

QUADRENNIAL PERIODIC REPORT MEXICO 2020

GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

Mexico

Date of Ratification:

2006

Officially Designated Point of Contact of the Convention:

Country: Mexico

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Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:

For the preparation of the third Quadrennial Periodic Report of Mexico on the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions of UNESCO, the Ministry of Culture of the Federal Government carried out a process of direct consultations of the public specialized institutions directly linked to the areas of application of the 2005 Convention, through which the main national policies, actions and initiatives in favor of creation, production, distribution and access to cultural goods, products and services were identified, as part of the creative economy and as an element of sustainable development. Likewise, for the definition of objectives, priorities and challenges in the implementation in Mexico of the 2005 Convention on the protection and promotion of the Diversity of Cultural Expressions of UNESCO, the guiding documents of the country's public policy on culture were taken as a basis, in which the principles of the Convention are incorporated.

Simultaneously, a consultation was carried out with Civil Society Organizations (CSO), in which various associations that are part of the Red U40 México (U40 Mexico Network) participated, this network brings together organizations and cultural professionals focused on the implementation of the Convention of 2005 in Mexico, and is coordinated by the association Creatividad y Cultura Glocal AC, member of the International Federation of Coalitions for Cultural Diversity (IFCCD).

Executive summary:

The Ministry of Culture is the public body in charge of establishing and conducting the national policy on culture, and responsible for promoting and disseminating the artistic and cultural expressions of Mexico, as well as the projection of the country's presence abroad; promotes education and artistic and cultural research; works in favor of the preservation, promotion and dissemination of cultural heritage and diversity, supports artistic creation and the development of creative industries to reinforce the generation and access of cultural goods and services, in addition to promoting universal access to culture taking advantage of the resources offered by digital technology.

The Political Constitution of the United Mexican States establishes in its Article 4 that "everyone has the right of access to culture and the enjoyment of the goods and services that the State provides in this area, as well as the exercise of their cultural rights. The State will promote the means for the diffusion and development of culture, attending to cultural diversity in all its manifestations and expressions with full respect for creative freedom".

In a similar vein, based on the General Law of Culture and Cultural Rights published in the Official Gazette of the Federation on June 19, 2017, the cultural policy of the Mexican State is based on the principles of respect for creative freedom and cultural manifestations; equality of cultures; recognition of the country's cultural diversity; recognition of people's identity and dignity; self-determination and autonomy of indigenous peoples and their communities; and gender equality.

This Law guarantees cultural rights to access to culture and enjoy the goods and services provided by the State in this area; to actively and creatively participate in culture; to enjoy the preferred cultural events; the protection of intellectual property rights; and the use of information and communication technologies for the exercise of cultural rights, among others.

In line with the foregoing, the Regulation of the General Law on Culture and Cultural Rights, published in the Official Gazette of the Federation on November 29, 2018, stipulates that actions of international connection in the matter of culture must be carried out based on the cultural diversity, respect for freedom of creation and under the principles of international cooperation, respect, protection and promotion of human rights.

The Regulation also recognizes that freedom of expression includes artistic expression, freedom of opinion and information, respect for cultural diversity, and the right to receive free and plural information that contributes to the full, free and complete development of cultural identity and cultural diversity.

For its part, the National Development Plan 2019-2024 defines as one of the objectives of the Government of Mexico "to promote and guarantee the human right of access to the culture, attending to cultural diversity in all its manifestations and expressions with full respect for creative, linguistic freedom, choice or belonging to a

cultural identity, beliefs and participation ”.

Likewise, the Culture Sector Program 2020-2024, first in the country for the sector after the creation of the Ministry of Culture in 2016, establishes as priority objectives to reduce inequality in the exercise of cultural rights of individuals and communities, primarily in contexts of vulnerability, with its participation in processes that strengthen cultural cycles, practices and identities; consolidate the educational task of the Culture Sector to provide people with better options for training, updating and professionalization, under criteria of inclusion and recognition of diversity; progressively guarantee access to cultural goods and services to people, through the increase and diversification of the cultural offer in the territory and the cultural exchange of Mexico abroad; protect and conserve the diversity, memory and cultural heritage of Mexico through actions of preservation, research, protection, promotion of their knowledge and appropriation; strengthen the participation of culture in the national economy through the stimulation and professionalization of cultural industries and creative enterprises, as well as the protection of copyright; and enrich the diversity of the creative and cultural expressions of Mexico by recognizing and supporting creators, academics, communities and groups, among others.

Furthermore, the Ministry of Culture recognizes culture as an essential tool for human, social, and economic development not only of people, but also for communities and the country, and in this sense, among its primary functions are the promotion of the use of information and communication technologies for the dissemination and development of culture, as well as the cultural goods and services provided by the State, attending to cultural diversity in all its manifestations and expressions, respecting creative freedom.

As part of its priorities, the Ministry of Culture highlights the protection of copyright as a fundamental task of the Mexican State, which guarantees the protection of the creations of individuals, groups and communities, through the disclosure and protection of copyright in favor of creative diversity in Mexico, which fosters the improvement of the economic conditions of creative people , as well as greater production, development and circulation of cultural goods.

Among other priority objectives of the Ministry of Culture are the strengthening of the contribution of culture in the national economy through the cultural industries and creative companies, as well as the enrichment of the diversity of the creative and cultural expressions of Mexico, by recognizing and supporting creators, academics, communities and artistic groups.

In general terms, the current administration 2018-2024 has the fundamental objective of promoting innovation in cultural products and services, stimulating national and international cooperation, and strengthening the production, dissemination, distribution and enjoyment of cultural content and products, making accessible tools to detonate the strategic development of the various agents involved in the construction of the economy of culture.

Although the actions of the State have had significant progress, expanding access to various manifestations of culture, there is still work pending to guarantee the effective exercise of cultural rights that, in its broadest sense, to involve free expression and creation, the access to information and knowledge about material and intangible heritage, the free choice of a cultural identity, the belonging to one or more cultural communities or the active and creative participation in culture, to name just a few.

For this reason, the Ministry of Culture seeks to transform the traditional paradigm in which people and communities are seen as simple recipients of State action in the field of culture, to assume them as generators and as active participants in a series of processes with the cultural institutions, which will assume the role of facilitators.

Another pending field of action consists of developing intensive actions to strengthen the cultural diversity of Mexico, which should be expressed in the training and support of creative people, as well as in a greater production of indigenous, Afro-Mexican and popular culture works. Through the promotion, support and spread of these creations, it will contribute to a greater cultural participation of disadvantaged populations, as well as an increase in the well-being of the general population. Promoting cultural plurality in the public space makes the production of these groups visible, widens the possibilities of choice and opens the possibilities for intercultural processes, in addition to contributing to the coexistence of different cultural expressions in conditions of equality.

The promotion of these policies, within the framework of the recognition of indigenous and Afro-Mexican communities as subjects of public law, is one of the challenges of the Mexican State, as well as a historical opportunity to incorporate community initiatives into the national project.

Besides this, the COVID-19 sanitary crisis has put in evidence the vulnerability of the cultural sector in general and the precarious working conditions of cultural workers in particular, accentuating the need for innovation in the development models of this sector and the need to expand its productive relations with other sectors.

In this sense, it has been identified the need to integrate and implement comprehensive regulatory frameworks to promote the country's cultural diversity, within and outside its territory, through a public policy aimed at promoting the creative and cultural industries of Mexico. Highlighting its dual cultural and economic nature, as well as to strengthen the protection of intellectual property rights, particularly in the digital space, and around the cultural misappropriation of the intangible cultural heritage of indigenous, Afro-Mexican and comparable peoples and communities.

In the same way, the current administration aims to reach a sustainable cultural economy model that breaks the digital gap and guarantees the redistribution of cultural wealth among all sectors of society.

On the other hand, Mexico has been selected to participate in the initiative “EU/UNESCO Expert Facility on the Governance of Culture in Developing Countries: Support for new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation”, funded by the European Union for contributing to the implementation of the 2005 Convention, and with the aim to strengthening the system of governance for culture in developing countries and reinforce the role of culture as a vector for sustainable development and poverty reduction.

As part of this initiative, Mexico will implement within the next two years the project "Designing policies to support indigenous and community radio in Mexico and incorporate indigenous content in the public and commercial media", with the aim of generating mechanisms in favor of the legal constitution and sustainability of this radio stations, as well as the production of content in indigenous languages, a regulatory framework and an environment that encourages the inclusion of content which reflects the country's cultural and linguistic diversity in commercial and public media. The project will design a standard regulation aimed at incorporating indigenous content in commercial and public media; it will require future applicants for broadcasting licenses to specify the percentage of indigenous or community programming during their broadcasts. In order to comply with this regulation and ensure that public and private media have access to indigenous and community content, a digital platform will be created. Consultations between the community and indigenous broadcasters will also take place in order to assess their capacity for content generation and contribution towards the platform (internet access, capacity development, etc).

Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:

Public Sector	Ministry of Culture	https://www.gob.mx/cultura
Public Sector	National Institute of Fine Arts and Literature (INBAL)	https://inba.gob.mx/
Public Sector	Mexican Film Institute (IMCINE)	http://www.imcine.gob.mx/
Public Sector	National Center for the Arts (CENART)	https://www.cenart.gob.mx/
Public Sector	Digital Culture Center (CCD)	https://centroculturadigital.mx/
Public Sector	National Fund for Culture and the Arts (FONCA)	https://fonca.cultura.gob.mx/
Public Sector	National Fund for the Promotion of Handicrafts (FONART)	https://www.gob.mx/fonart
Public Sector	National Institute of Copyright (INDAUTOR)	https://www.indautor.gob.mx/

Civil Society Organization (CSO)	Comunica-Acción y Cultura del Occidente de México A.C.	oyoteraradio@gmail.com	http://www.lacoyoteraradio.com
Civil Society Organization (CSO)	CIRCULAR, Gestión y Difusión de Proyectos Culturales	circular.gestiondeproyectos@gmail.com	http://www.circular.org.mx
Civil Society Organization (CSO)	Conferencia Institutos Municipales de Cultura A.C.	direccion.conaimuc@gmail.com	http://www.conaimuc.org
Civil Society Organization (CSO)	Creatividad y Cultura Glocal A.C.	cycglocal@gmail.com	http://www.cycglocal.org
Civil Society Organization (CSO)	PROArtes México	proartesmexico@gmail.com	https://proartesmexico.wordpress.com/
Civil Society Organization (CSO)	Puentes y Redes S.C.	janhanvik@crossingbridges.nyc	http://www.crossingbridges.nyc

GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors: YES

Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:: YES

Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years: YES

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance): YES

Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in

Cultural management

Music

Performing arts

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Music

Performing arts

Visual arts

Specific measures and programmes have been implemented over the last 4 years to:

Support job creation in the cultural and creative sectors

Statistical offices or research bodies have produced data during the last 4 years:

related to cultural and creative sectors

evaluating cultural policies

Share of cultural and creative sectors in Gross Domestic Product (GDP):

3.20%

2018

Please provide whenever possible disaggregated data by sector:

Topic	USD Million	Year	Share
Share of cultural and creative sectors in Gross Domestic Product (GDP) (in USD)		2018	
Gross Domestic Product in USD	1,154,431		
Cultural Gross Domestic Product in USD	36,526		3.2%
Disaggregated data by sector		2018	
Visual and plastic arts	460		1.3%
Performance arts and shows	2,013		5.5%
Music and musical performances	405		1.1%
Books and press	1,269		3.5%
Audiovisual media	13,440		36.8%
Handicrafts	6,867		18.8%
Design and creative services	2,983		8.2%
Material and natural heritage	584		1.6%
Cultural training and dissemination	1,697		4.6%
Households cultural production	6,808		18.6%

Share of employment in the cultural and creative sectors:

3.20%

2018

Please provide whenever possible disaggregated data by sector, age, sex and type of employment:

Topic	Women jobs	Total jobs	Total full-time equivalent employment positions	Year	Share	Share of women jobs
Share of employment in the cultural and creative sectors				2018		
National Total full-time equivalent employment positions (FTEEP)			43,337,924			
Cultural total full-time equivalent employment positions (FTEEP)			1,395,669		3.2%	
Disaggregated data by sector, age, sex and type of employment.				2018		
By cultural sector:						
Visual and plastic arts			23,049		1.7%	
Performance arts and shows			22,353		1.6%	
Music and musical performances			48,442		3.5%	
Books and press			74,573		5.3%	
Audiovisual media			194,939		14.0%	
Handicrafts			498,151		35.7%	
Design and creative services			154,836		11.1%	
Material and natural heritage			35,368		2.5%	
Cultural training and dissemination			87,656		6.3%	
Households cultural production			256,302		18.4%	
By sex:						
Culture				2013		40%
Visual and plastic arts	889,355	2,225,415				42%
Performance arts and shows	4,932	11,830				33%
Music and musical performances	8,516	26,061				11%
Books and press	5,588	53,011				30%
Audiovisual media	30,091	99,503				41%
Handicrafts	149,890	369,024				40%
Design and creative services	486,641	1,222,480				39%
Material and natural heritage	47,687	122,685				51%
Cultural training and dissemination	11,488	22,315				53%
Trade in cultural goods and services	52,578	99,463				45%
Public cultural management	44,370	98,911				47%
Intellectual property in cultural goods and services	42,129	88,989				49%
	5,445	11,143				

Total public budget for culture (in USD):

4,434,000,000USD

2018

Please provide whenever possible the share allocated by cultural sectors/domains (in %):

Topic	USD Million	Year	Share	Share of women jobs
Share allocated by cultural sectors/domains				
Visual and plastic arts	76		1.7%	2018
Performance arts and shows	153		3.5%	
Music and musical performances	122		2.8%	
Books and press	602		13.6%	
Audiovisual media	453		10.2%	
Handicrafts	706		15.9%	
Design and creative services	86		2.0%	
Material and natural heritage	874		19.7%	
Cultural training and dissemination	1,361		30.7%	

Relevant Policies and Measures:

GENERAL LAW of Culture and Cultural Rights (DOF: 19/06/17)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The General Law of Culture and Cultural Rights establishes, in accordance with the Political Constitution of Mexico, the mechanisms for the exercise of cultural rights; the bases of coordination between the Federation, federal entities and municipalities in the matter, and the participation of the social sector. Likewise, it

grants a general regulatory framework for the institutional cultural work and defines the means that make it possible to enforce the right of access to culture, which has been a constitutional mandate since 2009.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The importance of the General Law of Culture and Cultural Rights lies in the strengthening of cultural institutions, as a necessary step in the historical process of the policies of the Mexican State to promote the cultural development of the country.

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

Platform "Contigo en la Distancia" (With You in the Distance)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://contigoenladistancia.cultura.gob.mx/>

Describe the main features of the policy/measure:

Initiative implemented by the Ministry of Culture of the Government of Mexico to face the challenges of the crisis derived from COVID-19 and with the aim of ensuring people continue to exercise its right to culture from home, as well as a tool to promote creativity and talent of the artistic community for the development of activities and projects from their home during the "National period of healthy distance", which has allowed the cultural community to have a meeting point, an exposure platform for creators as well as a place of enjoyment for audiences. The platform gathers various different measures, actions and activities, and hosts more than 1,700 contents, creations from over 1,000 artists and more of 4,000 original productions in Spanish and the 68 national indigenous languages, distributed in 12 categories: Digital Culture, Virtual Tours, Audiovisuals, Books, Audios, Content for children, Apps, Open Calls, Recommendations, Testimonials #ComunidadContigo and #MéxicoEnElMundo, and a Blog, which are constantly increased by new productions created exclusively for this platform, as well as historical materials, and contents from different cultural organizations and institutions of the country. Furthermore, three music festivals have been held, reaching more than one million viewers. Moreover, considering the importance of training and professionalization in the cultural field, the platform also offers various academic activities such as workshops, courses, diplomas and training designed and given by different organizations in the sector. However, the cultural offer under this initiative is not limited to this platform, it is also disseminated through social media and networks of the sector's institutions and even translated into actions that moved from the digital to physical space. This strategy is constantly enriched by the joint collaboration between the Ministry of Culture and its institutions, and other stakeholders of the country's cultural sector. Besides this, the Ministry of Culture contributes to the enrichment and supply of cultural goods and services benefiting the population by granting resources to the federal entities of the country for the development of artistic and cultural projects through the "Local Culture Institutions Support Program" (AIEC). This year, as a result of the health emergency, 320 million pesos (10 million pesos each) were allocated to the local cultural institutions to support the artistic and cultural communities affected by the serious crisis in the sector due to the suspensions of activities generated by the Covid-19.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Since its launch on March 25, 2020, the platform has received more than 2.5 million visits from within the country and abroad, especially from the United States, Spain, Colombia and Canada, among other countries. To date, 3 online "With you in the distance" festivals have been held through this platform reaching more than one million viewers, aimed at bringing the public closer to culture and sharing artistic expressions that serve as a catalyst for the emotions in times of crisis like the one we are experiencing during the social distancing period. The first edition of the online festival was held on April 8, 2020, and was seen by more than 432 thousand people live. The second edition, broadcasted on May 1, was followed by nearly 160,000 people. The third online festival was held on May 27, with an audience of more than 60 people. Through this platform more than 20 calls have been launched by the Ministry of Culture to support the artistic and cultural community during the emergency period derived from COVID-19, such as "Art at Home Movement" benefiting 1,351 creators, and "Independent Scenic Spaces in Resilience" that benefited 91 artistic venues, allocating a total amount of around 40 million pesos. The "Bank of performances" is another mechanism implemented under this platform to support the cultural industry, through which artists who had scheduled events to be held during this health emergency period were able to receive the payment provided for their work, under commitment to present their performances when sanitary conditions allow. More than 3,322 artists have benefited from this program.

If yes, what are the main conclusions/recommendations?:

The Platform "With You in the Distance" has consolidated itself as a fundamental tool for the population to exercise their right to culture from home and for creators to continue their artistic work and as an alternative to being supported during the health contingency due to the presence of COVID-19.

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

Music and Opera Department

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Music

Website of the policy/measure, if available:

<http://www.musicayopera.bellasartes.gob.mx/>

Describe the main features of the policy/measure:

The Music and Opera Department of INBAL (CNMO, Coordinación Nacional de Música y Ópera) promotes and disseminates the universal musical heritage through concerts, festivals, conferences and related activities. It encourages the memory and rescue of the musical artistic legacy from a contemporary perspective, with high-quality criteria and full recognition of the diversity of the traditional and avant-garde aesthetics. With that purpose, it promotes the premiere of works by Mexican composers and focuses on the organization and dissemination of presentations by national and international musicians. Likewise, it favors a greater professional projection of its concert performers and vocal groups (Choirs, orchestras, ensembles, singers, musicians) which execute a wide repertoire of musical genres from different periods, achieving a plural and high-quality musical proposal. From 2013 to 2018, 9,800 activities were carried out with an approximate attendance of 1,883,756 people. Having in mind that culture is for everyone and the commitment to the inclusion and integration of citizens, the programming of musical activities is inclusive in such a way that people with disabilities are taken care of, and that educational institutions, and vulnerable social groups like children, youth, senior citizens, women victims of violence, among others that have little or no access to cultural goods and services, are offered free access to music activities. Likewise, through institutional digital platforms and social networks, greater coverage and impact is achieved in new audiences interested in classical music and opera, as remote streaming of the main musical events reaches audiences in the whole country. The programming of musical activities also includes, empowers and supports artists with motor or visual disabilities to participate directly in the musical and opera productions. Moreover, and with the objective of valuing and communicating indigenous artistic expressions, the CNMO held a series of concerts with choral works sung in different native languages, accompanied by the film project "68 voices, 68 hearts". In terms of encouraging artistic creation, professionalization and economic development, the CNMO organizes competitions and calls like the National Piano Competition Angelica Morales-Yamaha, the Manuel Enríquez International New Music Forum, the sessions organized with the Society of Authors and Composers of Mexico, the National Singing Contest, Carlo Morelli, which annually contributes to encouraging young talent interested in opera, in order to strengthen their artistic training and encourages them to dedicate their lives to the cultural field. As well the National Opera Company of the CNMO issues annual calls for young singers and pianists to join the Studio of the Opera of Fine Arts (EOBA), an institution that allows them to improve their artistic skills. Similarly, the National Opera Company invites and motivates students from singing schools to directly participate in Opera productions, which not only allows them to expose their artistic talent, but also to strengthen their professional development.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Music events and audience: YEAR: 2016 EVENTS: 991 AUDIENCE: 170,927 YEAR: 2017 EVENTS: 863 AUDIENCE: 138,955 YEAR: 2018 EVENTS: 942 AUDIENCE: 175,902 YEAR: 2019 EVENTS: 1,033 AUDIENCE: 171,983 TOTAL OF EVENTS 2016-2019: 3,829 TOTAL OF AUDIENCE 2016-2019: 657,767

Literature Department

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Website of the policy/measure, if available:

<https://literatura.inba.gob.mx/>

Describe the main features of the policy/measure:

From 2018 to date, Literature Department of INBAL (CNL, Coordinación Nacional de Literatura) has implemented literary training programs, which encourage writing and reading throughout the country through 70 national workshops, 8 literary creation diplomas and 2 literary appreciation diplomas. The CNL also develops programs to ensure children's access to culture, and to foster reading among children and youth audiences which include free literary creation workshops for children and young people living in vulnerable conditions, in order to include them in the cultural life and to encourage their creativity. Similarly, 90% of the activities of the National Coordination of Literature are free and directed to diverse audiences to benefit a greater amount of population, in Mexico City and in all the country. Likewise, and by means of making a more frequent use of digital platforms, the perspective and outreach of free social participation opens up without having to spend financial resources on national transfers. In 2018, this Department launched a program of activities to promote literary culture among the school-age population of vulnerable areas, both in Mexico City and throughout the country in upper and higher secondary education schools in low-income areas. On the other hand, the Literature Department develops the program to promote reading "Do you want me to read it again?" same that is focused on girls, boys and teenagers. It is a project that seeks the target audience to approach reading and books through the reading in the voice of renowned, experienced and prestigious actresses and actors and with the participation of a Mexican Language Sign interpreter for the hearing impaired audience. In addition, and regarding indigenous people access to culture, the Festival of Indigenous Literature will take place in August 9 with readings and roundtables on the importance of indigenous languages importance on literary creation, in celebration of the International Day of the World's Indigenous Peoples. As well, in 2019, a Diploma of Mexican Literatures in Indigenous Languages aimed at people interested in the literatures generated by the original peoples of Mexico since pre-Hispanic times and up to the present with the aim of opening and exploring the panorama of Mexican literature written in indigenous languages, through the voice of its authors, critics and promoters. In addition, the CNL resumed in 2018 the cycle "The first roots", literature in originary languages, which aims to promote and disseminate the work of writers and writers in indigenous languages with monthly sessions of reading of contemporary literature in indigenous languages like Ayuujk, Mixe, Huasteco, Tének,, Mazateco, Nahuatl and Nāhñu.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Department of Visual Arts

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Visual Arts

Describe the main features of the policy/measure:

With the objective of spreading knowledge on visual arts and architecture, INBAL carries out permanent, temporary and itinerant exhibitions, through the Department of Visual Arts of INBAL (CNAV, Coordinación Nacional de Artes Visuales) and its 18 museums, as well as non-formal education programs in each museum for both general and young audiences diverse activities such as lectures, workshops, seminars, roundtables, film series, homages, book presentations, etc, like the following: -Museum of Modern Art: Outside-the-museum program that visits elementary schools to share the main works of the museum's collection. - Ciudad Juárez Art Museum. Guided visit school program that invites schools from all educational levels to its premises. -Casa Estudio Diego Rivera y Frida Kahlo Museum. Guided visit school program that invites schools from all educational levels to its premises. -San Carlos National Museum: Outside-the-museum program that visits elementary school to share the main works of the museum's collection to children in low-income areas in Mexico City and its metropolitan area. -Sala de Arte Público Siqueiros: Museum logbook. Educational program in which children registered objects, images and emotions perceived and experimented during their visit and were invited to participate voluntarily by proposing a museographic proposal. INBAL museums have included within their normal activities, guided visits focused on vulnerable audiences like visually and auditive challenged people, children with brain palsy and senior citizens. Likewise, the Architecture Department (DACPAI, Dirección de Arquitectura y Patrimonio Artístico Inmueble) , DACPAI, and the National Center for Conservation and Register of Artistic Heritage, (CENCROPAM, Centro Nacional para la Conservación y Registro del Patrimonio Artístico Mueble) promote and participate in several platforms for the dissemination of the work of significant artists and architects, as well as of artistic and architectural related topics. In regard to the indigenous people involvement and access to culture, and in the framework of the International Day of the World's Indigenous Peoples, a guided visit in Nahuatl language was carried out in the Diego Rivera's Mural Museum. In parallel, INBAL carries out the Art Passport Program, an activity aimed at girls and boys between 6 and 12 years, which seeks to bring them closer to the different artistic manifestations, through guided visits to museums, buildings of historical, artistic and architectural value, as well as monuments. It includes the integration between parents and children, as well as promoting values such as tolerance, inclusion, rights and obligations of girls and boys, among other issues. In each of the activities carried out in the program, there is the participation of a Mexican Sign Language interpreter who will support people with hearing impairment and sensitize the other attendees. Furthermore, the National Museum of Arts (Museo Nacional de Arte) hosts the exhibition "Voces de la Tierra, Lenguas Indígenas", a project developed with the loan of works of art of the Mexican Center of Historical Studies, and the curatorial assistance of the National Institute of Indigenous Languages. In the last years, communication activities of visual arts and architecture, specially exhibitions has been organized in collaboration with other public or private institutions, as well as with support of their Board of Trustees. Regarding job creation and entrepreneurship promotion policies, 7 visual arts projects have been awarded with the fiscal stimulus EFIARTES.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Dance Department

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Performing Arts

Website of the policy/measure, if available:

<https://danza.inba.gob.mx/>

Describe the main features of the policy/measure:

