

INTERNATIONAL OPEN CALL GUIDELINES

XXXVIII Temporales Internacionales de Teatro 2027

Introduction and Objectives

The Corporación Cultural de Puerto Montt (CCPM, Puerto Montt Cultural Corporation) invites professional international performing arts companies, collectives, and artists to apply for the thirty-eighth edition of the Temporales Internacionales de Teatro 2027 (TIT 2027), Puerto Montt's International Theater Festival, to be held July 2–24, 2027, in the city of Puerto Montt, Los Lagos Region, Chile.

The Temporales Internacionales de Teatro (TIT) is a public platform for cultural and creative-economy development in southern Chile. Its local, national, and international lineup tours a circuit that runs from the Teatro Municipal Diego Rivera (Diego Rivera Municipal Theater) to urban and rural areas of Puerto Montt and other cities across the Los Lagos Region.

Building on that lineup, the festival runs audience development, professional training, audience engagement, school access, and community participation programs. It ensures public access to the performing arts and strengthens the value chain of the region's cultural and creative ecosystem.

Overall goal of the international open call: to select, through a public, open, and transparent call for submissions, high-quality international performing arts productions for the TIT 2027 lineup that help establish the festival as a public platform for cultural development and for the growth of the creative industries in southern Chile, broadening public access to the performing arts, strengthening the regional theater ecosystem, and positioning Puerto Montt as a theater city at the southern end of the world.

Specific objectives of the open call:

a) To create a participation opportunity for international performing arts companies, with rules, deadlines, and evaluation criteria made public in advance.

b) To select productions that can be presented at the Teatro Diego Rivera and at the festival's outreach venues, helping decentralize access to the performing arts.

c) To bring into the lineup productions that broaden the diversity of theatrical languages, aesthetics, themes, and places of origin reaching audiences in the Los Lagos Region.

d) To contribute to cultural diplomacy by strengthening cooperation with diplomatic missions, cultural agencies, festivals, and international performing arts networks, positioning Puerto Montt and Chile on the international touring circuit.

e) To create opportunities for exchange, audience engagement, and knowledge transfer between the international companies and the local community, artists, and stakeholders of the regional theater ecosystem.

f) To promote touring, circulation, and co-productions between the selected companies and the regional and national performing arts sector.



1. Eligibility and Participants

1.1 Country of production: professional performing arts companies, collectives, and artists may apply with productions created outside Chile. For the purposes of this open call, a production's international status is determined by where it was made, that is, where it was created, rehearsed, and produced, and not by the nationality of the company members.

1.2 Company size: the touring company may include up to 10 people (including cast, crew, director, and production staff), in two tiers: a touring party of up to 5 people, or a touring party of 6 to 10 people.

1.3 Disciplines and formats: this open call is intended for performing arts productions that can be presented at the Teatro Municipal Diego Rivera, the festival's main venue, and at its outreach venues. Outreach venues include small-scale stages, gymnasiums, community centers, and neighborhood association halls, as well as other urban and rural spaces, whether conventional or non-traditional.

Applicants must specify in their technical rider the conditions and requirements needed to present their production properly, and must expressly state its ability to adapt to spaces other than a conventional theater.

Final venue assignments will be made by the festival, taking into account the artistic and technical characteristics of each production, venue availability, and the safety conditions required for each performance.

The specific technical conditions of each assigned venue will be shared with the selected companies in a timely manner, so that the feasibility of their performances can be confirmed.

1.4 Target audience: the festival lineup includes productions for adult audiences as well as for young audiences and families (TYA). Applicants must indicate in their application which audience the production is intended for.

1.5 Premiere and performance history: preference will be given to productions that premiered in 2023 or later, that have completed at least one run in a theater venue, and that have not previously been presented at the festival.

1.6 Running time: productions must have a running time of no less than 50 minutes and no more than 100 minutes. Productions for young audiences and families may have a minimum running time of 45 minutes.

1.7 Language and surtitles: for productions whose original language is not Spanish, the company must provide a synchronized Spanish surtitle file, or demonstrate in its artistic portfolio that the production relies primarily on physical or movement-based storytelling that audiences can follow without translation.

The festival will provide the screen, projector, and technical staff to run surtitles during the performance.

1.8 Accessibility: productions that provide a surtitle file or include other accessibility features for audiences with disabilities will be rated favorably, in accordance with Criterion 7 of Section 4.4.



