



QUADRENNIAL PERIODIC REPORT

2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

General information

Technical Information

Name of Party:

Mexico

Date of ratification:

5/4/2006

Officially designed Point of Contact:**Title:**

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Organization(s) or entity(es) responsible for the preparation of the report:

Secretariat of Culture of the Government of Mexico

Describe the multi-stakeholder consultation process established for the preparation of this report:

The Directorate-General of International Affairs (DGAI), of CONACULTA, conducted a written consultation to the following areas of this council: Metropolitan Television (Canal 22), Digital Cultural Center (CCD), National Center for the Arts (CENART), National Coordination for the Cultural Development of Children, National Coordination of Institutional Development, General Library Department, General Department of Popular Culture, Directorate General of Publications, Directorate General of Cultural Liaisons, National Fund for Culture and the Arts (FONCA), Mexican Institute for Cinematography (IMCINE), National Institute of

Anthropology and History (INAH), National Institute of Indigenous Languages (INALI), National Institute of Fine Arts (INBA), National Institute of Copyright (INDAUTOR), Radio Education (Radio Educación) and National System for Music Promotion. Also, the DGAI consulted the following federal public institutions that are involved in the action fields of the Convention: National Fund for the Development of Arts and Crafts (FONART), the Mexican Institute of Youth (IMJUVE), the National Institute of the Entrepreneur (INADEM), the National Institute of Social Economy (INAES), the National Institute for Women (INMUJERES), PROMEXICO, and the Directorate General for Foreign Trade of the Secretariat of Economy; as well as with the following non-profit organizations: the *Consortio Internacional de Arte y Escuela A.C.*, and the *Fundación Cultural Macuilxochitl Cinco Flores A.C.* The Secretariat of Foreign Affairs organized a coordination meeting in order to explain the report to the social and economic federal public institutions. The DGAI revised, integrated and sent the information through the Secretariat of Foreign Affairs.

Executive Summary

Please summarize in max 3500 characters the main achievements and challenges in implementing the Convention and the outlook for the future. Please note this is not an introduction to the report or an annotated table of contents.:

Via its wide network of federal governmental institutions, Mexico offers its people programs for the protection and promotion of different cultural expressions through many activities, most of them for free, and under the principle of inclusion and non discrimination towards minority sectors such as indigenous or of African descent, among others, as well as women and young people. In the same way, the government (on a federal, state and municipal level) not only addresses the cultural issue through institutions focused on this field but also from organizations focused on the social, economic and environmental development that include and promote the participation of the civil society and the private sector. Including culture in the agenda of governmental institutions dedicated to different aspects of development has benefited a wider group of society and, in many cases, focused on specific sectors such as women and young people. Nonetheless, this cross curricular action represents a challenge in coordinating the different institutions involved; an issue that will be addressed through the creation of the Federal Secretariat of Culture in December 2015. Among the objectives of the previously mentioned Secretariat, there is the coordination of the various governmental parties involved in the field and the encouragement of a collective effort along with other agencies of the government focused on the development of society, tourism, foreign affairs, environment and education, among others. It also aims at strengthening the promotion of artistic, cultural and intellectual creation, as well as the protection and benefit of copyright of performers and creators. The Secretariat is also in charge of expanding the access to culture, generating new audiences and promoting artistic education; using for this purpose in addition to traditional means, new technologies such as the Internet.

.collapse">Overview of cultural policy context

Parties shall describe the key objectives and priorities of their current cultural policy and the impact the Convention has had in their formulation or reformulation. They will also report on the opportunities and challenges to promote the diversity of cultural expressions in a digital environment.:

In the Mexican United States (hereafter “Mexico”), art and culture embody an essential and inherent piece of the identity of the Mexican people, which is reason enough for the Government to constantly aim to meeting the needs of artists and general public; therefore, this issue is included in Article 4 of the Political Constitution of Mexico, the supreme law in this country. The State organized a system for democratic planning of national development by creating branch, special, regional and institutional programs that manage public policy in all the country. In a cultural domain, *PECA* [Special Program for Culture and Arts] 2014 – 2018 aims to broaden access to culture as a means to integrally educate citizens, place culture amongst basic services for the population, provide an adequate infrastructure, preserve national cultural heritage and link investment in this domain with other productive activities. In this regard, the National Council for the Culture and the Arts (CONACULTA) was a government agency from the Secretariat of Public Education in charge of coordinating the Cultural and Artistic policies sector, during the reference period of this report, and encompasses public-sector entities and decentralized agencies destined to perform activities that promote and distribute cultural and artistic diversity in various forms of production and creation, and monitoring the PECA contents. It is important to mention that, since this report covers the term of 2012 – 2015; throughout the text, we refer to the Secretariat of Culture as CONACULTA, as on December 17, 2015, the aforementioned Council (CONACULTA) was elevated to the Secretariat of Culture in Mexico, which aims to create and lead federal policy on culture. Transversally with other public sector agencies. Mexico has made an effort in setting culture as a means of transformation, unity, social inclusion and violence prevention; protecting intangible and tangible cultural heritage, and providing an adequate infrastructure for cultural accessible events to everybody; boosting universal access to culture, its goods and services, as to encourage cultivation and integral education in every body; mobilizing cultural resources, stimulating creativity and the economic potential of culture for the nation’s development; enhancing Mexico’s foreign image and encouraging national and international tourism through culture. Regarding production, promotion and distribution of goods, services and cultural industries, governmental agencies from the cultural branch have focused their efforts, mainly in educating and promoting culture and the Arts. However, the public sector has encouraged the emergence of the following cultural industries: *Estudios Churubusco Azteca S.A., Impresora y Encuadernadora Progreso (IEPSA), S.A., Fondo de Cultura Económica, Educal, Canal 22, Radio Educación, and the Auditorio Nacional*. Several actions focused on creating, strengthening, distributing and protecting cultural contents for events, objects and services in this matter are being performed regardless of the cultural policy not being directly linked to the creation of policies boosting the cultural industry and its commercialization. Said measures are implemented through different programs granting professional, formation, training and financial support services.

a) It is (or has been) the basis for changing one or more policies?:

No

b) It is (or has been) a tool to promote policy discussion?:

No

c) It is (or has been) a reference for ongoing policy development?:

Yes

How:

Yes, the Convention has been a reference for some policies for example the "National Movement for Cultural Diversity", created in 2010, as a dynamic network of 19 governmental bodies dedicated to different areas, such as health, education, justice, research, and promotion and development of culture. The objective of this project is to encourage the Mexican society to recognize and value the cultural diversity of individuals, communities and peoples in Mexico, by promoting intercultural dialogue as a basis to fight against discrimination, marginalization, exclusion and social inequalities. The activities are intended for the general public, including indigenous populations. Each entity carries out actions according to their areas of action and thematic interests, using material, human and financial resources of their own; however, they carry out meetings and share general information on their outcome and perspectives in a coordinated manner. During the reference period, the aforementioned movement carried out cultural and academic activities, such as: photography contests, forums and meetings on populations of African descent, racial discrimination, intercultural communication, public policies and cultural diversity. In this regard, this movement stands out for being the most important national inter-agency cooperation platform, which encourages and carries out the conjunction of works and efforts of governmental and non-governmental bodies, in order to promote, protect and foster respect for the cultural diversity in Mexico. It is worth mentioning that the formation, operation and outcome of the Movement were described in detail in the First Quadrennial Report of Mexico on Measures to Protect and Promote the Diversity of the Cultural expressions of the 2005 Convention, presented in 2012.

MEASURES TO IMPLEMENT THE CONVENTION

SUMMARY

CULTURAL POLICIES AND MEASURES

Name of the measure	Scope of the measure	Nature
"Participation in and Enjoyment of Heritage Policy"	Regional, National, International	institutional
"Payment in Kind"	National	financial, institutional
Assistance Program for Specific Audiences (PAPE)	Local	institutional
Mexico, Culture for Harmony	Local	institutional
The National Institute of Copyright (INDAUTOR)	National	institutional
National Fund for Culture and the Arts (FONCA)	National	institutional
Municipal Cultural Development Program"; "Regional Municipal Cultural Development Programs"; and "Program for the Integral Development of the Cultures of Indigenous Peoples and Communities (PRODICI)"	Local, Regional	institutional
National Fund for the Promotion of Handicrafts (FONART)	National	institutional
National Institute of the Entrepreneur (INADEM)	National	institutional
Funds for film and theatrical creation	National	financial, institutional

INTERNATIONAL CULTURAL COOPERATION

Name of the measure	Scope of the measure	Nature
"Artists Residencies"	International	financial, institutional
"Scenic Routes: program in support of the Performing Arts Mexico-EU"	International	financial, institutional
Artists Residency Program for Artists from Ibero-America and Haiti	Regional	financial, institutional
Regional Programs of cultural cooperation between Ibero-American region	Regional	institutional

PREFERENTIAL TREATMENT

Name of the measure	Scope of the measure	Nature
Commercial and International Cultural Cooperation Agreements	National	regulatory, institutional

INTEGRATION OF CULTURE IN SUSTAINABLE DEVELOPMENT - AT NATIONAL LEVEL

Name of the measure	Scope of the measure	Nature
"Occupational Health Program"	National	institutional
Workshops and meetings about environmental protection.	Local	institutional

EMERGING TRANSVERSAL ISSUES: Resolution 5.CP 9b

Name of the measure	Scope of the measure	Nature
Digital Culture Center Program	Local	institutional