Greater mobility and visibility of the national dance work has been one of the main objectives of the Dance Department of INBAL (CND, Coordinación Nacional de Danza) since 2019, under its 3 axes of action: Programming, Training and Collaboration with the states of the country. In the field of Programming, the integration of an Artistic Council resulted in a more diverse dance offer by presenting pieces of creators from different cities of the country at INBAL venues in Mexico City and reaching more than 30,000 people in 2019. As well, the National Dance Season that took place at the Palace of Fine Arts and which brought together companies from several states of all regions: Baja California, Chihuahua, Guanajuato, Morelos, Sonora and Mexico City, reached more than 7,000 spectators. Programming in alternative and public spaces like "patios" in low-income neighborhoods, markets, museums and the Metro system of transportation expands the dance offer and benefits a larger population, as well as strengthens the formation of new audiences, especially from vulnerable communities. The Asaltodiario Company, took its dance to different markets of the Mexican capital, reaching more than 30,000 people; while the company of Vicente Silva performed in patios of low income neighborhoods of Mexico City his version of "Dream of a summer night", which was seen by around 2,000 people. The Metro Collective Transportation System received "Urban Impacts" dance company reaching more than 16,000 people. Regarding specific audiences, children's dance seasons were presented at the Guillermina Bravo Dance Theater, serving more than 5,000 spectators. On the occasion of the International Dance Day on April 29 a program made up with the participation of students from 13 dance schools and dance companies of various genres, captivated more than 4,000 people who gathered at the Angel Salas Square. Within the framework of the International Year of Indigenous Languages, two choreographies were presented with texts in the original indigenous languages Otomí and Hñahñu. In the field of Training and education, the CND promotes research processes, encourages the involvement of emerging creators and favors the use of platforms for the allocation of competitive resources, through the establishment of a Creation and Management Laboratory and the organization of conferences and symposia like the Meeting of Scenic Creators CAMP_IN in the Center of the Arts of San Luis Potosí, in which 242 artists and the National Dance Summer Congress in Los Cabos 2019, with 95 participants. 5 dance circuits projects and programs linked to state and corporate instances of the five regions of our country has been implemented. In the Central one, companies offered 15 performances in the states of Guerrero, Tlaxcala, Oaxaca and Mexico City, in front of an audience of almost 5,000 people. In terms of creation and with the aim of strengthening the bonds of creative collaboration between artists of the same region. A co-production of a dance piece in the Northwest Region: Baja California, Baja California Sur, Sonora and Sinaloa was created. The National Dance Meeting, brought together 32 dance companies, carried out 15 academic activities within the framework of the Laboratory of Creation and Management, with the participation of more than 450 dancers, choreographers and researchers of the body, and through its 162 activities, assist more than 64, 000 people. Within the scope of Collaboration with the states of the country, the CND managed to develop projects and programs linked to state agencies and artistic companies in the five regions of Mexico. Two calls were made to give way to a co-production in the Northwest Region: Baja California, Baja California Sur, Sonora and Sinaloa. The importance of this program is that INBAL and the CND have a fixed focus on decentralizing and opening the opportunity for other states to grow. The bet is to strengthen the bonds of creative collaboration between artists of the same region. With the purpose of promoting access to the culture of the child population, the National Dance Coordination of this Institute develops since 1999, the School Dance and Child Dance programs and carries out children's functions (Saturdays and Sundays) for orphanage children and homes home of Mexico City. The total amount of activities reached more than 215, 000 people during 2019. Regarding job creation and the promotion of entrepreneurship, 13 dance projects were awarded with the fiscal stimulus EFIARTES. During its two periods (ordinary and extraordinary), about 1,000 creators from 11 states of the Republic: Coahuila, Mexico City, Baja California, Jalisco, Veracruz, Yucatán, Sinaloa, Tlaxcala, San Luis Potosí, Tabasco and Querétaro were trained to get acquainted with the process of registration and presentation of projects. EFIARTES granted support for the development of 13 dance projects.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Theater Department

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Performing Arts

Website of the policy/measure, if available:

<https://teatro.inba.gob.mx>

Describe the main features of the policy/measure:

In order to ensure the participation of children in the cultural life of the country, the Theater Department of INBAL (CNT, Coordinación Nacional de Teatro) presents annually the "Grand Theater Marathon for boys, girls and youth". The 12th edition in 2019 40 functions, 6 workshops and a panel discussion were presented; a total of 9,686 attendees were registered. In the same vein, the CNT carries out performances focused on the attention of children, on the early childhood audience, and also workshops of theater appreciation for visually impaired children. In addition, the CNT develops the School Theater programs in Mexico City and the National School Theater Program in the States which brings theater performances to elementary schools around the country. Furthermore, the CNT organizes training workshops for teachers and students within the framework of the School Theater Program in Mexico City and conducts, in collaboration with schools of the Mexico City, the High School Theater Show in which students of this level have the opportunity to present performances made by them and their teachers, in a school context. Moreover, the Theater Department integrates also plays inspired by the cosmovision of the indigenous cultures. Within the framework of the Theater Program for Adults, works related to themes of Indigenous communities and languages have been presented such as "Todos Santos", "Ohtli", "Andares" and "Siuatl de huidas, guerrillas y fandangos". Regarding job creation and entrepreneurship promotion policies, 50 theater projects were awarded with the fiscal stimulus EFIARTES.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Xavier Villaurrutia Center for Literary Creation

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Publishing

Website of the policy/measure, if available:

<https://literatura.inba.gob.mx/sedes/centro-de-creacion-literaria-xavier-villaurrutia.html>

Describe the main features of the policy/measure:

The Xavier Villaurrutia Center for Literary Creation of the Literature Department of INBAL was created in 2010 with the aim of training literary creators, through diplomas, seminars, courses and workshops in poetry, narrative and dramaturgy, as well as chairs and specialized meetings in the instruction and development of the literary task and the promotion of reading. The Center owes its name to the Mexican poet, essayist, art and literature critic, playwright and stage director Xavier Villaurrutia (1903-1950). This Center offers the Diploma in Literary Creation, which responds to the artistic initiation programs and support for literary creation implemented by INBA. The Diploma in Literary Creation meets the highest level of excellence and emerges as a proposal for structured academic training, in order to provide students with the theoretical-conceptual elements and strategies of the craft of writing. The teaching staff is made up of writers specialized in the genres of short stories, novels, poetry, chronicles, theater, essays, editorial literature and screenplays, who have an outstanding literary production and recognition of their work, in addition to having conducted literary workshops in different institutions. Furthermore, through its Literary Training Program, the Literature Department of INBAL exceeded the digital gap with the literary appreciation workshops, which are carried out in person (with cost) and online (free of charge) throughout the country. In 2018 two appreciation workshops reached almost 2,500 people from all over the national territory and other countries, and in 2019 the workshops has over 1,200 beneficiaries.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Social Inclusion, Diversity and Equality Program

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

This program was designed with the objective of implementing the following actions aimed at facilitating the access of all citizens to cultural venues: • Evaluation of the infrastructural accessibility to INBAL venues (museums, theaters, forums). • Incorporation of English in the graphic signage in INBAL venues for the international visitors. • Development of a mobile application, which will provide a simultaneous interpretation service in indigenous and Mexican sign language (LSM), as well as other foreign languages and description for the visually impaired audiences. • Preparation of audio guides for the exhibitions. • Empty seats initiative: last minute ticket sales for free or at preferential rates. • Noisy functions initiative: special functions for the public that cannot remain silent and / or sitting quietly in an armchair for a long time. • Provide awareness workshops, with the support of INMUJERES, on gender issues for INBAL workers. • Inclusion of a repertoire in indigenous languages within the programming . • Implementation of an internal program of Reconciliation, Improvement of Coexistence, Non-Violence and Culture of Peace. • Implementation of a campaign against gender violence, abuse and discrimination. • Holding workshops in collaboration with the museums, theaters and forums of INBAL, and with the advice of the National Commission for Preventing Discrimination (CONAPRED) to prevent discrimination.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Games Laboratory

Name of agency responsible for the implementation of the policy/measure:

Digital Culture Center (CCD)

Cultural domains covered by the policy/measure:

Media Arts

Describe the main features of the policy/measure:

Games Laboratory (Laboratorio de Juegos) generates active spaces where game jams, hackathons, talks and events related to luddism, art and collective culture take place. It is an inclusive project, linking children, youth, professionals and diverse communities in a self-managed way to improve their digital skills, strengthen equity, make networks, promote citizen awareness and support innovation and entrepreneurship. We understand the player as an entity in constant do and share.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Games Laboratory holds various events and activities, including: "Noctabundas": an evening hold the last Wednesday of each month to gather communities interested in the recreational culture to share the space by playing and bonding with more people who share these interests. There have been a total of 8,028 attendees to the noctabundas from 2016 to 2019. Global Game Jam (GGJ): The Global Game Jam is the world's largest annual event focused on the creation of board or video games originally organized by the International Game Developers Association (IGDA). The GGJ is held simultaneously in more than 480 locations in 73 countries, where for 48 hours students, professionals, artists, musicians, designers and programmers get together to make a video game from start to finish. From 2016 to 2019 the CCD had a total of 2,861 participants. In 2017, the record for attendance in Spanish-speaking countries was broken with 350 people. In 2019 the CCD was the first Gigasede in Mexico. Marcha Friki (Friki March): The Marcha Friki (Friki March) / Hikari Expo is an annual event where attendees go to the CCD to demonstrate their passion for manga, comics, anime, and video games. During the weekend there are activities such as workshops, conferences, screenings and concerts directly related to this universe, thus opening a space for socialization and learning. Total attendees from 2016 to 2019: 14,047, with 2016 being the highest attendance with a total of 5,678 attendees. Pokemon Day: The Pokemon day is an event that lasts a whole day where, a walk is made through the Chapultepec Forest playing, in addition the event gathers all kinds of public interested in the facilities of the Digital Culture Center to see the finals of the world championship of Pokémon that is broadcast live from San Francisco California. They also exchange pokemon, talks on studies and analysis of the Pokémon phenomenon and an incredible battle of 8-bit music, as well as the demonstration of games made in Mexico. It took place from 2016 to 2018 with a total of 18,391 attendees. DEVHR: DEVHR is the meeting point between government entities, academia, industry and independent developers working around interactive gaming and entertainment. It includes conferences, academic panels, as well as a showroom of games projects and recreational culture. Among the topics covered are studies on games, arts applied to games, technology applied to games, business and communication. It has two areas: Preservation and memories of the game and studies about alternative playful cultures. In the 2016 to 2018 editions, there were a total of 7,733 attendees.

Financial resources allocated to the policy/measure in USD:

Total resource from 2016 to 2019: \$1,174,907.00 MXN

Immersion and Mixed Realities Laboratory

Name of agency responsible for the implementation of the policy/measure:

Digital Culture Center (CCD)

Cultural domains covered by the policy/measure:

Media Arts

Website of the policy/measure, if available:

<http://labinmersion.centroculturadigital.mx>

Describe the main features of the policy/measure:

The Immersion and Mixed Realities Laboratory is a space dedicated to the exploration of multisensory stimuli to build new possibilities of perception and action, as well as reflection from a critical point of view of the current and future state of immersive media. Through multidisciplinary activities, workshops, meetings and exhibitions, the public participates directly in experimentation, creation and study on the topics involved in the immersion: their technologies, bodies of knowledge, artistic potential and the political and social impact of these tools.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Between 2016 and 2019, the Immersion and Mixed Realities Laboratory has had: 9 artists in residence 8 mentors 8 pieces made 2 editions of the International Immersive Festival (2018 and 2019) 4 events Total activity attendees: 10,278 attendees

Financial resources allocated to the policy/measure in USD:

Total resource from 2016 to 2019: \$ 1,286,000.00 MXN

Partner(s) engaged in the implementation of the measure:

BBVA Foundation (until 2019)

Type of entity:

Private Sector

Educational Area – Digital Culture Center (CCD)

Name of agency responsible for the implementation of the policy/measure:

Digital Culture Center (CCD)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.centroculturadigital.mx/>

Describe the main features of the policy/measure:

The CCD Educational area promotes the conscious use of digital tools that facilitate the exchange of knowledge, social transformation, artistic production and the creation of content for the Internet. It is responsible for building and maintaining training strategies within the vast territory that shape contemporary digital and technological tools, with an emphasis on their creative use, to promote cultural transformation through development and equity based on inclusion. The foregoing, bearing in mind the need to serve diverse communities, with a special focus on the youth population of our country. Some of the topics addressed more regularly in the workshops and activities of the CCD Educational area include new artistic media, productive activities, digital narratives, etc. The strategic lines of the workshops address: - Inclusion: Creation of links with specific and vulnerable sectors of the public, in order to generate dialogues in peripheral or marginalized social environments. - Digital literacy: involves the development of essential basic knowledge to relate in a conscious way with the electronic means that govern our communication and exchange processes. With topics such as: Equipment with open technologies, Security, Neutrality, Maintenance, Recycling. - Training: it includes ramifications that provide specific elements for the development of creative skills where technology plays a fundamental role, such as creativity technologies, open source technologies, technology and science, technology and art, ancestral and land technologies. - Professionalization: specialized collaborative activities that address specific topics to expand and deepen the knowledge curriculum in the community of digital creators. Capabilities are addressed in topics such as software development, hardware development, wetware, as well as analysis and criticism of digital culture and its derivatives. - Disclosure: addressing, through pedagogical programs, the knowledge and development of relevant national and international creators who actively work and impact the dynamics of digital culture.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Activities offered by the Educational Area of the Digital Culture Center (CCD): 2016 Total activities: 105 Total attendees: 1,815 2017 Total activities: 95 Total attendees: 1,054 2018 Total activities: 96 Total attendees: 1,292 2019 Total activities: 82 Total attendees: 1,145 TOTAL 2016-2019 2016 - 2019 total activities: 378 2016 - 2019 total attendees: 5,306

Financial resources allocated to the policy/measure in USD:

2017 - 2019: circa \$126,377.16 US

Programme of Support for Teaching, Research and Dissemination of the Arts (PADID)

Name of agency responsible for the implementation of the policy/measure:

National Center for the Arts (CENART)

Cultural domains covered by the policy/measure:

Design

Media Arts

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

This program provides incentives to teachers, artists and researchers to benefit their academic projects, to develop new applications of technology in the teaching, production and spread of the arts, and to boost projects that promote processes that feed the artistic-academic communities.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

During this period, 182 projects related to the teaching, research or dissemination of the arts have been supported, from different states of the Mexican Republic.

Financial resources allocated to the policy/measure in USD:

\$1,002,890.25 USD

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

It is important to disseminate the products that are made thanks to PADID support. It is necessary to think about a computer system that allows PADID applications to be made electronically.

International Training Programme in the Arts for the Circus and the Street (PIFACC)

Name of agency responsible for the implementation of the policy/measure:

National Center for the Arts (CENART)

Cultural domains covered by the policy/measure:

Performing Arts

Describe the main features of the policy/measure:

Through the academic offer of the PIFACC, participants are provided with solid bases to develop a high artistic and technical level in the practice of the different circus arts. Initial, intermediate and advanced (specialization) level workshops are offered.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

During this period, 28,564 people were benefited from the programme, including students from the workshops and attendees of the work exhibitions and artistic presentations.

Financial resources allocated to the policy/measure in USD:

\$200,414 USD

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

Every year an evaluation of the program is made, based on the opinions expressed by the participants in the workshops, and on the basis of the annual evaluation results, the academic offer of the following year is proposed.

Payment in Kind Program

Name of agency responsible for the implementation of the policy/measure:

Ministry of Finance and Public Credit (SHCP)

Cultural domains covered by the policy/measure:

Visual Arts

Describe the main features of the policy/measure:

The Payment in Kind Program of the Ministry of Finance and Public Credit (SHCP) was created in 1957, at the initiative of a group of artists led by the renowned Mexican painter David Alfaro Siqueiros. The program allows Mexican or foreign plastic artists residing in the country to comply with the payment of their taxes, through the donation or provision of works of art made by them for their exhibition and conservation to museums in the country open to the public. The collection of the program is mainly composed of painting and sculpture, but it has been modified to modernize its operation and currently it also includes formats such as photography, installation and digital art, among others.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

For over six decades, the Payment in Kind Program has been a driving force in supporting artistic creation and innovation, which also has contributed to integrate one of the largest art collections in Mexico, including more than 1,500 consecrated and emerging artists with thousands of works in all formats and styles, from monumental paintings to intervened postcards, to name a few. At present, the Payment in Kind Program constitutes one of the most important collections of modern and contemporary art in Mexico, and represents an international benchmark in terms of the configuration of public and avant-garde tax collections in support of artists.

Partner(s) engaged in the implementation of the measure:

Type of entity:

Private Sector

National Institute of Copyright (INDAUTOR)

Name of agency responsible for the implementation of the policy/measure:

National Institute of Copyright (INDAUTOR)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.indautor.gob.mx/>

Describe the main features of the policy/measure:

The National Institute of Copyright (INDAUTOR) is the public body responsible for the protection and safeguarding of copyright, as well as, promoting their knowledge in the various sectors of society, promoting creativity and cultural development, and promoting international cooperation and exchange with other responsible institutions for registration and protection of copyright and related rights. INDAUTOR also provides services to national and foreign authors, artistic community and rights holders, including: - Registration of works and assignment contracts and use licenses; - Authorizations to collecting societies; - Obtention of International Standard Book Number (ISBN) and the International Standard Number for Periodical Publications (ISSN) - Legal consultations and advice - Resolution of copyright infringements - Arbitration proceedings - Training and orientation courses to sensitize society to the importance of respecting copyright to create a culture of legality. - Among others The INDAUTOR is also responsible for the application of the Federal Copyright Law, which protects works as 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 such as databases, which constitutes an intellectual creation, and other works considered as literary or artistic works.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

National Fund for the Promotion of Crafts (FONART)

Name of agency responsible for the implementation of the policy/measure:

National Fund for the Promotion of Crafts (FONART)

Website of the policy/measure, if available:

<https://www.gob.mx/fonart>

Describe the main features of the policy/measure:

The National Fund for the Promotion of Crafts (FONART) is a public trust created in 1974, as a federal institution for the development, promotion and commercialization of artisan activity, also oriented to promote research and regulations on the matter, help to increase the quality of life of artisans and disseminating the cultural heritage of Mexico, as well as contribute to the human, social and economic development of craftsmen and craftswomen families through the generation of a greater income for their works. The main objective of FONART is to contribute to improve the income of artisans by supporting and developing productive projects through actions aimed at enhancing the productive and commercial capacities of artisans. It also provides accompaniment to artisans from production to the effective marketing of their products in the global market. Among the main actions and programs of FONART are: - Artisanal tourist corridors - Support for strategic craft projects - Supports for visual health - Folk art competitions - Support for the promotion of handicrafts in fairs and exhibition - Collecting of crafts - Support to boost production - Integral training and/or technical assistance

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

Mexican Network of Creative Cities

Name of agency responsible for the implementation of the policy/measure:

Local Governments

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The Mexican Network of Creative Cities was established in January 2020, through the signing of a Letter of Intent between the Mayors of the eight Creative Cities in Mexico and UNESCO Office in Mexico, with the aim of strengthening creation, production, distribution, dissemination, and access and participation in cultural life, as well as to establish ties of cooperation between them through the exchange of experiences, and with the commitment of developing projects aimed at consolidating social, economic and cultural change in their localities, placing creativity and culture as drivers of urban planning for sustainable development in benefit of its inhabitants. By 2020, 8 Mexican cities are part of the UNESCO Creative Cities Network: Querétaro (Design, 2019) San Cristóbal de las Casas (Crafts and Folk Art, 2015) Mérida (Gastronomy, 2019) Mexico City (Design, 2017) Ensenada (Gastronomy, 2015) Puebla (Design, 2015) Guadalajara (Media Arts, 2017) Morelia (Music, 2017) The UNESCO Creative Cities Network was created in 2004 to promote cooperation between cities that identify creativity as a strategic factor in sustainable urban development. The 246 cities that currently make up the Network work together towards a common goal: to place creativity and cultural industries at the center of their local development plan and actively cooperate internationally in the field.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Parallel to the signing of the Letter of Intent to establish the Mexican Network of Creative Cities, the Municipal Meeting for the Creation of the Mexican Network of Creative Cities in Merida took place over two days, in which committees and liaisons of the UNESCO Creative Cities Network in Mexico participated, with the objective of sharing work schemes and methodologies for identifying strategies for the promotion of creative economy and inclusive development in the Mexican Creative Cities.

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

Survey to measure the perception of the impact of COVID-19 in the sector of Cultural and Creative Economies in Mexico

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://mexicocreativo.cultura.gob.mx/sondeo-de-percepcion-de-impacto-covid-19-en-el-sector-cultural-y-creativo/>

Describe the main features of the policy/measure:

The Ministry of Culture, through the Directorate General for International Affairs, implemented the "Survey to measure the perception of the impact of COVID-19 in the sector of Cultural and Creative Economies in Mexico", as part of the "Creative Mexico. Sustainable cultural development" initiative, as a tool aimed at measuring the impact and repercussions of COVID-19 in the country's Cultural and Creative Economies sector, through the compilation and systematization of data and information, focused on independent workers, companies, institutions and cultural and creative spaces that are being threatened by this pandemic. The Survey aims to contribute to decision-making in the short term for responding to the crisis facing the cultural and creative community of the country in light of the COVID-19 pandemic, as well as to account for the complex problems confronting the sector in order to construct solutions and strategic lines of action in the near future in favor of cultural and creative economies. The survey was conducted online between June 22 and July 30, 2020. The results will be analyzed through a multistage process, including the formation of an Analysis Group of the obtained results, composed by representatives of Organization of Ibero-American States for Education, Science and Culture (OEI), Inter-American Development Bank (IADB), United Nations Development Programme (UNDP), UNESCO office in Mexico, Autonomous National University of Mexico (UNAM), National Institute of Statistics and Geography (INEGI), National Institute of Social Economy of Mexico (INAES), Reflection Group on Economy and Culture (GRECU), Ministry of Culture, Ministry of Economy and representatives of the Cultural and Creative Economies sector of the country; Public Dialogues sessions with the cultural and creative community; Publication of survey results; and Working Tables to prepare a report on the findings and recommendations of the analysis of the survey results.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

5,509 people participated in the on-line consultation.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

Loom. National registry of cultural agents

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://telar.cultura.gob.mx/>

Describe the main features of the policy/measure:

The Ministry of Culture, through the General Directorate for Cultural Vinculation, launched on June 22, 2020, the digital platform “Loom. National Registry of Cultural Agents” for the registry and visibility of the cultural agents in Mexico, aiming at obtaining useful, accurate and updated information that allows to recognize, promote and develop the diversity of local cultures, through the rapprochement and recognition of cultural agents as key elements in the definition of cultural policies. The online registry is aimed at all cultural agents, including people dedicated to arts, crafts, management, promotion, research and bearers of cultural heritage, who participate in any of the phases of the cultural cycle, whether they are creation, production, exhibition and transmission activities; or preservation, documentation, training and capacity-building processes. In a next stage, the registry will allow viewing dynamically the obtained data, generating statistics and identifying the cultural situation by municipality. At a later time, it will be sought to consolidate the registry as a meeting space for cultural agents, allowing them to establish contact with each other and generate employment connections, to create spaces for dissemination, creative work and opportunities, as well as to generate and exchange knowledge. It will be a bridge between agents, spaces, expressions and artistic and cultural practices, and a tool for the publication of calls and information material.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

MEDIA DIVERSITY

Public service media has a legal or statutory remit to promote a diversity of cultural expressions: YES

Policies and measures promote content diversity in programming by supporting:

Regional and/or local broadcasters

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio): YES

Regulatory authority(ies) monitoring media exist: YES

If YES, please provide the name and year of establishment of the regulatory authority(ies):

General Directorate for Radio, Television and Cinematography of the Ministry of the Interior, established in 1977

Federal Telecommunications Institute (IFT), established in 2013

If YES, these regulatory authority(ies) monitor:

Public media

Community media

Private sector media

Online media

If YES, these regulatory authority(ies) are responsible for:

-

Relevant Policies and Measures:

Radio Education

Name of agency responsible for the implementation of the policy/measure:

Radio Education, National Service of Cultural Communication

Website of the policy/measure, if available:

<https://radioeducacion.edu.mx/>

Describe the main features of the policy/measure:

Radio Education is a decentralized body of the Ministry of Culture, whose substantive work consists of promoting and disseminating the educational, cultural and artistic expressions of Mexico through the radio. In the last four decades, Radio Educación has been a leading generation radio institution, offering innovative proposals in radio programming and formats, as well as in the promotion of various cultural initiatives. Radio Education, National Service of Cultural Communication, institution of the Ministry of Culture, currently coordinates three radio stations on the air: Signal 1060 AM, in Mexico City; Kukulcán signal at 107.9 FM in Mérida, Yucatán; Culture Mexico International Signal, 6185 kilohertz of Onda Corta; 96.5 FM Signal in Mexico City, plus an HD station, in the IBOC standard, which is the 96.5.1 FM Signal, for digital radios; They have also been awarded the Sonora Culture Signal, on FM 104.1, in Hermosillo and the Michoacán Culture Signal, at 95.3 FM, in Morelia, which will begin transmitting in 2019. It also transmits, through the Satellite Signal on EDUSAT Channel 2; on the On Demand signal: e-radio.edu.mx; and in a Virtual Digital Signal. Recently, Radio Education established collaboration agreements with community radio stations, thereby confirming its vocation to serve and support local radio stations that are currently recognized by law under the figure of social use concessions, and in this way, seeks to ensure a greater access to culture, as well as support community radio stations to expand their program offer.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Channel 22

Name of agency responsible for the implementation of the policy/measure:

Metropolitan Television "Channel 22"

Website of the policy/measure, if available:

<https://canal22.org.mx/>

Describe the main features of the policy/measure:

Canal 22 is a public television broadcasting service that promotes the best artistic and cultural expressions of Mexico and the world, based on the promotion of values such as inclusion, plurality and critical vision. Channel 22 programming comprises various forms and manifestations of culture, through cinema, series, documentaries, science, history, music, gastronomy, humor, news, debate and children's programming, as well as own productions and emblematic series of the highest quality and varied themes. Currently, the TV channel has more than 2.5 million subscribers on social networks, where more than 600 people joining each day.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

DIGITAL ENVIRONMENT

Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries): YES

Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.): -

Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.): YES

Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.): YES

Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available: -

Relevant Policies and Measures:

Digital Agenda for Culture (ADC)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://agendadigital.cultura.gob.mx/>

Describe the main features of the policy/measure:

The Digital Agenda for Culture (ADC) articulates sectoral efforts in the use and exploitation of Information and Communication Technologies, to expand the scope and effectiveness of the actions and programs carried out by Mexican cultural institutions. The ADC seeks to promote the creation, research, dissemination and preservation of all the cultural expressions of Mexico through digital tools. In addition, it serves as a reference for the different cultural entities of the country to organize their work plans in relation to new technologies, with a comprehensive, sustainable and future vision.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

INBA Digital

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://inba.gob.mx/digital>

Describe the main features of the policy/measure:

INBAL has promoted the creation of virtual public spaces such as the INBA Digital Initiative, which allows and encourages the exercise of citizens' cultural rights and makes available to all people tools such as virtual tours, streaming, digital publications, research repository, and podcasts, among others.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Heritage and Visual Arts

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Visual Arts

Describe the main features of the policy/measure:

In order to disseminate the artistic heritage through digital technology, the Sub-Directorate General of Artistic Immovable Heritage (SGPAI) of this Institute works on the design of an exhibition program based on the vocation and collections of each of the museums, that offers exhibitions of visual arts and architecture through the use of the internet, in order to achieve greater coverage and cost reduction, according to the curatorial script of each museum under INBAL.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

E-Literatura

Name of agency responsible for the implementation of the policy/measure:

Digital Culture Center (CCD)

Cultural domains covered by the policy/measure:

Publishing

Website of the policy/measure, if available:

<http://editorial.centroculturadigital.mx/eliteratura>

Describe the main features of the policy/measure:

The E-literatura platform focuses on exploring new ways of creating digital writing pieces, using different methods, from laboratories with experts and specialists in digital technologies, to production of generative and kinetic poetry, transmedia storytelling and interactive literature, etc. The platform encourages critical reflection on the use of technologies using the 404 blog-magazine, pieces focussed on writing and downloadable books.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

From 2016 to 2019, the E-Literatura webpage had 108 publications and the website had 209,828 visits. In addition, 35 downloadable books and 11 pieces were produced. During the same period, the 404 Magazine published 145 texts including articles, short notes and glossaries. E-Literatura of the CCD won the third place in the International Prize for Innovation in Electronic books awarded in Spain 2016. In 2017, the exhibition "Exploración de Máquinas de Escritura" (Exploration of Typewriters) held at the CCD presented the CCD's E-Literatura work, encouraging reflection on the possibilities that arise through the different writing tools, and making a retrospective from the creation of writing to literary bots. It had 4870 attendees.

