
Special Call Ibermúsicas - Mid Atlantic Arts

2026

With the mission of promoting intercultural dialogue among music professionals from the Ibero-American region and the United States, the Ibermúsicas Program and Mid Atlantic Arts are launching this call for proposals for the selection and funding of projects in accordance with each organization's guidelines.

This public call aims to encourage the circulation of Ibero-American artists and musical groups in the United States. With a focus on artistic diversity, the call is open to all musical genres, without distinction.

1. ABOUT THE PARTNERS

1.1 IBERMÚSICAS PROGRAM

The Program for the Promotion of Ibero-American Music, Ibermúsicas, was approved at the XXI Ibero-American Summit of Heads of State and Government, held in 2011 in Asunción, Paraguay.

Ibermúsicas seeks to expand the presence of Ibero-American music around the world by disseminating knowledge about the musical diversity of the countries of the region, promoting exchanges, and expanding the labor market for professionals in the sector.

Ibermúsicas is governed by an Intergovernmental Council, made up of official representatives of the member countries (REPPi), which is responsible for defining policies, strategic projects, support modalities, and the systematic evaluation of the Program. The Council also establishes the terms of the calls for proposals and decides on the results of the selection processes. Within this structure, the Ibermúsicas Technical Unit is responsible for the implementation and operation of the Program.

The budget of the Ibermúsicas Program is composed of financial contributions made by the following governmental bodies and institutions: Secretariat of Culture and National Institute of Music (Argentina); National Arts Foundation – FUNARTE (Brazil); Ministry of Cultures, Arts and Heritage (Chile); Ministry of Cultures, Arts and Knowledge (Colombia); Ministry of Culture and Youth (Costa Rica); Ministry of Culture (Cuba); Institute for the Promotion of the Arts, Innovation and Creativity (Ecuador); Ministry of Culture (El Salvador); Ministry of Culture (Spain); Secretariat of Culture and National Institute of Fine Arts and Literature (Mexico); Ministry of Culture (Panama); National Secretariat of Culture, DINAPI, AIE, APA and SGP (Paraguay); Ministry of Culture (Peru); Ministry of Culture, Youth and Sports and Camões, I.P. (Portugal); National Directorate of Culture and National Institute of Music (Uruguay); and Ministry of People's Power for Culture (Venezuela).

1.2. MID ATLANTIC ARTS

Mid Atlantic Arts was established in 1979 to strengthen the arts and culture ecosystem in the Mid-Atlantic region of the United States, which includes Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Puerto Rico, the U.S. Virgin Islands, Virginia, and West Virginia.

It is one of six regional arts organizations and works closely with the National Endowment for the Arts, its state arts agencies, and jurisdictional members. Mid Atlantic Arts is distinguished by its work in international cultural exchange, its model performing arts touring programs, its presence in the field of jazz, and its promotion of folk and traditional arts.

The mission of Mid Atlantic Arts is to support and fund the creation and presentation of diverse artistic expressions and to connect people with meaningful arts experiences both within and beyond its region. For more information, please visit: www.midatlanticarts.org.

2. TERMS AND DEFINITIONS OF THIS PUBLIC CALL

- a) **Presenter:** host institution, organization, cultural center, university, or performance venue in the United States.
- b) **501(c)(3) presenters:** presenters constituted as nonprofit institutions.
- c) **Co-producer:** concert producer or presenter, music production and programming company, representation, negotiation and booking agency, or music management agency with certified residency or headquarters in the United States or Canada.
- d) **Ibermúsicas Program member countries:** Argentina, Brazil, Chile, Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Spain, Mexico, Panama, Paraguay, Peru, Portugal, Uruguay and Venezuela.
- e) **Mid-Atlantic Region:** region of the United States comprising the District of Columbia and the states and territories of Delaware, Maryland, New Jersey, New York, Pennsylvania, Puerto Rico, the U.S. Virgin Islands, Virginia, and West Virginia.