CURRENT UNESCO GLOBAL PRIORITY: GENDER EQUALITY

Name of the measure	Scope of the measure	Nature
National Institute for Women (INMUJERES)	National	institutional

YOUTH

Name of the measure	Scope of the measure	Nature
"National Competition, Young Creators of Mexican Popular Art"	National	institutional
From a young person to another for the comprehensive health through art and culture.	National	institutional
Rumbo Joven Initiative "Vaivémonos a París"	National	institutional
IBERORQUESTAS juveniles	National	institutional
Program of National Movement for Communal Music Groups	National	institutional

list of measures

Funds for film and theatrical creation

b. Key objectives of the measures:

Fiscal stimulus for National Film Production and Distribution (EFICINE) supports the production or post-production of feature films , animation and documentary ; and film distribution .Film Investment and Incentive Fund (FIDECINE) supports and encourages the production and post-production of fiction or animation films, as well as national film exhibition and distribution. Its supports are made through risk capital and credit. Additionally, it provides stimuli for commercial releases and performance in festivals. Fund Quality Film Production (FOPROCINE) publishes annual calls to support production houses and Mexican individuals for the production or post-production of fiction, documentary or animation feature films. It also supports the debut features of filmmakers from public film schools (Centro de Capacitación Cinematográfica [Film Training Center] and Centro Universitario de Estudios Cinematográficos [University Center for Film Studies]). With Fiscal Stimulus to Investment Projects for National Theater Production (EFITEATRO) individuals and legal entities are allowed to provide resources for a theater investment project and reduce their income tax payments. “Stimulus Program for Filmmakers”, whose objective is to support scriptwriting and to promote the creation of film projects at their development stage. It is intended for individuals and Mexican legal entities; the requirements are given in an annual public call.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

financial

institutional

c.3. the main feature of the measure:

In respect to financial funds and fiscal stimuli from the cultural sector for creative and artistic production sector, fiscal stimuli to national cinema production and distribution are fostered in Mexico, based on the provisions of article 189, of the "Mexican Law on Income Tax", which states: "A fiscal stimulus will be granted to taxpayers of income tax, consisting on applying a tax credit equivalent to the amount that, in the applicable fiscal year, is provided for investment projects for the national film production or distribution, against the charged income tax of the year in which the credit is determined [...]". Through EFICINE, taxpayers investing in film projects in Mexico can obtain a tax credit equivalent to the amount of their investment, against the Income Tax (ISR) in the fiscal year in which the credit is determined; for each project, up to 20 million Mexican pesos can be requested for production and up to 4 million pesos for distribution. Taxpayers investing in films through EFICINE can be individuals or legal entities. In the reference period, a high participation rate of companies in sectors as diverse as: power, telecommunications, banks, construction, pharmaceuticals, operators of airports, was recorded. The project selection mechanism is done through an Inter-Agency Committee, which is responsible for evaluating and authorizing projects. It is integrated by a representative from CONACULTA, one from IMCINE and one from the Ministry of Finance and Public Credit (SHCP). On the other hand, fiscal stimuli have been fostered in the country for the production and distribution of the National Theatre, based on the provisions of article 190, of the "Mexican Law on Tax Income", which states: "A fiscal stimulus will be granted to taxpayers of income tax, consisting on applying a tax credit equivalent to the

amount that, in the applicable fiscal year, is provided for investment projects for national theater production [...]. In this sense, appear the Fiscal Stimulus to Investment Projects for National Theater Production.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Artist

e. What are the results expected through the implementation of the measure?:

- Encourage and promote the concept of film projects, achieve the professional growth of artists, adapters scripts , directors and film producers.
- Get projects that could be brought to the film production or staging both its production feasibility and its contribution to the culture of our country.

f.1 Name of agency responsible for the implementation of the measure:

Mexican Institute of Cinematography (IMCINE)

f.2 Financial resources allocated to implement the measure:

From 2012 to 2015, EFICINE's Inter-Agency Committee approved 187 projects for production, with a budget of \$2,312,689,670.00 MXN, and 57 projects for distribution of films, with a budget of \$86,471,800.00 pesos. About FIDECINE, in the period from 2012 to 2015, 50 feature films were supported, with an investment of \$366,686,142.93 Mexican pesos and incentives for \$23,524,738.53 pesos were awarded to a total of 74 Mexican films. FOPROCINE in the reference period, 99 supports of \$361, 706,291.17 MXN were awarded. In the same way, the Stimulus Program for Filmmakers, in the period from 2012 to 2015, \$21,371,916.64 pesos were awarded for 200 projects between the two support categories: 99 for Screenwriting and 101 for project development. Finally EFITEATRO, during the period of this report, 127 projects were supported, with an amount of \$189,240,727 pesos.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Type of Entity:

Private company

Type of Involvement:

As beneficiaries

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

From 2012 to 2015, EFICINE's Inter-Agency Committee approved 187 projects for production, and 57 projects for distribution of films. About FIDECINE, in the period from 2012 to 2015, 50 feature films and 74 Mexican films were supported. With FOPROCINE in the reference period, were awarded 99 supports. In the same way, the Stimulus Program for Filmmakers, in the period from 2012 to 2015, were awarded for 200 projects between the two support categories: 99 for Screenwriting and 101 for project development. Finally EFITEATRO, during the period of this report, 127 projects were supported.

i.3 Which indicators were used to determine impact?:

Total number of beneficiary projects

Assistance Program for Specific Audiences (PAPE)

b. Key objectives of the measures:

The CONACULTA, through its General Department of Cultural Liaisons (DGVC, for its acronym in Spanish), created since 2001 the "Assistance Program for Specific Audiences (PAPE)" with the objective of giving free access to the enjoyment of cultural goods and services to marginalized groups in society (due to vulnerability, disability, loss of freedom as a consequence of breaking the law, senescence, family or social abandonment, or as a consequence of a disease) with the objective of giving them the opportunity to grow as individuals and to integrate them in the nation's social development.

c.1. the scope of the measure:

Local

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

This program promotes the development of new cultural participants with a positive and participative intervention around the cultural heritage, opening new channels for expressing their artistic curiosity under suitable conditions. The project is aimed at senior citizens, migrant groups, people with special needs, people living at a hospital or hospice, inmates at social readaptation centers children and youth at risk, among others. It also brings together in its design and application the country's 31 states and Mexico City on cultural matters through joint programs between the federal, state and municipal governments along with the society's participation.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

marginalized groups and indigenous people

e. What are the results expected through the implementation of the measure?:

Some of the most significant results are: promoting among the previously mentioned audiences the access, participation and enjoyment of cultural goods and services; producing projects which have as guiding principle the culture of inclusion and that work towards raising awareness about the difficulties faced by people with special needs; creating, along with cultural institutions in the states, political policies and programs that encourage specific sectors of society to approach the different cultural and artistic expressions.

f.1 Name of agency responsible for the implementation of the measure:

The CONACULTA, through its General Department of Cultural Liaisons (DGVC, for its acronym in Spanish)

f.2 Financial resources allocated to implement the measure:

From 2012 to 2015, the federal government contributed with \$10,726,500 MXN.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Name:

Raúl Flores Canelo, A.C.,

Type of Entity:

Private company

Type of Involvement:

As a beneficiary of the program.

Name:

Fundación La Titería, A.C.

Type of Entity:

NGO

Type of Involvement:

As a beneficiary of the program.

Name:

Barro Rojo A.C.

Type of Entity:

Private company

Type of Involvement:

As a beneficiary of the program.

Name:

Agrupación para las Bellas Artes, A.C.

Type of Entity:

Private company

Type of Involvement:

As a beneficiary of the program.

Name:

Unión de Colonos del Pedregal de Santo Domingo A.C.

Type of Entity:

Private company

Type of Involvement:

As a beneficiary of the program.

Name:

Nuestras Realidades, A.C.

Type of Entity:

NGO

Type of Involvement:

As a beneficiary of the program.

Name:

Ser Humano A.C.

Type of Entity:

NGO

Type of Involvement:

As a beneficiary of the program.

Name:

Fundación Cultural Cristo Rey Acapulco A.C.

Type of Entity:

NGO

Type of Involvement:

As a beneficiary of the program.

Name:

Casa de la Cultura de Reynosa A.C.

Type of Entity:

Private company

Type of Involvement:

As a beneficiary of the program.

Name:

Hogar del Voluntariado, A.C.

Type of Entity:

NGO

Type of Involvement:

As a beneficiary of the program.

Name:

Consortio Internacional Arte y Escuela, A.C.

Type of Entity:

NGO

Type of Involvement:

As a beneficiary of the program.

Name:

Seña y Verbo Teatro de Sordos S.C.

Type of Entity:

Private company

Type of Involvement:

As a beneficiary of the program.

Name:**Type of Entity:**

Instituto Down de Chihuahua, A.C.

Private company

Type of Involvement:

As a beneficiary of the program.

Name:

Mujeres Salvando Mujeres A.C.