2. Disqualifications, Conflicts of Interest, and Integrity Requirements

Individuals or legal entities subject to any disqualification, prohibition, or conflict of interest that legally applies to the relevant contracting process may not be selected or contracted.

Through their duly authorized representative, applicants must declare that they are aware of and accept the integrity requirements set forth in these guidelines, and that they will promptly report any circumstance that may affect the lawfulness of their participation or contract.

The CCPM may request additional documentation to verify compliance with legal requirements, through objective and proportionate procedures that comply with personal data protection laws.

Materially false information may result in the application being deemed ineligible, the selection being rescinded, or the applicable contractual consequences, following a reasoned review and without prejudice to the rights of the individuals involved.

To meet this requirement in the international open call, each member of the touring party must submit, as part of the application, a simple sworn statement with a handwritten, scanned, or digital signature certifying that they are not subject to any of the situations described above in their country of residence. A sworn statement template is provided.

3. How to Apply

3.1 Platform and deadline: Applications must be submitted exclusively through the official online platform at culturapuertomontt.cl, from November 15, 2026, through December 15, 2026, at 11:59 p.m. Chile Continental Time (UTC−3).

3.2 Required materials: All applications must include the following:

Requirement	How to submit	Content and format
a) Registration form	Online form fields	Company information, legal representative, company history, country (or countries) where the production was made, and touring party tier (up to 5 people, or 6 to 10 people). Title of the production, indicating whether it is intended for young audiences and families.
b) Artistic portfolio	File upload	Synopsis, artistic statement, cast bios, and the company's production history, including performances given, festival and touring history, and press reviews. One PDF file, 15 MB maximum.
c) Full-length performance video	Link	Full-length video recording of the production performed live, hosted on YouTube or Vimeo. If the link is password-protected, enter the password in the corresponding field. Google Drive links or links to other file-storage services will not be accepted. Excerpts and promotional trailers will not be evaluated. A fixed, wide-angle camera shot that shows the entire playing area is recommended.
d) Promotional material	Link	Short teaser or promotional video on YouTube or Vimeo, no longer than 3 minutes, with a minimum resolution of 1080p (1920 × 1080 px), for marketing and press use.



Requirement	How to submit	Content and format
e) Production photos	File uploads	Between 4 and 6 production photos in JPG format, at least 3,000 pixels on the longest side and no larger than 10 MB per file. Name each file with the title of the production, the photographer's name, and a sequential number (example: ProductionTitle_PhotographerName_01.jpg), so that photos can be published with proper credit.
f) Complete technical rider	File upload	Detailed technical rider, adaptable light plot, set ground plan, sound requirements, load-in and load-out requirements, and lighting and sound cue sheets. Up to 3 PDF files, 10 MB maximum each.
g) Cast and creative team list	Online form fields	First name, last name, role in the production, and nationality of each member of the artistic team, indicating who will be part of the touring party.
h) Participant identification	One file upload per person	Legible copy of the passport data page of each member of the touring party. One PDF or JPG file per person, 2 MB maximum each.
i) Rights clearance	File upload	Performance rights and intellectual property authorizations issued by the relevant licensing agency or collecting society, or by the author, in accordance with Section 5.3. Up to 2 PDF files, 5 MB each.
j) The audience experience	Written response	Two fields of up to 2,000 characters each, answering: a) What experience does the production offer audiences? b) Why should the festival select it? If your answer refers to the quality of the production, explain what your company means by quality and which specific elements demonstrate it.
k) Audience engagement proposal	Written response	Description of the audience engagement activity the company proposes to lead during its residency in Puerto Montt, in accordance with Section 9.4. Up to 2,000 characters.
l) Surtitle file	File upload	When applicable, in accordance with Section 1.7. Editable file in .docx, .pptx, or .srt format. 5 MB maximum.
m) Sworn statements	One file upload per person	Sworn statements regarding disqualifications, signed by each member of the touring party, in accordance with Section 2 and the template in Appendix 3. One PDF or JPG file per person, 2 MB maximum each.

4. Selection Process

4.1 Eligibility review: festival staff will verify that each application is complete and meets the requirements of these guidelines. No points are awarded at this stage.

4.2 Panel review: eligible applications will be reviewed by a selection panel of three performing arts professionals. The panel will evaluate each production based on the information and materials submitted with the application, using a scoring rubric based on the criteria set forth in Section 4.4.