3. PURPOSE AND SCOPE OF THE PUBLIC CALL

3.1 The purpose of this public call is to promote the internationalization of Ibero-American musical performances through the circulation of artists and musical groups in the United States between **July 1, 2027, and December 31, 2028.**

3.2 Given the impact of work visa costs on projects involving the circulation of foreign artists in the United States, Ibermúsicas, through this call, is specifically focusing its efforts on providing support in this area.

3.3 Through this public call, Mid Atlantic Arts encourages and supports the engagement of Ibero-American artists and musical groups, promoting international musical exchange and cooperation and strengthening arts spaces in the Mid-Atlantic region of the United States and their communities.

4. WHO THIS PUBLIC CALL IS INTENDED FOR

4.1 Musical artists linked, by nationality or certified residency, to the following countries may participate in this selection process: Argentina, Brazil, Chile, Colombia, Ecuador, El Salvador, Mexico, Panama, Paraguay, Peru and Portugal.

4.2 In the case of musical groups, 70% of their members may be musicians linked, by nationality or certified residency, to the country of application; 20% may be musicians of other Ibero-American nationalities; and 10% may be musicians from other countries.

5. PARTICIPATION REQUIREMENTS

5.1 Applications must be submitted by the following applicants: music production companies, representation and booking agencies, management agencies, managers, producers, and promoters from the member countries of the Ibermúsicas Program.

5.2 Only tour proposals involving artists from the countries listed in item 4.1 will be accepted. In the case of musical groups made up of people of different nationalities, their composition must comply with the provisions of item 4.2.

5.3 At the time of application, applicants must provide proof of their working relationship with a co-producer from the United States or Canada for the implementation of the tour—see item 2, letter c—.

5.3.1 For verification purposes, applicants must submit a contract, letter of commitment, or statement confirming the working relationship between the U.S. or Canadian co-producer and the tour project.

5.4 The application will be valid provided that the applicant (item 5.1), the artist or group, and the U.S. or Canadian co-producer of the project (item 5.3) are registered in the Ibermúsicas Catalog (free registration at www.ibermusicas.org).

5.5 At the time of application, applicants must submit at least two invitation letters from presenters located in different jurisdictions —states, territories, or the District of Columbia— within the Mid-Atlantic region of the United States. Invitation letters should state the presenter's interest in booking the artist for a performance and community engagement activity during the tour period as listed in item 3.1.

5.5.1 Only invitation letters from presenters constituted as nonprofit institutions —501(c)(3) designation and/or public institutions— will be accepted.

5.5.2 Preference will be given to proposals whose letters include at least one invitation from an eligible organization in Puerto Rico or the U.S. Virgin Islands.

5.5.3 The U.S. tour may be supplemented with other types of presenters —private non-501(c)(3) venues— within the same region and may also expand beyond the region. Applicants selected through this call may continue to add dates to their U.S. tour —in addition to the concerts initially confirmed— which must be included and detailed in the final report.

5.6 Each applicant may submit only one proposal per public call of the Ibermúsicas Program.

5.7 Artists and musical groups that have already received support from Mid Atlantic Arts may not participate in this selection process.

5.8 Applicants and project members must be up to date with all legal and tax obligations and, therefore, eligible to receive financial support in their country of origin.

5.9 All applicants are advised to follow the social media accounts of the Ibermúsicas Program and of the governmental cultural bodies of their respective countries in order to stay informed about this public call, including the results of the selection process.

6. FINANCIAL SUPPORT

6.1 Financial support from the Ibermúsicas Program is intended to cover expenses related to obtaining visas for the members of the U.S. tour, such as: payment of work visa fees, technical or legal assistance, international shipment of documentation, and other expenses related to the processing of the application.

6.2 The Ibermúsicas Program will grant each selected project support of up to USD 5,000 (five thousand U.S. dollars) for applications from the Americas, and up to €5,000 (five thousand euros) for applications from Spain and Portugal. Ibermúsicas may provide partial support for the submitted project.

6.3 Mid Atlantic Arts (MAA) support is intended to finance part of the artistic engagements through grants awarded to nonprofit presenters in the Mid Atlantic region. Each presenter involved in the selected project may receive from MAA a grant of up to 50% of the artistic engagement fee to be paid to the invited artists or musical groups.