Type of Entity:

NGO

Type of Involvement:

As a beneficiary of the program.

h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

No

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

Local

i.2 What were the main conclusions?:

The state institutions of culture made a two-part contribution through a joint fund with the Secretariat of Culture with which 22,298 cultural inclusion activities were supported, reaching 137,681 people. Currently, 26 states take part in the program: Aguascalientes, Baja California Norte, Baja California Sur, Campeche, Chiapas, Chihuahua, Coahuila, Durango, Estado de México, Guanajuato, Guerrero, Hidalgo, Jalisco, Michoacán, Morelos, Puebla, Querétaro, Quintana Roo, San Luis Potosí, Sinaloa, Sonora, Tabasco, Tamaulipas, Tlaxcala and Zacatecas.

i.3 Which indicators were used to determine impact?:

The beneficiary population, the total number of activities and the participating states

Mexico, Culture for Harmony

b. Key objectives of the measures:

The program whose main purpose is to promote culture as a factor of social cohesion. It was formally implemented in 2015 and aligns with other programs in this sector focused on governability, social development, tourism and foreign; with the objective of rebuilding the cohesion and social fabric that has been damaged in certain regions of the country – due to insecurity, exclusion, and violence - through art and culture

c.1. the scope of the measure:

Local

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

It has four core ideas: a) Creative time that tries to expand the artistic and cultural offer, creating places where communities can interact; b) Art in harmony that seeks to integrate children and youth in artistic groups with an educational approach; c) Living cultures that aim at strengthening identity dignity, favor the good practices for safeguarding the Intangible Cultural Heritage, and supporting creators and projects with financial benefit communities; d) Wind Rose is focused on a cultural effort model in high-marginalization urban areas. This program's coordination and implementation is done via the General Department of Popular Culture (DGCP), with the help of the state institutions of culture, the participation of non-profit organizations that have previously used culture to promote prevention, and through those involved working directly with the people in the communities. The program works through that reflect the concerns of the population surveys and become cultural actions and projects. In addition, artists, scholars, groups and individuals from civil society involved in cultural actions take part in the program. They have carried out activities for all ages and all types of public.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

marginalized groups

e. What are the results expected through the implementation of the measure?:

The program seeks to articulate the public cultural sector, in community projects that address the specific needs of vulnerable groups.

f.1 Name of agency responsible for the implementation of the measure:

CONACULTA through the General Department of Popular Culture (DGCP)

f.2 Financial resources allocated to implement the measure:

In 2016, a budget of \$2.3 million USD (around \$38,000,000.00 MXN) was approved.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Type of Involvement:

Not involved

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

Local

i.2 What were the main conclusions?:

During the project's first year, The Performing Arts Group was created in Tenancingo, Tlaxcala. This group works with young people whose personal situation does not allow them to approach to cultural expressions in the country. They receive workshops on different topics like theater, stage production, clown and puppets; with local support. Other groups that stand out are the Photography Community Groups in San Pablo del Monte (Tlaxcala), Huetamo (Morelia, Michoacán) and Colonia Renacimiento (Acapulco, Guerrero), where children and young participants have presented their work in which they portray the reality they live in. Only Michoacán plans to support 139 initiatives that will benefit municipalities from the state's ten regions.

i.3 Which indicators were used to determine impact?:

The beneficiary population and the total number of initiatives.

The National Institute of Copyright (INDAUTOR)

b. Key objectives of the measures:

The INDAUTOR protects the moral right considered united to the author and is inalienable, imprescriptible, unwaivable and nonseizable it is for the author to determine whether his work is to be disclosed and in what form, or to remain unpublished. It also fosters the ability of the author to exclusively exploit their works or to authorize others for doing so in any given way.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

In relation to legislative measures taken to support artistic creation, one of the most important is the Federal Copyright Law (signed in December 24th, 1996) that was approved to protect the copyrights of authors, artists and performers as well as those of editors, producers, and broadcasting organizations regarding their literary or artistic creations, in all its manifestations as well as other intellectual property rights. The body in charge of executing and monitoring this Law is The National Institute of Copyright (INDAUTOR). Among the protected works are literature, music, drama, dance, painting and drawing, cartoons and comics, architecture, cinema, radio and TV shows, computer programs, photography, works of applied art, compilations (such as encyclopedias and anthologies), and other works like data base, as long as they are an intellectual creation, and other Works that, by analogy, may be considered literary or artistic works.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

creators

e. What are the results expected through the implementation of the measure?:

This law grants the creator the right to prevent other people from reproducing or using their work without previous consent. Copyright is particularly important for the economic growth, industrial productivity, employment, creativity and information based on investment processes. On that basis, Mexican artists are offered the possibility to legally back up their works. There are still some challenges to overcome such as the streaming of the registry process and the promotion of the benefits received from this law so other artists integrate to register their works, particularly visual artists.

f.1 Name of agency responsible for the implementation of the measure:

The National Institute of Copyright

f.2 Financial resources allocated to implement the measure:

The information about budget, is not available

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

National Fund for Culture and the Arts (FONCA)

b. Key objectives of the measures:

FONCA was created in order to financially support quality artistic and cultural productions; encourage the promotion and dissemination of culture; stimulate the work of emeritus creators and cultural groups; finance cultural projects; support artistic residencies in other countries; increase the cultural heritage; promote investment in professional cultural projects; among others.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

FONCA has many programs, including:

- Center of Experimentation and Production of Contemporary Music (Cepromusic).
- Center for Production of Contemporary Dance (CEPRODAC).
- National Theatre Company (CNTeatro).
- Opera Studio of Fine Arts (EOBA).
- Promotion of Cultural Joint Investments and Projects.
- Mexico: Performing Arts Meeting.
- Support Program "Edmundo Valadés" for the publication of independent magazines.
- *Cátedra cultura de México* program (Mexican Culture Professorship Program).
- Translation Support Program (PROTRAD).
- Scholarship program for overseas studies.
- Support Programs for Performing Arts Professional Artistic Groups, "*México en Escena*".

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Artist

e. What are the results expected through the implementation of the measure?:

FONCA is the result of the efforts of the State, the private sector and the artistic community. The Fund aims to support the creation and artistic and cultural production quality, operating under the premises of democratic participation, equal opportunities and judgments parity in project selection.

f.1 Name of agency responsible for the implementation of the measure:

CONACULTA through the National Fund for Culture and the Arts (FONCA)

f.2 Financial resources allocated to implement the measure:

For this purpose, from 2012 to 2015, FONCA invested close to \$550,000,000 MXN for the implementation of support programs for overseas scholarships in order to promote artistic and cultural research; development of the fine arts (dance, music, theatre, painting, etc.); translation and publication of works; edition of magazines; assistance to cultural companies, etc., benefiting more than

1500 projects, artists and cultural companies.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Type of Involvement:

No involved

h.1. Implement the provisions of the Convention?:

Yes

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

No

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

The "Scholarship Program for overseas studies" stands out in this period, whose main objective is to promote national education and research through the granting of scholarships for Mexicans in order to foster postgraduate studies in foreign universities. This program benefited 402 artists, promoters, managers and workers within the culture field, giving them the opportunity to experience academic mobility outside the country: Argentina, Canada, Colombia, Chile, Spain, United States, France, Italy, to mention a few. A total of \$64,356,039.47 MXN were earmarked for the program. It is expected to strengthen the professionalization and update the curriculum of performers, promote training for teams of researchers and specialists with high standards and excellence in various artistic and cultural disciplines. On the other hand, the "Promotion of Cultural Joint Investments and Projects" program is an initiative whose purpose is to promote the creation and development of comprehensive artistic and cultural projects within a period of 12 months, in order to promote the cultural development in our country. The FONCA supported 397 applications and allocated a budget of \$82,956,286 MXN for this program. In addition to this, from 2012 to 2015, the Fund launched public calls to participate in the "Support Program for Performing Arts Professional Artistic Groups, México en Escena", which seeks to benefit economically professional artistic groups in Mexico in the medium and long term. During the period in reference, 130 artistic groups were benefited, spending \$188,956,478 MXN. During the same period, translation projects were also encouraged through the "Translation Support Program (PROTRAD)", with the intention of spreading Mexican literature abroad and presenting works of foreign authors in Mexico. For the execution the public call, \$23,339,192.62 MXN were employed and 95 projects were benefited, 66 of which were foreign and 29 Mexican.

i.3 Which indicators were used to determine impact?:

The beneficiary population and the total number of projects.

Municipal Cultural Development Program"; "Regional Municipal Cultural Development Programs"; and "Program for the Integral Development of the Cultures of Indigenous Peoples and Communities (PRODICI)"

b. Key objectives of the measures:

"Municipal Cultural Development Program", seeks to contribute to the joint efforts of the three levels of Government and society in favor of cultural development and in order to offer channels for an organized participation of citizens in the promotion and dissemination of culture. "Regional Municipal Cultural Development Programs", aims to promote the cultural and artistic development of the regions of La Huasteca, El Istmo, the Mayan area, Sotavento, Tierra Caliente and Yoreme, in order to strengthen the identities of their population, through the coordination of efforts between government cultural bodies and the active and organized participation of creators, promoters, researchers, organizations and federal, state and municipal institutions that have an impact on the regions. And the "Program for the Integral Development of the Cultures of Indigenous Peoples and Communities" (PRODICI), whose objectives are to contribute to the development of the cultures and arts of indigenous peoples and communities by supporting social and institutional projects that strengthen the creation, composition, artistic work and cultural production systems at a state community level as expressions of the living cultures.

c.1. the scope of the measure:

Local
Regional

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The three Programs are supported by municipal, state and federal funding, based on tripartite contributions; it develops and implements cultural programs and projects in order to promote the transfer of resources at the municipal level. This program is intended for the general public, with a focus on the municipal sector.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

women

e. What are the results expected through the implementation of the measure?:

In general, the programs aim to contribute to the efforts of the articulation in the three levels of Government in support of the society specially in favor of the indigenous population.

f.1 Name of agency responsible for the implementation of the measure:

CONACULTA through the General Department of Cultural Liaisons (DGVC, for its acronym in Spanish) and General Department of Popular Culture (DGCP)

f.2 Financial resources allocated to implement the measure:

Municipal Cultural Development Program had a total contribution of \$73,166,000 MXN. Regional

Municipal Cultural Development Programs, in the period of reference, a budget of \$44,237,731.09 Mexican pesos was earmarked, out of which CONACULTA contributed \$24,391,774.99 MXN and other bodies, \$19,845,956.10 MXN. In order to implement PRODICI, the Federal Government earmarked \$19,613,950.00 MXN and the States, \$13,133,350.00 MXN. The outcome obtained includes the support for "Institutional Support Projects for the Cultural Indigenous Creation" (PIACCI) and, individual or collective, "Social Enterprise Projects" (PIS), promoting actions of identification, promotion, dissemination and encouragement of the indigenous cultural and artistic heritage.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Name:

Fundación Alfredo Harp Helú Oaxaca A.C.