Members of the creative or production team of any submitted production are not eligible to serve on the panel. Panel deliberations and scores are confidential. The festival will not share individual scores or feedback with applicants.



4.3 Final lineup: from the list of evaluated productions, the festival's artistic leadership will select the productions that make up the lineup, taking into account available slots, dates, venues, and the overall balance of experiences across the program.

4.4 Evaluation criteria: productions that pass the eligibility review will be scored by the panel on seven criteria, grouped into two categories, for a maximum total of 100 points.

Category A. Artistic Merit and Content (45 points)

1. Artistic merit (20 points). Evaluates the coherence and quality of the production's execution in relation to its script and staging, taking into account the performances, the design, and the sound world.

> **A strong submission:** *all of its elements serve a single artistic vision and show careful craftsmanship and attention to detail.*

2. The audience experience (15 points). Evaluates the company's answers to these questions: a) What experience does the production offer audiences? b) Why should the festival select it? If the answer refers to the quality of the production, the panel will look for the company's explanation of what it means by quality and which specific elements demonstrate it. The answer is weighed against the performance video.

> **A strong submission:** *uses specific elements to explain the experience it offers and what it means by quality, and the video bears this out.*

3. Performance history and critical reception (10 points). Evaluates past performances, festival and touring history, and press reviews.

> **A strong submission:** *has a verifiable history of performances before live audiences and of festival or touring circuit appearances.*

Category B. Feasibility and Touring (55 points)

4. Technical feasibility (25 points). Evaluates whether the production can be loaded in and run at the Teatro Diego Rivera as well as at the festival's other venues, which vary in size or are non-traditional spaces, such as gymnasiums, community centers, small theaters, and auditoriums. The panel considers the completeness of the technical rider (rider, light plot, video projection, set ground plan, sound, and load-in), the existence of lighting and sound cue sheets, whether load-in can be completed within the time available on the day of the performance, and whether the technical requirements can be scaled down for less-equipped venues.

> **A strong submission:** *provides complete technical documentation, including cue sheets, and its requirements allow it to be staged at the Teatro Municipal Diego Rivera and adapted to the festival's other venues.*

5. Adaptability and touring potential (15 points). Evaluates whether the production retains its staging concept and its relationship with the audience when presented at the festival's outreach venues.



Productions that can only be presented in a theater venue are not excluded; this criterion recognizes those that can tour to a wider range of spaces.

> **A strong submission:** *retains the intent of its staging concept when adapted to a non-traditional space.*

6. Audience engagement proposal (10 points). Evaluates the audience engagement and/or education activity proposed by the company.

> **A strong submission:** *proposes a specific activity that can be carried out during the company's residency and connects with the festival's education programs.*

7. Accessibility (5 points). Evaluates whether the production provides a surtitle file or includes other accessibility features for audiences with disabilities.

> **A strong submission:** *provides a surtitle file or includes other accessibility features for audiences with disabilities.*

Scoring Summary

Criterion	Points
1. Artistic merit	20
2. The audience experience	15
3. Performance history and critical reception	10
4. Technical feasibility	25
5. Adaptability and touring potential	15
6. Audience engagement proposal	10
7. Accessibility	5
Total	**100**

4.5 Results: The list of selected productions will be posted on January 11, 2027, at culturapuertomontt.cl and selected companies will be notified by email from temporales@culturapuertomontt.cl or produccion@culturapuertomontt.cl.

5. Fees and Financial Terms

5.1 Artist fee

For the performance of the selected production, the festival will pay the company a flat artist fee of US$2,000 (two thousand U.S. dollars), gross (taxes included), stated and paid in that currency.

5.2 Tax treatment and payment terms

All fees set forth in these guidelines are gross amounts, subject to the taxes, withholdings, and other tax obligations that apply under current Chilean law and applicable international tax treaties.



Taxes and withholdings will be determined based on the legal status of the contracted party, its tax domicile or residence, the capacity in which it acts, the services actually rendered, and any other legally required information.

The Corporation will make the tax withholdings for which it is responsible and will issue the corresponding receipts.

The net amount payable will be the gross amount agreed upon, less any legally required withholdings, and there is no obligation to increase the fee to offset applicable taxes unless expressly authorized in the corresponding contract.

Specific terms regarding invoicing, documentation, currency, wire transfer, and payment schedule will be set forth in the corresponding contract, in accordance with these guidelines and applicable regulations.