Financial resources allocated to the policy/measure in USD:

Total resource from 2016 to 2019: \$1,592,355.00 MXN.

PARTNERING WITH CIVIL SOCIETY

Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

Cinema/Audiovisual arts
Music
Publishing
Visual Arts
Performing Arts

Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: -

Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: -

Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): -

If YES, please provide up to 2 examples:

-

Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES

Relevant Policies and Measures:

EFIARTES

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, through the National Institute of Fine Arts and Literature (INBAL)
Ministry of Finance and Public Credit (SHCP)

Cultural domains covered by the policy/measure:

Music
Performing Arts
Publishing
Visual Arts

Website of the policy/measure, if available:

<https://www.estimulosfiscales.hacienda.gob.mx/es/efiscales/efiartes>

Describe the main features of the policy/measure:

EFIARTES is a fiscal incentive established in 2017 in article 190 of the Income Tax Law, coordinated by the Ministry of Culture and the Ministry of Finance and Public Credit (SHCP), through the National Institute of Fine Arts and Literature (INBAL), for Investment Projects in the Production of Visual Arts (EFIARTES VISUALES); Dance (EFIDANZA); Music (EFIMÚSICA); National Theater (EFITEATRO); and Edition and Publication of National Literary Works (EFILIBRO). The program works as a fiscal stimulus to support artistic creation and production, consisting of applying a tax credit for the amount contributed by an Income Tax (ISR) taxpayer to an investment project. EFIARTES allows the private sector (individuals and companies) to contribute with resources to an investment project and decrease the amount of payment of their taxes. The amount of the contribution to the corresponding investment project can be up to a maximum of 2 million pesos per taxpayer and artistic project, or up to 10% of the taxpayer's ISR in the immediately preceding year.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Since 2017, 164 artistic projects have been benefited.

Financial resources allocated to the policy/measure in USD:

2018: circa \$6,209,291.13 US 2019: circa \$5,026,503.39 US

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

EFICINE

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, through the Mexican Film Institute (IMCINE)
Ministry of Finance and Public Credit (SHCP)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Website of the policy/measure, if available:

<https://www.estimulosfiscales.hacienda.gob.mx/es/efiscales/eficine>

Describe the main features of the policy/measure:

EFICINE is a fiscal incentive established in 2006 in article 189 of the Income Tax Law, coordinated by the Ministry of Culture and the Ministry of Finance and Public Credit (SHCP), through the Mexican Film Institute (IMCINE) for Investment Projects in National Film Production and Distribution. The program is a benefit granted to the film industry for the production and distribution of feature films, consisting of applying a tax credit for the amount contributed to an investment project in the production or distribution by a taxpayer of Income Tax (ISR) to support the production or post-production of fiction, animation and documentary films; as well as the distribution of films. The EFICINE allows the private sector (individuals and companies) to contribute with resources to an investment project in film production or distribution and to decrease the amount of their contribution from the payment of their income tax. The amount of the contribution to the corresponding investment project (for which an accreditation will be authorized in the payment of the ISR) can be up to 20 million pesos per taxpayer and investment project in production, as well as 2 million of pesos for investment projects in the national film distribution, or 10% of the ISR of the contributing taxpayer in the previous year. Eficine Production Investment projects in national film production are considered to be investments in the national territory specifically aimed at making a film through a process that combines creation and production, as well as the human, material and financial resources necessary for that purpose. Eficine Distribution Investment projects in the distribution of national cinema films will be considered to be the proposal of actions, activities and strategies aimed at the distribution of national films with artistic merit, both in commercial and non-commercial circuits, as well as those which encourage the formation of audiences and encourage the circulation of national production.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

2016 Production: 63 investment projects in national film production were supported. Distribution: 33 investment projects in national film distribution were supported.
2017 Production: 53 investment projects in national film production were supported. Distribution: 25 investment projects in national film distribution were supported.
2018 Production: 52 investment projects in national film production were supported. Distribution: 27 investment projects in national film distribution were supported.
2019 Production: 59 investment projects in national film production were supported. Distribution: 29 investment projects in national film distribution were supported.

Financial resources allocated to the policy/measure in USD:

2016 Production: circa \$34,593,851.39 US Distribution: circa \$2,563,825.75 US 2017 Production: circa \$30,373,831.77 US Distribution: circa \$1,837,929.44 US
2018 Production: circa \$32,636,116.04 US Distribution: circa \$1,888,412.41 US 2019 Production: circa \$31,074,621.27 US Distribution: circa \$1,765,654.23 US

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

Please indicate if the following policies and measures exist in your country:

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

Relevant Policies and Measures:

Promotion of international mobility

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Music

Performing Arts

Describe the main features of the policy/measure:

The National Institute of Fine Arts and Literature (INBAL) supports the international mobility of its groups and companies. In the same way, it supports independent groups and projects for their participation in festivals and fairs abroad. Likewise, it promotes the mobility of foreign cultural expressions to Mexico through the co-production and production of artistic works in the country and encourages their participation in international festivals and art markets to create work networks that promote artistic exchange.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

International mobility program for independent artists

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Media Arts

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

The International Affairs Directorate (DAI) of INBAL coordinates the International mobility program for independent artists through which during 2019 provided 12 grants of international air tickets and/or lodging to companies and creators who participated in conferences, fairs, biennials, festivals and artistic residences in various countries such as United States, Canada, Indonesia, Spain, Czech Republic, Switzerland, Denmark, Portugal, Tunisia, France and Italy, among others.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Financial resources allocated to the policy/measure in USD:

Support given in 2019 by DAI for the mobility of independent creators: \$27,000 USD

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

IBERMUSICAS

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Music

Website of the policy/measure, if available:

<http://www.ibermusicas.org/>

Describe the main features of the policy/measure:

The Ibero-American Music Promotion Program – IBERMUSICAS, is a multilateral program of international cooperation dedicated to musical arts that fosters the presence and knowledge of Latin American musical diversity, stimulates the formation of new audiences in the region and expands the labor market of professionals in the sector. It was established in the XXI Ibero-American Summit of Heads of State and Government, held in Asunción, Paraguay in November 2011. The program combines public policies to promote and support the professional activity of artists and pursues a greater regional integration. The Program works as a multilateral project of technical and financial cooperation between the Ministries and Secretariats of Culture of the region. The central key to the success of the Program is based on solidarity and appreciation for the richness of our regional music based on the talent of its creators, performers, researchers and all the rest of the actor that makeup the Latin American musical ecosystem; a shared cultural capital generating a true integration of the musical sector. The program aims at dynamizing the musical space of the entire Ibero-American region through public policies to promote and support the professional activity of musical artists; Promote musical creation in all its forms and without distinctions of styles, genres and traditions, as well as promote the generation of knowledge in the areas of training, research and preservation of Latin American musical heritage.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Financial resources allocated to the policy/measure in USD:

Mexico's Annual contribution: \$480,000.00 USD (150,000.00 USD per year)

Partner(s) engaged in the implementation of the measure:

Ibero-American General Secretariat

Member States of the Program

Type of entity:

Public Sector

IBERMUSEOS

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Visual Arts

Website of the policy/measure, if available:

<http://www.iber museos.org/>

Describe the main features of the policy/measure:

The IBERMUSEOS Program aims to contribute to the articulation of public museum policies in Latin America by promoting sustainable development and regional integration. It was established in the XVII Ibero-American Summit of Heads of State and Government, in November 2007 in Santiago de Chile and approved as a Program in the XVIII Ibero-American Summit of Heads of State and Government of San Salvador, in October 2008. The program aims to strengthening Ibero-American museums in three key areas: promoting the importance of museological heritage; highlighting the need to offer training and ensure the mobility of professionals working at these institutions; and facilitating the production, circulation and exchange of knowledge through knowledge through liaising and creating networks to promote public policies for the sector. The program acts as an intergovernmental body for the promotion and articulation of public policies to support the museums of the Ibero-American Cultural Space and also provides support for different projects that help integrate, modernize and develop these institutions. Implementing a program of this magnitude involves many challenges, especially those addressing a diverse and complex mosaic of museum institutions, generating bilingual (Spanish-Portuguese) content, and dealing with different political, economic and social contexts.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Financial resources allocated to the policy/measure in USD:

Mexico's Annual contribution: \$ 60,000 USD per year

Partner(s) engaged in the implementation of the measure:

Ibero-American General Secretariat

Member States of the Program

Type of entity:

Public Sector

IBERESCENA

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Performing Arts

Website of the policy/measure, if available:

<http://www.iberescena.org/>

Describe the main features of the policy/measure:

The Ibero-American Cooperation Program for the Performing Arts – IBERESCENA aims to promote among the Member States, through financial aid, the creation of a space for the integration of the Performing Arts with innovative languages and new expressions that dialogue with the contemporary scene, as well as professional development in the sector. It was established in the XVI Ibero-American Summit of Heads of State and Government, in November 2006 in Montevideo, Uruguay. The aid is distributed among the Member countries of the Program, according to three support lines: - Aid for Scenic Creation in Residence - Aid for the Co-production of Performing Arts Shows - Aid to Festivals and Scenic Spaces for the Programming of Shows

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Financial resources allocated to the policy/measure in USD:

Mexico's Annual contribution: \$120,000.00 USD per year

Partner(s) engaged in the implementation of the measure:

Ibero-American General Secretariat

Member States of the Program

Type of entity:

Public Sector

International Cycle of Music “Sound Labyrinths”

Name of agency responsible for the implementation of the policy/measure:

National Center for the Arts (CENART)

Cultural domains covered by the policy/measure:

Music

Describe the main features of the policy/measure:

The International Cycle of Music “Sound Labyrinths” was created as an initiative towards the musical and cultural community, as a set of concerts, training activities, promotion and reflection on the creation of contemporary music, as well as new technologies and multidisciplinary linked to this task, for the dissemination of contemporary music, also providing the public with different approaches to access music. During the three years of the Cycle (2016, 2017 and 2018), an important number of composers, ensembles, soloists and music specialists from various countries such as Spain, Italy, Germany, France, Argentina and Mexico participated in the program.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

During its performance in 2016, 2017 and 2018, the Cycle had around 3,000 attendees, including composition students and other areas of music, as well as the audience in the dialogue tables, conferences and concerts. As a result of the program, around 15 young composers who participated in the Cycle Seminar were selected to premier their works in concerts in Seville, Spain, in 2017 and in 2018 by the Ensemble Taller Sonoro.

Financial resources allocated to the policy/measure in USD:

\$75,000 USD

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The Ciclo Laberintos Sonoros (Cycle Labyrinths of Sound) successfully met its training objectives in contemporary musical composition and the spread of topics related to this matter among new audiences.

Partner(s) engaged in the implementation of the measure:

Javier Torres Maldonado (mexican composer)

Taller Sonoro (Seville, Spain)

Type of entity:

Private Sector

Artist-in Residence Program

Name of agency responsible for the implementation of the policy/measure:

National Fund for Culture and the Arts (FONCA)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://fonca.cultura.gob.mx/>

Describe the main features of the policy/measure:

The FONCA offers support for the international mobility of artists through annual open calls under the Artistic Residency Program, through which it is offered financial support up to \$100,000.00 MXN or 6,000 USD for short stays abroad for artistic creation or artistic residencies in partner spaces with which collaboration or exchange agreements have been established.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The program was suspended between 2015 and 2017. 57 grants offered from 2018 to 2019.

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

It is recommended to expand inter-institutional relations to generate more mobility at the national and international level.

Partner(s) engaged in the implementation of the measure:

Conseil des Arts et des Lettres du Québec

Type of entity:

Public Sector

Centre Banff pour la Créativité et des Arts

Type of entity:

Civil Society Organization (CSO)

The Lark Development Center

Type of entity:

Civil Society Organization (CSO)

Ministry of Culture of Colombia

Type of entity:

Public Sector

Ministry of Culture of Argentina

Type of entity:

Public Sector

Mexican local Ministries, Institutes of Culture and Arts Centres

Type of entity:

Public Sector

Scholarship Program for Study Abroad

Name of agency responsible for the implementation of the policy/measure:

National Fund for Culture and the Arts (FONCA)
National Council of Science and Technology (CONACYT)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts
Design
Media Arts
Music
Performing Arts
Publishing
Visual Arts

Website of the policy/measure, if available:

<https://fonca.cultura.gob.mx/>

Describe the main features of the policy/measure:

The FONCA offers support to carry out high-level postgraduate studies abroad through annual open calls under the Scholarship Program for Study Abroad, in collaboration with the National Council of Science and Technology (CONACYT), through which it is offered up to \$200,000 MXN annually for the payment of educational fees for postgraduate studies abroad in art specialties.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

126 scholarship granted from 2016 to 2020.

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

It was identified the need to expand networks with Academic Institutions, especially with France.

Partner(s) engaged in the implementation of the measure:

National Council for Science and Technology (CONACYT)

Type of entity:

Public Sector

International cultural promotion actions – Support for international mobility

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The General Directorate for International Affairs of the Ministry of Culture, as part of its activities in the field of international cultural promotion, supports the international mobility of Mexican artists who are invited to perform or exhibit their work abroad, by granting flight tickets for their participation in different artistic and cultural events in other countries.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

During 2019, 271 flight tickets were granted to Mexican artists who participated in various artistic and cultural events including music, dance, theatre and visual arts in different countries.

Financial resources allocated to the policy/measure in USD:

2019: \$454,800.92 USD

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

FLOW OF CULTURAL GOODS AND SERVICES

Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

-

Your country has granted or benefited from preferential treatment* to support a balanced exchange of cultural goods and services in the last 4 years:

-

If YES, please provide up to 2 examples:

-

Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

-

If YES, please provide up to 2 examples:

-

Relevant Policies and Measures:

-

TREATIES AND AGREEMENTS

Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

YES

Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

-

Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: -

Relevant Policies and Measures:

Mexico-United States-Canada Agreement (T-MEC/USMCA/CUSMA, according to the signatory country)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Economy

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.gob.mx/t-mec>

Describe the main features of the policy/measure:

On July 1, 2020, the Mexico-United States-Canada Agreement (T-MEC for Mexico) entered into force. Chapter 6 establishes the expansion of the coverage of handmade, traditional folkloric, or indigenous handicraft goods, with the purpose of promoting the production carried out by indigenous people, and they are eligible to access preferential tariff treatment. In Chapter 15 Mexico recognizes culture as an important component of the creative, symbolic and economic dimension of human development, and affirms the fundamental right of expression and the right to plural and diverse information; recognizes the sovereign right to preserve, develop and implement its cultural policies, and support for its cultural industries for the purpose of strengthening the diversity of cultural expressions and preserving its cultural identity. Chapter 19 provides a framework for the generation and promotion of innovation in high-quality digital content, products and services. Chapter 20 provides protection to various areas of the creation of human inventiveness, taking care that the measures do not become obstacles to legitimate trade, and ensures the right of creators to enjoy the benefits of their work; encourages innovation, among others. Chapter 32 establishes the exceptions by which the adoption of certain measures to protect or pursue a legitimate objective could be justified, among which are: general exceptions, exceptions regarding essential security, the possibility of adopting tax measures, temporary measures safeguards, which include the commitments adopted in the framework of the WTO, as well as exceptions related to the rights of indigenous peoples and cultural industries.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Coming into force on 1st July.

Partner(s) engaged in the implementation of the measure:

Ministry of Foreign Affairs

Type of entity:

Public Sector

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

Modernised Mexico-EU Global Agreement

Name of agency responsible for the implementation of the policy/measure:

Ministry of Economy

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.gob.mx/tlcuem>

Describe the main features of the policy/measure:

México and the European Union have reached an "agreement in principle" on the main trade parts of a new EU-Mexico association agreement. The texts will be final upon signature. The new agreement replaces a previous deal between the EU and Mexico from 2000. The agreement will include a chapter on intellectual property rights (IPR), which will indicate high levels of protection and guarantee of respect for these rights, superior to those established in the Agreement on Aspects of Intellectual Property Rights related to the Trade (TRIPS) of the World Trade Organization, with the aim of promoting innovation and creativity, and facilitating the diffusion of information, knowledge, technology, culture and the arts. The Agreement recognises the economic growth and opportunities provided by digital trade and the importance of adopting frameworks that promote consumer confidence in digital trade and of avoiding unnecessary barriers to its use and development, and affirm the right of the parties to regulate within their territories to achieve legitimate policy objectives, such as the protection of public health, social services, public education, safety, environment or public morals, social or consumer protection, privacy and data protection, as well as the promotion and protection of cultural diversity.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Under negotiation.

Partner(s) engaged in the implementation of the measure:

Ministry of Foreign Affairs

Type of entity:

Public Sector

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

Comprehensive and Progressive Agreement for Trans-Pacific Partnership (CPTPP)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Economy

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

http://www.sice.oas.org/tpd/tpp/tpp_s.asp

Describe the main features of the policy/measure:

The Comprehensive and Progressive Agreement for Trans-Pacific Partnership (CPTPP) entered into force for Australia, Canada, Japan, Mexico, New Zealand and Singapore on 30 December 2018, and for Vietnam on 14 January 2019. The agreement establishes the protection and enforcement of intellectual property rights should contribute to the promotion of technological innovation and to the transfer and dissemination of technology, to the mutual advantage of producers and users of technological knowledge and in a manner conducive to social and economic welfare, and to a balance of rights and obligations, but also recognizes the need to promote innovation and creativity and facilitate the diffusion of information, knowledge, technology, culture and the arts.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Partner(s) engaged in the implementation of the measure:

Ministry of Foreign Affairs

Type of entity:

Public Sector

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

National sustainable development plans and strategies recognize the strategic role of:

Culture (in general)
Creativity and innovation
Cultural and creative industries

Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies 1 most often expected outcome 4 least expected outcome):

Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 3

Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 1

Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 4

Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 2

Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES

Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES

Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES

Relevant Policies and Measures:

Community Culture Program

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, through Directorate-General for Cultural Vinculation

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://www.culturacomunitaria.gob.mx>

Describe the main features of the policy/measure:

The "Community Culture program" implemented by the of the Ministry of Culture through the Directorate-General for Cultural Vinculation, was launched in 2019, with the objective to promote the effective exercise of the right to culture and the cultural rights of people, groups and communities in conditions of social vulnerability, including migrant populations, by designing strategies that promote culture for peace, social transformation, participation in cultural life, community cultural development and strengthening of local capacities. The program has a national multifocal coverage with local implementation in coordination with local governments, with specific and priority attention to populations located in municipalities in conditions of vulnerability due to inequality or violence, which also have little participation in cultural actions, in order to promote social cohesion. Furthermore, the Program aims to promote the exercise of the cultural rights of individuals, groups and communities; primarily with those that have been left out of cultural policies in the past. Through the design and implementation of strategies, we promote a culture for peace, social transformation, participation in cultural life, community cultural development and the strengthening of local capacities. Under the principles of interculturality, inclusion, participation and non-discrimination, the Program works primarily with people who have greater difficulties in exercising their cultural rights in their communities, whether due to their condition of inequality, discrimination or any kind of violence; through artistic and cultural formative experiences that allow them to resignify their life stories, as well as the construction of new narratives. The Program is based on the dialogue with the communities and their cultural agents in three methodological moments that operate cyclically: - COLLECT IDEAS - SOW PROCESSES - HARVEST ALTERNATIVES The active participation of the communities is essential for the Program.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The Community Culture Program has contributed to promoting the exercise of the cultural rights of individuals, groups and communities, mainly with those who have been left out of cultural policies. In 2019, it carried out actions in 535 municipalities across the country, supporting local cultural agents in spreading and training actions related to their community cultural expressions.

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The 2019 evaluation process of the Program has not yet concluded and the National Council for the Evaluation of Social Development Policy (CONEVAL) will present its recommendations in the second half of 2020. The preliminary results given by CONEVAL place it as a highly relevant program that meets its stated objectives.

Partner(s) engaged in the implementation of the measure:

Local Governments

Type of entity:

Public Sector

Type of entity:

Civil Society Organization (CSO)

Transmedia Map / Creative Mexico Map

Name of agency responsible for the implementation of the policy/measure:

Digital Culture Center (CCD)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://centroculturadigital.mx/actividad/Mapa-Transmedia-H1K4FKdHE>

Describe the main features of the policy/measure:

Transmedia Map, which will soon change its name to Mapa México Creativo (Creative Mexico Map) is a platform part of the Digital Agenda for Culture (ADC) which aims to develop pilot mapping projects based on data experimentation and innovation, methodologies and technologies for the cultural and creative sector. The platform started in 2017 with a joint initiative between the CCD, the British Council, National Endowment for Science, Technology and the Arts (NESTA) and the Inter-American Development Bank (IDB). During 2018-2019 three hybrid methodologies studies were carried out: analysis of official data, quantitative survey and case studies. In parallel, the CCD design and programming teams worked on the interactive visualization of maps and data from the studies. Finally, "toolboxes" were created with the open methodologies of the studies to guarantee their replicability, decentralize the tools and promote future regional mappings.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

From its launch in January 2019 until the end of the same year, the website had 10,654 visits, while the presentation of Transmedia Map at the CCD on January 29, 2019, was attended by 110 people. During the presentation event of Transmedia Map the following workshops were given: - "The Data Mapping Game" offered by Joel Klinger (NESTA) – 22 participants. - "Interactive Data Visualizations" offered by Alberto Hernández, Anabel Pérez and Carlos Bergen – 14 participants. - "Instruments of Public Policy" offered by Simone Sarasso (IDB) – 25 participants. The Creative Mexico Map platform has participated since 2019 in the transversal strategy of the Ministry of Culture for the creation of a public policy to promote the creative economy. A regional mapping of creative agencies and services in the country will soon be launched for strategic sectors of the creative economy (audiovisual, music and design) in collaboration with the States of Hidalgo, Yucatán, Nuevo León and Jalisco, which concentrate a significant number of creative industries and stand out as venues for cultural innovation.

Partner(s) engaged in the implementation of the measure:

Inter-American Development Bank (IDB)

Type of entity:

Public Sector

British Council Mexico

Type of entity:

Public Sector

National Endowment for Science, Technology and the Arts (NESTA), United Kingdom – CSO

Type of entity:

Civil Society Organization (CSO)

Training of Trainers for the Teaching of the Arts

Name of agency responsible for the implementation of the policy/measure:

National Center for the Arts (CENART)

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

The Training of Trainers for the Teaching of the Arts consists of training groups of trainers in various states of the country, who replicate the Interdisciplinary Diploma for the Teaching of the Arts in Basic Education (DIPEAEB) in their localities. It began with an alliance between the Ministry of Public Education (SEP) and the National Center for the Arts (CENART) as part of the Program "Culture in your school", an interinstitutional collaboration strategy aimed at students, teachers and the educational community in general, in order to strengthen the cultural content of the new curriculum proposal and promotes knowledge and appreciation of different artistic and cultural manifestations, inside and outside the classroom. This strategy responds to the need to expand the specialized training of teaching teams in the states. It proposes an interdisciplinary approach to arts education and seeks to decentralize and make autonomous the states through the implementation of the Diploma in their municipalities, promoting territorial work and creating artistic communities that allow them to build creative dialogues and solidarity relationships in their social environment and community.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

1,266 trainers have been trained from different parts of the country.

Financial resources allocated to the policy/measure in USD:

\$400,122 US

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

It is a one-of-a-kind project that proposes not only the approach to arts education from the interdisciplinary methodology, but also fosters the autonomy and creativity of teaching communities in the states, which achieves an impact on children and young people of the municipal schools of basic education.

