a la formación de públicos y audiencias. Se le habla al mismo público.

¿Cuales son otras necesidades que identifican?

¿Para ti? ¿Para tu colectivo o espacio? ¿Para tu comunidad? ¿Para tu país?

- El Brasil el problema es que el gobierno no tiene un presupuesto para las artes. Por lo tanto, no hay presupuesto para las artes.
- Muchas personas que quieren hacer arte pero no tienen recursos. Necesitan apoyo económico para poder seguir adelante.
- Hay una necesidad de crear espacios de escucha y colaboración. Necesitamos lugares donde podamos compartir ideas y experiencias.
- Hay una necesidad de tener más diversidad en los proyectos. Necesitamos que haya más voces y perspectivas.
- Hay una necesidad de tener más continuidad en los proyectos. Necesitamos que los proyectos puedan durar más tiempo.
- Hay una necesidad de tener más acceso a tecnologías. Necesitamos que los artistas puedan utilizar herramientas digitales.
- Hay una necesidad de tener más políticas públicas. Necesitamos que haya leyes y regulaciones que apoyen a las artes.
- Hay una necesidad de tener más financiamiento. Necesitamos que haya más recursos económicos para las artes.
- Hay una necesidad de tener más espacios de escucha y colaboración. Necesitamos que haya más lugares donde podamos compartir ideas y experiencias.
- Hay una necesidad de tener más diversidad en los proyectos. Necesitamos que haya más voces y perspectivas.
- Hay una necesidad de tener más continuidad en los proyectos. Necesitamos que los proyectos puedan durar más tiempo.
- Hay una necesidad de tener más acceso a tecnologías. Necesitamos que los artistas puedan utilizar herramientas digitales.
- Hay una necesidad de tener más políticas públicas. Necesitamos que haya leyes y regulaciones que apoyen a las artes.
- Hay una necesidad de tener más financiamiento. Necesitamos que haya más recursos económicos para las artes.
- Hay una necesidad de tener más espacios de escucha y colaboración. Necesitamos que haya más lugares donde podamos compartir ideas y experiencias.
- Hay una necesidad de tener más diversidad en los proyectos. Necesitamos que haya más voces y perspectivas.
- Hay una necesidad de tener más continuidad en los proyectos. Necesitamos que los proyectos puedan durar más tiempo.
- Hay una necesidad de tener más acceso a tecnologías. Necesitamos que los artistas puedan utilizar herramientas digitales.
- Hay una necesidad de tener más políticas públicas. Necesitamos que haya leyes y regulaciones que apoyen a las artes.
- Hay una necesidad de tener más financiamiento. Necesitamos que haya más recursos económicos para las artes.

Grupo 4. Necesidades

Hallazgos de Necesidades

NECESIDADES IDENTIFICADAS

PARA APOYAR A NUESTROS TRABAJOS

- Se necesita escuchar a los artistas. No dejarlos solos.
- Cuando hay otras necesidades en el país como crisis sociopolíticas, se nos deja por un lado y ya no nos financian, cuando es más importante escucharnos.
- Necesitamos información y socialización de proyectos, plataformas, y espacios para estar conectados e intercambiando ideas.
- Más diversidad y representatividad. En la curaduría de arte que es mi área, pocas mujeres negras están siendo absorbidas institucionalmente para contradecir esta otra narrativa.
- Mayor acceso para mayor diversidad. Acceso a tecnologías y participación de artistas que sepan utilizar estas tecnologías.

SOSTENIBILIDAD

- La idea de continuidad en el trabajo (y del apoyo financiero) es lo más difícil. Es decir, mucha plata en las artes es para programas más cortos de 2 meses. Los gobiernos cambian la nivel nacional y municipal) y luego las oportunidades de financiamiento de ellos también. Se necesita tiempo más largo.
- Poder vivir y no sobrevivir. Muchos artistas deben recurrir a fondos propios para sobrevivir o trabajar en otras áreas totalmente desvinculadas a su trabajo artístico (docencia, repartidores, etc). Los artistas se están repliegando y dedicando a otras cosas. Están dando clases de computación en un colegio militar porque no pueden sostenerse.
- Se necesita de forma urgente más financiamiento, ya sea para proyectos específicos o para fortalecimientos, compra de equipos, etc.
- Políticas públicas en las cuales podamos acceder a mejores financiaciones y garantías.