5.3 Copyright and intellectual property

Selected companies must demonstrate that they hold the authorizations, licenses, or legal titles required for the public performance of the submitted productions, including the rights to dramatic texts, musical compositions, adaptations, translations, and any other protected elements of the performance.

Royalties owed to authors, rights holders, or collecting societies will be determined and paid in accordance with Chilean Intellectual Property Law No. 17,336, the applicable rates or licenses, and any validly executed agreements.

Any additional amount that the Corporation freely agrees to cover for these items must be expressly set forth in the corresponding contract.

The company is responsible for the accuracy of the authorizations it submits and for any breach attributable to it, without prejudice to the legal liabilities of each party.

5.4 Activities included in the fee

The fee covers the company's participation in press and promotional activities (Section 9.3) and audience engagement activities (Section 9.4).

5.5 Cancellation, postponement, and rescheduling of performances

Selected companies must honor the performance dates and conditions agreed upon with the festival and formalized in the corresponding contract.

a) **Cancellation by the company.** Any inability to participate must be reported in writing to temporales@culturapuertomontt.cl or produccion@culturapuertomontt.cl as soon as it becomes known, stating the reasons and attaching the relevant supporting documentation. An unjustified cancellation may result in the contractual consequences agreed upon in advance, including the return of any advance payments and liability for direct, actual, and documented damages legally attributable to the company.

b) **Cancellation by the festival.** If the Corporation must cancel a performance for programming, operational, budgetary, or institutional reasons, it will formally notify the affected company in writing at the email address provided in the application form. Any financial consequences will be determined according to the terms of the contract, taking into account the cause of the cancellation, the services actually rendered, and any applicable committed expenses.



c) **Force majeure.** If a performance is prevented by events that meet the legal definition of force majeure or an act of God, the parties will first consider rescheduling. If rescheduling is not possible, the applicable legal and contractual provisions will apply.

d) **Rescheduling.** Any change of date, venue, or essential performance condition must be agreed upon by the parties in writing.

e) **Supporting documentation.** Every cancellation must be supported by sufficient documentation of its causes, the mitigation measures taken, and any remaining financial obligations.

Coverage and Responsibilities

Item	Festival (CCPM) responsibility	Company responsibility
International travel	Official letter of invitation to support applications for travel and mobility grants. No co-funding.	Booking and funding of travel from the country of origin to Chile, including freight for the set.
Ground and air transportation in Chile	Round-trip airfare Santiago–Puerto Montt–Santiago, airport transfers to and from Puerto Montt, and local transportation related to the performance schedule.	Transfer at Santiago de Chile airport from the international to the domestic terminal. Any transportation within Santiago de Chile.
Set and freight	Freight within Chile up to a maximum of 3 m³ (approx. 106 cu. ft.) per company.	Temporary import of the set through customs. Excess volume or excess baggage charges on international flights.
Lodging and meals	Hotel rated 3 stars or higher in double or triple rooms, full board (three meals a day), and dressing room hospitality.	Personal incidentals at the hotel.
Fees	Payment of US$2,000, gross (taxes included), for the performance of the selected production.	Internal distribution among members of the touring party and payment of taxes in the home country.
Royalties	Agreed payment of up to 10% of the fee for the text and up to 3% of the fee for registered music.	Securing the rights authorizations.
Insurance and visas	Not applicable.	Health and travel assistance insurance, visas, and authorization to perform paid work in Chile.

6. Travel, Transportation, and Freight

6.1 International travel: the festival will issue official letters of invitation to the selected companies so they can apply for international travel and mobility funding to cover the cost and booking of their tickets (national arts funding agencies in their home country, embassies and cultural attachés, or sponsors, as applicable).

The festival does not co-fund international travel. The company is responsible for booking and funding air or ground travel from its point of origin to Chile, including freight for the set.



6.2 Domestic travel: for all selected companies, the festival is responsible for travel within Chile (round trip Santiago–Puerto Montt–Santiago), airport transfers to and from the city of Puerto Montt, and local ground transportation in and around Puerto Montt according to the performance schedule.

6.3 Set and freight: the festival will provide dedicated transportation within Chile for the set, props, and costumes, up to a maximum volume of 3 cubic meters (3 m³, approx. 106 cu. ft.) per company. Sets and props must be collapsible and suitable for ground transportation. The company is responsible for processing the temporary import of its set through Chilean customs, in accordance with the regulations of the Chilean National Customs Service (Servicio Nacional de Aduanas).