Type of Entity:

NGO

Type of Involvement:

The organization participated only with economic resources in the Program: PRODICI.

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

Local

i.2 What were the main conclusions?:

The "Municipal Cultural Development Program", seeks to contribute to bring together the efforts of the three levels of Government and society in favor of the cultural development and in order to offer channels for an organized participation of citizens in the promotion and dissemination of culture. The "Regional Municipal Cultural Development Programs", created in 2001, which aims to promote the cultural and artistic development of the regions of La Huasteca, El Istmo, the Mayan area, Sotavento, Tierra Caliente and Yoreme, in order to strengthen the identities of their population, through the coordination of efforts between government cultural bodies and the active and organized participation of creators, promoters, researchers, organizations and federal, state and municipal institutions that have an impact on the regions. This program is intended for the general public. These Programs have a presence in the following 20 States: Campeche, Colima, Chiapas, Chihuahua, Estado de México, Guerrero, Hidalgo, Jalisco, Michoacán, Oaxaca, Puebla, Querétaro, Quintana Roo, San Luis Potosí, Sinaloa, Sonora, Tabasco, Tamaulipas, Veracruz and Yucatán, reaching 523 municipalities in the country, where 27 of the 68 existing indigenous peoples are settled throughout the country. Through the "PRODICI", financial support is granted to the creators and/or national indigenous communities for the implementation of artistic and cultural projects, thus expanding their opportunities for development. The programa is, primarily, intended for the indigenous peoples of Campeche, Chiapas, Chihuahua, Guanajuato, Guerrero, Hidalgo, Michoacán, Morelos, Nayarit, Oaxaca, Querétaro, Quintana Roo, San Luis Potosí, Sonora, Tabasco, Veracruz and Yucatán. Its execution is carried out through agreements with the state secretariats, institutes and/or councils. Non-governmental organizations have also been involved, such as Fundación Harp Helú A.C.

i.3 Which indicators were used to determine impact?:

Number of beneficiaries states.

National Fund for the Promotion of Handicrafts (FONART)

b. Key objectives of the measures:

FONART is the fund of the social development sector, which focuses on facilitating the integration of artisans in domestic markets; encourage the development of quality products; promoting competitiveness and recognition, and the marketing thereof.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

FONART promotes the cultural industry through different policies, notably the purchase of products to Mexican artisans through the "Competition for Handicraft Acquisition", in which people can participate if they are Mexican, of legal age and if they have an income below the wellbeing line. Priority is given to disabled persons and to indigenous groups. It should be noted that this project has focused on putting into practice the provisions of the Convention of 2005. Additionally, in accordance with the provisions of the Convention, the aforementioned Fund recognizes artisans through "FONART's Popular Art Contest", whose objective is (monetarily) rewarding craftsmen of legal age, of the different regions and production centers of the country, whose work encourage the preservation, the rescue or the innovation of handicrafts, as well as those that improve the work techniques and that recover the use and sustainable utilization of natural resources, regardless of their income level.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Artisans

e. What are the results expected through the implementation of the measure?:

The outcome includes the preservation and enhancement of a space for the recognition and projection of Mexican artisans, which provides visibility to their work and offers business opportunities for their products. Simultaneously, it allows them to compare their work with their competitors and thus improve their processes, the quality of their materials and increases the creativity employed in the production of handicrafts.

f.1 Name of agency responsible for the implementation of the measure:

Secretariat of Social Development of Mexico also supports financially cultural industries and creators, through the National Fund for the Promotion of Handicrafts (FONART)

f.2 Financial resources allocated to implement the measure:

The Fund earmarked \$328,371,142.10 MXN from 2012 to 2015.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Type of Involvement:

The private sector and non-governmental organizations were involved in "FONART's Popular Art Contest". The private sector and non-governmental organizations were involved to contributing

economic and technical resources, and knowledge for the celebration of contest.

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

The Fund from 2012 to 2015, has benefitted 91,634 craftsmen, of which 65,610 were women. This represents 71.6% of the program's beneficiaries, contributing to the federal public policy for gender inclusion in all the public administration. After the good acceptance and outcome of the aforementioned contests, there are plans to pursue both programs in 2016, with the objective of benefiting more artisans in order to contribute to their economic independence and encourage the artisanal activity and development in Mexico.

i.3 Which indicators were used to determine impact?:

In order to measure their annual performance, FONART is subject to the Performance Evaluation System of the Programs. Its results report is issued by the National Council for the Evaluation of Social Development Policy. In 2015, it reported that each FONART program showed to be directly linked with the national and sectorial objectives, having an impact on the capabilities of the craftsmen that contribute to the improvement of health conditions in the workplace and generating support paths, which have been accepted by beneficiaries.

“Participation in and Enjoyment of Heritage Policy”

b. Key objectives of the measures:

The program aims at offering training, diffusion and outreach of the results of investigations on Mexico’s diversity and cultural heritage.

c.1. the scope of the measure:

Regional
National
International

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

National and international high scope exhibitions took place; they allow the public to get a closer look at the knowledge generated from the current investigations on Mexico’s different cultures and expressions.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

Promote culture and as many cultural expressions as possible, as well as generating new audiences.

f.1 Name of agency responsible for the implementation of the measure:

National Institute of Anthropology and History, INAH’s museums network, and foreign museums.

f.2 Financial resources allocated to implement the measure:

Budget information not available

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National
International

i.2 What were the main conclusions?:

The exhibitions were managed by the INAH, through his network of National Museums and other exhibition halls around the world. Among the most relevant international exhibitions stand out the

presented in the enlisted following countries: France, Colombia, Canada, United States, China, Spain, Australia, Brazil, and United Kingdom. Meanwhile in Mexico, we received notable exhibitions from different countries and regions; the main ones came from New Zealand, China, Japan, Colombia, Italy, Greece, the Amazon and Central Africa.

i.3 Which indicators were used to determine impact?:

Number of exhibitions held in Mexico and other countries, as well as foreign exhibitions presented in Mexico.

"Payment in Kind"

b. Key objectives of the measures:

"Payment in Kind" provides credit terms to Mexican artists in order to pay their taxes to the Mexican Government through works of their authorship, such as the Income Tax (ISR) and the Value Added Tax (VAT). Its application and monitoring is responsibility of the Ministry of Finance and Public Credit.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

financial

institutional

c.3. the main feature of the measure:

To be selected, the works offered in payment should be representative of the author's work and made in the last three years. Once the works have been accepted, a Committee determines which of them will be part of the nation's artistic heritage. The works that are part of said heritage and that correspond to the states and municipalities will be delivered to them when they prove to have at least one open "gallery" for the general public, to which they will be sent and exhibit the works received.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

This project helps, famous and unknown, Mexican artists living in the country and abroad, by canceling their total ISR debt, and where appropriate, by reducing the VAT payment. Also, artists can decide to which National Museum they will make their donation. Since 1975, this measure was mainly encouraged by recognized Mexican artists, such David Alfaro Siqueiros; nonetheless, it was an idea previously presented by painters and muralists in Mexico, such as Diego Rivera.

f.1 Name of agency responsible for the implementation of the measure:

The application and monitoring is responsibility of the Secretariat of Finance and Public Credit.

f.2 Financial resources allocated to implement the measure:

The information about budget, is not available.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

National Institute of the Entrepreneur (INADEM)

b. Key objectives of the measures:

The National Institute of the Entrepreneur (INADEM), part of the Secretariat of Economy, aims to implement, execute and coordinate the national inclusive support policy for entrepreneurs and micro, small and medium enterprises, through the promotion their innovation, competitiveness and projection in national and international markets to increase their contribution to economic development and social welfare and to provide to the development of policies promoting culture and business productivity.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The INADEM was created on January 14, 2013, and in addition to supporting other projects, it has financially promoted projects to assist art and culture in Mexico through public calls.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

The Institute supports the promotion of art and culture, through the encouragement of entrepreneurship, the support to micro, small and medium Mexican cultural enterprises, through public (federal, state, municipal) and private (companies or non-governmental organizations) economic stimuli. Additionally, one of the main challenges for INADEM and CONACULTA is achieving greater and better coordination in order to increase the benefits for artists and cultural entrepreneurs.

f.1 Name of agency responsible for the implementation of the measure:

The Secretary of Economy, through the National Institute of the Entrepreneur (INADEM)

f.2 Financial resources allocated to implement the measure:

From 2012 to 2015, the federal government and the private sector contributed with \$ 15, 375, 488.20 MXN.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Type of Involvement:

The private companies supported with \$206,932.62 MX pesos.