Partner(s) engaged in the implementation of the measure:

Ministry of Public Education (SEP)

Type of entity:

Public Sector

Local Governments

Type of entity:

Public Sector

Collaboration Agreement on national biocultural heritage between CULTURA and SEMARNAT

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Ministry of Environment and Natural Resources (SEMARNAT)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The Ministry of Culture and the Ministry of Environment and Natural Resources (SEMARNAT) signed on March 14, 2020, a strategic collaboration agreement on national biocultural heritage, with the aim of coordinating and organizing joint actions, programs and activities oriented to the development of the country's environmental culture in order to strengthen a culture of sustainability focused on the well-being of people, communities and the country in general. Under this agreement, both Ministries are engaged to promote actions for the promotion of cultural traditions and expressions which promote knowledge, protection, and preservation of the country's natural wealth and biocultural heritage. For the first time in the history of Mexico a collaboration agreement was signed between the federal government agencies in charge of the environment and culture. For the first time in the history of Mexico, a collaboration agreement was established between the federal government agencies in charge of the environment and culture. This will contribute to integrate concepts such as environmental care and sustainability into the sphere of cultural development as an essential way to promote cultural expressions which foster the preservation and protection of natural wealth and biocultural heritage of the country. The construction of a comprehensive policy for the rescue and protection of biocultural heritage responds to the vision of this administration based on the consideration of culture cannot be seen as an isolated entity, but from a multidisciplinary approach. Among the actions referred to in this agreement are: · Specific projects for the linkage of culture and environmental protection. · Artistic and cultural activities of environmental scope. · Events, festivals, forums, or any other participatory or dissemination scheme on culture and environment. · Support for sustainable environmental and cultural production. · Projects for the conservation, knowledge, and dissemination of the biocultural heritage of our country.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Project “Chapultepec Forest: Nature and Culture”

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture of Mexico Government of Mexico City
Government of Mexico City

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts
Design
Media Arts
Music
Performing Arts
Publishing
Visual Arts

Website of the policy/measure, if available:

<https://chapultepec.cultura.gob.mx/>
<http://proyectochapultepec.cdmx.gob.mx/>

Describe the main features of the policy/measure:

The Chapultepec Forest Cultural Project, currently under development by the Mexican Government through the Ministry of Culture in conjunction with the Local Government of Mexico City, constitutes an ecological, urban and cultural intervention program whose purpose is to connect the 800 hectares that comprise the four sections of the forest to transform them into one of the largest spaces for cultural recreation and social integration in the world, in benefit of the population of Mexico. It is considered as a priority project for the Mexican Government. The Action Plan of this project, the largest biocultural park in the country, will be coordinated by the Mexican artist Gabriel Orozco. The Master Plan for the Chapultepec Cultural Forest, to be released shortly, will be guided by the principles of permaculture, which are care of the land, care of the people and fair distribution. According to these principles, the proposal is ecologically respectful, socially responsible and economically viable. The Plan reaffirms the original vocation of Chapultepec as a spring and public forest, substantially enriching all its strata, multiplying the environmental potential, strengthening and increasing green areas; and doubles its cultural offer, diversifying its public spaces. The project for Chapultepec will be consolidated by the collaboration of institutions, specialists and managers, integrating the demands of associations and groups and individuals who have expressed their proposals, turning it into a participatory process where everyone is reflected. The Master Plan has been prepared in collaboration with the Ministry of Culture, the government of Mexico City, the Ministry of National Defense and the Presidency of the Republic, and with the support of multiple national and international experts on environmental restoration, infrastructure urban, history, archeology and other specialized areas. It is conceived as a dynamic project, one that will be done at the pace that circumstances allow and adapting to changing realities. It defines the layers of Connectivity (mobility and accessibility), Environmental Restoration, Cultural Nodes and Complementary Projects. As part of this project, the opening of Los Pinos to the public brought an opportunity to articulate the Chapultepec Forest project. This place was for eighty-four years the official residence of the country's presidents, and derived from a presidential decree, on December 1, 2018, it was transformed into Los Pinos Cultural Complex (CCLP), with the aim of transforming the historic site of exercise of power in a meeting space for various artistic and cultural manifestations, through innovative, inclusive programming, with a focus on respect for diversity; but, above all, of recognition and participation of the Mexican people. The opening of the CCLP has allowed its cultural offer to join that of the Chapultepec Forest, with a free and wide-ranging program including exhibitions, artistic presentations, workshops, and guided tours. In this way, it seeks to be a space where the full exercise of the cultural rights of all Mexicans is encouraged. It has become a space to bring the whole society closer to cultural and artistic expressions in its different disciplines.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Ministry of Culture of Mexico and agencies of the cultural sector

Type of entity:

Public Sector

Ministry of National Defense (SEDENA)

Type of entity:

Public Sector

Ministry of the Environment and Natural Resources (SEMARNAT)

Type of entity:

Public Sector

Ministry of Welfare (BIENESTAR)

Type of entity:

Public Sector

Government of Mexico City and local government agencies

Type of entity:

Public Sector

Citizen Governing Council of Bosque de Chapultepec

Type of entity:

Civil Society Organization (CSO)

Pro Bosque de Chapultepec Trust

Type of entity:

Civil Society Organization (CSO)

INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

YES, my country has contributed to the IFCD

YES, a public body or a non-governmental organization in my country has benefited from the IFCD

Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: YES

If YES, please provide the name(s) of the strategy and year(s) of adoption:

-

Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

Cultural policy development and implementation in developing countries

Medium, small or micro-enterprise development of creative industries and markets in developing countries

Artists and cultural professionals in developing countries

Value of the total national contribution to the International Fund for Cultural Diversity (in USD):

10,000.00

2019

Relevant Policies and Measures:

Ibero-American Cultural Space (ECI)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<https://www.programaibermedia.com/>

<http://www.iberescena.org/>

<http://www.iber museos.org/>

<https://www.iberorquestasjuveniles.org/>

<http://www.iber-rutas.org/>

<http://www.ibermusicas.org/>

<http://www.iberbibliotecas.org/>

<https://iberartesanias.com/>

<http://ibermemoria.org/>

<http://iberculturaviva.org/>

<http://www.ibercocinas.org/>

Describe the main features of the policy/measure:

The Governments gathered at the First Ibero-American Summit in 1991 agreed to create a space for permanent cooperation based on the shared past and common culture of the region, considering the common cultural heritage as the main constituent element of this Ibero-American Community. Actions to strengthen these links are grouped together in the Ibero-American Conference in the so-called Ibero-American Cultural Space (ECI), composed mainly of Cultural Cooperation Programs and Initiatives that favor production, co-production, circulation and direct encouragement to cultural creators; including also the Iberoamerican Conference of Ministers and High Authorities of Culture; the Iberoamerican Congresses of Culture, as well as the regional organizations working in the topic and related actors; mobility, management and cultural promotion programs; a space for understanding each other in diversity and sharing experiences and good practices; the design and implementation of regional public policies; the actions derived from the strategic axes cultural SMEs, Cultural Diplomacy and Culture and Social Cohesion. Based on joint work to position and consider culture as a transversal axis of development, Cooperation Programs and Initiatives are strengthened and progress is made in the formulation of public policies in coordination with national governments and local administrations for the developed and implementation of actions for a greater provision of quality cultural services in the region as well as facilitating the circulation of cultural expressions and promoting the enhancement of the cultural heritage of the region. The Veracruz Summit, Mexico (2014) established the 3 strategic objectives of the ECI. 1. Recognize the value of the 2006 Ibero-American Cultural Charter and the relevance of the 2013 ECI Consolidation Report. The Ibero-American General Secretariat (SEGIB) will lead and coordinate the consolidation of the ECI with the technical and financial contributions of the countries' cultural institutions. 2. Strengthen dialogue on cultural policies in the region as an element that contributes to regional integration. 3. Contribute to the development of the economics of culture in the region with high added value. The entire framework was conceived to favor cultural productions and co-productions, circulation of cultural assets and direct incentives to cultural creators. At present there are 12 programs and 1 initiative under the ECI coordinated by the Ibero-American Secretariat General (SEGIB). The Ministry of Culture, through its coordinated entities, is directly involved in 11 of the Ibero-American programs and initiatives, participating actively as focal points, technical units and/or presidencies of the programs: IBERMEDIA – Development Program in support of the construction of the Ibero-American Audiovisual Space -Objective: to stimulate the co-production of fiction and documentary films made in our Ibero-American community. Its mission is to work towards the creation of an Ibero-American audiovisual space through financial aid and through calls for proposals that are open to all independent film producers in the participating countries. It is the oldest Ibero-American cooperation programme created in 1995. 21 participating countries. Mexican focal point for the program: Mexican Institute of Cinematography (IMCINE). IBERESCENA – Ibero-American Performing Arts Aid Fund -Objective: to foster the development of the theatre and contemporary dance in the Ibero-American region in terms of circulation, co-production, support for festival and theatre networks, information, training, promotion and encouragement of Ibero-American stage authorship, stimulating the formation of new audiences in the region and expanding the job market for professionals in the performing arts. Created in 2006. 14 participating countries. Mexican focal point for the program: Theater Department of the National Institute of Fine Arts and Literature (INBAL).

IBERMUSEOS -Objective: to promote and articulate public policies for the integration, consolidation, modernization and development of Latin American museums. The Program understands the museums as dynamic, alive institutions and of intercultural encounter, as spaces that work with the power of the memory, as relevant instances for the development of the educational and formative functions, as suitable tools to stimulate the respect to the cultural and natural diversity and to value the bonds of social cohesion of the communities and their relation with the environment. Created in 2007. 12 participating countries. Mexican focal point for the program: National Coordination of Museums and Exhibitions of the National Institute of Anthropology and History (INAH). IBERORQUESTAS JUVENILES – Program of Support for the Constitution of the Ibero-American Musical Space -Objective: to promote musical education, orchestral practice and Ibero-American cultural diversity among children and young people, and to encourage the creation and strengthening of musical group systems at different levels (national, regional, local). Created in 2008. In May 2020 the project “Virtual Youth Orchestra” was launched, which will broadcast concerts in the following months. 12 participating countries. Mexican focal point for the program: Coordination of the National System for the Promotion of Music of the Ministry of Culture. IBER-RUTAS – Strengthening of rights and interculturality routes in Latin American migration -Objective: to constitute a common space for the protection of migrants’ rights from an intercultural perspective. It also supports each country in the design, implementation and promotion of sustainable policies and structures related to the treatment of migrant groups, and in the shaping of institutional networks and partnerships between government and civil society organizations for the achievement of the objectives. Created in 2010. 10 participating countries. Mexico currently holds the presidency of the program through the Tijuana Cultural Center (CECUT). IBERMUSICAS – Program for Promotion of Ibero-American Music -Objective: to promote the presence and knowledge of Ibero-American cultural diversity in the field of musical arts, stimulating the formation of new audiences in the region and expanding the job market for professionals in the field. Created in 2011. 13 participating countries. Mexican focal point for the program: Music and Opera Department of the National Institute of Fine Arts and Literature (INBAL). IBERBIBLIOTECAS – Ibero-American Public Libraries Program -Objective: to reaffirm the social function of libraries by promoting free and open access to reading for all citizens without any discrimination, through the creation of an Ibero-American network for cooperation in the area of public libraries that will make it possible to generate synergies and enhance resources on a platform of common benefit to all participating countries. Created in 2000 and reformulated in 2011. 11 participating countries. Mexican focal point for the program: General Directorate of Libraries (DGB) of the Ministry of Culture. IBERARTESANÍAS – Ibero-American Program for the Promotion of Crafts -Objective: to contribute to the elaboration of public policies for the promotion of Ibero-American crafts and the improvement of competitiveness of crafts companies. The target groups are Ibero-American craftsmen and women, craft companies and workshops, and public and government institutions with competence in the field of crafts. Created in 2012. 9 participating countries. Mexican focal point for the program: National Fund for the Promotion of Crafts (FONART). IBERMEMORIA – Sound and Audiovisual Ibero-American Memory -Objective: to implement an integral preservation model for sound and audiovisual documents, as well as to promote education aimed at knowledge of strategies tactics and techniques for the preservation of sound and audiovisual heritage, for the benefit of all countries in the Ibero-American region. Created in 2013. 9 participating countries. Mexico currently holds the Presidency and the Technical Unit of the program through the Fonoteca Nacional (national audio archives). IBERCULTURA VIVA Y COMUNITARIA – Program for the Promotion of Community-Based Cultural Policy -Objective: to recognize the value of the processes of construction of citizenship and cultural diversity expressed in organized social participation, for the improvement of living conditions and coexistence of communities, promoting their development from intersectoral work, in order to contribute to the consolidation of the Ibero-American cultural space and regional integration. Created in 2013. 13 participating countries. Mexican focal point for the program: General Directorate of Cultural Vinculation (DGVC) of the Ministry of Culture. IBERCOCINAS IBERCOCINAS Initiative: Tradition and Innovation -Objective: to design and promote cultural policies, programs, strategies and initiatives for the dissemination and popularization of gastronomic strengths in order to promote spaces for the formation and training of those related to cooking, gastronomy and the production of traditional-artisanal foods in the Ibero-American space. 7 participating countries. Mexico currently holds the Technical Unit of the program, through the General Directorate of Popular, Indigenous and Urban Cultures (DGCPIU) of the Ministry of Culture.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

If yes, what are the main conclusions/recommendations?:

Mexico’s Annual contribution: IBERMEDIA: \$250,000 US IBERESCENA: \$150,000 US IBERMUSEOS: \$60,00 US IBERORQUESTAS JUVENILES: \$120,000 US IBER-RUTAS: \$40,000 US IBERMUSICAS: \$120,000 US IBERBIBLIOTECAS: \$90,000 US IBERARTESANÍAS: \$40,000 US IBERMEMORIA: \$30,000 US IBERCULTURA VIVA Y COMUNITARIA: \$35,000 US IBERCOCINAS: \$40,000 US

Partner(s) engaged in the implementation of the measure:

Ministry of Foreign Affairs

Type of entity:

Public Sector

Ibero-American General Secretariat (SEGIB)

National Program of Associated Artistic Initiation Schools

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL), through the Sub-directorate general for Artistic Education and Research

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

The National Program of Associated Artistic Initiation Schools, coordinated by the National Institute of Fine Arts and Literature (INBAL), through the Sub-directorate general for Artistic Education and Research, has the objective of expanding and diversifying the initial training options that currently exist in the field of non-formal education and creating new conditions to serve children and young people who see art as an option for their personal development, their possibilities of expression, communication and creation, as well as for the appreciation and enjoyment of artistic manifestations. In addition, the program constitutes a strategic line for the strengthening of initial artistic education in Mexico and plans to lay the groundwork for the timely detection of children and young people interested in pursuing professional studies in the different artistic disciplines. The program is essentially aimed at a population between 6 and 17 years old, where two categories are considered: children and young people. The first is subdivided into two groups in order to guarantee better care conditions, according to their cognitive, psychomotor and emotional development characteristics: from 6 to 9 years and from 10 to 13; the youth category considers a range from 14 to 17 years old. In 2018, as part of an international cooperation initiative, the National Institute of Fine Arts and Literature (INBAL) and the Municipal Institute of Sports, Recreation and Culture of Pacho, Cundinamarca, Colombia (IMPEDERC PACHO) signed a Coordination Agreement for the collaboration in the implementation of the National Program "Associated Artistic Initiation Schools" at the facilities of the EAM Municipal School of Art and Letters in the Municipality of Pacho Cundinamarca, Colombia, which constitutes the first INBAL's Associated Artistic Initiation School abroad. The Pacho Associated Artistic Initiation School (Cundinamarca, Colombia) began its activities in the school year 2016-2017. The teaching and management staff was trained by INBAL, through the Sub-directorate general for Artistic Education and Research, in Mexico City, including specific subjects for dance and for traditional Colombian musical instruments. For its part, the Municipal Institute of Sports, Recreation and Culture of Pacho, Cundinamarca, Colombia (Imderc Pacho) has among its objectives, to generate and provide opportunities for participation in initiation processes, training, promotion and practice of sport, physical education, recreation, as well as various artistic and cultural activities in the school and extracurricular environment, as ways of use of free time, as well as the contribution to the integral development of the individual for the improvement of the quality of life of the inhabitants of the municipality.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

In 2019, the first generation from the Associated Artistic Initiation School of the Municipal Institute of Sports, Recreation and Culture (IMDERC) of Pacho graduated. The ceremony and delivery of certificates were held at the Palace of Fine Arts in Mexico City, as an evidence of the relevance of this collaboration between Mexico and Colombia. It is expected to expand the program to other municipalities in Colombia.

Partner(s) engaged in the implementation of the measure:

Associated Artistic Initiation School of Tlalnepantla (INBAL)

Municipal Institute of Sports, Recreation and Culture of Pacho, Cundinamarca, Colombia (Imderc Pacho)

Colombian Embassy in Mexico

GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY

Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

Exist but are not relevant for artists and cultural professionals

Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years: YES

Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.): YES

Data is regularly collected and disseminated to monitor:

Gender equality in the culture and media sectors

Relevant Policies and Measures:

“Equitativa” (Equitable) National Program

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://editorial.centroculturadigital.mx/libro/equitativa>

Describe the main features of the policy/measure:

The Ministry of Culture presented in 2019 the “Equitativa” (Equitable) National Program, through the Digital Culture Center (CCD), focused on the production, programming and diffusion of projects around gender equality, which takes place annually in March, the month in which International Women's Day is commemorated and with an annual programming. The program is based on the Conceptual Guide for Cultural Programming which have a gender perspective and establishes its basic criteria and guidelines, in accordance with the principles of secularism and in compliance with current legislation, stipulating equality and parity between men and women, and seeks to eradicate the different types and modalities of violence against women. The intention is for each cultural and artistic venue to program activities considering this Guide, in line with its profile and curatorial lines within its assigned annual budget. The purpose of the national Equitable gender program as an affirmative action is to make visible - and contribute to making viable - the work of women at all levels of the cultural and artistic field, inaugurating platforms for creation, production and dissemination. The Ministry of Culture encourage their substantive areas and spaces — libraries, television and radio channels, cultural centers, publishing houses, schools, fairs, festivals, galleries, museums, concert halls and theaters — to join this program from its different fields of action, in order to open spaces for historical and current reflections on the problems, movements and discourses that feminisms, and other women's movements from different disciplines and territories, have produced to make visible their practices, critical positions, policies, community and artistic. The projects of this national program will promote the participation of women in all areas and stages from production, programming and dissemination and that encourage their participation in spaces reserved for men, for example, in technical areas. The program is based on the Equitativa Conceptual Guide, which establishes the criteria and basic guidelines for cultural programming from gender equality, created by specialists in gender and women's rights. As a complement to the scheduled cultural activities, the venues are encouraged to incorporate gender equality into their work dynamics through awareness and training workshops scheduled during March, with a view to improving the working conditions of their staff and making viable the implementation of the Protocol for the prevention, care and punishment of sexual harassment and sexual harassment when required.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

During 2019, the Ministry of the Public Function authorized the Ministry of Culture to have a Gender Unit, to foster a culture of complaint and promotes a new State's vision not only to ensure that there is safe spaces and training for its staff, but also reaffirm a vision with a gender perspective and inclusion in daily tasks. Also, since March 2019, this agency has endorsed its policy of zero tolerance for all types of harassment, and for behaviors that threaten the integrity and dignity of people. Following the launch of the Equitativa strategy, 260 activities were presented in different spaces and venues of the Ministry of Culture in March 2020, and other 27 will be scheduled during the year, in which circa 700 artists and 26 states of the country have participated. The launch event was held on November 22, 2019 in Los Pinos Cultural Complex, within the framework of the international day against gender violence, in collaboration with the Ministry of Women of Mexico City. The event presented a two-day cultural programming with a gender perspective, with more than 30 activities including workshops, short film screenings, and concerts. In addition, there was a gender services fair and a bazaar of feminist collectives, gather an audience of 847 participants.

Financial resources allocated to the policy/measure in USD:

2019: circa \$29,646.62 US

Social Inclusion, Diversity and Equality Program – INBAL

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The Social Inclusion, Diversity and Equality Program implemented by the National Institute of Fine Arts and Literature (INBAL) aims to promote measures in favor of equality, social inclusion, inclusive language and customer service, free of any kind of distinction in the arts. This program includes actions such as: - Organization of workshops on gender equality and prevention of gender violence for INBAL workers. - Implementation of a Protocol for the prevention, and sanction of sexual harassment published in the Official Gazette of the Federation on January 3. - Gender Program for the prevention and attention to cases of school violence and sexual harassment in the Schools and Research Centers of INBAL, including workshop on Awareness and Prevention of Violence from a perspective of Human Rights in the school environment, course on Prevention of Sexual Harassment and a protocol of attention for cases of sexual violence in INBAL Schools. Furthermore, the Literature Department of INBAL (CNL) of INBAL carries out cycles such as Writing and Sexual Diversity where the literary works of women are read. Likewise, the CNL also implements multiple efforts to disseminate the work of creative women such as the cycle "Women and Letters" held in 2016 to talk about recognized Mexican authors in Literature, and the exhibition "Story makers and poetry: the feminine face of the letters" which took place from March 8 to May 31, 2019, in coordination with the Museum of History and Contemporary Art to recognize the work of women in literature.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

ARTISTIC FREEDOM

The constitution and/or national regulatory frameworks formally acknowledge:

The right of artists to create without censorship or intimidation
The right of artists to disseminate and/or perform their artistic works
The right for all citizens to freely enjoy artistic works both in public and in private
The right for all citizens to take part in cultural life without restrictions

Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom: YES

Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): -

Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.): YES

Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.): -

Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): -

Relevant Policies and Measures:

National regulatory frameworks

Name of agency responsible for the implementation of the policy/measure:

Public administration

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts
Design
Media Arts
Music
Performing Arts
Publishing
Visual Arts

Describe the main features of the policy/measure:

The Political Constitution of the United Mexican States guarantees in its Articles 6 and 7 the freedom of expression. In a similar vein, the General Law of Culture and Cultural Rights establishes the principles of respect for creative freedom and cultural manifestations; equality of cultures; recognition of the country's cultural diversity; recognition of people's identity and dignity; self-determination and autonomy of indigenous peoples and their communities; and gender equality. Likewise, the Regulation of the General Law on Culture and Cultural Rights stipulates the respect for freedom of creation based on the respect, protection and promotion of human rights. The Regulation also recognizes that freedom of expression includes artistic expression, freedom of opinion and information, respect for cultural diversity, and the right to receive free and plural information that contributes to the full, free and complete development of cultural identity and cultural diversity.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Freedom of association

Name of agency responsible for the implementation of the policy/measure:

Public administration

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The Political Constitution of the United Mexican States recognizes in its Article 28 the right of association of workers and associations or cooperative societies in defense of their interests or the general interest. In the same vein, Article 192 of the Federal Copyright Law recognizes collecting societies as protection entities for authors and holders of related rights with respect to their economic rights. In Mexico, there are a diversity of unions and collecting societies that guarantee the access of artists to their rights, such as: - Association of Plastic Artists of Mexico (Asociación de Artistas Plásticos de México, A.C. – ARTAC) - INBAL National Union of Artistic Groups (Sindicato Nacional de Grupos Artísticos del INBAL) - INBAL National Union of Workers, Academics and Researchers (Sindicato Nacional de Trabajadores, Académicos e Investigadores del INBAL) - Mexican Society of Dance Masters (Sociedad Mexicana de Maestros de Danza, A. C.) - Foundation for the Mexican Letters (Fundación para las Letras Mexicanas – FLM) - Mexican Association of Theater Research (Asociación Mexicana de Investigación Teatral – AMIT) - Mexican Society of Directors Producers of Audiovisual Works (Sociedad Mexicana de Directores Realizadores de Obras Audiovisuales, S.G.C. de I.P.) - Society of Authors and Composers of Mexico (Sociedad de Autores y Compositores de México – SACM) - General Society of Writers of Mexico (Sociedad General de Escritores de México – SOGEM) - Mexican Society of Authors of Plastic Arts (Sociedad Mexicana de Autores de las Artes Plásticas – SOMAAP) - Mexican Society of Producers of Phonograms, Videograms and Multimedia (Sociedad Mexicana de Productores de Fonogramas, Videogramas y Multimedia – SOMEXFON) - National Association of Interpreters (Asociación Nacional de Intérpretes – ANDI) - Mexican Center for Protection and Promotion of Copyright (Centro Mexicano de Protección y Fomento de los Derechos de Autor – CeMPro) - Among many others union organizations, associations or cooperative societies.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:

For the preparation of the third Quadrennial Periodic Report of Mexico on the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions of UNESCO, the Ministry of Culture of the Federal Government carried out a consultation with Organizations of the Civil Society (CSO), in which various associations that are part of the Red U40 México (U40 Mexico Network) participated, this network brings together organizations and professionals of culture focused on the implementation of the 2005 Convention in Mexico, and is coordinated by the association Creatividad y Cultura Glocal AC, member of the International Federation of Coalitions for Cultural Diversity (IFCCD). As part of the consultation process, the Form for Civil Society Organizations was distributed through the U40 Mexico Network to find out the opinion, contributions and work of civil society organizations in Mexico regarding the 2005 Convention. 80% of the measures and initiatives received from CSOs were considered relevant and included in the national report.

GOAL 1 - Support sustainable systems of governance for culture:

Community radio station “La Coyotera”

Name of CSO(s) responsible for the implementation of the measure/initiative:

Comunica-Acción y Cultura del Occidente de México A.C.

Cultural domains covered by the measure/initiative:

Media Arts

Website of the measure/initiative, if available:

<http://www.lacoyoteraradio.com>

Describe the main features of the measure/initiative:

The Comunica-Acción y Cultura del Occidente de México A.C. implemented an initiative aimed at creating the community radio station “La Coyotera”, based in the city of Guadalajara and the metropolitan area of Jalisco, Mexico, which represents a space for dialogue and reflection, as well as for the search for solutions to problems in the locality. Through a web platform, the radio station seeks to address the needs of a local and citizen media that serves groups, civil associations and organizations that carry out actions in favor of the social transformation in the territory. The radio station broadcasts live different programs in accordance with the principles of radio: inform, entertain and educate, but also this exercise encourages diversity of thought and opinions for those who live in this metropolitan area.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The organization has offered community radio workshops to municipalities in vulnerable situations in Jalisco, Mexico, in order to replicate the exercise of recognition of human rights through a dialogue meeting. The community radio station is part of the World Association of Community Radio Broadcasters, in its Mexico chapter (AMARC MX), which has allowed it to connect with other radios in Mexico and work on the community radio agenda with a gender focus. Also, it is constantly making alliances and networking with other groups to reinforce the work they do for the community culture.

Project Management and Cultural Promotion

Name of CSO(s) responsible for the implementation of the measure/initiative:

CIRCULAR, Gestión y Difusión de Proyectos Culturales

Website of the measure/initiative, if available:

<http://www.circular.org.mx>

Describe the main features of the measure/initiative:

CIRCULAR, Gestión y Difusión de Proyectos Culturales is a cultural agency interested in the protection of intangible cultural heritage, biocultural heritage, art and culture, ethnic and linguistic diversity culture. The organization uses visual, audiovisual, sound, graphic, web programming platforms, among others, as tools to give voice and form to all these projects, about these themes, looking for them to recreate themselves, but also to find new scenarios. The organization designs projects from an internal and external way, and accompanies projects from the design, to execution or promotion, but also develops jointly with different partners and strategic allies, projects that are inserted in the sociocultural, academic, artistic and cultural sector. The main workforce of the organization are our members, collaborators and allies, their creative capacity to be attentive to the cultural needs of communities and their different ways of conceiving reality with the intention of transforming it. The axes of its works are: Project design, Project management and Dissemination of projects in the areas of Communication and culture, Intangible Cultural Heritage, Biocultural Heritage, Education and recreation, Editorial, Art and Culture.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

1. Generation of sound and audiovisual content for the general public on the aforementioned topics: <http://www.circular.org.mx/archivo-audiovisual> 2. Editorial coordination of open access, about popular culture: <http://www.circular.org.mx/editorial/breviario-mezcalero> 3. Impact through national dissemination campaigns on biodiversity issues, as was the case with the AGARED, national network from agaves in México, founded by the National Council of Science and Technology in 2014. This campaign allowed generating a community of more than 10,000 followers in a span of two years on their Facebook page; people close to the agave culture, his production, and the sustainable use of this plant. With this community we have approximation for to know their needs and to link them with the academic, industrial and public sector: <https://www.facebook.com/agaredredtematica/> 4. Field research conducted in indigenous areas on official education versus ancestral knowledge, and the impact of new forms of learning carried out in the classroom, which weaken the use of oral tradition as a tool in the transmission of knowledge, as was the case in the project: <http://www.circular.org.mx/archivo-sonoro/el-viaje-de-las-palabras> 5. Generation and programming of the Interactive Oral Tradition Map platform (MITO, by its acronym in spanish) <http://www.circular.org.mx/mito>), which will allow interactive mapping of different manifestations of oral tradition in our country, in formats such as Photography, video, audio and bibliography.