6.4 Mid Atlantic Arts financial support shall amount to a maximum of USD 16,500 (sixteen thousand five hundred United States dollars) per selected project. This amount corresponds to the grants awarded to promote artistic engagement, covering up to 50% of the total artist fee, as illustrated in section 6.5.

6.5 By way of example of MAA's subsidy mechanism, some possible scenarios are listed below:

- a) Three different presenters enter into a contract with a musical project selected under this call for USD 10,000 (ten thousand U.S. dollars) each. Through Mid Atlantic Tours, MAA may subsidize 50% of the contract, providing USD 5,000 to each presenter.

- b) Four different presenters enter into a contract with a musical project selected under this call for USD 8,000 (eight thousand U.S. dollars) each. Through Mid Atlantic Tours, MAA may subsidize 50% of the contract, providing USD 4,000 to each presenter.

6.6 Mid Atlantic Arts relies on funding from the National Endowment for the Arts to support this call. Payment of funds to eligible presenters is contingent upon Mid Atlantic Arts receiving those funds from the National Endowment for the Arts.

6.7 Mid Atlantic Arts does not provide support directly to the artists of the projects submitted to this public call.

6.8 The financial support provided by the Ibermúsicas Programme (section 6.2) shall be paid to the project representative and must be used exclusively to cover the costs of obtaining work visas (section 6.1), provided that such costs are auditable and have been included in the application budget.

6.9 If the legislation of the country allows it, and if the applicant holds an account authorized to carry out transactions in foreign currency, the financial support may be received in U.S. dollars, even if the currency of the country of application is different. Otherwise, the equivalent amount will be received in local currency at the exchange rate in effect on the date of the bank transfer. Applicants from Spain and Portugal will receive the funds in euros.

6.10 Ibermúsicas shall not be held responsible for, nor shall it intervene in, any differences in the monetary amounts granted/received by the beneficiaries of the support, attributable to exchange rates, bank fees, or each country's taxation on international transfers.

6.11 Support from the Ibermúsicas Program will be granted to the selected projects after the Letter of Commitment has been signed and the formal requirements established by the Technical Unit of the Ibermúsicas Program have been fulfilled.

6.12 The support received may not be transferred to any project other than the one approved by the Intergovernmental Council. Only cases of force majeure will be considered and must be submitted for review by the members of the Council, especially the Representatives of the countries of origin of the projects concerned.

6.13 It should be noted that, in the case of projects from Portugal, the activity proposed for support by Ibermúsicas will not be eligible for funding from DGArtes under its other support programs.

7. SUBMISSION OF THE APPLICATION TO THE IBERMÚSICAS PROGRAM

7.1 Applicants must provide an objective description of the project to be carried out.

7.2 The application must be submitted by the person who will serve as the project representative before Ibermúsicas. Although the representative will act as the communication link between Ibermúsicas and the project, full responsibility shall be jointly held by the representative and the project members. In the event of a change of representative before the implementation or completion of the project, this must be immediately communicated to Ibermúsicas and to the representative of the applicant's country (REPPi).

7.3 Applications must be submitted online through the Ibermúsicas Program website: www.ibermusicas.org.

7.4 Applications may be submitted from **June 15 to October 1, 2026**. The application system will close on October 1 at 11:59 p.m., according to the local time of each Ibermúsicas member country. Applications submitted after this deadline will not be considered.

7.5 Applications must be completed in accordance with the conditions set forth in this call. Incomplete applications will not be accepted.

7.6 The instructions in the application forms must be strictly followed.

7.7 The Ibermúsicas Program reserves the right to request any additional information from applicants regarding their respective projects in order to support the final decision on the allocation of financial support. In particular, it may request that shortlisted applicants provide additional information on the guarantees related to the overall financing capacity of the submitted project.