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

During 2013, it supported, in coordination with the State of Baja California and private entities, two cultural artistic projects with a total budget of \$14,682,000.00 MXN, promoting the film, tourist and cultural sector. About 30 new jobs were created and 215 companies were benefited. In 2014, general public calls were promoted and implemented, such as: "Creation, follow-up and strengthening of traditional companies and incubators and companies of high impact", "Strengthening of Business Incubators and Non-Traditional Incubation Schemes," and "Incorporation of Information Technologies and Communications to Micro and Small Enterprises". Entrepreneurs and micro-entrepreneurs in the field of cultural industries were economically supported through these calls. In that year, 14 projects from Baja California Sur, Coahuila, State of Mexico, Jalisco, Puebla, Quintana Roo, San Luis Potosí, Sinaloa, Sonora and Veracruz were benefited with a federal financial contribution of \$593,488.20 MXN and an amount of \$186,932.62 MXN from private companies and/or non-governmental organizations. Furthermore, eight new companies related to art and culture were created. Finally, in the 2015 Edition of the aforementioned calls, two projects by entrepreneurs from Veracruz and Oaxaca in the cultural industries (in the dance area), with regional and state coverage, were benefited. \$100,000.00 MXN were earmarked for such purposes, out of which \$20,000.00 MXN were provided by private entities.

i.3 Which indicators were used to determine impact?:

Total number of beneficiary projects.

Regional Programs of cultural cooperation between Ibero-American region

b. Key objectives of the measures:

The programs seek the creation of an Ibero-American network of cooperation, similarly the programs attempt to strengthen the dialogue on cultural policies and promote the development of a cultural economy.

c.1. the scope of the measure:

Regional

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

From 2012 to 2015, the most important regional programs were: IBERMÚSICAS, IBERMUSEOS, IBERMEDIA, IBERARTESANÍAS, IBERBIBLIOTECAS and IBERESCENA.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Artist

e. What are the results expected through the implementation of the measure?:

IBERMÚSICAS: aimed at creating a multilateral program with technical and financial cooperation in order to promote the development of classical music and traditional music, as well as other types of music from the region. IBERMUSEOS: promotes the integration, consolidation, modernization, and certification for the development of museums in Ibero-American countries, through courses, workshops, mobility of technicians, professionals, students and teachers. IBERMEDIA: seeks to encourage the co-production of fiction feature films and documentaries. It aims to work in favor of the utilization of the Ibero-American audiovisual heritage and to provide support to producers and independent production companies. IBERARTESANÍAS: strives to support the elaboration of public policies for the promotion of Latin American handicrafts in order to encourage the quality of handicrafts, the innovation of the handcraft sector, marketing and the competitiveness of handcraft enterprises. IBERBIBLIOTECAS: pursues the creation of an Ibero-American network of cooperation in the field of public libraries, consolidation of these as a space of free access to information and reading, in addition to contributing to social inclusion. IBERESCENA: promotes the creation of an integration space of the performing arts and encourages the co-productions of shows, the distribution, diffusion and advertising of Ibero-American shows and endorses professional development in the fields of theatre, dance and circus arts.

f.1 Name of agency responsible for the implementation of the measure:

National Institute of Fine Arts

f.2 Financial resources allocated to implement the measure:

IBERMÚSICAS: During 2012-2015, Mexico contributed to the program with a grand total of \$480,000 USD, by means of yearly fees, and received \$560,229.00 USD as donations through calls and tenders. IBERMUSEOS: Approximately, \$240,000[1] USD were earmarked. IBERMEDIA: In the period, an amount of \$1,600,000 USD was allocated to the program. IBERARTESANÍAS: In the aforementioned

period, Mexico has contributed with a total of \$115,000 USD, in annual installments.

IBERBIBLIOTECAS: In the period in question, Mexico contributed with approximately \$330,000 USD in annual fees. IBERESCENA: In this period, Mexico contributed with \$600,000 USD for annual fee and obtained support for projects with an amount of approximately €500,000 euros. [1] Annual fee of 60,000 dollars

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

Regional

National

i.2 What were the main conclusions?:

IBERMUSICAS: In this period, 48 Mexican projects were developed within the Ibero-American region, also 35 Ibero-American artists that developed their projects in Mexico were benefited. IBERMUSEOS: In the period in question, the strengthening of international dialogue was strengthened with the major networks and international organizations in the area of museums, such as UNESCO, the International Council of Museums (ICOM), the International Movement for a New Museology (MINOM), the International Council of African Museums (AFRICOM), the American Alliance of Museums (AAM), Network of European Museum Organizations (NEMO), and the strengthening of public policies at the international level was accomplished with the momentum in favor of a regulatory tool for the protection and promotion of the museums and collections in UNESCO. IBERMEDIA: In the period from 2012 to 2013, 25 Mexican projects were supported for training, project development and co-production. In 2014 and 2015, incentives were only granted in the areas of Mexican project development and co-production, with which 8 projects and 5 co-productions were benefited. IBERARTESANIAS: In the aforementioned period, four international meetings (workshops, seminars, forums) were carried out, similarly, discussions about the development of small and medium enterprises (SMEs) of handicrafts, craft professions, intellectual property and crafts, and public policy in the artisanal sector were carried out. . Also, 14 formal alliances were executed with national ministries, cooperation agencies, international organizations, associations, research centers and institutes of higher education. Additionally, the process for the creation of the Ibero-American Observatory of Crafts has begun. IBERBIBLIOTECAS: In the period in question, Mexico profited from 7 projects. IBERESCENA: Mexico obtained support for projects with an amount of approximately €500,000 euros. In the reference period, was participated Argentina, Brazil, Colombia, Chile, Costa Rica, Ecuador, Panama, Paraguay, Peru and Uruguay. More than 40 projects were benefited.

i.3 Which indicators were used to determine impact?:

The total number of beneficiary projects

“Artists Residencies”

b. Key objectives of the measures:

In relation to bilateral-related topics, the FONCA promoted the program “Artists Residencies” with the objective to offer the artists (Mexican and foreign) the chance to have short stays (maximum 4 months) in other countries so as to develop an art project.

c.1. the scope of the measure:

International

c.2. the nature of the measure:

financial

institutional

c.3. the main feature of the measure:

The disciplines supported by the program were: visual arts, music, design, dance, literature, audiovisual media, and drama.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Artist

e. What are the results expected through the implementation of the measure?:

Enrich the professional experience through the exchange, in a different cultural context. As well as getting an educational update.

f.1 Name of agency responsible for the implementation of the measure:

National Fund for Culture and the Arts

f.2 Financial resources allocated to implement the measure:

This project received a total of \$13,972,666.75 MXN.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

During the period mentioned, 169 artists were benefited. Likewise, the countries that took part in the

project are Chile, Argentina and China.

i.3 Which indicators were used to determine impact?:

Total number of beneficiaries

“Scenic Routes: program in support of the Performing Arts Mexico-EU”

b. Key objectives of the measures:

The program “Scenic Routes: program in support of the Performing Arts Mexico-EU” have as main objective promoting top-quality performing arts in an exchange context encouraging a reciprocal presence in presentations, tours and seasons.

c.1. the scope of the measure:

International

c.2. the nature of the measure:

financial

institutional

c.3. the main feature of the measure:

The program is an initiative of cooperation between Mexico and the European Union and the requirements are given in an annual public call.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Artist

e. What are the results expected through the implementation of the measure?:

- Promote quality performing arts in a context of exchange.
- Support the presentation and diffusion of artistic and cultural expressions of Mexico and the European Union.
- Encourage and promote the Mexican arts performance in the world.

f.1 Name of agency responsible for the implementation of the measure:

FONCA

f.2 Financial resources allocated to implement the measure:

This project received a total of \$17,053,252.70 MXN.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Type of Entity:

Private company

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

To date, the program has benefited 80 projects, between soloists and artistic groups.

i.3 Which indicators were used to determine impact?:

Total number of projects that received support.

Artists Residency Program for Artists from Ibero-America and Haiti

b. Key objectives of the measures:

The program sought to promote the cultural and interdisciplinary exchange and the creation of artistic networks, as well as trying to bring together in one creative place artists and curators from different countries.

c.1. the scope of the measure:

Regional

c.2. the nature of the measure:

financial

institutional

c.3. the main feature of the measure:

The program is a result of the cooperation between Mexico, through the Secretariat of Foreign Affairs (SRE) and the CONACULTA (via the FONCA and other federal agencies), and the Spanish Agency for International Development Cooperation (AECID). The residencies were individual and lasted 16 weeks. During the residencies, a follow up and closure was given to projects that had been previously developed; it took place in the facilities of public institutions specialized in visual arts, dance, design, literature, audiovisual media, music and drama, located in different parts of the Mexico.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Artist

e. What are the results expected through the implementation of the measure?:

The institutions give support to the artists with the facilities they require which help the development of the projects presented that strengthen the country's image abroad, encouraging artistic exchange.

f.1 Name of agency responsible for the implementation of the measure:

CONACULTA through FONCA

f.2 Financial resources allocated to implement the measure:

Allocated amount of \$1,404,000.00 MXN.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

Regional

i.2 What were the main conclusions?:

During the program, 39 people were supported.

i.3 Which indicators were used to determine impact?:

Total number of beneficiaries

Commercial and International Cultural Cooperation Agreements

b. Key objectives of the measures:

Mexico with the objective to promote the supply and reception of international development cooperation has signed a large number of bilateral agreements for educational and cultural cooperation, with countries from all over the world. Also, regarding the economic sphere and its connection to cultural industries, trade policy has worked in promoting the competitiveness of the Mexican economy in order to achieve sustained economic growth and accelerate job creation, through various international trade agreements and negotiations which the Secretariat of Economy manages. This is in order to liberalize the provision of services, promote and protect investment, facilitate the mobility of people, protect consumers and establish the conditions for fair competition.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

regulatory
institutional

c.3. the main feature of the measure:

In cultural cooperation agreements, the parties agree to grant administrative facilities for the entrance of human resources, goods and services. In respect of commercial agreements on August 20, 2015, Mexico reported to the World Trade Organization (WTO) the preferential treatment that shall be granted to services and service providers of the least developed countries (LDC). In this notification, Mexico granted preferential treatment in different sectors and modes of supply of particular interest to the LDC's exports, especially in the sector of leisure, culture and sport services, giving preferential treatment in the following areas, however, noted that there is no definition of good or cultural service per se; some of the sectors concerned are the following:

- Entertainment services (including theatre, bands, orchestras and circuses).
- News Agency services.
- Libraries and other cultural services.
- Sports and other leisure services.