COLABORACIÓN

- Hay muchas ganas de aportar a lo colaborativo y colectivo pero no hay recursos. Se necesita promover más espacios de escucha y colaboración, A la vez, tener - y mantener - un espacio cuenta plata.
- Debe haber políticas públicas eficientes para fortalecer espacios y colectivos. Con subsidios y apoyo.
- Hay que diversificar con quien estamos hablando. Hay que prestar más atención a la formación de públicos y audiencias. Se le habla al mismo público.

¿Cuales son otras necesidades que identifican?

¿Para ti? ¿Para tu colectivo o espacio? ¿Para tu comunidad? ¿Para tu país?

- Hay una necesidad de tener más financiamiento. Necesitamos que haya más recursos económicos para las artes.
- Hay una necesidad de tener más espacios de escucha y colaboración. Necesitamos que haya más lugares donde podamos compartir ideas y experiencias.
- Hay una necesidad de tener más diversidad en los proyectos. Necesitamos que haya más voces y perspectivas.
- Hay una necesidad de tener más continuidad en los proyectos. Necesitamos que los proyectos puedan durar más tiempo.
- Hay una necesidad de tener más acceso a tecnologías. Necesitamos que los artistas puedan utilizar herramientas digitales.
- Hay una necesidad de tener más políticas públicas. Necesitamos que haya leyes y regulaciones que apoyen a las artes.
- Hay una necesidad de tener más financiamiento. Necesitamos que haya más recursos económicos para las artes.
- Hay una necesidad de tener más espacios de escucha y colaboración. Necesitamos que haya más lugares donde podamos compartir ideas y experiencias.
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- Hay una necesidad de tener más financiamiento. Necesitamos que haya más recursos económicos para las artes.
- Hay una necesidad de tener más espacios de escucha y colaboración. Necesitamos que haya más lugares donde podamos compartir ideas y experiencias.
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- Hay una necesidad de tener más políticas públicas. Necesitamos que haya leyes y regulaciones que apoyen a las artes.
- Hay una necesidad de tener más financiamiento. Necesitamos que haya más recursos económicos para las artes.

Colombia - Recomendaciones

Hallazgos en Apoyos y Recomendaciones

HALLAZGOS IDENTIFICADOS

APOYOS EXISTENTES

- Un contexto precario ("sofocante"). No hay mucho dinero para las artes. Los artistas están desazonados porque no hay ni financiamiento para trabajo de experimentación y de búsquedas, de nuevas narrativas.
- Los apoyos que existen son limitados en términos de tiempo y de agenda. Muchos apoyos vienen con una agenda impuesta.
- Los apoyos están muy enfocados a la producción, pero un artista necesita tiempo también para su investigación artística.
- Muchos artistas deben recurrir al mecenazgo para sobrevivir.
- Es más fácil encontrar apoyos cuando uno es un artista joven y nuevo. Para los más experimentados, salvo los que son ya muy famosos, es difícil encontrar apoyos por cuestión de límite de edad.

ACTORES QUE DAN APOYOS

- Los fondos internacionales se secan y dejaron de existir. Falta de recursos para mantener las estructuras, y ahora son espacios más comerciales.
- Muchas veces uno se encuentra con una visión Eurocentrista de los apoyos y de las fundaciones.
- Difícil de conseguir fondos del gobierno porque en ciertos casos no existe tanto apoyo desde los gobiernos, no hay plata, o porque no buscan financiar el Arte experimental (COLI I). En Bolivia, suprimieron el ministerio de cultura porque era un gasto innecesario.
- La mayoría de los financistas "quieren resultados inmediatos al apoyar".