Red U40 México

Name of CSO(s) responsible for the implementation of the measure/initiative:

Creatividad y Cultura Glocal A.C.

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the measure/initiative, if available:

<http://www.cycglocal.org>

Describe the main features of the measure/initiative:

The U40 Mexico Network was born out of the U40 Interamerican Meeting (May 2011) which was held in Toluca, Mexico, one of the first projects funded by the International Fund for Cultural Diversity of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The meeting was organized by the city of Toluca in cooperation with the International Federation of Coalitions for Cultural Diversity and the German Commission for UNESCO. U40 Foreign Fellows participated alongside a group of young Mexican professionals interested in the debate on cultural diversity and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its current implementation in the Americas. The participants shared best practices to promote the diversity of cultural expressions at the local level and discussed the weaknesses, strengths and challenges of these practices. The meeting led to the creation of the regional U40 Network "U40 Mexico", which primarily aims to give visibility to the 2005 UNESCO Convention in the 32 states that comprise the Mexican Federation in order to build cultural cooperation projects and processes thinking global acting local. The work of Creatividad y Cultura Glocal A.C. is based on the idea that cultural rights belong to all. By offering technical assistance, designing programs and projects in partnership with the public and private sectors as well as civil society organizations our objective is to open up glocal culture projects to as many people as possible.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Main activities regarding the Organizational priorities since 2015: a) Promote the culture of citizen participation for the respect and enjoyment of cultural rights: • Conferences and round tables: An average of 10 participations in University Book fairs in Veracruz and Guadalajara. 2 Conferences in Museo Regional de Guanajuato. • Technical Assistance for Rafael Tovar y de Teresa 2014-2016 on cultural diversity scheme for civil society participation for Mexican Ministry of Culture. b) Promote collaborative work within the Network: Database and open communication scheme among members. Public service members in 9 Mexican states had made an average of 20 collaboration activities with free-lance members in areas such as dance and music. c) Promote the creation of international cultural cooperation projects with an emphasis on Glocal: the organization is a member of the International Federation of Coalitions for Cultural Diversity and the Global Cultural Leadership Programme of Cultural Diplomacy Platform of the European Union. d) Coordination of collaborative networks: Linkage with 178 Mexican municipalities through a collaboration agreement with CONAIMUC. e) Design and implementation of international cultural cooperation projects: Design of the International Cultural Cooperation department for the Cultural Ministry of Culture in Veracruz State; International meeting Mexico, Germany, France, Canada, Colombia in 2019.

GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:

PARALELO 9MX

Name of CSO(s) responsible for the implementation of the measure/initiative:

Conferencia Institutos Municipales de Cultura A.C.

Website of the measure/initiative, if available:

<http://www.conaimuc.org>

Describe the main features of the measure/initiative:

Train Municipal Culture Institutes in 9 States of the Mexican Republic. PARALELO 9MX is aimed at those responsible for the cultural and economic public policy of the Mexican municipal and cultural entrepreneurs, who in this edition, belong to the Northeast of our country, which integrates the municipalities of the following Entities Federative: Zacatecas, Jalisco, Nayarit, Querétaro, Durango, Sinaloa, San Luis Potosí, Coahuila. In this regard, PARALELO 9MX offers an opportunity to obtain knowledge, tools and training in public policy construction as well as strategies to improve local cultural industries, close to their community.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: YES

What are the results achieved so far through the implementation of the measure/initiative?:

Strengthening of cultural and creative industries in Mexico.

Tlacopac Residencia Internacional de Artistas – Pantzingo Parque EcoTurístico

Name of CSO(s) responsible for the implementation of the measure/initiative:

Puentes y Redes S.C.

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Visual Arts

Website of the measure/initiative, if available:

<http://www.crossingbridges.nyc>

Describe the main features of the measure/initiative:

1) The Tlacopac International Artist Residency, based in a historic Manuel Parra-designed home in the Aguilas/Colonia los Alpes neighborhood of Mexico City, welcomes women artists, senior artists, LGBTQIA artists, Latinx artists Indigenous contemporary and traditional artists from Mexico and throughout the world, artists with disabilities, student and university groups interested in such areas as the arts, architecture, International Relations, Latin American & Caribbean Studies, and other areas, to come together for “convivencia” (conviviality) or a deep cultural sharing through the arts. Artists with the financial means to attend but without a serious artistic trajectory are not admitted; for artists without the financial means to attend but with a serious artistic trajectory, scholarships and other supports are offered. For artists visiting from outside Mexico, efforts are made for the visiting artists to experience a deep convivencia (conviviality) with their Mexican counterparts. 2) The Pantzingo EcoTourism Park is a creation of the Parangaricutiro Committee of the P’urépecha people centered in and around San Juan Nuevo, Michoacán, Mexico. San Juan Nuevo is the town that was created for the refugees of the Paricutín volcano, which erupted 1943-1952 and buried the town in lava and cinders. The Parangaricutiro P’urépecha now see this eruption as a chance to re-invent this group and to provide it with sustainable ventures. One of the ventures is EcoTourism. The Pantzingo EcoTourism Park failed to attract a significant number of ecotourists and is threatened by unsustainability. Puentes y Redes S.C. has been named by the Parangaricutiro Committee as their Ambassador to the greater world to attract international artists, with a focus on indigenous artists from throughout the world, to establish in Pantzingo deep convivencias among indigenous artists from many regions of the world. Capacity-building for Parangaricutiro P’urépecha is an equally important part of this initiative, as Parangaricutiro people primarily people under 40, will be trained in the English language, tour guiding, documentation of their history, sharing of their history and present through visits to local P’urépecha cultural activities such as fishing, ceramics, forestation projects, dance and music, costume-making, candy-making, local agricultural techniques; cooking for visitors, which will re-establish earlier P’urépecha culinary traditions which were not meat-based: and many other sustainable talents. An objective of this effort is to convince young P’urépecha that there are remunerative, sustainable, pride-filled activities which obviate tendencies or preferences to leave their communities, move to the United States, become involved in the local and remunerative but dangerous drug-trafficking culture, and other activities.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Project # 1 the Tlacopac International Artist Residency has hosted in less than 1 year, its “beta year” of operations, approximately 30 artists, who have included senior, LGBTQ, indigenous (P’urépecha, Tzotzil, Maya, mestizx), Mexican Japanese, Afro Mexican, film, modern dance, classical dance, folkloric dance, dance historians, European, and other artists working in most fields of the arts. We have hosted a “think tank” of 29 Mexican arts managers and creatives around the potential and goals of Tlacopac. We have worked with a private foundation and private philanthropists to preserve the adjoining house, designed and built by legendary Mexican architect Juan O’Gorman for the MacArthur-winning American Mexican composer Conlon Nancarrow. We have saved it from sale and destruction. Its operations as an international artist residency focused on the same goals as Tlacopac, but with a concentration on architecture and music, is expected to take place in March, 2020. Most of the artists were hosted here on a scholarship basis. We established Tlacopac as a leader in keeping artistic families together by establishing a policy by which children are not separated from their families and under which parents are still provided with the conditions they need to focus on their art. For Project # 1 the Pantzingo EcoTourism Park adaptation into an international artist residency with a focus on global indigenous cultural exchange, letters of support for the project were received from the Committee on the Human Rights of Indigenous Peoples of the United Nations office in New York, from the Parangaricutiro Committee of the P’urépecha people of the state of Michoacán, Mexico, and from Mexico’s National Institute of Indigenous Peoples so that this project can move forward January 1, 2020.

PROArtes México**Name of CSO(s) responsible for the implementation of the measure/initiative:**

PROArtes México

Cultural domains covered by the measure/initiative:

Performing Arts

Website of the measure/initiative, if available:

<https://proartesmexico.wordpress.com/>

Describe the main features of the measure/initiative:

a) Keep creating bilateral cultural exchange between the US and Mexico, respecting all the principles and respect that the 2005 Convention promotes. b) Advising artists in traveling grants, projects design, embassy application process. c) Manage infrastructure (arts residencies) and major cultural events (cultural seasons, festivals) promoting the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries d) Advocate for the granting of a special status for cultural goods and services in trade and/or investment agreements.

Does it specifically target young people?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Asset the base to represent Mexican artist in the US, helping them to take the best benefit of this process, breaking the language gap between the ones that can not talk English, promoting better cultural and artistic practices, helping to balance the difficulty of being contracted in a foreign country, promoting the Convention and the cultural goods as well.

GOAL 3 - Integrate culture in sustainable development frameworks:

-

GOAL 4 - Promote human rights and fundamental freedoms:

-

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:

1. Strengthen and develop the governance system regulatory frameworks for improving the conditions for the work of Civil Society Organizations (CSO) at the local level, as well as develop intervention methodologies for participation architectures, and promote to expand spaces in decision-making and in the orientation of cultural practices for the development of the Convention. 2. Promote collaborations with other Organizations, stakeholders, actors and different sectors, as well as strengthen alliances with the government and private sector. 3. Engage the communities in a co-action process in order to further the projects remain in the hands of the community

to follow up and enhancement. 4. Create new collaboration platforms and networks that can help artists to create and contribute to sustainable development goals, as well as to establish funds for the generation of collaborative projects within network members, involving grantmakers, philanthropists, chambers of commerce, visionaries, among others related actors. 5. Promote gender equality and foster more and better development opportunities for female creatives to have new platforms in which they can present their work consistently. 6. Extend the work on 1, 3 and 4 goals of the Convention to keep implementing practices that benefit human rights and fundamental freedoms. 7. Provide practical, rather than theoretical, materials and means for artists and arts organizations to sustain themselves, for improving the status and conditions of the artists. 8. Create safe opportunities for artists and arts managers of all ages, genders, educational backgrounds, languages, levels of ability, sexual preferences, levels of professional accomplishment etc. to speak and to be heard, feeling safe, feeling respected, feeling listened to.

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

-

CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

The adoption of the General Law on Culture and Cultural Rights (2017) and its Regulation (2018), have contributed to consolidating the legal framework of the country's culture sector, establishing mechanisms for the exercise of cultural rights; the basis for the coordination between Federation, federal entities and municipalities in this matter, and the participation of the social sector. Another of the most outstanding initiatives in the implementation of the 2005 Convention has been the Digital Agenda for Culture (ADC) established in 2018, as a strategy coordinated by the Ministry of Culture to insert, enhance and make effective the cultural public policies through the digital tools. The ADC is committed to the digital preservation of the cultural heritage and artistic expressions of Mexico, the universal access to cultural goods and services through digital tools, the promotion of inclusion and citizen participation, the training of new professionals in the sector, the promotion of new creative forms and the promotion of digital cultural industries. The Agenda also articulates the sectorial efforts in the use and exploitation of the new digital technologies, to expand the scope and effectiveness of the actions and programs carried out by the administrative units, decentralized administrative bodies and parastatal entities under the Ministry of Culture. The ADC seeks to promote the creation, research, dissemination and preservation of all the cultural expressions of Mexico, through digital tools, to make them more accessible to a greater number of people and to allow them to be distributed by digital means in Mexico and abroad. Through this instrument, general guidelines are offered to plan actions in the short, medium and long term, in what refers to the use of digital tools, and their actions are in line with the new cultural dynamics emerged at the intersection of culture, innovation and technology. On the other hand, according to preliminary data from the Satellite Account of Culture of Mexico, published by the National Institute of Statistics and Geography (INEGI) in 2018, the culture sector registered a Gross Domestic Product of 702 billion pesos, equivalent to 3.2% of national GDP. This accounts for the dynamism of a sector in which, with the production of handicrafts, the use of multiple assets or audiovisual production, to mention just three of its multiple components, mobilizes more resources than other highly relevant sectors, such as of automotive production, which represented 2.1% of national GDP in the same year. Among the audiovisual media, the film industry stands out, since its origins it has undergone profound transformations, both due to technological development and the diversity of themes, spaces and manifestations that accompany the cultural, social and economic evolution of the last decades. In our country, between 2010 and 2018, of the 3,391 films released in theaters in the territory, 727 were Mexican productions, which represented 21.4%. However, among the 2,376 million people attending premieres, only 191 million attended Mexican movies, which corresponds to 8% of the total. In this period, 63.9% of the national films produced were supported by the Mexican State, which significantly increased the stimulus to the industry, going from 59 supported films in 2010 to 99 in 2018. Meanwhile, cultural radio and television have been a fundamental vehicle for the spread of culture and the production of content that contribute to the appreciation, knowledge and enjoyment of a wide range of expressions, both national and international. Thanks to their penetration capacity, ranging from the reach of community radio, to international signals or the deployment of content through the internet, these media have built a significant audience and, without a doubt, are widely rooted among the population. Moreover, over time, the established stimulus mechanisms have evolved; however, challenges still remain to consolidate financing schemes for quality cultural creation and production that have greater territorial scope and cater to the plurality of cultures and identities coexisting in our country.

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

Mexico recognizes as a fundamental right the access to information, and digital technologies are indispensable means to reinforce it, as well as for creating, distributing and consuming cultural products. In this way, according to National Institute of Statistics and Geography (INEGI) data, a significant digital gap still persists: 65.8% of the Mexican population has access to the Internet and 51.1% use internet primarily for social networks, which offers them a limited view of the vast resources and tools existing on the internet to learn and create supported by technology and culture online. An important factor for the lag in the development of digital culture in our country is the difficulty that cultural institutions have had to assimilate it, understand its forms of communication, exchange and collective production, recognize its cultural value and its economic potential. The Ministry of Culture has made significant efforts to exploit technology for the digital preservation of various cultural heritages, as well as to promote access and distribution of cultural goods and services. However, there is still a need to strengthen the relationships established by the institutions with the communities that participate, consume, and produce in digital environments. On the other hand, the culture sector must strengthen its policies regarding stimuli for creation in order to meet, with greater efficiency, the growing demand for support and the need to broaden the horizon of coverage of existing programs. Regarding the cultural and creative sectors, the channels for the circulation of cinematographic and audiovisual products need to be expanded. In this sense, the Ministry of Culture will develop collaboration strategies to encourage the creation of alternative exhibition circuits in projection rooms, movie clubs and other similar spaces under public cultural institutions of local governments, public and private universities, and some civil organizations. For their part, public service radio and television are constantly evolving media representing an important alternative for the dissemination of culture, as well as for asserting the rights of audiences to access diverse and quality cultural content. In this area, it is necessary to strengthen the capacities for the production and distribution of content, as well as the use of digital technologies, which will allow a greater dissemination of audiovisual content produced by the culture sector, through platforms designed for this purpose, extend its benefits beyond traditional channels and reach new audiences. The challenge facing radio and television in the culture sector is, fundamentally, to position themselves as medias for the production and transmission of highest quality cultural, artistic and journalistic content, which promote social values of inclusion, plurality, independence and critical vision. On the other side, in the field of handicrafts production, there is the task of influencing the development of comprehensive policies that promote, in addition to artistic and cultural creation, the improvement of the social and economic conditions of the people and communities dedicated to the craft activities, in coordination with other national entities. At present, the new cultural consumption practices and the wide availability of technological resources for the consumption of cultural and artistic works

represent a challenge for the protection of rights for creators and authors, which represents a challenge for the strengthening of the culture of copyright, in order to promote the improvement of the economic conditions of creative people, as well as a greater production, development and circulation of cultural goods. In this sense, the Ministry of Culture recognizes the importance of stimulating and supporting artistic and cultural creation in all its expressions, especially in those fields that enrich the Mexican heritage, highlight our heritage and history in their different expressions, and generate or circulate new knowledge about the vast culture of Mexico. Accordingly, the Ministry of Culture is currently working on the development of a national model for Creative Economy, by which will be built a public policy aimed at promoting the development of the creative and cultural industries as a whole with a social dimension, through a diagnosis of the sector, a classification of the creative and cultural industries in Mexico, an economic map and a regulatory framework on the matter. Likewise, the sector must advance in the construction, in coordination with other sectors and institutions of the three levels of government, of new financing models and public and private investment, as well as patronage schemes and fiscal incentives to face the increasing demand for support and encouragement from the artistic and cultural community. To strengthen the right of audiences, it will be necessary to reinforce cultural radio and television media, decentralize the cinematographic offer at the national level, pay special attention to those social groups for which it is difficult to access diverse and quality content, and consolidate the use of digital technologies for a greater diffusion of cinematographic and audiovisual productions. Furthermore, at present, it is necessary to strengthen the dissemination and knowledge of copyright, in particular, intellectual property rights, raise social awareness as a whole on the relevance of its adequate protection and, also, on the multiple economic and cultural factors involved. In addition to this, there is the need to generate a coordinated debate and build schemes, with the three powers of the Union, for the protection of collective intellectual rights, with the participation of communities and accompanied by international organizations. The Ministry of Culture will work to achieve the foreseen objectives, under the principles of respect for artistic and creative freedom of the country's communities and will reinforce the principles of inclusion, non-discrimination, gender perspective and transparency in the selection and granting processes of incentives and scholarships.

Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

The diversity of the cultural expressions of Mexico arises in every corner of the country. However, cultural policy has been concentrated in Mexico City and in a few urban areas. There is limited access to the manifestations of culture and artistic creations, both national and international, and there have been limited schemes that, apart from the redistribution of institutional efforts, promote local cultures and their creations. Based on the Culture Sector Programme 2020-2024, to face the centralization of activities, it is needed to enhance the creative wealth of the inhabitants from the various regions of the country and translate it into development for the benefit of the society, also, a greater distribution of State action is necessary, for a better use of the existing cultural infrastructure and the promotion of the various cultural manifestations to encourage projects that link the local, regional and national cultural work. The current administration has established the objective to build a sustainable project in which the activities of the various organizations and institutions promoting culture throughout the Mexican Republic are coordinated, in order for citizens to recognize and appropriate their cultural and artistic heritage, strengthen their identities and assert their cultural rights. For that purpose, the Ministry of Culture will favor various strategies; among the most important are the promotion of the development of local cultures, the exchange between regions, the bringing of cultural goods and services to the country's municipalities, with an emphasis on the most remote communities, and the circulation of creators through exchange routes. The recognition of the cultural wealth of each community, and the flow of knowledge and creativity will be the seed for the new cultural policy. This approach will allow, among others, to address the problem of disarticulation and dissociation that prevails between cultural supply and demand. On the other hand, culture is essential for the development of any country. Here lies its particularity in the international context and largely defines its alliances, priorities and objectives. For this reason, dialogue between cultures and international cooperation will be an essential vehicle to promote the understanding of Mexico with other nations of the world. It will be a priority to promote international cultural cooperation in the production, dissemination, circulation of cultural goods and services, as well as the protection and safeguarding of cultural heritage. Likewise, it is a priority to create mechanisms that promote the appropriation of digital technologies by the population, not only from a passive consumption approach, but as a creative production tool. For this, it will be the task of the cultural sector to generate public policies that promote the development of digital ventures, that serve the growing number of people who use these media for cultural reasons and stimulate the capacity of the communities and ecosystems of creators and developers that build the manifestations of contemporary digital culture. In parallel, one of the main priorities for the inclusion and recognition policies of this administration is the promotion of the diversity of national languages and the strengthening of the linguistic rights of their speakers. Mexico has 68 indigenous languages, apart from the Spanish. In this sense, the Ministry of Culture actively promotes linguistic rights and develops strategies and actions to encourage their public use. In this field, it is essential for State institutions to create the conditions that make the public use of indigenous languages viable in all possible contexts, especially in areas related to fundamental rights, such as access to health, education or to justice. The Ministry of Culture will develop intensive actions in order to strengthen the cultural diversity of Mexico, which should be expressed in the training and support of creative people, as well as in a greater production of indigenous, Afro-Mexican and popular culture works. The promotion, support and dissemination of these creations, will contribute to a greater cultural participation of disadvantaged populations and an increase in the well-being of the population in general. Promoting cultural plurality in the public space makes the production of the works of these groups visible, broadens the possibilities of choice and opens opportunities for intercultural processes, in addition to contributing to the coexistence of different cultural expressions under conditions of equality. In the scope of intellectual property, Mexico faces great challenges in protecting the productions of creators and authors. Intellectual property, and in particular copyright, represent the props on which a significant part of the national creative economy rests. The country's institutions will aim to ensure that the cultural productions of the indigenous villages that are part of our intangible cultural heritage, especially when it comes to the creative production of indigenous peoples, have due recognition before the law and enjoy full protection. As a result, better conditions can be created to prop up the economic and social progress of the people and communities that find their livelihood in the production of goods rooted in their worldviews and traditions.

ANNEXES

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:

Attachment


 General Law of Culture and Cultural Rights (DOF: 06/19/17)

 Regulation of the General Law on Culture and Cultural Rights (DOF: 11/29/2018)

 AGREEMENT for the adoption of the Digital Agenda for Culture (DOF: 06/01/2018)

 National Development Plan 2019-2024 (DOF: 07/12/2019)

Attachment

 Culture Sector Program 2020-2024 (DOF: 07/03/2020)

SUBMISSION

Designated official signing the report:

Title: Mr.

First name: Pablo

Family name: Raphael de la Madrid

Organization: Ministry of Culture

Position: Directorate-General for International Affairs

Date of submission:

2020

Electronic Signature:

-

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Quadrennial Periodic Report

Please review your submission



GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

Mexico

Date of Ratification:

2006

Officially Designated Point of Contact of the Convention:

Country: Mexico

Mr.

Pablo Raphael de la Madrid

Ministry of Culture

Arenal 40

Álvaro Obregón, Mexico

Chimalistac

Mexico City DIF 01050

Mexico

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Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:

For the preparation of the third Quadrennial Periodic Report of Mexico on the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions of UNESCO, the Ministry of Culture of the Federal Government carried out a process of direct consultations of the public specialized institutions directly linked to the areas of application of the 2005 Convention, through which the main national policies, actions and initiatives in favor of creation, production, distribution and access to cultural goods, products and services were identified, as part of the creative economy and as an element of sustainable development.

Likewise, for the definition of objectives, priorities and challenges in the implementation in Mexico of the 2005 Convention on the protection and promotion of the Diversity of Cultural Expressions of UNESCO, the guiding documents of the country's public policy on culture were taken as a basis, in which the principles of the Convention are incorporated.

Simultaneously, a consultation was carried out with Civil Society Organizations (CSO), in which various associations that are part of the Red U40 México (U40 Mexico Network) participated, this network brings together organizations and cultural professionals focused on the implementation of the Convention of 2005 in Mexico, and is coordinated by the association Creatividad y Cultura Global AC, member of the International Federation of Coalitions for Cultural Diversity (IFCCD).

Executive summary:

The Ministry of Culture is the public body in charge of establishing and conducting the national policy on culture, and responsible for promoting and disseminating the artistic and cultural expressions of Mexico, as well as the projection of the country's presence abroad; promotes education and artistic and cultural research; works in favor of the preservation, promotion and dissemination of cultural heritage and diversity, supports artistic creation and the development of creative industries to reinforce the generation and access of cultural goods and services, in addition to promoting universal access to culture taking advantage of the resources offered by digital technology.

The Political Constitution of the United Mexican States establishes in its Article 4 that "everyone has the right of access to culture and the enjoyment of the goods and services that the State provides in this area, as well as the exercise of their cultural rights. The State will promote the means for the diffusion and development of culture, attending to cultural diversity in all its manifestations and expressions with full respect for creative freedom".

In a similar vein, based on the General Law of Culture and Cultural Rights published in the Official Gazette of the Federation on June 19, 2017, the cultural policy of the Mexican State is based on the principles of respect for creative freedom and cultural manifestations; equality of cultures; recognition of the country's cultural diversity; recognition of people's identity and dignity; self-determination and autonomy of indigenous peoples

and their communities; and gender equality.

This Law guarantees cultural rights to access to culture and enjoy the goods and services provided by the State in this area; to actively and creatively participate in culture; to enjoy the preferred cultural events; the protection of intellectual property rights; and the use of information and communication technologies for the exercise of cultural rights, among others.

In line with the foregoing, the Regulation of the General Law on Culture and Cultural Rights, published in the Official Gazette of the Federation on November 29, 2018, stipulates that actions of international connection in the matter of culture must be carried out based on the cultural diversity, respect for freedom of creation and under the principles of international cooperation, respect, protection and promotion of human rights.

The Regulation also recognizes that freedom of expression includes artistic expression, freedom of opinion and information, respect for cultural diversity, and the right to receive free and plural information that contributes to the full, free and complete development of cultural identity and cultural diversity.

For its part, the National Development Plan 2019-2024 defines as one of the objectives of the Government of Mexico "to promote and guarantee the human right of access to the culture, attending to cultural diversity in all its manifestations and expressions with full respect for creative, linguistic freedom, choice or belonging to a cultural identity, beliefs and participation".

Likewise, the Culture Sector Program 2020-2024, first in the country for the sector after the creation of the Ministry of Culture in 2016, establishes as priority objectives to reduce inequality in the exercise of cultural rights of individuals and communities, primarily in contexts of vulnerability, with its participation in processes that strengthen cultural cycles, practices and identities; consolidate the educational task of the Culture Sector to provide people with better options for training, updating and professionalization, under criteria of inclusion and recognition of diversity; progressively guarantee access to cultural goods and services to people, through the increase and diversification of the cultural offer in the territory and the cultural exchange of Mexico abroad; protect and conserve the diversity, memory and cultural heritage of Mexico through actions of preservation, research, protection, promotion of their knowledge and appropriation; strengthen the participation of culture in the national economy through the stimulation and professionalization of cultural industries and creative enterprises, as well as the protection of copyright; and enrich the diversity of the creative and cultural expressions of Mexico by recognizing and supporting creators, academics, communities and groups, among others.

Furthermore, the Ministry of Culture recognizes culture as an essential tool for human, social, and economic development not only of people, but also for communities and the country, and in this sense, among its primary functions are the promotion of the use of information and communication technologies for the dissemination and development of culture, as well as the cultural goods and services provided by the State, attending to cultural diversity in all its manifestations and expressions, respecting creative freedom.