Such preferential treatment guaranteed (according to XVI article of the General Agreement on Trade in Services) that the services and service providers of cultural recreation and sports operate in conditions of non-discrimination and prevent Mexico from imposing quantitative restrictions to the provision of service or requirements of a specific type of legal entity or strategic alliance.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

Achieve sustained economic growth, accelerate job creation. As well as strengthen the international development cooperation.

f.1 Name of agency responsible for the implementation of the measure:

Secretariat of Economy

f.2 Financial resources allocated to implement the measure:

The information about budget is not available.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:**Type of Involvement:**

The private companies are beneficiaries.

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

On this regard, the recent trade agreements signed between Mexico and Central America (Costa Rica, El Salvador, Guatemala, Honduras and Nicaragua); Panama; the countries of the Pacific Alliance (Chile, Colombia and Peru) and the Trans-Pacific Partnership (TPP), reflect, throughout their provisions on cross-border services trade, investment and mobility of people, a legal framework favorable for the sector of leisure, cultural and sports services. It is emphasized that the agreements include the obligations contained in the World Trade Organization (WTO). However, since the statistics on international services trade in Mexico are quite disaggregated and since there is still no definition of good or cultural service in our trade agreements of the last four years, it is not possible to specify the quantitative information of the preferential treatment in commercial matters; however, work is being carried out for the achievement of the coordination of the cultural and economic sectors in order to promote and provide follow-up to the international trade practices of goods and cultural services.

i.3 Which indicators were used to determine impact?:

Total number of agreements

“Occupational Health Program”

b. Key objectives of the measures:

This program, aims to carry out activities that have the objective of reducing the number of illnesses and accidents derived from crafts' production and promote a healthy lifestyle and working environments.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The request for support to the previously mentioned fund is done in an individual and yearly manner. The amount granted can be as much as \$15,000.00 MXN, which the craftsmen/women should use to buy clothes, accessories, and equipment that help improve their physical wellbeing; alternatively, the sum received can be used to offer workshops which promote a preventive health culture.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Indigenous people

e. What are the results expected through the implementation of the measure?:

Raise the standard of living of all those artisans and women who find themselves below the poverty line, and indigenous groups as well.

f.1 Name of agency responsible for the implementation of the measure:

National Fund for the Development of Arts and Crafts (FONART) , institution of the social development sector.

f.2 Financial resources allocated to implement the measure:

The Fund invested \$167,799,302.30 MXN from 2012 to 2015.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

In 2014-2015, 48,099 artisans were supported.

i.3 Which indicators were used to determine impact?:

Total number of beneficiaries.

Workshops and meetings about environmental protection.

b. Key objectives of the measures:

The measure aims to raise awareness among the young to improve the environment; it does so through cultural and artistic workshops focused on bringing together environmental initiatives, which help improve the standard of living.

c.1. the scope of the measure:

Local

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

Respect of the environment through the culture and arts.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

e. What are the results expected through the implementation of the measure?:

Heightened awareness of technologies as tools for sustainable development.

f.1 Name of agency responsible for the implementation of the measure:

CONACULTA through the Digital Culture Center

f.2 Financial resources allocated to implement the measure:

From 2014-2015, approximately \$30,000.00 MXN were invested .

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Name:

Greenpeace

Type of Entity:

NGO

Type of Involvement:

The NGO provides support.

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

Local

i.2 What were the main conclusions?:

The budget was distributed only throughout Mexico City; nonetheless, plans are currently underway to expand the program and reach other entities within our country.

i.3 Which indicators were used to determine impact?:

The numbers of people that attend the workshops.

Digital Culture Center Program

b. Key objectives of the measures:

Since 2012, the Digital Culture Center investigates the cultural, social, and economic consequences that the daily use of digital technology brings.

c.1. the scope of the measure:

Local

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

All the Digital Culture Center addresses its objectives through different think tanks: Education; Theoretical Deliberation & Scientific Culture; Films beyond; E-Literature; Web Lab & Creation; CCDRadio; Technology, Media and Interaction workshop; Games. The program has three core ideas:

- Inclusion
- Generation of contents
- Entrepreneurship

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Artist

e. What are the results expected through the implementation of the measure?:

Drive the inclusion of groups that have not adopted the new technologies yet. Promote a conscious acquisition of digital tools that encourage the exchange of knowledge, a critical reading, self-management, the creation of quality contents and networks.

f.1 Name of agency responsible for the implementation of the measure:

CONACULTA through the Digital Culture Center

f.2 Financial resources allocated to implement the measure:

An average \$14,500,000 per year, which represents \$58,000,000 MXN during the years mentioned.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Type of Entity:

Private company

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

Local

i.2 What were the main conclusions?:

Since its foundation in 2012 until 2015, the CCD supported approximately 320,000 people, organized almost 12,000 activities (300 per year, average) and presented around 600 film screenings.

i.3 Which indicators were used to determine impact?:

Total number of beneficiaries.

National Institute for Women (INMUJERES)

b. Key objectives of the measures:

The general objective is to promote and foster conditions that enable non-discrimination, equality of opportunities and of treatment between the genders, the full exercise of the rights of women and their equal participation in the political, cultural, economic and social life of the country.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

This Institute considers all Mexican and foreign women, who are in the national territory and the Mexicans abroad, who can participate in the programs, services and activities as subjects of the rights it guarantees.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Women

e. What are the results expected through the implementation of the measure?:

In the period from 2013 to 2015, INMUJERES worked in the National Program for the Equality of Opportunities and Non-Discrimination against Women, PROIGUALDAD, whose goal is to achieve substantive equality between women and men, within a framework of strict respect for the human rights of women and girls.

f.1 Name of agency responsible for the implementation of the measure:

National Institute for Women (INMUJERES)

f.2 Financial resources allocated to implement the measure:

The information about budget is not available.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

No

"National Competition, Young Creators of Mexican Popular Art"

b. Key objectives of the measures:

The main objective of the contest is to recognize and motivate young people to create handcrafted pieces, using traditional materials and techniques. It gave a reward to the best projects.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The contest was conducted through nationwide annual calls. The prizes consist of \$20,000MXN.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Youth

e. What are the results expected through the implementation of the measure?:

The program collaborates to improve the produced handicrafts quality, as well as the rational and sustainable use of the natural resources. Simultaneously, the continuity of traditional crafts was promoted.

f.1 Name of agency responsible for the implementation of the measure:

Mexican Institute of Youth (IMJUVE)

f.2 Financial resources allocated to implement the measure:

The \$3,664,000 MXN were granted.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

1,383 handworks were made and 166 awards were delivered.

i.3 Which indicators were used to determine impact?:

Total number of participants.

From a young person to another for the comprehensive health through art and culture.

b. Key objectives of the measures:

The IMJUVE has launched the national public call, in order to promote reflection among young people about social issues such as: prevention of unplanned pregnancies in adolescence, prevention of gender-based violence, prevention of accidents due to the harmful use of alcohol and other drugs, through artistic expressions such as: photo posters and videos.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The contest was conducted through nationwide annual calls, which were translated into six indigenous languages of Mexico.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Youth

e. What are the results expected through the implementation of the measure?:

An edition in 2016 is planned and it will include factors that have an impact on the development of poverty.

f.1 Name of agency responsible for the implementation of the measure:

Mexican Institute of Youth (IMJUVE)

f.2 Financial resources allocated to implement the measure:

In the period from 2014 to 2015, a budget of \$1,440,000 pesos was appointed

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

In the period 2012-2015, 823 proposals were received.

i.3 Which indicators were used to determine impact?:

Total number of participants.

Rumbo Joven Initiative “Vaivémonos a París”

b. Key objectives of the measures:

The objective was to provide strategic capabilities for the promotion of small, medium and micro-cultural enterprises, the use of technologies and skills transfer.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

Initiative intended for people between 19 and 29 years old, which consisted of a formative stay in Paris, France, in the area of textile design and fashion, in which participants attended workshops, visits and talks with experts from the sector.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Youth

e. What are the results expected through the implementation of the measure?:

This initiative expects to encourage the recognition and appreciation of handcrafted work through the professionalization and it allow, among other things, to include Mexican young artisans, designers and/or idea men in international markets; identify needs and niches of opportunity in the international market; create and strengthen networking with entrepreneurs established in Paris to encourage the establishment of binational business, and promote and reinforce the emergence of local and regional markets.

f.1 Name of agency responsible for the implementation of the measure:

Mexican Institute of Youth (IMJUVE)

f.2 Financial resources allocated to implement the measure:

There was a budget of \$393,483 pesos and it came entirely from public resources; however, the support of the civil association "El vaivén portal de ideas" was provided.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Name:

"El vaivén portal de ideas"

Type of Entity:

NGO

Type of Involvement:

The NGO gives support to the project.