RESULTADO DE LA ENCUESTA:

Los 5 principales fuentes de sostenibilidad que reciben son:

- Servicios
- Inversión Personal
- Instituciones y fundaciones privadas
- Venta de obra
- Shows

Los 5 apoyos más necesitados son para:

- Sostenibilidad económica en el tiempo
- Apoyo a la Capacitación y formación
- Apoyo a la difusión y divulgación del arte
- Espacio personal o Cultural
- Equipamiento

RECOMENDACIONES

PARA FUTUROS APOYOS

- Se necesita financiar proyectos que sean más largo en el tiempo (más que 2 meses)
- Los apoyos institucionales pueden ser de gran utilidad.
- Proyectos no solo enfocados a la producción artística. Es importante dar tiempo para la investigación artística y la curaduría.
- Apoyar a la diversidad artística. Importante que tengan de personas trans. Personas racializadas pero que sean las más oscuras.
- Pequeños fondos para los creadores, micro fondos para una creación artística significativa.
- Es mejor apoyar a ecosistemas emergentes y de inteligencia colaborativa que apuntar a la importancia de generar futuros deseables. (BoI FGB)

PARA LOS ACTORES QUE DAN APOYOS

- Buscar las personas adecuadas en el contexto local. Para apoyar con la administración y la gerencia de los proyectos puede ayudar al éxito de los programas.
- Contatar personas no europeas para estos proyectos.

PARA LA COLABORACION

- Financiar la colaboración y la generación de redes, encuentros y relaciones. Eso es un buen camino, dinero para plataformas de colaboración.
- Promover o apoyar a los espacios o iniciativas que agitan estas escenas. Apoyo a las infraestructuras sean espacios o instancias que estimulan estas escenas.
- Querer trabajar con otras comunidades implica tratar de pensar diferentemente y aprehender las cosas de otra manera.
- Para comunidades indígenas el tiempo es diferente. Hay que respetar los tiempos.
- Desarrollar un equipo colectivo que piensan diferente para pelear este desarrollo, aportar una visión diferente, los problemas son los mismos pero las soluciones son otras.

Recomendaciones para Hivos: Tipos de apoyos

Apoyos financieros (para colectivos / espacios)

- \$ para proyectos
- \$ para co-producciones
- \$ para colaboraciones en talleres
- \$ para intercambios por un tiempo largo
- \$ para experimentos
- \$ para residencias
- \$ para eventos / festivales
- \$ para viajes

Apoyos no-financieros (para colectivos / espacios)

- Para construir redes
- Para desarrollar capacidades
- Para aprendizajes
- Formación de públicos y de colectivos

ZOOM: ¿Qué tipos de apoyo o recomendaciones para el apoyo a: (1) mujeres, (2) artistas Afro, (3) artistas indígenas, (4) LGBTQI+?

- Se necesita formación política para estos grupos.
- Hay muchos intercambios por un tiempo largo.
- Se necesita formación política para estos grupos.
- Hay muchos intercambios por un tiempo largo.

¿Recomendaciones para Hivos en tu país, en cuanto al acercamiento?

- Grupos indígenas
- Género
- LGBTQI+
- Manifiesto (pre)di
- Agencia de Estilos
- Red Comunitaria

Brasil - Recomendaciones

Hallazgos en Apoyos y Recomendaciones

HALLAZGOS IDENTIFICADOS

APOYOS EXISTENTES

- Un contexto precario ("sofocante"). No hay mucho dinero para las artes. Los artistas están desazonados porque no hay ni financiamiento para trabajo de experimentación y de búsquedas, de nuevas narrativas.
- Los apoyos que existen son limitados en términos de tiempo y de agenda. Muchos apoyos vienen con una agenda impuesta.
- Los apoyos están muy enfocados a la producción, pero un artista necesita tiempo también para su investigación artística.
- Muchos artistas deben recurrir al mecenazgo para sobrevivir.
- Es más fácil encontrar apoyos cuando uno es un artista joven y nuevo. Para los más experimentados, salvo los que son ya muy famosos, es difícil encontrar apoyos por cuestión de límite de edad.