As part of its priorities, the Ministry of Culture highlights the protection of copyright as a fundamental task of the Mexican State, which guarantees the protection of the creations of individuals, groups and communities, through the disclosure and protection of copyright in favor of creative diversity in Mexico, which fosters the improvement of the economic conditions of creative people, as well as greater production, development and circulation of cultural goods.

Among other priority objectives of the Ministry of Culture are the strengthening of the contribution of culture in the national economy through the cultural industries and creative companies, as well as the enrichment of the diversity of the creative and cultural expressions of Mexico, by recognizing and supporting creators, academics, communities and artistic groups.

In general terms, the current administration 2018-2024 has the fundamental objective of promoting innovation in cultural products and services, stimulating national and international cooperation, and strengthening the production, dissemination, distribution and enjoyment of cultural content and products, making accessible tools to detonate the strategic development of the various agents involved in the construction of the economy of culture.

Although the actions of the State have had significant progress, expanding access to various manifestations of culture, there is still work pending to guarantee the effective exercise of cultural rights that, in its broadest sense, to involve free expression and creation, the access to information and knowledge about material and intangible heritage, the free choice of a cultural identity, the belonging to one or more cultural communities or the active and creative participation in culture, to name just a few.

For this reason, the Ministry of Culture seeks to transform the traditional paradigm in which people and communities are seen as simple recipients of State action in the field of culture, to assume them as generators and as active participants in a series of processes with the cultural institutions, which will assume the role of facilitators.

Another pending field of action consists of developing intensive actions to strengthen the cultural diversity of Mexico, which should be expressed in the training and support of creative people, as well as in a greater production of indigenous, Afro-Mexican and popular culture works. Through the promotion, support and spread of these creations, it will contribute to a greater cultural participation of disadvantaged populations, as well as an increase in the well-being of the general population.

Promoting cultural plurality in the public space makes the production of these groups visible, widens the possibilities of choice and opens the possibilities for intercultural processes, in addition to contributing to the coexistence of different cultural expressions in conditions of equality.

The promotion of these policies, within the framework of the recognition of indigenous and Afro-Mexican communities as subjects of public law, is one of the challenges of the Mexican State, as well as a historical opportunity to incorporate community initiatives into the national project.

Besides this, the COVID-19 sanitary crisis has put in evidence the vulnerability of the cultural sector in general and the precarious working conditions of cultural workers in particular, accentuating the need for innovation in the development models of this sector and the need to expand its productive relations with other sectors.

In this sense, it has been identified the need to integrate and implement comprehensive regulatory frameworks to promote the country's cultural diversity, within and outside its territory, through a public policy aimed at promoting the creative and cultural industries of Mexico. Highlighting its dual cultural and economic nature, as well as to strengthen the protection of intellectual property rights, particularly in the digital space, and around the cultural misappropriation of the intangible cultural heritage of indigenous, Afro-Mexican and comparable peoples and communities.

In the same way, the current administration aims to reach a sustainable cultural economy model that breaks the digital gap and guarantees the redistribution of cultural wealth among all sectors of society.

On the other hand, Mexico has been selected to participate in the initiative "EU/UNESCO Expert Facility on the Governance of Culture in Developing Countries: Support for new regulatory frameworks to strengthen the cultural and creative industries and promote South-South cooperation", funded by the European Union for contributing to the implementation of the 2005 Convention, and with the aim of strengthening the

system of governance for culture in developing countries and reinforce the role of culture as a vector for sustainable development and poverty reduction.

As part of this initiative, Mexico will implement within the next two years the project "Designing policies to support indigenous and community radio in Mexico and incorporate indigenous content in the public and commercial media", with the aim of generating mechanisms in favor of the legal constitution and sustainability of this radio stations, as well as the production of content in indigenous languages, a regulatory framework and an environment that encourages the inclusion of content which reflects the country's cultural and linguistic diversity in commercial and public media. The project will design a standard regulation aimed at incorporating indigenous content in commercial and public media; it will require future applicants for broadcasting licenses to specify the percentage of indigenous or community programming during their broadcasts. In order to comply with this regulation and ensure that public and private media have access to indigenous and community content, a digital platform will be created. Consultations between the community and indigenous broadcasters will also take place in order to assess their capacity for content generation and contribution towards the platform (internet access, capacity development, etc).

Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:

Public Sector	Ministry of Culture		https://www.gob.mx/cultura
Public Sector	National Institute of Fine Arts and Literature (INBAL)		https://inba.gob.mx/
Public Sector	Mexican Film Institute (IMCINE)		http://www.imcine.gob.mx/
Public Sector	National Center for the Arts (CENART)		https://www.cenart.gob.mx/
Public Sector	Digital Culture Center (CCD)		https://centroculturaldigital.mx/
Public Sector	National Fund for Culture and the Arts (FONCA)		https://fonca.cultura.gob.mx/
Public Sector	National Fund for the Promotion of Handicrafts (FONART)		https://www.gob.mx/fonart
Public Sector	National Institute of Copyright (INDAUTOR)		https://www.indautor.gob.mx/
Civil Society Organization (CSO)	Comunica-Acción y Cultura del Occidente de México A.C.	oyoteraradio@gmail.com	http://www.lacoyoteraradio.com
Civil Society Organization (CSO)	CIRCULAR, Gestión y Difusión de Proyectos Culturales	circular.gestiondeproyectos@gmail.com	http://www.circular.org.mx
Civil Society Organization (CSO)	Conferencia Institutos Municipales de Cultura A.C.	direccion.conaimuc@gmail.com	http://www.conaimuc.org
Civil Society Organization (CSO)	Creatividad y Cultura Glocal A.C.	cycglocal@gmail.com	http://www.cycglocal.org
Civil Society Organization (CSO)	PROArtes México	proartemexico@gmail.com	https://proartemexico.wordpress.com/
Civil Society Organization (CSO)	Puentes y Redes S.C.	janhanvik@crossingbridges.nyc	http://www.crossingbridges.nyc

GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors: YES

Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:: YES

Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years: YES

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance): YES

Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in

Cultural management

Music

Performing arts

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Music

Performing arts

Visual arts

Specific measures and programmes have been implemented over the last 4 years to:

Support job creation in the cultural and creative sectors

Statistical offices or research bodies have produced data during the last 4 years:

related to cultural and creative sectors

evaluating cultural policies

Share of cultural and creative sectors in Gross Domestic Product (GDP):

3.20%

2018

Please provide whenever possible disaggregated data by sector:

Topic	USD Million	Year	Share
Share of cultural and creative sectors in Gross Domestic Product (GDP) (in USD)		2018	
Gross Domestic Product in USD	1,154,431		
Cultural Gross Domestic Product in USD	36,526		3.2%
Disaggregated data by sector		2018	
Visual and plastic arts	460		1.3%
Performance arts and shows	2,013		5.5%
Music and musical performances	405		1.1%
Books and press	1,269		3.5%
Audiovisual media	13,440		36.8%
Handicrafts	6,867		18.8%
Design and creative services	2,983		8.2%

Material and natural heritage	584	1.6%
Cultural training and dissemination	1,697	4.6%
Households cultural production	6,808	18.6%

Share of employment in the cultural and creative sectors:

3.20%

2018

Please provide whenever possible disaggregated data by sector, age, sex and type of employment:

Topic	Women jobs	Total jobs	Total full-time equivalent employment positions	Year	Share	Share of women jobs
Share of employment in the cultural and creative sectors				2018		
National Total full-time equivalent employment positions (FTEEP)			43,337,924			
Cultural total full-time equivalent employment positions (FTEEP)			1,395,669		3.2%	
Disaggregated data by sector, age, sex and type of employment.				2018		
By cultural sector:						
Visual and plastic arts			23,049		1.7%	
Performance arts and shows			22,353		1.6%	
Music and musical performances			48,442		3.5%	
Books and press			74,573		5.3%	
Audiovisual media			194,939		14.0%	
Handicrafts			498,151		35.7%	
Design and creative services			154,836		11.1%	
Material and natural heritage			35,368		2.5%	
Cultural training and dissemination			87,656		6.3%	
Households cultural production			256,302		18.4%	
By sex:				2013		
Culture	889,355	2,225,415				40%
Visual and plastic arts	4,932	11,830				42%
Performance arts and shows	8,516	26,061				33%
Music and musical performances	5,588	53,011				11%
Books and press	30,091	99,503				30%
Audiovisual media	149,890	369,024				41%
Handicrafts	486,641	1,222,480				40%
Design and creative services	47,687	122,685				39%
Material and natural heritage	11,488	22,315				51%
Cultural training and dissemination	52,578	99,463				53%
Trade in cultural goods and services	44,370	98,911				45%
Public cultural management	42,129	88,989				47%
Intellectual property in cultural goods and services	5,445	11,143				49%

Total public budget for culture (in USD):

4,434,000,000USD

2018

Please provide whenever possible the share allocated by cultural sectors/domains (in %):

Topic	USD Million	Year	Share	Share of women jobs
Share allocated by cultural sectors/domains				2018
Visual and plastic arts	76		1.7%	
Performance arts and shows	153		3.5%	
Music and musical performances	122		2.8%	
Books and press	602		13.6%	
Audiovisual media	453		10.2%	
Handicrafts	706		15.9%	
Design and creative services	86		2.0%	
Material and natural heritage	874		19.7%	

Cultural training and dissemination

1,361

30.7%

Relevant Policies and Measures:

GENERAL LAW of Culture and Cultural Rights (DOF: 19/06/17)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The General Law of Culture and Cultural Rights establishes, in accordance with the Political Constitution of Mexico, the mechanisms for the exercise of cultural rights; the bases of coordination between the Federation, federal entities and municipalities in the matter, and the participation of the social sector. Likewise, it grants a general regulatory framework for the institutional cultural work and defines the means that make it possible to enforce the right of access to culture, which has been a constitutional mandate since 2009.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The importance of the General Law of Culture and Cultural Rights lies in the strengthening of cultural institutions, as a necessary step in the historical process of the policies of the Mexican State to promote the cultural development of the country.

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

Platform "Contigo en la Distancia" (With You in the Distance)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://contigoenladistancia.cultura.gob.mx/>

Describe the main features of the policy/measure:

Initiative implemented by the Ministry of Culture of the Government of Mexico to face the challenges of the crisis derived from COVID-19 and with the aim of ensuring people continue to exercise its right to culture from home, as well as a tool to promote creativity and talent of the artistic community for the development of activities and projects from their home during the "National period of healthy distance", which has allowed the cultural community to have a meeting point, an exposure platform for creators as well as a place of enjoyment for audiences. The platform gathers various different measures, actions and activities, and hosts more than 1,700 contents, creations from over 1,000 artists and more of 4,000 original productions in Spanish and the 68 national indigenous languages, distributed in 12 categories: Digital Culture, Virtual Tours, Audiovisuals, Books, Audios, Content for children, Apps, Open Calls, Recommendations, Testimonials #ComunidadContigo and #MéxicoEnElMundo, and a Blog, which are constantly increased by new productions created exclusively for this platform, as well as historical materials, and contents from different cultural organizations and institutions of the country. Furthermore, three music festivals have been held, reaching more than one million viewers. Moreover, considering the importance of training and professionalization in the cultural field, the platform also offers various academic activities such as workshops, courses, diplomas and training designed and given by different organizations in the sector. However, the cultural offer under this initiative is not limited to this platform, it is also disseminated through social media and networks of the sector's institutions and even translated into actions that moved from the digital to physical space. This strategy is constantly enriched by the joint collaboration between the Ministry of Culture and its institutions, and other stakeholders of the country's cultural sector. Besides this, the Ministry of Culture contributes to the enrichment and supply of cultural goods and services benefiting the population by granting resources to the federal entities of the country for the development of artistic and cultural projects through the "Local Culture Institutions Support Program" (AIEC). This year, as a result of the health emergency, 320 million pesos (10 million pesos each) were allocated to the local cultural institutions to support the artistic and cultural communities affected by the serious crisis in the sector due to the suspensions of activities generated by the Covid-19.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Since its launch on March 25, 2020, the platform has received more than 2.5 million visits from within the country and abroad, especially from the United States, Spain, Colombia and Canada, among other countries. To date, 3 online "With you in the distance" festivals have been held through this platform reaching more than one million viewers, aimed at bringing the public closer to culture and sharing artistic expressions that serve as a catalyst for the emotions in times of crisis like the one we are experiencing during the social distancing period. The first edition of the online festival was held on April 8, 2020, and was seen by more than 432 thousand people live. The second edition, broadcasted on May 1, was followed by nearly 160,000 people. The third online festival was held on May 27, with an audience of more than 60 people. Through this platform more than 20 calls have been launched by the Ministry of Culture to support the artistic and cultural community during the emergency period derived from COVID-19, such as "Art at Home Movement" benefiting 1,351 creators, and "Independent Scenic Spaces in Resilience" that benefited 91 artistic venues, allocating a total amount of around 40 million pesos. The "Bank of performances" is another mechanism implemented under this platform to support the cultural industry, through which artists who had scheduled events to be held during this health emergency period were able to receive the payment provided for their work, under commitment to present their performances when sanitary conditions allow. More than 3,322 artists have benefited from this program.

If yes, what are the main conclusions/recommendations?:

The Platform "With You in the Distance" has consolidated itself as a fundamental tool for the population to exercise their right to culture from home and for creators to continue their artistic work and as an alternative to being supported during the health contingency due to the presence of COVID-19.

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

Music and Opera Department

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Music

Website of the policy/measure, if available:

<http://www.musicayopera.bellasartes.gob.mx/>

Describe the main features of the policy/measure:

The Music and Opera Department of INBAL (CNMO, Coordinación Nacional de Música y Ópera) promotes and disseminates the universal musical heritage through concerts, festivals, conferences and related activities. It encourages the memory and rescue of the musical artistic legacy from a contemporary perspective, with high-quality criteria and full recognition of the diversity of the traditional and avant-garde aesthetics. With that purpose, it promotes the premiere of works by Mexican composers and focuses on the organization and dissemination of presentations by national and international musicians. Likewise, it favors a greater professional projection of its concert performers and vocal groups (Choirs, orchestras, ensembles, singers, musicians) which execute a wide repertoire of musical genres from different periods, achieving a plural and high-quality musical proposal. From 2013 to 2018, 9,800 activities were carried out with an approximate attendance of 1,883,756 people. Having in mind that culture is for everyone and the commitment to the inclusion and integration of citizens, the programming of musical activities is inclusive in such a way that people with disabilities are taken care of, and that educational institutions, and vulnerable social groups like children, youth, senior citizens, women victims of violence, among others that have little or no access to cultural goods and services, are offered free access to music activities. Likewise, through institutional digital platforms and social networks, greater coverage and impact is achieved in new audiences interested in classical music and opera, as remote streaming of the main musical events reaches audiences in the whole country. The programming of musical activities also includes, empowers and supports artists with motor or visual disabilities to participate directly in the musical and opera productions. Moreover, and with the objective of valuing and communicating indigenous artistic expressions, the CNMO held a series of concerts with choral works sung in different native languages, accompanied by the film project "68 voices, 68 hearts". In terms of encouraging artistic creation, professionalization and economic development, the CNMO organizes competitions and calls like the National Piano Competition Angelica Morales-Yamaha, the Manuel Enríquez International New Music Forum, the sessions organized with the Society of Authors and Composers of Mexico, the National Singing Contest, Carlo Morelli, which annually contributes to encouraging young talent interested in opera, in order to strengthen their artistic training and encourages them to dedicate their lives to the cultural field. As well the National Opera Company of the CNMO issues annual calls for young singers and pianists to join the Studio of the Opera of Fine Arts (EOBA), an institution that allows them to improve their artistic skills. Similarly, the National Opera Company invites and motivates students from singing schools to directly participate in Opera productions, which not only allows them to expose their artistic talent, but also to strengthen their professional development.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Music events and audience: YEAR: 2016 EVENTS: 991 AUDIENCE: 170,927 YEAR: 2017 EVENTS: 863 AUDIENCE: 138,955 YEAR: 2018 EVENTS: 942 AUDIENCE: 175,902 YEAR: 2019 EVENTS: 1,033 AUDIENCE: 171,983 TOTAL OF EVENTS 2016-2019: 3,829 TOTAL OF AUDIENCE 2016-2019: 657,767

Literature Department

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Website of the policy/measure, if available:

<https://literatura.inba.gob.mx/>

Describe the main features of the policy/measure:

From 2018 to date, Literature Department of INBAL (CNL, Coordinación Nacional de Literatura) has implemented literary training programs, which encourage writing and reading throughout the country through 70 national workshops, 8 literary creation diplomas and 2 literary appreciation diplomas. The CNL also develops programs to ensure children's access to culture, and to foster reading among children and youth audiences which include free literary creation workshops for children and young people living in vulnerable conditions, in order to include them in the cultural life and to encourage their creativity. Similarly, 90% of the activities of the National Coordination of Literature are free and directed to diverse audiences to benefit a greater amount of population, in Mexico City and in all the country. Likewise, and by means of making a more frequent use of digital platforms, the perspective and outreach of free social participation opens up without having to spend financial resources on national transfers. In 2018, this Department launched a program of activities to promote literary culture among the school-age population of vulnerable areas, both in Mexico City and throughout the country in upper and higher secondary education schools in low-income areas. On the other hand, the Literature Department develops the program to promote reading "Do you want me to read it again?" same that is focused on girls, boys and teenagers. It is a project that seeks the target audience to approach reading and books through the reading in the voice of renowned, experienced and prestigious actresses and actors and with the participation of a Mexican Language Sign interpreter for the hearing impaired audience. In addition, and regarding indigenous people access to culture, the Festival of Indigenous Literature will take place in August 9 with readings and roundtables on the importance of indigenous languages importance on literary creation, in celebration of the International Day of the World's Indigenous Peoples. As well, in 2019, a Diploma of Mexican Literatures in Indigenous Languages aimed at people interested in the literatures generated by the original peoples of Mexico since pre-Hispanic times and up to the present with the aim of opening and exploring the panorama of Mexican literature written in indigenous languages, through the voice of its authors, critics and promoters. In addition, the CNL resumed in 2018 the cycle "The first roots", literature in originary languages, which aims to promote and disseminate the work of writers and writers in indigenous languages with monthly sessions of reading of contemporary literature in indigenous languages like Ayuujk, Mixe, Huasteco, Tének,, Mazateco, Nahuatl and Ñahñu.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Department of Visual Arts

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Visual Arts

Describe the main features of the policy/measure:

With the objective of spreading knowledge on visual arts and architecture, INBAL carries out permanent, temporary and itinerant exhibitions, through the Department of Visual Arts of INBAL (CNAV, Coordinación Nacional de Artes Visuales) and its 18 museums, as well as non-formal education programs in each museum for both general and young audiences diverse activities such as lectures, workshops, seminars, roundtables, film series, homages, book presentations, etc, like the following: -Museum of Modern Art: Outside-the-museum program that visits elementary schools to share the main works of the museum's collection. -Ciudad Juárez Art Museum. Guided visit school program that invites schools from all educational levels to its premises. -Casa Estudio Diego Rivera y Frida Kahlo Museum. Guided visit school program that invites schools from all educational levels to its premises. -San Carlos National Museum: Outside-the-museum program that visits elementary school to share the main works of the museum's collection to children in low-income areas in Mexico City and its metropolitan area. -Sala de Arte Público Siqueiros: Museum logbook. Educational program in which children registered objects, images and emotions perceived and experimented during their visit and were invited to participate voluntarily by proposing a museographic proposal. INBAL museums have included within their normal activities, guided visits focused on vulnerable audiences like visually and auditive challenged people, children with brain palsy and senior citizens. Likewise, the Architecture Department (DACPAI, Dirección de Arquitectura y Patrimonio Artístico Inmueble) , DACPAI, and the National Center for Conservation and Register of Artistic Heritage, (CENCROPAM, Centro Nacional para la Conservación y Registro del Patrimonio Artístico Mueble) promote and participate in several platforms for the dissemination of the work of significant artists and architects, as well as of artistic and architectural related topics. In regard to the indigenous people involvement and access to culture, and in the framework of the International Day of the World's Indigenous Peoples, a guided visit in Nahuatl language was carried out in the Diego Rivera's Mural Museum. In parallel, INBAL carries out the Art Passport Program, an activity aimed at girls and boys between 6 and 12 years, which seeks to bring them closer to the different artistic manifestations, through guided visits to museums, buildings of historical, artistic and architectural value, as well as monuments. It includes the integration between parents and children, as well as promoting values such as tolerance, inclusion, rights and obligations of girls and boys, among other issues. In each of the activities carried out in the program, there is the participation of a Mexican Sign Language interpreter who will support people with hearing impairment and sensitize the other attendees. Furthermore, the National Museum of Arts (Museo Nacional de Arte) hosts the exhibition "Voces de la Tierra, Lenguas Indígenas", a project developed with the loan of works of art of the Mexican Center of Historical Studies, and the curatorial assistance of the National Institute of Indigenous Languages. In the last years, communication activities of visual arts and architecture, specially exhibitions has been organized in collaboration with other public or private institutions, as well as with support of their Board of Trustees. Regarding job creation and entrepreneurship promotion policies, 7 visual arts projects have been awarded with the fiscal stimulus EFIARTES.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Dance Department

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Performing Arts

Website of the policy/measure, if available:

<https://danza.inba.gob.mx/>

Describe the main features of the policy/measure:

Greater mobility and visibility of the national dance work has been one of the main objectives of the Dance Department of INBAL (CND, Coordinación Nacional de Danza) since 2019, under its 3 axes of action: Programming, Training and Collaboration with the states of the country. In the field of Programming, the integration of an Artistic Council resulted in a more diverse dance offer by presenting pieces of creators from different cities of the country at INBAL venues in Mexico City and reaching more than 30,000 people in 2019. As well, the National Dance Season that took place at the Palace of Fine Arts and which brought together companies from several states of all regions: Baja California, Chihuahua, Guanajuato, Morelos, Sonora and Mexico City, reached more than 7,000 spectators. Programming in alternative and public spaces like "patios" in low-income neighborhoods, markets, museums and the Metro system of transportation expands the dance offer and benefits a larger population, as well as strengthens the formation of new audiences, especially from vulnerable communities. The Asaltodiario Company, took its dance to different markets of the Mexican capital, reaching more than 30,000 people; while the company of Vicente Silva performed in patios of low income neighborhoods of Mexico City his version of "Dream of a summer night", which was seen by around 2,000 people. The Metro Collective Transportation System received "Urban Impacts" dance company reaching more than 16,000 people. Regarding specific audiences, children's dance seasons were presented at the Guillermina Bravo Dance Theater, serving more than 5,000 spectators. On the occasion of the International Dance Day on April 29 a program made up with the participation of students from 13 dance schools and dance companies of various genres, captivated more than 4,000 people who gathered at the Angel Salas Square. Within the framework of the International Year of Indigenous Languages, two choreographies were presented with texts in the original indigenous languages Otomí and Hñahñu. In the field of Training and education, the CND promotes research processes, encourages the involvement of emerging creators and favors the use of platforms for the allocation of competitive resources, through the establishment of a Creation and Management Laboratory and the organization of conferences and symposia like the Meeting of Scenic Creators CAMP_IN in the Center of the Arts of San Luis Potosí, in which 242 artists and the National Dance Summer Congress in Los Cabos 2019, with 95 participants. 5 dance circuits projects and programs linked to state and corporate instances of the five regions of our country has been implemented. In the Central one, companies offered 15 performances in the states of Guerrero, Tlaxcala, Oaxaca and Mexico City, in front of an audience of almost 5,000 people. In terms of creation and with the aim of strengthening the bonds of creative collaboration between artists of the same region. A co-production of a dance piece in the Northwest Region: Baja California, Baja California Sur, Sonora and Sinaloa was created. The National Dance Meeting, brought together 32 dance companies, carried out 15 academic activities within the framework of the Laboratory of Creation and Management, with the participation of more than 450 dancers, choreographers and researchers of the body, and through its 162 activities, assist more than 64, 000 people. Within the scope of Collaboration with the states of the country, the CND managed to develop projects and programs linked to state agencies and artistic companies in the five regions of Mexico. Two calls were made to give way to a co-production in the Northwest Region: Baja California, Baja California Sur, Sonora and Sinaloa. The importance of this program is that INBAL and the CND have a fixed focus on decentralizing and opening the opportunity for other states to grow. The bet is to strengthen the bonds of creative collaboration between artists of the same region. With the purpose of promoting access to the culture of the child population, the National Dance Coordination of this Institute develops since 1999, the School Dance and Child Dance programs and carries out children's functions (Saturdays and Sundays) for orphanage children and homes home of Mexico City. The total amount of activities reached more than 215, 000 people during 2019. Regarding job creation and the promotion of entrepreneurship, 13 dance projects were awarded with the fiscal stimulus EFIARTES. During its two periods (ordinary and extraordinary), about 1,000 creators from 11 states of the Republic: Coahuila, Mexico City, Baja California, Jalisco, Veracruz, Yucatán, Sinaloa, Tlaxcala, San Luis Potosí, Tabasco and Querétaro were trained to get acquainted with the process of registration and presentation of projects. EFIARTES granted support for the development of 13 dance projects.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Theater Department

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Performing Arts

Website of the policy/measure, if available:

<https://teatro.inba.gob.mx>

Describe the main features of the policy/measure:

In order to ensure the participation of children in the cultural life of the country, the Theater Department of INBAL (CNT, Coordinación Nacional de Teatro) presents annually the "Grand Theater Marathon for boys, girls and youth". The 12th edition in 2019 40 functions, 6 workshops and a panel discussion were presented; a total of 9,686 attendees were registered. In the same vein, the CNT carries out performances focused on the attention of children, on the early childhood audience, and also workshops of theater appreciation for visually impaired children. In addition, the CNT develops the School Theater programs in Mexico City and the National School Theater Program in the States which brings theater performances to elementary schools around the country. Furthermore, the CNT organizes training workshops for teachers and students within the framework of the School Theater Program in Mexico City and conducts, in collaboration with schools of the Mexico City, the High School Theater Show in which students of this level have the opportunity to present performances made by them and their teachers, in a school context. Moreover, the Theater Department integrates also plays inspired by the cosmovision of the indigenous cultures. Within the framework of the Theater Program for Adults, works related to themes of Indigenous communities and languages have been presented such as "Todos Santos", "Ohtli", "Andares" and "Siuatl de huidas, guerrillas y fandangos". Regarding job creation and entrepreneurship promotion policies, 50 theater projects were awarded with the fiscal stimulus EFIARTES.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Xavier Villaurrutia Center for Literary Creation

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Publishing

Website of the policy/measure, if available:

<https://literatura.inba.gob.mx/sedes/centro-de-creacion-literaria-xavier-villaurrutia.html>

Describe the main features of the policy/measure:

The Xavier Villaurrutia Center for Literary Creation of the Literature Department of INBAL was created in 2010 with the aim of training literary creators, through diplomas, seminars, courses and workshops in poetry, narrative and dramaturgy, as well as chairs and specialized meetings in the instruction and development of the literary task and the promotion of reading. The Center owes its name to the Mexican poet, essayist, art and literature critic, playwright and stage director Xavier Villaurrutia (1903-1950). This Center offers the Diploma in Literary Creation, which responds to the artistic initiation programs and support for literary creation implemented by INBA. The Diploma in Literary Creation meets the highest level of excellence and emerges as a proposal for structured academic training, in order to provide students with the theoretical-conceptual elements and strategies of the craft of writing. The teaching staff is made up of writers specialized in the genres of short stories, novels, poetry, chronicles, theater, essays, editorial literature and screenplays, who have an outstanding literary production and recognition of their work, in addition to having conducted literary workshops in different institutions. Furthermore, through its Literary Training Program, the Literature Department of INBAL exceeded the digital gap with the literary appreciation workshops, which are carried out in person (with cost) and online (free of charge) throughout the country. In 2018 two appreciation workshops reached almost 2,500 people from all over the national territory and other countries, and in 2019 the workshops have over 1,200 beneficiaries.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Social Inclusion, Diversity and Equality Program

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

This program was designed with the objective of implementing the following actions aimed at facilitating the access of all citizens to cultural venues: • Evaluation of the infrastructural accessibility to INBAL venues (museums, theaters, forums). • Incorporation of English in the graphic signage in INBAL venues for the international visitors. • Development of a mobile application, which will provide a simultaneous interpretation service in indigenous and Mexican sign language (LSM), as well as other foreign languages and description for the visually impaired audiences. • Preparation of audio guides for the exhibitions. • Empty seats initiative: last minute ticket sales for free or at preferential rates. • Noisy functions initiative: special functions for the public that cannot remain silent and / or sitting quietly in an armchair for a long time. • Provide awareness workshops, with the support of INMUJERES, on gender issues for INBAL workers. • Inclusion of a repertoire in indigenous languages within the programming. • Implementation of an internal program of Reconciliation, Improvement of Coexistence, Non-Violence and Culture of Peace. • Implementation of a campaign against gender violence, abuse and discrimination. • Holding workshops in collaboration with the museums, theaters and forums of INBAL, and with the advice of the National Commission for Preventing Discrimination (CONAPRED) to prevent discrimination.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Games Laboratory

Name of agency responsible for the implementation of the policy/measure:

Digital Culture Center (CCD)

Cultural domains covered by the policy/measure:

Media Arts

Describe the main features of the policy/measure:

Games Laboratory (Laboratorio de Juegos) generates active spaces where game jams, hackathons, talks and events related to luddism, art and collective culture take place. It is an inclusive project, linking children, youth, professionals and diverse communities in a self-managed way to improve their digital skills, strengthen equity, make networks, promote citizen awareness and support innovation and entrepreneurship. We understand the player as an entity in constant do and share.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Games Laboratory holds various events and activities, including: "Noctabundas": an evening hold the last Wednesday of each month to gather communities interested in the recreational culture to share the space by playing and bonding with more people who share these interests. There have been a total of 8,028 attendees to the noctabundas from 2016 to 2019. Global Game Jam (GGJ): The Global Game Jam is the world's largest annual event focused on the creation of board or video games originally organized by the International Game Developers Association (IGDA). The GGJ is held simultaneously in more than 480 locations in 73 countries, where for 48 hours students, professionals, artists, musicians, designers and programmers get together to make a video game from start to finish. From 2016 to 2019 the CCD had a total of 2,861 participants. In 2017, the record for attendance in Spanish-speaking countries was broken with 350 people. In 2019 the CCD was the first Gigasede in Mexico. Marcha Friki (Friki March): The Marcha Friki (Friki March) / Hikari Expo is an annual event where attendees go to the CCD to demonstrate their passion for manga, comics, anime, and video games. During the weekend there are activities such as workshops, conferences, screenings and concerts directly related to this universe, thus opening a space for socialization and learning. Total attendees from 2016 to 2019: 14,047, with 2016 being the highest attendance with a total of 5,678 attendees. Pokemon Day: The Pokemon day is an event that lasts a whole day where, a walk is made through the Chapultepec Forest playing, in addition the event gathers all kinds of public interested in the facilities of the Digital Culture Center to see the finals of the world championship of Pokémon that is broadcast live from San Francisco California. They also exchange pokémon, talks on studies and analysis of the Pokémon phenomenon and an incredible battle of 8-bit music, as well as the demonstration of games made in Mexico. It took place from 2016 to 2018 with a total of 18,391 attendees. DEVHR: DEVHR is the meeting point between government entities, academia, industry and independent developers working around interactive gaming and entertainment. It includes conferences, academic panels, as well as a showroom of games projects and recreational culture. Among the topics covered are studies on games, arts applied to games, technology applied to games, business and communication. It has two areas: Preservation and memories of the game and studies about alternative playful cultures. In the 2016 to 2018 editions, there were a total of 7,733 attendees.

Financial resources allocated to the policy/measure in USD:

Total resource from 2016 to 2019: \$1,174,907.00 MXN

Immersion and Mixed Realities Laboratory

Name of agency responsible for the implementation of the policy/measure:

Digital Culture Center (CCD)

Cultural domains covered by the policy/measure:

Media Arts

Website of the policy/measure, if available:

<http://labinmersion.centroculturadigital.mx>

Describe the main features of the policy/measure:

The Immersion and Mixed Realities Laboratory is a space dedicated to the exploration of multisensory stimuli to build new possibilities of perception and action, as well as reflection from a critical point of view of the current and future state of immersive media. Through multidisciplinary activities, workshops, meetings and exhibitions, the public participates directly in experimentation, creation and study on the topics involved in the immersion: their technologies, bodies of knowledge, artistic potential and the political and social impact of these tools.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Between 2016 and 2019, the Immersion and Mixed Realities Laboratory has had: 9 artists in residence 8 mentors 8 pieces made 2 editions of the International Immersive Festival (2108 and 2019) 4 events Total activity attendees: 10,278 attendees

Financial resources allocated to the policy/measure in USD:

Total resource from 2016 to 2019: \$ 1,286,000.00 MXN

Partner(s) engaged in the implementation of the measure:

BBVA Foundation (until 2019)

Type of entity:

Private Sector

Educational Area – Digital Culture Center (CCD)

Name of agency responsible for the implementation of the policy/measure:

Digital Culture Center (CCD)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.centroculturadigital.mx/>

Describe the main features of the policy/measure:

The CCD Educational area promotes the conscious use of digital tools that facilitate the exchange of knowledge, social transformation, artistic production and the creation of content for the Internet. It is responsible for building and maintaining training strategies within the vast territory that shape contemporary digital and technological tools, with an emphasis on their creative use, to promote cultural transformation through development and equity based on inclusion. The foregoing, bearing in mind the need to serve diverse communities, with a special focus on the youth population of our country. Some of the topics addressed more regularly in the workshops and activities of the CCD Educational area include new artistic media, productive activities, digital narratives, etc. The strategic lines of the workshops address: - Inclusion: Creation of links with specific and vulnerable sectors of the public, in order to generate dialogues in peripheral or marginalized social environments. - Digital literacy: involves the development of essential basic knowledge to relate in a conscious way with the electronic means that govern our communication and exchange processes. With topics such as: Equipment with open technologies, Security, Neutrality, Maintenance, Recycling. - Training: it includes ramifications that provide specific elements for the development of creative skills where technology plays a fundamental role, such as creativity technologies, open source technologies, technology and science, technology and art, ancestral and land technologies. - Professionalization: specialized collaborative activities that address specific topics to expand and deepen the knowledge curriculum in the community of digital creators. Capabilities are addressed in topics such as software development, hardware development, wetware, as well as analysis and criticism of digital culture and its derivatives. - Disclosure: addressing, through pedagogical programs, the knowledge and development of relevant national and international creators who actively work and impact the dynamics of digital culture.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Activities offered by the Educational Area of the Digital Culture Center (CCD): 2016 Total activities: 105 Total attendees: 1,815 2017 Total activities: 95 Total attendees: 1,054 2018 Total activities: 96 Total attendees: 1,292 2019 Total activities: 82 Total attendees: 1,145 TOTAL 2016-2019 2016 - 2019 total activities: 378 2016 - 2019 total attendees: 5,306

Financial resources allocated to the policy/measure in USD:

2017 - 2019: circa \$126,377.16 US

Programme of Support for Teaching, Research and Dissemination of the Arts (PADID)

Name of agency responsible for the implementation of the policy/measure:

National Center for the Arts (CENART)

Cultural domains covered by the policy/measure:

Design

Media Arts

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

This program provides incentives to teachers, artists and researchers to benefit their academic projects, to develop new applications of technology in the teaching, production and spread of the arts, and to boost projects that promote processes that feed the artistic-academic communities.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

During this period, 182 projects related to the teaching, research or dissemination of the arts have been supported, from different states of the Mexican Republic.

Financial resources allocated to the policy/measure in USD:

\$1,002,890.25 USD

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

It is important to disseminate the products that are made thanks to PADID support. It is necessary to think about a computer system that allows PADID applications to be made electronically.

International Training Programme in the Arts for the Circus and the Street (PIFACC)

Name of agency responsible for the implementation of the policy/measure:

National Center for the Arts (CENART)

Cultural domains covered by the policy/measure:

Performing Arts

Describe the main features of the policy/measure:

Through the academic offer of the PIFACC, participants are provided with solid bases to develop a high artistic and technical level in the practice of the different circus arts. Initial, intermediate and advanced (specialization) level workshops are offered.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

During this period, 28,564 people were benefited from the programme, including students from the workshops and attendees of the work exhibitions and artistic presentations.

Financial resources allocated to the policy/measure in USD:

\$200,414 USD

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

Every year an evaluation of the program is made, based on the opinions expressed by the participants in the workshops, and on the basis of the annual evaluation results, the academic offer of the following year is proposed.

Payment in Kind Program

Name of agency responsible for the implementation of the policy/measure:

Ministry of Finance and Public Credit (SHCP)

Cultural domains covered by the policy/measure:

Visual Arts

Describe the main features of the policy/measure:

The Payment in Kind Program of the Ministry of Finance and Public Credit (SHCP) was created in 1957, at the initiative of a group of artists led by the renowned Mexican painter David Alfaro Siqueiros. The program allows Mexican or foreign plastic artists residing in the country to comply with the payment of their taxes, through the donation or provision of works of art made by them for their exhibition and conservation to museums in the country open to the public. The collection of the program is mainly composed of painting and sculpture, but it has been modified to modernize its operation and currently it also includes formats such as photography, installation and digital art, among others.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

For over six decades, the Payment in Kind Program has been a driving force in supporting artistic creation and innovation, which also has contributed to integrate one of the largest art collections in Mexico, including more than 1,500 consecrated and emerging artists with thousands of works in all formats and styles, from monumental paintings to intervened postcards, to name a few. At present, the Payment in Kind Program constitutes one of the most important collections of modern and contemporary art in Mexico, and represents an international benchmark in terms of the configuration of public and avant-garde tax collections in support of artists.

Partner(s) engaged in the implementation of the measure:

Type of entity:

Private Sector

National Institute of Copyright (INDAUTOR)

Name of agency responsible for the implementation of the policy/measure:

National Institute of Copyright (INDAUTOR)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.indautor.gob.mx/>

Describe the main features of the policy/measure:

The National Institute of Copyright (INDAUTOR) is the public body responsible for the protection and safeguarding of copyright, as well as, promoting their knowledge in the various sectors of society, promoting creativity and cultural development, and promoting international cooperation and exchange with other responsible institutions for registration and protection of copyright and related rights. INDAUTOR also provides services to national and foreign authors, artistic community and rights holders, including: - Registration of works and assignment contracts and use licenses; - Authorizations to collecting societies; - Obtention of International Standard Book Number (ISBN) and the International Standard Number for Periodical Publications (ISSN) - Legal consultations and advice - Resolution of copyright infringements - Arbitration proceedings - Training and orientation courses to sensitize society to the importance of respecting copyright to create a culture of legality. - Among others The INDAUTOR is also responsible for the application of the Federal Copyright Law, which protects works as 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 such as databases, which constitutes an intellectual creation, and other works considered as literary or artistic works.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

National Fund for the Promotion of Crafts (FONART)

Name of agency responsible for the implementation of the policy/measure:

National Fund for the Promotion of Crafts (FONART)

Website of the policy/measure, if available:

<https://www.gob.mx/fonart>

Describe the main features of the policy/measure:

The National Fund for the Promotion of Crafts (FONART) is a public trust created in 1974, as a federal institution for the development, promotion and commercialization of artisan activity, also oriented to promote research and regulations on the matter, help to increase the quality of life of artisans and disseminating the cultural heritage of Mexico, as well as contribute to the human, social and economic development of craftsmen and craftswomen families through the generation of a greater income for their works. The main objective of FONART is to contribute to improve the income of artisans by supporting and developing productive projects through actions aimed at enhancing the productive and commercial capacities of artisans. It also provides accompaniment to artisans from production to the effective marketing of their products in the global market. Among the main actions and programs of FONART are: - Artisanal tourist corridors - Support for strategic craft projects - Supports for visual health - Folk art competitions - Support for the promotion of handicrafts in fairs and exhibition - Collecting of crafts - Support to boost production - Integral training and/or technical assistance

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

Mexican Network of Creative Cities

Name of agency responsible for the implementation of the policy/measure:

Local Governments

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The Mexican Network of Creative Cities was established in January 2020, through the signing of a Letter of Intent between the Mayors of the eight Creative Cities in Mexico and UNESCO Office in Mexico, with the aim of strengthening creation, production, distribution, dissemination, and access and participation in cultural life, as well as to establish ties of cooperation between them through the exchange of experiences, and with the commitment of developing projects aimed at consolidating social, economic and cultural change in their localities, placing creativity and culture as drivers of urban planning for sustainable development in benefit of its inhabitants. By 2020, 8 Mexican cities are part of the UNESCO Creative Cities Network: Querétaro (Design, 2019) San Cristóbal de las Casas (Crafts and Folk Art, 2015) Mérida (Gastronomy, 2019) Mexico City (Design, 2017) Ensenada (Gastronomy, 2015) Puebla (Design, 2015) Guadalajara (Media Arts, 2017) Morelia (Music, 2017) The UNESCO Creative Cities Network was created in 2004 to promote cooperation between cities that identify creativity as a strategic factor in sustainable urban development. The 246 cities that currently make up the Network work together towards a common goal: to place creativity and cultural industries at the center of their local development plan and actively cooperate internationally in the field.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Parallel to the signing of the Letter of Intent to establish the Mexican Network of Creative Cities, the Municipal Meeting for the Creation of the Mexican Network of Creative Cities in Merida took place over two days, in which committees and liaisons of the UNESCO Creative Cities Network in Mexico participated, with the objective of sharing work schemes and methodologies for identifying strategies for the promotion of creative economy and inclusive development in the Mexican Creative Cities.

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

Survey to measure the perception of the impact of COVID-19 in the sector of Cultural and Creative Economies in Mexico

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://mexicocreativo.cultura.gob.mx/sondeo-de-percepcion-de-impacto-covid-19-en-el-sector-cultural-y-creativo/>

Describe the main features of the policy/measure:

The Ministry of Culture, through the Directorate General for International Affairs, implemented the “Survey to measure the perception of the impact of COVID-19 in the sector of Cultural and Creative Economies in Mexico”, as part of the “Creative Mexico. Sustainable cultural development ” initiative, as a tool aimed at measuring the impact and repercussions of COVID-19 in the country's Cultural and Creative Economies sector, through the compilation and systematization of data and information, focused on independent workers, companies, institutions and cultural and creative spaces that are being threatened by this pandemic. The Survey aims to contribute to decision-making in the short term for responding to the crisis facing the cultural and creative community of the country in light of the COVID-19 pandemic, as well as to account for the complex problems confronting the sector in order to construct solutions and strategic lines of action in the near future in favor of cultural and creative economies. The survey was conducted online between June 22 and July 30, 2020. The results will be analyzed through a multistage process, including the formation of an Analysis Group of the obtained results, composed by representatives of Organization of Ibero-American States for Education, Science and Culture (OEI), Inter-American Development Bank (IADB), United Nations Development Programme (UNDP), UNESCO office in Mexico, Autonomous National University of Mexico (UNAM), National Institute of Statistic and Geography (INEGI), National Institute of Social Economy of Mexico (INAES), Reflection Group on Economy and Culture (GRECU), Ministry of Culture, Ministry of Economy and representatives of the Cultural and Creative Economies sector of the country; Public Dialogues sessions with the cultural and creative community; Publication of survey results; and Working Tables to prepare a report on the findings and recommendations of the analysis of the survey results.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

5,509 people participated in the on-line consultation.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

Loom. National registry of cultural agents

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://telar.cultura.gob.mx/>

Describe the main features of the policy/measure:

The Ministry of Culture, through the General Directorate for Cultural Vinculation, launched on June 22, 2020, the digital platform “Loom. National Registry of Cultural Agents” for the registry and visibility of the cultural agents in Mexico, aiming at obtaining useful, accurate and updated information that allows to recognize, promote and develop the diversity of local cultures, through the rapprochement and recognition of cultural agents as key elements in the definition of cultural policies. The online registry is aimed at all cultural agents, including people dedicated to arts, crafts, management, promotion, research and bearers of cultural heritage, who participate in any of the phases of the cultural cycle, whether they are creation, production, exhibition and transmission activities; or preservation, documentation, training and capacity-building processes. In a next stage, the registry will allow viewing dynamically the obtained data, generating statistics and identifying the cultural situation by municipality. At a later time, it will be sought to consolidate the registry as a meeting space for cultural agents, allowing them to establish contact with each other and generate employment connections, to create spaces for dissemination, creative work and opportunities, as well as to generate and exchange knowledge. It will be a bridge between agents, spaces, expressions and artistic and cultural practices, and a tool for the publication of calls and information material.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

MEDIA DIVERSITY

Public service media has a legal or statutory remit to promote a diversity of cultural expressions: YES

Policies and measures promote content diversity in programming by supporting:

Regional and/or local broadcasters

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio): YES

Regulatory authority(ies) monitoring media exist: YES

If YES, please provide the name and year of establishment of the regulatory authority(ies):

General Directorate for Radio, Television and Cinematography of the Ministry of the Interior, established in 1977

Federal Telecommunications Institute (IFT), established in 2013

If YES, these regulatory authority(ies) monitor:

Public media

Community media

Private sector media

Online media

If YES, these regulatory authority(ies) are responsible for:

-

Relevant Policies and Measures:

Radio Education

Name of agency responsible for the implementation of the policy/measure:

Radio Education, National Service of Cultural Communication

Website of the policy/measure, if available:

<https://radioeducacion.edu.mx/>

Describe the main features of the policy/measure:

Radio Education is a decentralized body of the Ministry of Culture, whose substantive work consists of promoting and disseminating the educational, cultural and artistic expressions of Mexico through the radio. In the last four decades, Radio Educación has been a leading generation radio institution, offering innovative proposals in radio programming and formats, as well as in the promotion of various cultural initiatives. Radio Education, National Service of Cultural Communication, institution of the Ministry of Culture, currently coordinates three radio stations on the air: Signal 1060 AM, in Mexico City; Kukulcán signal at 107.9 FM in Mérida, Yucatán; Culture Mexico International Signal, 6185 kilohertz of Onda Corta; 96.5 FM Signal in Mexico City, plus an HD station, in the IBOC standard, which is the 96.5.1 FM Signal, for digital radios; They have also been awarded the Sonora Culture Signal, on FM 104.1, in Hermosillo and the Michoacán Culture Signal, at 95.3 FM, in Morelia, which will begin transmitting in 2019. It also transmits, through the Satellite Signal on EDUSAT Channel 2; on the On Demand signal: e-radio.edu.mx; and in a Virtual Digital Signal. Recently, Radio Education established collaboration agreements with community radio stations, thereby confirming its vocation to serve and support local radio stations that are currently recognized by law under the figure of social use concessions, and in this way, seeks to ensure a greater access to culture, as well as support community radio stations to expand their program offer.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Channel 22

Name of agency responsible for the implementation of the policy/measure:

Metropolitan Television "Channel 22"

Website of the policy/measure, if available:

<https://canal22.org.mx/>

Describe the main features of the policy/measure:

Canal 22 is a public television broadcasting service that promotes the best artistic and cultural expressions of Mexico and the world, based on the promotion of values such as inclusion, plurality and critical vision. Channel 22 programming comprises various forms and manifestations of culture, through cinema, series, documentaries, science, history, music, gastronomy, humor, news, debate and children's programming, as well as own productions and emblematic series of the highest quality and varied themes. Currently, the TV channel has more than 2.5 million subscribers on social networks, where more than 600 people joining each day.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

DIGITAL ENVIRONMENT

Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries): YES

Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.): -

Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.): YES

Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.): YES

Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available: -

Relevant Policies and Measures:

Digital Agenda for Culture (ADC)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://agendadigital.cultura.gob.mx/>

Describe the main features of the policy/measure:

The Digital Agenda for Culture (ADC) articulates sectoral efforts in the use and exploitation of Information and Communication Technologies, to expand the scope and effectiveness of the actions and programs carried out by Mexican cultural institutions. The ADC seeks to promote the creation, research, dissemination and preservation of all the cultural expressions of Mexico through digital tools. In addition, it serves as a reference for the different cultural entities of the country to organize their work plans in relation to new technologies, with a comprehensive, sustainable and future vision.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

INBA Digital

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://inba.gob.mx/digital>

Describe the main features of the policy/measure:

INBAL has promoted the creation of virtual public spaces such as the INBA Digital Initiative, which allows and encourages the exercise of citizens' cultural rights and makes available to all people tools such as virtual tours, streaming, digital publications, research repository, and podcasts, among others.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Heritage and Visual Arts

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Visual Arts

Describe the main features of the policy/measure:

In order to disseminate the artistic heritage through digital technology, the Sub-Directorate General of Artistic Immovable Heritage (SGPAI) of this Institute works on the design of an exhibition program based on the vocation and collections of each of the museums, that offers exhibitions of visual arts and architecture through the use of the internet, in order to achieve greater coverage and cost reduction, according to the curatorial script of each museum under INBAL.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

E-Literatura

Name of agency responsible for the implementation of the policy/measure:

Digital Culture Center (CCD)

Cultural domains covered by the policy/measure:

Publishing

Website of the policy/measure, if available:

<http://editorial.centroculturaldigital.mx/eliteratura>

Describe the main features of the policy/measure:

The E-literatura platform focuses on exploring new ways of creating digital writing pieces, using different methods, from laboratories with experts and specialists in digital technologies, to production of generative and kinetic poetry, transmedia storytelling and interactive literature, etc. The platform encourages critical reflection on the use of technologies using the 404 blog-magazine, pieces focussed on writing and downloadable books.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

From 2016 to 2019, the E-Literatura webpage had 108 publications and the website had 209,828 visits. In addition, 35 downloadable books and 11 pieces were produced. During the same period, the 404 Magazine published 145 texts including articles, short notes and glossaries. E-Literatura of the CCD won the third place in the International Prize for Innovation in Electronic books awarded in Spain 2016. In 2017, the exhibition "Exploración de Máquinas de Escritura" (Exploration of Typewriters) held at the CCD presented the CCD's E-Literatura work, encouraging reflection on the possibilities that arise through the different writing tools, and making a retrospective from the creation of writing to literary bots. It had 4870 attendees.

Financial resources allocated to the policy/measure in USD:

Total resource from 2016 to 2019: \$1,592,355.00 MXN.

PARTNERING WITH CIVIL SOCIETY

Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

Cinema/Audiovisual arts

Music

Publishing

Visual Arts

Performing Arts

Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: -

Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: -

Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): -

If YES, please provide up to 2 examples:

-

Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES

Relevant Policies and Measures:

EFIARTES

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, through the National Institute of Fine Arts and Literature (INBAL)

Ministry of Finance and Public Credit (SHCP)

Cultural domains covered by the policy/measure:

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.estimulosfiscales.hacienda.gob.mx/es/efiscales/efiartes>

Describe the main features of the policy/measure:

EFIARTES is a fiscal incentive established in 2017 in article 190 of the Income Tax Law, coordinated by the Ministry of Culture and the Ministry of Finance and Public Credit (SHCP), through the National Institute of Fine Arts and Literature (INBAL), for Investment Projects in the Production of Visual Arts (EFIARTES VISUALES); Dance (EFIDANZA); Music (EFIMÚSICA); National Theater (EFITEATRO); and Edition and Publication of National Literary Works (EFILIBRO). The program works as a fiscal stimulus to support artistic creation and production, consisting of applying a tax credit for the amount contributed by an Income Tax (ISR) taxpayer to an investment project. EFIARTES allows the private sector (individuals and companies) to contribute with resources to an investment project and decrease the amount of payment of their taxes. The amount of the contribution to the corresponding investment project can be up to a maximum of 2 million pesos per taxpayer and artistic project, or up to 10% of the taxpayer's ISR in the immediately preceding year.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Since 2017, 164 artistic projects have been benefited.

Financial resources allocated to the policy/measure in USD:

2018: circa \$6,209,291.13 US 2019: circa \$5,026,503.39 US

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

EFICINE

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, through the Mexican Film Institute (IMCINE)
Ministry of Finance and Public Credit (SHCP)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Website of the policy/measure, if available:

<https://www.estimulosfiscales.hacienda.gob.mx/es/efiscales/eficine>

Describe the main features of the policy/measure:

EFICINE is a fiscal incentive established in 2006 in article 189 of the Income Tax Law, coordinated by the Ministry of Culture and the Ministry of Finance and Public Credit (SHCP), through the Mexican Film Institute (IMCINE) for Investment Projects in National Film Production and Distribution. The program is a benefit granted to the film industry for the production and distribution of feature films, consisting of applying a tax credit for the amount contributed to an investment project in the production or distribution by a taxpayer of Income Tax (ISR) to support the production or post-production of fiction, animation and documentary films; as well as the distribution of films. The EFICINE allows the private sector (individuals and companies) to contribute with resources to an investment project in film production or distribution and to decrease the amount of their contribution from the payment of their income tax. The amount of the contribution to the corresponding investment project (for which an accreditation will be authorized in the payment of the ISR) can be up to 20 million pesos per taxpayer and investment project in production, as well as 2 million of pesos for investment projects in the national film distribution, or 10% of the ISR of the contributing taxpayer in the previous year. Eficine Production Investment projects in national film production are considered to be investments in the national territory specifically aimed at making a film through a process that combines creation and production, as well as the human, material and financial resources necessary for that purpose. Eficine Distribution Investment projects in the distribution of national cinema films will be considered to be the proposal of actions, activities and strategies aimed at the distribution of national films with artistic merit, both in commercial and non-commercial circuits, as well as those which encourage the formation of audiences and encourage the circulation of national production.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

2016 Production: 63 investment projects in national film production were supported. Distribution: 33 investment projects in national film distribution were supported. 2017 Production: 53 investment projects in national film production were supported. Distribution: 25 investment projects in national film distribution were supported. 2018 Production: 52 investment projects in national film production were supported. Distribution: 27 investment projects in national film distribution were supported. 2019 Production: 59 investment projects in national film production were supported. Distribution: 29 investment projects in national film distribution were supported.