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

In the first evaluation, attendees asked for an extension of its duration and that it was broadcasted in digital media. There are plans to launch a new call in 2016 with the approximate participation of 10 young people.

i.3 Which indicators were used to determine impact?:

Total number of participants.

IBERORQUESTAS juveniles

b. Key objectives of the measures:

The program promotes the musical development for the Ibero-American childhood and youth in a social risk situation, by converting orchestras, choirs and bands into an instrument of prevention and fight against drugs, violence and crime. At the same time, it contributes to spread the historical and current Ibero-American musical repertoire.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The theme of youth is not only served in Mexico's internal politics, also it has been taken up on the agenda of the regional and cultural cooperation with Ibero-America. Since 2010, Mexico presides the program.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Youth

e. What are the results expected through the implementation of the measure?:

- Comprehensive development of children and youth.
- Closer ties between Mexico and Ibero-American region

f.1 Name of agency responsible for the implementation of the measure:

National System for Music Promotion of CONACULTA

f.2 Financial resources allocated to implement the measure:

Mexico made contributions with a total value of €160,757.62 euros.

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

In the period from 2012 to 2015, Mexico carried out activities, within the program, with Chile, Colombia, Costa Rica, El Salvador, Spain, Cuba, Guatemala, Haiti, Honduras, Nicaragua, Panama and Uruguay. Similarly, 21 Mexican projects were approved and executed, which included the participation of specialists from these countries. The actions include the 1st Orchestral Certification Course for Directors of the Community Cores of Musical Learning, Training and mentoring to young Mexican directors, the 1st Pedagogical Meeting for the Exchange of Experiences by Community Music Groups from Chile, Colombia, Costa Rica, El Salvador, Spain, Guatemala and Mexico and the creation of the Binational Mayan Community Orchestra with 150 members and the Bilingual Community Choir in Motion with 120 members.

i.3 Which indicators were used to determine impact?:

Total number of projects approved

Program of National Movement for Communal Music Groups

b. Key objectives of the measures:

The program gives development opportunities for boys, girls and teenagers, so that they could discover their hidden musical skills, thanks to an academic program that would allow professional formation in children and teenagers.

c.1. the scope of the measure:

National

c.2. the nature of the measure:

institutional

c.3. the main feature of the measure:

The afore mentioned project boosted a partnership of government agencies, non-profit organizations and private corporations from several states in the Mexican Republic.

d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

List targeted individual/social groups:

Children

e. What are the results expected through the implementation of the measure?:

It is expected to work in the following areas of training:

- Detection of talents
- Training, through classroom workshops and a virtual platform
- Connectivity, through exchanges of teachers, principals and members

f.1 Name of agency responsible for the implementation of the measure:

National System for Music Promotion of CONACULTA

f.2 Financial resources allocated to implement the measure:

The information about budget, is not available

g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

Name:

Fundación de Artes Musicales (Baja California) [Musical Arts Foundation]

Type of Entity:

NGO

Type of Involvement:

The NGO provides financial support

Name:

SMART Supermarkets

Type of Entity:

Private company

Type of Involvement:

The private comapnie provides financial support

Name:

Promesa Educativa

Type of Entity:

NGO

Type of Involvement:

The NGO provide instruments and music lessons taught by professionals .

Name:

Fundación Valle la Paz

Type of Entity:

NGO

Type of Involvement:

The private comapnie provides financial support

Name:

Centro Musical Niños Cantores de Valle de Chalco Solidaridad A.C.

Type of Entity:

Private company

Type of Involvement:

The private comapnie provides financial support

Name:

Conservatorio de Música de Celaya A.C.

Type of Entity:

Private company

Type of Involvement:

The private comapnie provides financial support

Name:

Centro Fox

Type of Entity:

NGO

Type of Involvement:

The private comapnie provides financial support

Name:

Concertando México, A.C.

Type of Entity:

NGO

Type of Involvement:

The private comapnie provides financial support

Name:

Autoridades Comunales

Type of Involvement:

Autoridades Comunales provides financial support

Name:

Fundación CreSer con Música A.C.

Type of Entity:

NGO

Type of Involvement:

The private comapnie provides financial support

Name:

Fundación Música para la Vida A.C

Type of Entity:

NGO

Type of Involvement:

The private comapnie provides financial support

h.1. Implement the provisions of the Convention?:

No

h.2. Support/nurture policy discussion inspired by the Convention?:

No

h.3. Other reasons unrelated to the Convention?:

Yes

i. Has the implementation of the measure been evaluated?:

Yes

i.1 At what level the evaluation was conducted?:

National

i.2 What were the main conclusions?:

For the years 2013-2015, the program was able to successfully form 132 communal music groups in 78 cities, from 22 states of the Mexican Republic, and 430 professors and 7,800 children and teenagers of up to 17 years old were involved. Furthermore, 1,931 music instruments and 1,170 music stands were delivered.

i.3 Which indicators were used to determine impact?:

Total number of musical groups.

CIVIL SOCIETY

Have you taken or supported initiatives involving civil society in activities::

Promote the objectives of the convention through awareness raising and other activities: Yes

Please explain how:

The federal government has programs generally supported with budget, human resources and materials, of state and local governments that provide the opportunity to civil society to participate with initiatives and receive support, primarily economic. In the case of a cultural branch, our country has fostered the involvement of civil society in actions to promote the diversity of cultural representations, through open public announcements, for example, the "Assistance Program for Specific Audiences (PAPE)", "Program for the Integral Development of the Cultures of Indigenous Peoples and Communities" (PRODICI) and the "Program of National Movement for Communal Music Groups" among others. Through these programs the civil society could request economic resources to developed cultural projects.

Collect data and share and exchange information on measures adopted at local and international level:

No

Please explain how:

Provide spaces where ideas of civil societies can be heard and discussed while developing policies:

No

Please explain how:

Implement Operational Guidelines: No

Please explain how:

Other: No

Please explain how:

Is Civil Society contributing to this report?:

Yes

Name of the Organization(s):

Consortio Internacional Arte y Escuela A.C.,
Fundación Cultural Macuilxochitl Cinco Flores A.C.

Contribution from Civil Society

This section is to be completed with information provided by civil society:

Has the civil society taken initiatives to::

Promote the principle and the objectives of the Convention locally and internationally: No

Please explain how:

Promote ratification of the Convention and its implementation by governments: No

Please explain how:

Bring the concerns of citizens, associations and enterprises to public authorities, including vulnerable groups:

No

Please explain how:

Contribute to the achievement of greater transparency and accountability and accountability in the cultural governance:

No

Please explain how:**Monitor policy and programme implementation on measures to protect and promote diversity of cultural expression:**

No

Please explain how:**Build capacities in domains linked to the Convention and carrying out data collection:** Yes**Please explain how:**

Some NGO's are dedicated to teaching art on a basic and medium higher education levels, for example the Consorcio Internacional Arte y Escuela A.C. teaching art linking it to science, communication and technology, to encourage cultural and artistic formation of Mexican children and teenagers, and contributing to develop new ways of cohabitation and insight. The programs of this organization, emphasized, are: "RedeseArte Cultura de Paz" that links culture and arts with sustainable human development for boosting articulated and interdisciplinary actions in spaces of community development belonging to several municipalities in the country. In the same manner, the program "Hub ConArte" aims to assemble a diagram of the citizen initiatives with an approach on sustainable human development, nationwide.


Create innovative partnerships with the public and private sectors and with civil society of other regions of the worlds:

No

Please explain how:**Challenges encountered or foreseen to implement the Convention:****Solutions found or envisaged:****Activities planned for next 4 years to implement the Convention:**

1st Global Gathering on Indigenous Poetry

Supporting attachment provided by the Civil Society:

Attachment	Size
 Complementary information about 1st Global Gathering on Indigenous Poetry.	150.91 KB

Achievements, challenges, solutions and next steps

Describe main results achieved in implementing the Convention:

For Mexico, culture is part of a comprehensive development. With that in mind, throughout the four years included in this report, our country worked towards its inclusion in several policies in the social, economic, financial, educational, and environmental fields; all of them implemented by the federal, state and municipal governments. From 2012 to 2015, approximately two million activities linked to the Convention's Objectives took place. Among those were activities to promote reading, cinematography, exhibitions, digital literacy, library and museums services, support to craftsmen and women, as well as offering training and professionalization of the artistic progress. As a result of the Cultural Policies and Activities as well as of the actions taken for the International Cultural Cooperation and Preferential Treatment, to date there are more than 100 international agreements that contribute to the development of identity and social cohesion, and the improvement of the quality of life. It is important to highlight that, during the years mentioned, cultural cooperation activities with Ibero-America had a great impact and their results opened more channels of communication and allowed the creation of new projects. To make those projects a reality, around \$5,700,000 USD were invested and 160 projects were benefited. Regarding Sustainable Culture, \$168,000,000 MXN were allocated to all the activities mentioned in the present report, and included the participation of both the cultural and social development sectors. It is equally relevant to mention that Mexico agrees with UNESCO's Transversal Elements and Priorities and so, working together with institutions from the social development field, a budget of \$8,400,000 MXN was destined to work towards their achievement. Around 1000 projects were benefited; projects in which specific public institutions whose focus was women and youth took part, along with the organized civil society.