8. SELECTION CRITERIA

8.1 In the selection process, projects will be evaluated based on the following criteria and their respective weightings:

| Criteria | Weighting |
|--|-----------|
| a) Artistic impact and sustainable nature of the proposal | 50% |
| b) Artistic / professional trajectory | 20% |
| c) Relevance of the event or host institution | 20% |
| d) Affirmative action: gender equity | 2,5% |
| e) Affirmative action: multiculturalism or ethnic-racial perspective | 2,5% |
| f) Affirmative action: inclusion of the LGBTIQ+ community | 2,5% |
| g) Affirmative action: accessibility | 2,5% |

8.2 Definition, details, and evaluation method for the criteria:

8.2.1 Artistic impact and sustainable nature (50%)

- a) Relevance to the field of music: contribution to the development of languages and genres, territories or music scenes, audience development, artist launches, premieres of works and performances, knowledge exchange, development of technical skills, etc.
- b) Potential of the project to create lasting networks.
- c) Presentation of community outreach activities through courses, workshops, master classes, discussions, open forums, etc., in the destination cities and with Ibero-American migrant communities.
- d) Projects that submit more invitation letters, in addition to the two mandatory ones, will receive positive consideration.
- e) Projects that include at least one invitation letter from Puerto Rico will receive positive consideration.
- f) Projects that include at least one invitation letter from the U.S. Virgin Islands will receive positive consideration.
- g) Planned educational or community-benefit activity in the country of origin. Among other possibilities, participation in the *Puntos de Cultura* of the IberCultura Viva Program will be accepted.

8.2.2 Artistic/professional trajectory of the artists or musical groups (20%)

- a) Both outstanding artistic careers with international visibility and those that are already prepared to begin the path toward internationalization in the United States will be considered.

8.2.3 Relevance of the submitted tour proposal (20%)

- a) Artistic trajectory and relevance of the host institutions, venues, festivals, and events, including recognition from critics and the public.

8.2.4 Affirmative action: gender equity (2,5%)

- a) Projects that address a gender perspective —whether in their content or target audience—.
- b) Projects with equal or majority participation of women.

8.2.5 Affirmative action: multiculturalism or ethnic-racial perspective (2,5%)

- a) Projects that address themes related to multiculturalism or present inclusive ethnic-racial perspectives —whether in their content or target audience—.
- b) Projects that include Afro-descendant and/or Indigenous people.

8.2.6 Affirmative action: inclusion of the LGBTIQ+ community (2,5%)

- a) Projects that address a non-discrimination perspective —whether in their content or target audience—.
- b) Projects that include LGBTIQ+ people.

8.2.7 Affirmative action: accessibility (2,5%)

- a) Projects that address an accessibility perspective for people with disabilities —whether in their content or target audience—.
- b) Projects that promote social and/or intellectual accessibility for all professionals involved and their respective audiences.

9. TIMELINE

9.1 First phase – Ibermúsicas Program Public Call

- a) **June 1 – October 1, 2026:** applications.
- b) October 15–30, 2026: application evaluation and selection process.
- c) **November 3, 2026:** announcement of results.
- d) From December 15, 2026 onward: transfer of Ibermúsicas Program support to applicants so that they may begin the work visa application process.

- 9.2 Second phase – Selection of U.S. presenters carried out by Mid Atlantic Arts (MAA)
- a) November 10, 2026 - March 22, 2027: booking period in USA for additional venues to express interest in joining the tour
 - b) April 5–23, 2027: application period for U.S.-based presenters to contract the artists or musical groups selected in the first phase.
 - c) July 1, 2027: announcement of approved applications.
 - d) July 1, 2027 – December 31, 2028: transfer of MAA funds to U.S. presenters, according to the tour schedule.
- 9.3 Third phase – Touring period for the selected musical projects: July 1, 2027, to December 31, 2028.

10. COMMITMENTS OF THE BENEFICIARIES OF SELECTED PROJECTS

10.1 Once the granting of support has been approved by the Intergovernmental Council, the project representative must sign a Letter of Commitment setting forth obligations whose fulfillment will be monitored by the Ibermúsicas Technical Unit.

10.2 The following are obligations of the applicants and of the artists and musical groups involved in the selected projects:

- a) Mention and display, in communications, credentials, advertising, promotional materials, and any other project materials, the logos of the cultural institution of their country, the Ibermúsicas Program, and Mid Atlantic Arts in a prominent place, in accordance with the Brand Manual available at www.ibermusicas.org.
- b) Submit to the Ibermúsicas Technical Unit all press information 30 days prior to the activity —press releases, photographs, flyers, texts (Press Kit). The press releases must include the dates, times, venues, and cities of the concerts and other activities. Images must be in high-resolution JPG format and must include the required logos.