6.4 Local set construction: depending on each production's needs, the festival's technical team may consider building set pieces in Puerto Montt rather than shipping them from the country of origin.

7. Lodging and Meals

7.1 Lodging: lodging will be provided at a hotel rated 3 stars or higher in Puerto Montt, in shared double or triple rooms, from one (1) day before the first performance until the day after the last performance.

7.2 Meals: full board will be provided, along with dressing room hospitality and water on load-in and performance days.

8. Venues and Technical Specifications

8.1 Festival venues: the festival takes place in theaters and non-traditional spaces, with the Teatro Diego Rivera as its main venue. Venues also include small-scale stages, gymnasiums, and community centers in neighborhoods and towns across the region.

8.2 Venue tech specs: the technical specifications of the Teatro Diego Rivera are available in Appendix 1, including stage dimensions, access, and lighting, sound, and projection inventory.

8.3 Load-in time: load-in takes place on the day of the performance. The company will have access to the venue on the morning of the performance and will be given a technical work block of up to nine (9) hours for load-in, sound check, lighting focus, and dress rehearsal.

8.4 Technical staff: the touring party must include its own lighting and sound technicians, who will be directly responsible for running the lighting and sound boards during the performance. The festival will provide crew for load-in: a sound engineer, a sound technician, and a lighting technician.

9. Company Obligations

9.1 Radius clause

From the festival's first performance through its last, selected companies may not give other performances of the same production in the Los Lagos Region that would interfere with the contracted activities or compromise the official lineup, unless they have the festival's prior written authorization.

Any additional exclusivity must be expressly agreed upon, justified, and formalized by the parties.



9.2 Changes to the touring party: once the application period has closed, no changes will be accepted to the list of people included in the application form, except in duly justified cases, which will be reviewed by the festival.

9.3 Press and promotion: the company agrees to take part in press and promotional activities before and after the performance, including media appearances and interviews, and to provide a short video inviting audiences to the show.

9.4 Audience engagement: the company must take part in the audience engagement activities designed by the festival, including the Escuela de Espectadores (Audience School), and carry out the audience engagement activity proposed in its application. Companies may also offer classes or workshops, which the festival will consider adding to its education program.

9.5 Required insurance: each member of the international touring party must hold a valid international health and travel assistance insurance policy covering their entire stay in Chile, purchased either by the company or by each individual. The festival will not cover any medical expenses.

9.6 Immigration requirements and work authorization

Each selected company is responsible for verifying and securing, in a timely manner, the entry, stay, and work authorization requirements for paid activities in Chile that apply to the members of its touring party.

When applicable, the company must provide the Corporation with proof of the relevant immigration authorizations before activities begin.

As the presenting organization, the Corporation will provide the contract documentation and letters of invitation that it can reasonably issue.

No person who requires authorization to perform paid activities may begin those activities until they hold the corresponding legal authorization.

The consequences of being unable to participate due to non-compliance with immigration requirements will be governed by the provisions on cancellations and breach set forth in these guidelines and in the corresponding contract.

10. Festival Commitments on Press and Promotion

The festival will handle media relations and public relations, and will produce the catalog for this edition of the festival featuring all participating productions.

The festival will also arrange high-resolution production photography of the performance. The festival will not record or broadcast the performances.

11. General Provisions

11.1 Acceptance of the guidelines: submitting an application constitutes full and unconditional acceptance of these guidelines.



11.2 Festival prerogatives: the Executive Director's Office of the Corporación Cultural de Puerto Montt reserves the right to program productions, according to the festival's curatorial criteria, as special guests or in partnership with venues and other institutions.

11.3 Questions: questions will be accepted only by email at temporales@culturapuertomontt.cl, until December 11, 2026, at 9:00 p.m. Chile Continental Time (UTC−3).

12. Key Dates

Milestone	Date
Open call launches	November 15, 2026
Application deadline	December 15, 2026 (11:59 p.m. Chile Continental Time, UTC−3)
Announcement of selected productions and letters of invitation sent	January 11, 2027
XXXVIII Temporales Internacionales de Teatro	July 2–24, 2027

Appendices

Appendix 1. Teatro Diego Rivera technical specifications. Link here.

Appendix 2. Application form. Link here.

Appendix 3. Sworn statement template regarding disqualifications. To download, click the corresponding link: Versión en español | English Version | Versão em português