Challenges encountered or foreseen to implement the Convention :

Based on the information included in the present report, it can be concluded that, even when the policies here mentioned are inclusive, an ongoing dialogue must always be promoted not only within the government but also in the organized civil society and the private sector with the objective of creating policies specifically for the comprehensive development of Mexico. Likewise, even though there is a cross institutional network among the federal public organizations, it is of vital importance to strengthen it through the development of a cooperation model with different stages in the cultural, social and economic field both in each of the states of the country and their municipalities. In relation to Preferential Treatment, it is imperative to reach a true coordination between the cultural and the economic sector in order to promote and follow up practices in the international trade of cultural goods and services. This is currently impossible in our country since the international trade indicators of services in Mexico are disintegrated and still there is not a concept that brings together cultural goods and services (books, movies, shows, news agencies, etc.) in our trade agreements; therefore, quantitative information cannot be specified. In the field of Sustainable Culture, it is regarded as necessary to have theoretical and practical elements on the concept of sustainability; elements that would clarify its application with the objective of designing policies and measures within the sector that will lead to innovations in the different aspects of application of culture within the subject. In this effort, we hope we can count on UNESCO's support.

Solutions found or envisaged to overcome those challenges:

As seen in this report, the emphasis on the cross institutional coordination is clear and, at the same time, it has presented itself as a solution to face the challenge of reaching a comprehensive development that includes all the fields where a cultural action should be taken, the chance of the population to enjoy culture, and cultural and social development government institutions. From 2012 to 2015, \$4,500,000,000 MXN have

been allocated to this coordinated effort. Additionally, it must be said that with the objective of satisfying a wide population's cultural demand, many programs here mentioned were carried out by both federal and state governments. Both of them contributed with resources, materials, and personnel; all of which helped the development and completion of different cultural activities specifically designed for each sector of the population.

Steps planned for the next 4 years:

With the creation on December 17th, 2015 of the Secretariat of Culture, a new administrative period has started in which a greater coordination in the public policies in the three levels of the government is pursued. It is also expected to accomplish a deeper and more effective integration in the economic, social and environmental development spheres, among others. In fact, this coordination has already begun since the Secretariat of Culture will coordinate too in a national level issues related to indigenous language and culture, copyright, historical studies, and radio policies specialized in culture and art. The Secretariat expects to continue generating free, inclusive cultural policies and activities where discrimination (because of gender, age and social group) simply does not exist. The creation of several programs, in a joint effort with the government, is planned; those programs will focus on education, tourism, foreign affairs and science, among other topics. With these actions, it will be possible to have a greater and wider impact and at the same time systems to measure the quantitative and qualitative information regarding the actions taken. In the International Cooperation sphere, the efforts towards promoting a cultural exchange and presence of Mexico and in other countries will continue. These will be a follow up to all the cooperation projects that already exist in the international and regional sectors. This report confirms the importance of bringing together, for that reason and with the views to improving the general living conditions of the creators, artists and cultural expression messengers, it will be of great importance to continue strengthening the coordination mechanism within the government and with the organized civil society and private sector in order to know, create, and improve actions and policies taken in their own field of action by each of the parties involved. Finally, given the technological advances, the Secretariat has decided to continue drawing upon digital tools for promoting of the culture and arts.

SOURCES AND STATISTICS ANNEXES

1. Economy and Finance

When reporting data in this section, it is important to define the "cultural sector" for statistical purposes and apply that definition consistently. For guidelines, please refer to the [2009 UNESCO Framework for Cultural Statistics \(FCS\)](#)

1.1. Total Flows of Cultural Goods and Services

1.1.a Cultural Goods

(a) Exports in cultural goods	<input type="text" value="850.00"/>	<input type="text" value="2013"/>	<input type="text" value="▼"/>	<input type="text" value="Cuenta Satélite de la Cultura de México"/>
(b) Imports in cultural goods	<input type="text" value="2416.00"/>	<input type="text" value="2013"/>	<input type="text" value="▼"/>	<input type="text" value="Cuenta Satélite de la Cultura de México"/>

1.1.b Cultural Services


(a) Exports in cultural services	<input type="text" value="73.00"/>	<input type="text" value="2013"/>	<input type="text" value="▼"/>	<input type="text" value="Cuenta Satélite de la Cultura de México"/>
(b) Imports in cultural services	<input type="text" value="216.00"/>	<input type="text" value="2013"/>	<input type="text" value="▼"/>	<input type="text" value="Cuenta Satélite de la Cultura de México"/>

1.2. Contribution of cultural activities to Gross Domestic Product (GDP)

(a) Total GDP	<input type="text" value="33374.00"/>	<input type="text" value="2013"/>	<input type="text" value="▼"/>	<input type="text" value="Cuenta Satélite de la Cultura de México"/>
(b) Share of cultural activities in GDP	<input type="text" value="2.80"/>	<input type="text" value="2013"/>	<input type="text" value="▼"/>	<input type="text" value="Cuenta Satélite de la Cultura de México"/>

Which methodology was used to calculate the share of culture in total GDP?

<p>The levels obtained in the variables that make up the production account of the economic sector of culture, obey the supply of information provided by the System of National Accounts of Mexico (SCNM), in a breakdown of 103 NAICS national industries, information collected from 147

 More information about text formats

1.3. Government expenditure on culture (If not available, please use government expenditure on Recreation and Culture)

(a) Total government expenditure	<input type="text" value="11461.00"/>	<input type="text" value="2013"/>	<input type="text" value="▼"/>	<input type="text" value="Cuenta Satélite de la Cultura de México"/>	
(b) Share of culture in government expenditure	<input type="text" value="2.10"/>	<input type="text" value="4.70"/>	<input type="text" value="2013"/>	<input type="text" value="▼"/>	<input type="text" value="Cuenta Satélite de la Cultura de México"/>

2. Books

	Num	Sales, USD	Year	Source
(a) Number of published titles	<input type="text"/>		<input type="text" value="▼"/>	<input type="text"/>
(b) Number of publishing companies				
Total all companies	<input type="text"/>		<input type="text" value="▼"/>	<input type="text"/>
Small Size Companies	<input type="text"/>		<input type="text" value="▼"/>	<input type="text"/>

Small Size Companies

Medium Size

Large Size

(c) Bookshops and sales

Bookstore chains

Independent Book stores

Book stores in other retail

Online Retailers

d) Translation flows

Number of published translations

3. Music**(a) Production / Number of albums produced:**

	Num	Year	Source
Physical Format	<input type="text"/>	<input type="text"/>	<input type="text"/>
Digital format	<input type="text"/>	<input type="text"/>	<input type="text"/>
Independent	<input type="text"/>	<input type="text"/>	<input type="text"/>
Majors	<input type="text"/>	<input type="text"/>	<input type="text"/>

(b) Sales / Total number of recorded music sales:

Physical format

Digital format

4. Media**(a) Broadcasting audience and share**

Year

Source

Programme type	Audience share	Type of ownership	Type of access	Remove
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	

(b) Broadcasting media organizations

Year

Source

Number of domestic media organizations providing

Ownership:	Radio channels	Television channels	Both radio & television channels	Total
Public	<input type="text" value="0"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>
Private	<input type="text" value="0"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>
Community	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>
Not specified	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>
Total	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>

(c) Newspapers (excluding online newspapers only)

Year

Source

Publishing format - printed:	Daily newspapers	Non-daily newspapers	Total
Free Only	<input type="text"/>	<input type="text"/>	<input type="text"/>
Paid Only	<input type="text"/>	<input type="text"/>	<input type="text"/>
Both Free and Paid	<input type="text"/>	<input type="text"/>	<input type="text"/>

Publishing format - both printed and online

Free Only	<input type="text"/>	<input type="text"/>	<input type="text"/>
Paid Only	<input type="text"/>	<input type="text"/>	<input type="text"/>
Both Free and Paid	<input type="text"/>	<input type="text"/>	<input type="text"/>
Total	<input type="text"/>	<input type="text"/>	<input type="text"/>

5. Connectivity, infrastructure, access

Num

Year

Source

(a) Number of mobile phone subscribers per 1000 inhabitants

(b) Number of households with Internet access

at home

at home

(c) Number of individuals using the Internet

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6. Cultural Participation

Percentage of people participating in cultural activities at least one time during the last 12 months

Activity (in %)	Female	Male	Total
Cinema			
Theatre			
Dance (including ballet)			
Live concert/musical performance			
Exhibition			
TOTAL	54.00	46.00	632646792.00

Is there any available data on the reasons for the non participation in cultural events?

No Yes

Main reasons for non-participation (in %).	Female	Male	Total
Too Expensive			
Lack of Interest			
Lack of time			
Lack of information			
Too far away			
Other			

7. Additional clarifications:

Additional Annexes (if any):

Attachment	Size
 Complementary information about statistics	848.5 KB

SUBMISSION

Title:

Mr

First Name:

José Luis

Family Name:

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Organization:

Secretariat of Culture of the Government of Mexico

Position:

General Director of International Affairs

DATE OF SUBMISSION: *30/6/2016*