ACTORES QUE DAN APOYOS

- Los fondos internacionales se secan y dejaron de existir. Falta de recursos para mantener las estructuras, y ahora son espacios más comerciales.
- Muchas veces uno se encuentra con una visión Eurocentrista de los apoyos y de las fundaciones.
- Difícil de conseguir fondos del gobierno porque en ciertos casos no existe tanto apoyo desde los gobiernos, no hay plata, o porque no buscan financiar el Arte experimental (COLI I). En Bolivia, suprimieron el ministerio de cultura porque era un gasto innecesario.
- La mayoría de los financistas "quieren resultados inmediatos al apoyar".

RESULTADO DE LA ENCUESTA:

Los 5 principales fuentes de sostenibilidad que reciben son:

- Servicios
- Inversión Personal
- Instituciones y fundaciones privadas
- Venta de obra
- Shows

Los 5 apoyos más necesitados son para:

- Sostenibilidad económica en el tiempo
- Apoyo a la Capacitación y formación
- Apoyo a la difusión y divulgación del arte
- Espacio personal o Cultural
- Equipamiento

RECOMENDACIONES

PARA FUTUROS APOYOS

- Se necesita financiar proyectos que sean más largo en el tiempo (más que 2 meses)
- Los apoyos institucionales pueden ser de gran utilidad.
- Proyectos no solo enfocados a la producción artística. Es importante dar tiempo para la investigación artística y la curaduría.
- Apoyar a la diversidad artística. Importante que tengan de personas trans. Personas racializadas pero que sean las más oscuras.
- Pequeños fondos para los creadores, micro fondos para una creación artística significativa.
- Es mejor apoyar a ecosistemas emergentes y de inteligencia colaborativa que apuntar a la importancia de generar futuros deseables. (BoI FGB)

PARA LOS ACTORES QUE DAN APOYOS

- Buscar las personas adecuadas en el contexto local. Para apoyar con la administración y la gerencia de los proyectos puede ayudar al éxito de los programas.
- Contatar personas no europeas para estos proyectos.

PARA LA COLABORACION

- Financiar la colaboración y la generación de redes, encuentros y relaciones. Eso es un buen camino, dinero para plataformas de colaboración.
- Promover o apoyar a los espacios o iniciativas que agitan estas escenas. Apoyo a las infraestructuras sean espacios o instancias que estimulan estas escenas.
- Querer trabajar con otras comunidades implica tratar de pensar diferentemente y aprehender las cosas de otra manera.
- Para comunidades indígenas el tiempo es diferente. Hay que respetar los tiempos.
- Desarrollar un equipo colectivo que piensan diferente para pelear este desarrollo, aportar una visión diferente, los problemas son los mismos pero las soluciones son otras.

Recomendaciones para Hivos: Tipos de apoyos

Apoyos financieros (para colectivos / espacios)

- \$ para proyectos
- \$ para co-producciones
- \$ para colaboraciones en talleres
- \$ para intercambios por un tiempo largo
- \$ para experimentos
- \$ para residencias
- \$ para eventos / festivales
- \$ para viajes

Apoyos no-financieros (para colectivos / espacios)

- Para construir redes
- Para desarrollar capacidades
- Para aprendizajes
- Formación de públicos y de colectivos

ZOOM: ¿Qué tipos de apoyo o recomendaciones para el apoyo a: (1) mujeres, (2) artistas Afro, (3) artistas indígenas, (4) LGBTQI+?

- Se necesita formación política para estos grupos.
- Hay muchos intercambios por un tiempo largo.
- Se necesita formación política para estos grupos.
- Hay muchos intercambios por un tiempo largo.

¿Recomendaciones para Hivos en tu país, en cuanto al acercamiento?

- Grupos indígenas
- Género
- LGBTQI+
- Manifiesto (pre)di
- Agencia de Estilos
- Red Comunitaria

Bolivia - Recomendaciones

Hallazgos en Apoyos y Recomendaciones

● HALLAZGOS IDENTIFICADOS

APOYOS EXISTENTES

- Un **contexto precario** ("sofocante"): No hay mucho dinero para las artes. Los artistas están desazonados porque no hay ni financiamiento para trabajo de experimentación y de búsqueda, de nuevas narrativas.
- Los apoyos que existen son **limitados en términos de tiempo y de agenda**. Muchos apoyos vienen con una agenda impuesta.
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- Muchos artistas deben recurrir al **mecenazgo** para sobrevivir.
- Es más fácil encontrar apoyos cuando uno es un **artista joven y nuevo**. Para los más experimentados, salvo los que son ya muy famosos, es difícil encontrar apoyos por cuestión de límite de edad.