- c) Authorize the use of project images—including the image, sound, and voice of their artists—for the Program's specific nonprofit promotional purposes.
- d) Process and keep up to date all documents required for travel by the members of the tour—passports, visas, vaccination certificates required by the destination country, or any other requirements.

10.3 Within a maximum period of 45 days after the completion of the project, the applicant must submit the Completed Project Report online.

10.3.1 – Audiovisual material intended for the Ibermúsicas “Content Bank”—tour video, videos of courses/workshops, audiovisual material from classes, etc.

10.3.2 – A detailed report on the activities carried out, including:

- a) Project summary.
- b) Detailed presentation of the project and its outcomes.
- c) Description of the activities carried out from the following perspectives, if applicable: gender, childhood, environmental sustainability, accessibility for people with disabilities, inclusion of historically disadvantaged groups, etc.
- d) Regarding the tour: cities, dates, names, and links of the host institutions for the concerts.
- e) Audience attendance at the concerts.
- f) Training activities, if applicable: name and details of the activities, dates, cities, institutions, cultural centers, etc.
- g) Audience attendance at the training activities.
- h) Data on the people involved in the project for the development of the Ibermúsicas Program indicators—gender, age group, ethnic group, etc.
- i) Graphic materials certifying the use of the logos, press coverage, etc.
- j) High-quality photos and videos for dissemination on Ibermúsicas' social media channels.
- k) Brief statement on the impact of the support received.

10.3.3 – Financial report:

- a) Financial form in USD or in € —for Spain and Portugal—: total project amount, total amount of support received, amount of remaining balance —if applicable.
- b) Excel document specifying the support received and the corresponding expenses.
- c) Invoices/receipts/vouchers proving the full use of the funds, corresponding to the information included in the Excel document.
- d) Invoice or proof of air, sea, or land travel.
- e) Boarding passes for each passenger.
- f) Form on the economic dimension of the project:
 - I. Most significant project revenues —multiple-choice answer with value ranges; there may be no revenues if the project corresponds to a cultural cooperation initiative with no billing.
 - II. Support from brands, companies, alliance partners, and other subsidies, if applicable.
 - III. Total expenses for accommodation, meals, and local transfers —multiple-choice answer with estimated value ranges.
 - IV. Source of funding for each party involved in the project —Ibermúsicas, host institution, other supporters, investment by the project beneficiaries.

10.4 The report and financial reporting forms will be provided in due course by the Technical Unit.

10.5 Once the report has been submitted, in cases where there are remaining financial resources, these must be returned to the Ibermúsicas Program account indicated by the Technical Unit.

10.6 Submission of the application implies acceptance of participation, on an ad honorem basis, in an educational or community activity coordinated by the institution representing the country before Ibermúsicas as a form of knowledge sharing: workshop, lecture, training session, or dialogue for the exchange of experiences related to the formulation, development, and implementation of the project supported by the Ibermúsicas Program.

10.7 Beneficiaries may be invited to participate, on an ad honorem basis, in the creation of a playlist within the framework of the “Identidades Sonoras” project, aimed at disseminating artists, scenes, and musical expressions from Ibero-American countries on streaming platforms, under the coordination of the Ibermúsicas Program.

11. CONTRACT TERMINATION AND CANCELLATION

11.1 The support may be terminated if, at any time, any of the following irregularities are identified:

- a) The obligations established in this call or in the Letter of Commitment are not fulfilled.
- b) False information is provided in the application form or in any other correspondence.
- c) The beneficiary is not up to date with tax and legal obligations in their country of origin.
- d) The beneficiary is barred in their country of origin from applying for any type of public benefit in the cultural field.

12.1.1 Financial support received and not used by the time the irregularity or irregularities are identified must be returned to the Ibermúsicas Program fund.