ACTORES QUE DAN APOYOS

- Los **fondos internacionales se secaron** y dejaron de existir. Falta de recursos para mantener las estructuras, y ahora son espacios más comerciales.
- Muchas veces uno se encuentra con una **pausa burocrática** de los apoyos y de las fundaciones.
- Dificil de conseguir fondos del **gobierno** porque en ciertos casos no existe tanto apoyo desde los gobiernos, no hay plata, o porque no buscan financiar el Arte experimental (COLI E). En Bolivia, suprimieron el ministerio de cultura porque era un gasto innecesario.
- La mayoría de los financistas **"quieren resultados inmediatos al apoyo"**.

RESULTADO DE LA ENCUESTA:

Los **5 principales fuentes de sostenibilidad que reciben son:**

- Servicios
- Inversión Personal
- Instituciones y fundaciones privadas
- Venta de obra
- Shows

Los **5 apoyos más necesitados son para:**

- Sostenibilidad económica en el tiempo
- Apoyo a la Capacitación y formación
- Apoyo a la difusión y divulgación del arte
- Espacio personal o Cultural
- Equipamiento

RECOMENDACIONES

PARA FUTUROS APOYOS

- Se necesita financiar proyectos que sean más largo en el tiempo (más que 2 meses)
- Los apoyos institucionales pueden ser de gran utilidad
- Proyectos no solo enfocados a la producción artística. Es importante dar tiempo para la investigación artística y la curaduría.
- Apoyar a la diversidad artística. Importante que tengan de personas tras. Personas racializadas pero que sean las más oscuras.
- Pequeños fondos para los creadores, micro fondos para una creación artística significativa.
- Es mejor apoyar a ecosistemas emergentes y de inteligencia colaborativa que apuntan a la importancia de generar futuros deseados. (Bol FCBI)

PARA LOS ACTORES QUE DAN APOYOS

- Buscar las personas adecuadas en el contexto local. Para apoyar con la administración y la gerencia de los proyectos puede ayudar al éxito de los programas.
- Contactar personas no europeas para estos proyectos.

PARA LA COLABORACIÓN

- Financiar la colaboración y la generación de redes, encuentros y relaciones. Eso es un buen camino, dinero para plataformas de colaboración.
- Promover o apoyar a los espacios o iniciativas que agitan estas escenas. Apoyo a las infraestructuras sean espacios o instancias que estimulan estas escenas.
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- Desarrollar un equipo colectivo que piensan diferente para pelear este desarrollo, aportan una visión diferente, los problemas son los mismos pero las soluciones son otras.

Recomendaciones para Hivos: Tipos de apoyos

Apoyos financieros (para colectivos / espacios)

• \$ para proyectos
• \$ para co-producciones
• \$ para contenidos, talleres, cursos
• \$ para experimentos, talleres, talleres
• \$ para residencias
• \$ para eventos / festivales
• \$ para viajes
• \$ para estudios en las artes

• **Micro fondos**

Apoyos no-financieros (para colectivos / espacios)

• Para construir redes
• Para desarrollar capacidades
• Para aprendizajes
• Apoyar el ecosistema educativo en Bolivia
• Construir proyectos colaborativos
• Promover el arte en los espacios públicos

ZOOM: ¿Qué tipos de apoyo o recomendaciones para el apoyo a: (1) mujeres, (2) artistas Afro, (3) artistas indígenas, (4) LGBTQI+?

• Cuidados y burbujas un poco separadas
• Más contacto personal
• Menos ser puros
• Lucha feminista
• Vida Equilibrada C

Recomendaciones para Hivos en tu país, en cuanto al acercamiento?