11.2 If the project implementation obligations set forth in this call and in the Letter of Commitment are not fulfilled, including those related to the use of logos and the deliverables established in item 11.3 —audiovisual material, detailed report, and financial report—, the project applicant, together with the beneficiary members, will be barred from receiving any further support from the Program, without prejudice to any other applicable measures in their countries of origin.

12. FINAL PROVISIONS

12.1 It is the responsibility of the Intergovernmental Council to amend and interpret these call guidelines.

12.2 The decision adopted by the Intergovernmental Council regarding the support granted shall not be subject to appeal.

12.3 The jury's decisions do not include individual feedback on the projects evaluated, due to the large number of applications received. The non-selection of a proposal does not necessarily imply a negative assessment of its content or artistic quality, but rather reflects the highly competitive nature of the call and the Program's available budget.

12.4 Any matters not provided for herein shall be resolved by the Executive Committee of the Ibermúsicas Program.

12.5 Submission of an application to this public call implies acceptance of all the rules set forth in these call guidelines.

ANNEX 1

LIST OF DOCUMENTS REQUIRED FOR SUBMISSION OF THE APPLICATION

Applications must be submitted online through the Ibermúsicas Program website: www.ibermusicas.org. If applicants do not have access to the online platform, they may contact the Ibermúsicas Technical Unit for personalized assistance.

The information to be completed is as follows:

STEP 1 – Profile in the “Music Sector Catalog” on the Ibermúsicas website for the artist/group/ensemble wishing to carry out a tour in the United States.

Select the profile of the proposed artists —musicians and musical groups linked, by nationality or certified residency, to the countries listed in item 4.1. **Jury members will have access to these profiles in order to view and evaluate the applicants’ trajectories.**

STEP 2 – Application Form

CHAPTER 1 – Information on the person responsible for the project

- Full name
- Contact email
- Contact mobile/cell phone number —including international and local area codes—
- Identity document —with photo—

CHAPTER 2 – Applicant Profile

- Name —music production company, booking agency, management agency, manager, or producer—
- Country of residence
- Region of residence
- City
- Website or social media
- Dossier in PDF format
- It is a requirement of this public call that the applicant create a profile on the Ibermúsicas platform.

CHAPTER 3 – Artist or Musical Group Profile

- Artist name
- Country of residence
- Region of residence
- City
- Website or social media
- EPK (*Electronic Press Kit*) or portfolio of the artist or musical group in PDF format
- It is a requirement of this public call that the artist or musical group create a profile on the Ibermúsicas platform.

CHAPTER 4 – Profile of the U.S. or Canadian Counterpart —Co-producer—

- Name —music production company, booking agency, management agency, manager, or producer—
- Country of residence
- Region
- City
- Website or social media
- Dossier/portfolio in PDF format
- It is a requirement of this public call that the U.S. or Canadian co-producer create a profile on the Ibermúsicas platform.

CHAPTER 5 – Proposal Details

- Proposal title —for example, tour title—
- Proposal summary —maximum 100 words. Please note that, in the case of a winning proposal, this summary will be published on the Ibermúsicas website.
- Indicate whether the project includes one or more gender, ethnic, disability, childhood, sustainability/ecology perspectives —optional.
- Month and year of the start of the tour
- Month and year of the end of the tour
- **Amount** of support requested from Ibermúsicas for **visa processing**, in USD —U.S. dollars— or in € —euros—, in the case of projects originating from Spain or Portugal.

CHAPTER 6 – Information on the U.S. Host Institution —Presenter—

- Institution name
 - Institution website or social media
 - Institution status
 - Institution city
 - Scheduled date
- + Repeat the information in the case of more than one event.

CHAPTER 7 – Information on the Proposed Artists and Their Team

- Number of passengers.
- Information regarding each passenger: full name; passport or identity document number; date of birth; country of origin —nationality or certified residency—; country of residence; city of residence; role in the music sector —musician; technician; producer-manager—; information regarding gender self-identification; information regarding ethnic identity; and whether they have any type of disability.
- Identity document of each passenger.
- Document for each passenger certifying residency in the country from which the proposal is submitted.

CHAPTER 8 – Attached Documents

- Attach, in PDF format, a detailed presentation stating the relevance of the project and the reasons for requesting support —taking into account the selection criteria.
- Attach a single PDF containing the invitation letters from the host institutions —see item 5.5.
- Attach, in PDF format, the Letter of Commitment from the U.S. or Canadian counterpart —co-producer— see item 2, letter d.
- Attach, in PDF or Excel format, the budget for the visa issuance process —cost of work visas, technical or legal assistance, and any other related procedures, such as international shipment of documentation, for example.
- Attach, in PDF or Excel format, the project financing strategy: total costs and expected sources of funding.

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- Attach, in PDF or Excel format, the work program.
 - Attach three photos for press purposes. The photographer's credit may appear as a watermark on the photo itself or in the file name.
 - Proposal for an educational or public-interest activity in the country of origin —optional.

ANNEX 2

On the U.S. Work Visa Application Process

1. The United States Citizenship and Immigration Services (USCIS) is the agency to which the visa application procedure will be submitted. Only USCIS has the authority to grant a visa, and favorable responses will depend on the accuracy and compelling nature of the application. Although assistance may be provided to applicants during the application process, neither Ibermúsicas nor the applicants' country has any influence over decisions regarding the approval of work visas in the United States; therefore, the final decision rests entirely with USCIS.

2. There are several types of visas for artists, and the application must be filed from within the United States. For this reason, it is essential to present a working collaboration with an agent, representative, or promoter legally established in the United States —co-producer—. This will not only facilitate the application process, but also help make the tour more productive within U.S. territory. The visa application process is complex and may take several months, so it is important to take this timeframe into account when organizing the tour. The recommendation is to begin the visa application process seven months before the start of the tour.

3. There are different visa categories for performing artists: O-1 —extraordinary ability; solo artists only—; O-2 —supporting musicians and personnel for O-1—; P-1 —commercially viable—; and P-3 —culturally specific—. Validity periods vary among the different types of work visas; therefore, we recommend carefully reviewing the criteria and specifications listed on the USCIS website.

4. Three main steps in the process of obtaining a U.S. work visa:

- Step 1: Obtain approval from U.S. Citizenship and Immigration Services (USCIS). There are two locations responsible for processing these visa applications: one in California and the other in Vermont. The office used depends on the petitioner's location.

- Step 2: Once USCIS approval has been obtained, the artist must complete a DS-160 form on the website of the corresponding Embassy. After completing the form, they will receive a confirmation number. This number will be used to pay for this stage of the visa process. Once payment has been confirmed, an interview will be scheduled at the competent embassy with the consular staff. The documents required for the interview are listed on the Embassy's website. Although USCIS may have granted approval in Step 1, the work visa may still be denied at the time of the interview.
- Step 3: Entry into the United States —customs and immigration services—. Although artists may already have a work visa to enter the United States, the authorities also have the right to refuse entry for any reason; artists are therefore advised to exercise caution at this stage.

5. The visa application process includes, among others, the following documents and information:

- a. Visa petition to U.S. Citizenship and Immigration Services (USCIS).
- b. Complete tour itinerary, including dates and all contact information for the venue/presenter/promoter.
- c. Invitation letters/contracts and authorization letters for the agent to submit a petition on behalf of: 1) the artist and 2) the presenters on the tour.
- d. Support letters —4 to 5— from recognized experts in the field —academics, critics, DJs, performing arts programmers— certifying that they are familiar with the artist and that the artist meets the eligibility criteria required by USCIS.
- e. Artist biography.
- f. International press: artists must submit press materials translated into English, accompanied by a statement signed by the translator certifying their knowledge of both languages. In addition, the original page from the media outlet, whether print or digital, must be submitted, including an image showing the website address.

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- g. Information about the petitioner, who must be a U.S. citizen familiar with the artist.
 - h. Support letter from the relevant labor unions, which must be requested by the petitioner and sent to USCIS for processing.
 - i. All materials must be sent by FedEx to ensure that they are traceable.
 - j. Once approval has been granted, artists schedule an interview at the U.S. Embassy by phone —costs vary from country to country. Artists have an individual interview, and this is when the visa is stamped in the passport.