• Espacios y necesidades
• También conectar a creadores
• La formación artística formal es necesaria
• Cómo reducir el aislamiento de estos
• Información, redes de los contactos
• Faltan de atención y respuesta que falta de sostenibilidad

Guatemala - Recomendaciones

Hallazgos en Apoyos y Recomendaciones

● HALLAZGOS IDENTIFICADOS

APOYOS EXISTENTES

- Un **contexto precario** ("sofocante"): No hay mucho dinero para las artes. Los artistas están desazonados porque no hay ni financiamiento para trabajo de experimentación y de búsqueda, de nuevas narrativas.
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ACTORES QUE DAN APOYOS

- Los **fondos internacionales se secaron** y dejaron de existir. Falta de recursos para mantener las estructuras, y ahora son espacios más comerciales.
- Muchas veces uno se encuentra con una **pausa burocrática** de los apoyos y de las fundaciones.
- Dificil de conseguir fondos del **gobierno** porque en ciertos casos no existe tanto apoyo desde los gobiernos, no hay plata, o porque no buscan financiar el Arte experimental (COLI E). En Bolivia, suprimieron el ministerio de cultura porque era un gasto innecesario.
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RESULTADO DE LA ENCUESTA:

Los **5 principales fuentes de sostenibilidad que reciben son:**

- Servicios
- Inversión Personal
- Instituciones y fundaciones privadas
- Venta de obra
- Shows

Los **5 apoyos más necesitados son para:**

- Sostenibilidad económica en el tiempo
- Apoyo a la Capacitación y formación
- Apoyo a la difusión y divulgación del arte
- Espacio personal o Cultural
- Equipamiento

RECOMENDACIONES

PARA FUTUROS APOYOS

- Se necesita financiar proyectos que sean más largo en el tiempo (más que 2 meses)
- Los apoyos institucionales pueden ser de gran utilidad
- Proyectos no solo enfocados a la producción artística. Es importante dar tiempo para la investigación artística y la curaduría.
- Apoyar a la diversidad artística. Importante que tengan de personas tras. Personas racializadas pero que sean las más oscuras.
- Pequeños fondos para los creadores, micro fondos para una creación artística significativa.
- Es mejor apoyar a ecosistemas emergentes y de inteligencia colaborativa que apuntan a la importancia de generar futuros deseados. (Bol FCBI)

PARA LOS ACTORES QUE DAN APOYOS

- Buscar las personas adecuadas en el contexto local. Para apoyar con la administración y la gerencia de los proyectos puede ayudar al éxito de los programas.
- Contactar personas no europeas para estos proyectos.

PARA LA COLABORACIÓN

- Financiar la colaboración y la generación de redes, encuentros y relaciones. Eso es un buen camino, dinero para plataformas de colaboración.
- Promover o apoyar a los espacios o iniciativas que agitan estas escenas. Apoyo a las infraestructuras sean espacios o instancias que estimulan estas escenas.
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- Para comunidades indígenas el tiempo es diferente. Hay que respetar los tiempos.
- Desarrollar un equipo colectivo que piensan diferente para pelear este desarrollo, aportan una visión diferente, los problemas son los mismos pero las soluciones son otras.

Recomendaciones para Hivos: Tipos de apoyos

Apoyos financieros (para colectivos / espacios)

• \$ para proyectos
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• \$ para contenidos, talleres, cursos
• \$ para experimentos, talleres, talleres
• \$ para residencias
• \$ para eventos / festivales
• \$ para viajes
• \$ para estudios en las artes

• **Micro fondos**

Apoyos no-financieros (para colectivos / espacios)

• Para construir redes
• Para desarrollar capacidades
• Para aprendizajes
• Apoyar el ecosistema educativo en Bolivia
• Construir proyectos colaborativos
• Promover el arte en los espacios públicos

ZOOM: ¿Qué tipos de apoyo o recomendaciones para el apoyo a: (1) mujeres, (2) artistas Afro, (3) artistas indígenas, (4) LGBTQI+?

• más contacto personal
• Menos ser puros
• Lucha feminista
• Vida Equilibrada C

Recomendaciones para Hivos en tu país, en cuanto al acercamiento?

• Espacios y necesidades
• También conectar a creadores
• La formación artística formal es necesaria
• Cómo reducir el aislamiento de estos
• Información, redes de los contactos
• Faltan de atención y respuesta que falta de sostenibilidad