Financial resources allocated to the policy/measure in USD:

2016 Production: circa \$34,593,851.39 US Distribution: circa \$2,563,825.75 US 2017 Production: circa \$30,373,831.77 US Distribution: circa \$1,837,929.44 US 2018 Production: circa \$32,636,116.04 US Distribution: circa \$1,888,412.41 US 2019 Production: circa \$31,074,621.27 US Distribution: circa \$1,765,654.23 US

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

Please indicate if the following policies and measures exist in your country:

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms) Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

Relevant Policies and Measures:

Promotion of international mobility

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Music

Performing Arts

Describe the main features of the policy/measure:

The National Institute of Fine Arts and Literature (INBAL) supports the international mobility of its groups and companies. In the same way, it supports independent groups and projects for their participation in festivals and fairs abroad. Likewise, it promotes the mobility of foreign cultural expressions to Mexico through the co-production and production of artistic works in the country and encourages their participation in international festivals and art markets to create work networks that promote artistic exchange.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

International mobility program for independent artists

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Media Arts

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

The International Affairs Directorate (DAI) of INBAL coordinates the International mobility program for independent artists through which during 2019 provided 12 grants of international air tickets and/or lodging to companies and creators who participated in conferences, fairs, biennials, festivals and artistic residences in various countries such as United States, Canada, Indonesia, Spain, Czech Republic, Switzerland, Denmark, Portugal, Tunisia, France and Italy, among others.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Financial resources allocated to the policy/measure in USD:

Support given in 2019 by DAI for the mobility of independent creators: \$27,000 USD

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

IBERMUSICAS

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Music

Website of the policy/measure, if available:

<http://www.ibermusicas.org/>

Describe the main features of the policy/measure:

The Ibero-American Music Promotion Program – IBERMUSICAS, is a multilateral program of international cooperation dedicated to musical arts that fosters the presence and knowledge of Latin American musical diversity, stimulates the formation of new audiences in the region and expands the labor market of professionals in the sector. It was established in the XXI Ibero-American Summit of Heads of State and Government, held in Asunción, Paraguay in November 2011. The program combines public policies to promote and support the professional activity of artists and pursues a greater regional integration. The Program works as a multilateral project of technical and financial cooperation between the Ministries and Secretariats of Culture of the region. The central key to the success of the Program is based on solidarity and appreciation for the richness of our regional music based on the talent of its creators, performers, researchers and all the rest of the actor that makeup the Latin American musical ecosystem; a shared cultural capital generating a true integration of the musical sector. The program aims at dynamizing the musical space of the entire Ibero-American region through public policies to promote and support the professional activity of musical artists; Promote musical creation in all its forms and without distinctions of styles, genres and traditions, as well as promote the generation of knowledge in the areas of training, research and preservation of Latin American musical heritage.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Financial resources allocated to the policy/measure in USD:

Mexico's Annual contribution: \$480,000.00 USD (150,000.00 USD per year)

Partner(s) engaged in the implementation of the measure:

Ibero-American General Secretariat

Member States of the Program

Type of entity:

Public Sector

IBERMUSEOS

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Visual Arts

Website of the policy/measure, if available:

<http://www.iber museos.org/>

Describe the main features of the policy/measure:

The IBERMUSEOS Program aims to contribute to the articulation of public museum policies in Latin America by promoting sustainable development and regional integration. It was established in the XVII Ibero-American Summit of Heads of State and Government, in November 2007 in Santiago de Chile and approved as a Program in the XVIII Ibero-American Summit of Heads of State and Government of San Salvador, in October 2008. The program aims to strengthening Ibero-American museums in three key areas: promoting the importance of museological heritage; highlighting the need to offer training and ensure the mobility of professionals working at these institutions; and facilitating the production, circulation and exchange of knowledge through knowledge through liaising and creating networks to promote public policies for the sector. The program acts as an intergovernmental body for the promotion and articulation of public policies to support the museums of the Ibero-American Cultural Space and also provides support for different projects that help integrate, modernize and develop these institutions. Implementing a program of this magnitude involves many challenges, especially those addressing a diverse and complex mosaic of museum institutions, generating bilingual (Spanish-Portuguese) content, and dealing with different political, economic and social contexts.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Financial resources allocated to the policy/measure in USD:

Mexico's Annual contribution: \$ 60,000 USD per year

Partner(s) engaged in the implementation of the measure:

Ibero-American General Secretariat

Member States of the Program

Type of entity:

Public Sector

IBERESCENA

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Performing Arts

Website of the policy/measure, if available:

<http://www.iberescena.org/>

Describe the main features of the policy/measure:

The Ibero-American Cooperation Program for the Performing Arts – IBERESCENA aims to promote among the Member States, through financial aid, the creation of a space for the integration of the Performing Arts with innovative languages and new expressions that dialogue with the contemporary scene, as well as professional development in the sector. It was established in the XVI Ibero-American Summit of Heads of State and Government, in November 2006 in Montevideo, Uruguay. The aid is distributed among the Member countries of the Program, according to three support lines: - Aid for Scenic Creation in Residence - Aid for the Co-production of Performing Arts Shows - Aid to Festivals and Scenic Spaces for the Programming of Shows

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Financial resources allocated to the policy/measure in USD:

Mexico's Annual contribution: \$120,000.00 USD per year

Partner(s) engaged in the implementation of the measure:

Ibero-American General Secretariat

Member States of the Program

Type of entity:

Public Sector

International Cycle of Music “Sound Labyrinths”

Name of agency responsible for the implementation of the policy/measure:

National Center for the Arts (CENART)

Cultural domains covered by the policy/measure:

Music

Describe the main features of the policy/measure:

The International Cycle of Music “Sound Labyrinths” was created as an initiative towards the musical and cultural community, as a set of concerts, training activities, promotion and reflection on the creation of contemporary music, as well as new technologies and multidisciplinary linked to this task, for the dissemination of contemporary music, also providing the public with different approaches to access music. During the three years of the Cycle (2016, 2017 and 2018), an important number of composers, ensembles, soloists and music specialists from various countries such as Spain, Italy, Germany, France, Argentina and Mexico participated in the program.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

During its performance in 2016, 2017 and 2018, the Cycle had around 3,000 attendees, including composition students and other areas of music, as well as the audience in the dialogue tables, conferences and concerts. As a result of the program, around 15 young composers who participated in the Cycle Seminar were selected to premier their works in concerts in Seville, Spain, in 2017 and in 2018 by the Ensemble Taller Sonoro.

Financial resources allocated to the policy/measure in USD:

\$75,000 USD

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The Ciclo Laberintos Sonoros (Cycle Labyrinths of Sound) successfully met its training objectives in contemporary musical composition and the spread of topics related to this matter among new audiences.

Partner(s) engaged in the implementation of the measure:

Javier Torres Maldonado (mexican composer)

Taller Sonoro (Seville, Spain)

Type of entity:

Private Sector

Artist-in Residence Program

Name of agency responsible for the implementation of the policy/measure:

National Fund for Culture and the Arts (FONCA)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://fonca.cultura.gob.mx/>

Describe the main features of the policy/measure:

The FONCA offers support for the international mobility of artists through annual open calls under the Artistic Residency Program, through which it is offered financial support up to \$100,000.00 MXN or 6,000 USD for short stays abroad for artistic creation or artistic residencies in partner spaces with which collaboration or exchange agreements have been established.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The program was suspended between 2015 and 2017. 57 grants offered from 2018 to 2019.

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

It is recommended to expand inter-institutional relations to generate more mobility at the national and international level.

Partner(s) engaged in the implementation of the measure:

Conseil des Arts et des Lettres du Québec

Type of entity:

Public Sector

Centre Banff pour la Créativité et des Arts

Type of entity:

Civil Society Organization (CSO)

The Lark Development Center

Type of entity:

Civil Society Organization (CSO)

Ministry of Culture of Colombia

Type of entity:

Public Sector

Ministry of Culture of Argentina

Type of entity:

Public Sector

Mexican Local Ministries, Institutes of Culture and Arts Centres

Type of entity:

Public Sector

Scholarship Program for Study Abroad

Name of agency responsible for the implementation of the policy/measure:

National Fund for Culture and the Arts (FONCA)

National Council of Science and Technology (CONACYT)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://fonca.cultura.gob.mx/>

Describe the main features of the policy/measure:

The FONCA offers support to carry out high-level postgraduate studies abroad through annual open calls under the Scholarship Program for Study Abroad, in collaboration with the National Council of Science and Technology (CONACYT), through which it is offered up to \$200,000 MXN annually for the payment of educational fees for postgraduate studies abroad in art specialties.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

126 scholarship granted from 2016 to 2020.

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

It was identified the need to expand networks with Academic Institutions, especially with France.

Partner(s) engaged in the implementation of the measure:

National Council for Science and Technology (CONACYT)

Type of entity:

Public Sector

International cultural promotion actions – Support for international mobility

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The General Directorate for International Affairs of the Ministry of Culture, as part of its activities in the field of international cultural promotion, supports the international mobility of Mexican artists who are invited to perform or exhibit their work abroad, by granting flight tickets for their participation in different artistic and cultural events in other countries.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

During 2019, 271 flight tickets were granted to Mexican artists who participated in various artistic and cultural events including music, dance, theatre and visual arts in different countries.

Financial resources allocated to the policy/measure in USD:

2019: \$454,800.92 USD

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

FLOW OF CULTURAL GOODS AND SERVICES

Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

-

Your country has granted or benefited from preferential treatment* to support a balanced exchange of cultural goods and services in the last 4 years:

-

If YES, please provide up to 2 examples:

-

Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

-

If YES, please provide up to 2 examples:

-

Relevant Policies and Measures:

-

TREATIES AND AGREEMENTS

Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

YES

Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

-

Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: -

Relevant Policies and Measures:

Mexico-United States-Canada Agreement (T-MEC/USMCA/CUSMA, according to the signatory country)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Economy

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.gob.mx/t-mec>

Describe the main features of the policy/measure:

On July 1, 2020, the Mexico-United States-Canada Agreement (T-MEC for Mexico) entered into force. Chapter 6 establishes the expansion of the coverage of handmade, traditional folkloric, or indigenous handicraft goods, with the purpose of promoting the production carried out by indigenous people, and they are eligible to access preferential tariff treatment. In Chapter 15 Mexico recognizes culture as an important component of the creative, symbolic and economic dimension of human development, and affirms the fundamental right of expression and the right to plural and diverse information; recognizes the sovereign right to preserve, develop and implement its cultural policies, and support for its cultural industries for the purpose of strengthening the diversity of cultural expressions and preserving its cultural identity. Chapter 19 provides a

framework for the generation and promotion of innovation in high-quality digital content, products and services. Chapter 20 provides protection to various areas of the creation of human inventiveness, taking care that the measures do not become obstacles to legitimate trade, and ensures the right of creators to enjoy the benefits of their work; encourages innovation, among others. Chapter 32 establishes the exceptions by which the adoption of certain measures to protect or pursue a legitimate objective could be justified, among which are: general exceptions, exceptions regarding essential security, the possibility of adopting tax measures, temporary measures safeguards, which include the commitments adopted in the framework of the WTO, as well as exceptions related to the rights of indigenous peoples and cultural industries.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Coming into force on 1st July.

Partner(s) engaged in the implementation of the measure:

Ministry of Foreign Affairs

Type of entity:

Public Sector

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

Modernised Mexico-EU Global Agreement

Name of agency responsible for the implementation of the policy/measure:

Ministry of Economy

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://www.gob.mx/tlcuem>

Describe the main features of the policy/measure:

México and the European Union have reached an "agreement in principle" on the main trade parts of a new EU-Mexico association agreement. The texts will be final upon signature. The new agreement replaces a previous deal between the EU and Mexico from 2000. The agreement will include a chapter on intellectual property rights (IPR), which will indicate high levels of protection and guarantee of respect for these rights, superior to those established in the Agreement on Aspects of Intellectual Property Rights related to the Trade (TRIPS) of the World Trade Organization, with the aim of promoting innovation and creativity, and facilitating the diffusion of information, knowledge, technology, culture and the arts. The Agreement recognises the economic growth and opportunities provided by digital trade and the importance of adopting frameworks that promote consumer confidence in digital trade and of avoiding unnecessary barriers to its use and development, and affirm the right of the parties to regulate within their territories to achieve legitimate policy objectives, such as the protection of public health, social services, public education, safety, environment or public morals, social or consumer protection, privacy and data protection, as well as the promotion and protection of cultural diversity.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Under negotiation.

Partner(s) engaged in the implementation of the measure:

Ministry of Foreign Affairs

Type of entity:

Public Sector

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

Comprehensive and Progressive Agreement for Trans-Pacific Partnership (CPTPP)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Economy

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

http://www.sice.oas.org/tpd/tpp/tpp_s.asp

Describe the main features of the policy/measure:

The Comprehensive and Progressive Agreement for Trans-Pacific Partnership (CPTPP) entered into force for Australia, Canada, Japan, Mexico, New Zealand and Singapore on 30 December 2018, and for Vietnam on 14 January 2019. The agreement establishes the protection and enforcement of intellectual property rights should contribute to the promotion of technological innovation and to the transfer and dissemination of technology, to the mutual advantage of producers and users of technological knowledge and in a manner conducive to social and economic welfare, and to a balance of rights and obligations, but also recognizes the need to promote innovation and creativity and facilitate the diffusion of information, knowledge, technology, culture and the arts.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Partner(s) engaged in the implementation of the measure:

Ministry of Foreign Affairs

Type of entity:

Public Sector

Type of entity:

Public Sector

Type of entity:

Private Sector

Type of entity:

Civil Society Organization (CSO)

GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

National sustainable development plans and strategies recognize the strategic role of:

Culture (in general)

Creativity and innovation

Cultural and creative industries

Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):

Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 3

Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 1

Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 4

Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 2

Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES

Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES

Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES

Relevant Policies and Measures:

Community Culture Program

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture, through Directorate-General for Cultural Vinculation

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://www.culturacomunitaria.gob.mx>

Describe the main features of the policy/measure:

The "Community Culture program" implemented by the of the Ministry of Culture through the Directorate-General for Cultural Vinculation, was launched in 2019, with the objective to promote the effective exercise of the right to culture and the cultural rights of people, groups and communities in conditions of social vulnerability, including migrant populations, by designing strategies that promote culture for peace, social transformation, participation in cultural life, community cultural development and strengthening of local capacities. The program has a national multifocal coverage with local implementation in coordination with local governments, with specific and priority attention to populations located in municipalities in conditions of vulnerability due to inequality or violence, which also have little participation in cultural actions, in order to promote social cohesion. Furthermore, the Program aims to promote the exercise of the cultural rights of individuals, groups and communities; primarily with those that have been left out of cultural policies in the past. Through the design and implementation of strategies, we promote a culture for peace, social transformation, participation in cultural life, community cultural development and the strengthening of local capacities. Under the principles of interculturality, inclusion, participation and non-discrimination, the Program works primarily with people who have greater

difficulties in exercising their cultural rights in their communities, whether due to their condition of inequality, discrimination or any kind of violence; through artistic and cultural formative experiences that allow them to resignify their life stories, as well as the construction of new narratives. The Program is based on the dialogue with the communities and their cultural agents in three methodological moments that operate cyclically: - COLLECT IDEAS - SOW PROCESSES - HARVEST ALTERNATIVES The active participation of the communities is essential for the Program.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The Community Culture Program has contributed to promoting the exercise of the cultural rights of individuals, groups and communities, mainly with those who have been left out of cultural policies. In 2019, it carried out actions in 535 municipalities across the country, supporting local cultural agents in spreading and training actions related to their community cultural expressions.

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The 2019 evaluation process of the Program has not yet concluded and the National Council for the Evaluation of Social Development Policy (CONEVAL) will present its recommendations in the second half of 2020. The preliminary results given by CONEVAL place it as a highly relevant program that meets its stated objectives.

Partner(s) engaged in the implementation of the measure:

Local Governments

Type of entity:

Public Sector

Type of entity:

Civil Society Organization (CSO)

Transmedia Map / Creative Mexico Map

Name of agency responsible for the implementation of the policy/measure:

Digital Culture Center (CCD)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://centroculturaldigital.mx/actividad/Mapa-Transmedia-H1K4FKdHE>

Describe the main features of the policy/measure:

Transmedia Map, which will soon change its name to Mapa México Creativo (Creative Mexico Map) is a platform part of the Digital Agenda for Culture (ADC) which aims to develop pilot mapping projects based on data experimentation and innovation, methodologies and technologies for the cultural and creative sector. The platform started in 2017 with a joint initiative between the CCD, the British Council, National Endowment for Science, Technology and the Arts (NESTA) and the Inter-American Development Bank (IDB). During 2018-2019 three hybrid methodologies studies were carried out: analysis of official data, quantitative survey and case studies. In parallel, the CCD design and programming teams worked on the interactive visualization of maps and data from the studies. Finally, "toolboxes" were created with the open methodologies of the studies to guarantee their replicability, decentralize the tools and promote future regional mappings.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

From its launch in January 2019 until the end of the same year, the website had 10,654 visits, while the presentation of Transmedia Map at the CCD on January 29, 2019, was attended by 110 people. During the presentation event of Transmedia Map the following workshops were given: - "The Data Mapping Game" offered by Joel Klinger (NESTA) – 22 participants. - "Interactive Data Visualizations" offered by Alberto Hernández, Anabel Pérez and Carlos Bergen – 14 participants. - "Instruments of Public Policy" offered by Simone Sarasso (IDB) – 25 participants. The Creative Mexico Map platform has participated since 2019 in the transversal strategy of the Ministry of Culture for the creation of a public policy to promote the creative economy. A regional mapping of creative agencies and services in the country will soon be launched for strategic sectors of the creative economy (audiovisual, music and design) in collaboration with the States of Hidalgo, Yucatán, Nuevo León and Jalisco, which concentrate a significant number of creative industries and stand out as venues for cultural innovation.

Partner(s) engaged in the implementation of the measure:

Inter-American Development Bank (IDB)

Type of entity:

Public Sector

British Council Mexico

Type of entity:

Public Sector

National Endowment for Science, Technology and the Arts (NESTA), United Kingdom – CSO

Type of entity:

Civil Society Organization (CSO)

Training of Trainers for the Teaching of the Arts

Name of agency responsible for the implementation of the policy/measure:

National Center for the Arts (CENART)

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

The Training of Trainers for the Teaching of the Arts consists of training groups of trainers in various states of the country, who replicate the Interdisciplinary Diploma for the Teaching of the Arts in Basic Education (DIPEAEB) in their localities. It began with an alliance between the Ministry of Public Education (SEP) and the National Center for the Arts (CENART) as part of the Program "Culture in your school", an interinstitutional collaboration strategy aimed at students, teachers and the educational community in general, in order to strengthen the cultural content of the new curriculum proposal and promotes knowledge and appreciation of different artistic and cultural manifestations, inside and outside the classroom. This strategy responds to the need to expand the specialized training of teaching teams in the states. It proposes an interdisciplinary approach to arts education and seeks to decentralize and make autonomous the states through the implementation of the Diploma in their municipalities, promoting territorial work and creating artistic communities that allow them to build creative dialogues and solidarity relationships in their social environment and community.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

1,266 trainers have been trained from different parts of the country.

Financial resources allocated to the policy/measure in USD:

\$400,122 US

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

It is a one-of-a-kind project that proposes not only the approach to arts education from the interdisciplinary methodology, but also fosters the autonomy and creativity of teaching communities in the states, which achieves an impact on children and young people of the municipal schools of basic education.

Partner(s) engaged in the implementation of the measure:

Ministry of Public Education (SEP)

Type of entity:

Public Sector

Local Governments

Type of entity:

Public Sector

Collaboration Agreement on national biocultural heritage between CULTURA and SEMARNAT

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Ministry of Environment and Natural Resources (SEMARNAT)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The Ministry of Culture and the Ministry of Environment and Natural Resources (SEMARNAT) signed on March 14, 2020, a strategic collaboration agreement on national biocultural heritage, with the aim of coordinating and organizing joint actions, programs and activities oriented to the development of the country's environmental culture in order to strengthen a culture of sustainability focused on the well-being of people, communities and the country in general. Under this agreement, both Ministries are engaged to promote actions for the promotion of cultural traditions and expressions which promote knowledge, protection, and preservation of the country's natural wealth and biocultural heritage. For the first time in the history of Mexico a collaboration agreement was signed between the federal government agencies in charge of the environment and culture. For the first time in the history of Mexico, a collaboration agreement was established between the federal government agencies in charge of the environment and culture. This will contribute to integrate concepts such as environmental care and sustainability into the sphere of cultural development as an essential way to promote cultural expressions which foster the preservation and protection of natural wealth and biocultural heritage of the country. The construction of a comprehensive policy for the rescue and protection of biocultural heritage responds to the vision of this administration based on the consideration of culture cannot be seen as an isolated entity, but from a multidisciplinary approach. Among the actions referred to in this agreement are: · Specific projects for the linkage of culture and environmental protection. · Artistic and cultural activities of environmental scop. · Events, festivals, forums, or any other participatory or dissemination scheme on culture and environment. · Support for sustainable environmental and cultural production. · Projects for the conservation, knowledge, and dissemination of the biocultural heritage of our country.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Type of entity:

Public Sector

Project “Chapultepec Forest: Nature and Culture”

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture of Mexico Government of Mexico City
Government of Mexico City

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts
Design
Media Arts
Music
Performing Arts
Publishing
Visual Arts

Website of the policy/measure, if available:

<https://chapultepec.cultura.gob.mx/>
<http://proyectochapultepec.cdmx.gob.mx/>

Describe the main features of the policy/measure:

The Chapultepec Forest Cultural Project, currently under development by the Mexican Government through the Ministry of Culture in conjunction with the Local Government of Mexico City, constitutes an ecological, urban and cultural intervention program whose purpose is to connect the 800 hectares that comprise the four sections of the forest to transform them into one of the largest spaces for cultural recreation and social integration in the world, in benefit of the population of Mexico. It is considered as a priority project for the Mexican Government. The Action Plan of this project, the largest biocultural park in the country, will be coordinated by the Mexican artist Gabriel Orozco. The Master Plan for the Chapultepec Cultural Forest, to be released shortly, will be guided by the principles of permaculture, which are care of the land, care of the people and fair distribution. According to these principles, the proposal is ecologically respectful, socially responsible and economically viable. The Plan reaffirms the original vocation of Chapultepec as a spring and public forest, substantially enriching all its strata, multiplying the environmental potential, strengthening and increasing green areas; and doubles its cultural offer, diversifying its public spaces. The project for Chapultepec will be consolidated by the collaboration of institutions, specialists and managers, integrating the demands of associations and groups and individuals who have expressed their proposals, turning it into a participatory process where everyone is reflected. The Master Plan has been prepared in collaboration with the Ministry of Culture, the government of Mexico City, the Ministry of National Defense and the Presidency of the Republic, and with the support of multiple national and international experts on environmental restoration, infrastructure urban, history, archeology and other specialized areas. It is conceived as a dynamic project, one that will be done at the pace that circumstances allow and adapting to changing realities. It defines the layers of Connectivity (mobility and accessibility), Environmental Restoration, Cultural Nodes and Complementary Projects. As part of this project, the opening of Los Pinos to the public brought an opportunity to articulate the Chapultepec Forest project. This place was for eighty-four years the official residence of the country's presidents, and derived from a presidential decree, on December 1, 2018, it was transformed into Los Pinos Cultural Complex (CCLP), with the aim of transforming the historic site of exercise of power in a meeting space for various artistic and cultural manifestations, through innovative, inclusive programming, with a focus on respect for diversity; but, above all, of recognition and participation of the Mexican people. The opening of the CCLP has allowed its cultural offer to join that of the Chapultepec Forest, with a free and wide-ranging program including exhibitions, artistic presentations, workshops, and guided tours. In this way, it seeks to be a space where the full exercise of the cultural rights of all Mexicans is encouraged. It has become a space to bring the whole society closer to cultural and artistic expressions in its different disciplines.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Ministry of Culture of Mexico and agencies of the cultural sector

Type of entity:

Public Sector

Ministry of National Defense (SEDENA)

Type of entity:

Public Sector

Ministry of the Environment and Natural Resources (SEMARNAT)

Type of entity:

Public Sector

Ministry of Welfare (BIENESTAR)

Type of entity:

Public Sector

Government of Mexico City and local government agencies

Type of entity:

Public Sector

Citizen Governing Council of Bosque de Chapultepec

Type of entity:

Civil Society Organization (CSO)

Pro Bosque de Chapultepec Trust

Type of entity:

Civil Society Organization (CSO)

INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

YES, my country has contributed to the IFCD

YES, a public body or a non-governmental organization in my country has benefited from the IFCD

Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: YES

If YES, please provide the name(s) of the strategy and year(s) of adoption:

-

Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

Cultural policy development and implementation in developing countries

Medium, small or micro-enterprise development of creative industries and markets in developing countries

Artists and cultural professionals in developing countries

Value of the total national contribution to the International Fund for Cultural Diversity (in USD):

10,000.00

2019

Relevant Policies and Measures:

Ibero-American Cultural Space (ECI)

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<https://www.programaibermedia.com/>

<http://www.iberescena.org/>

<http://www.bermuseos.org/>

<https://www.iberorquestasjuveniles.org/>

<http://www.iber-rutas.org/>

<http://www.bermusicas.org/>

<http://www.iberbibliotecas.org/>

<https://iberartesanias.com/>

<http://ibermemoria.org/>

<http://iberculturviva.org/>

<http://www.bercocinas.org/>

Describe the main features of the policy/measure:

The Governments gathered at the First Ibero-American Summit in 1991 agreed to create a space for permanent cooperation based on the shared past and common culture of the region, considering the common cultural heritage as the main constituent element of this Ibero-American Community. Actions to strengthen these links are grouped together in the Ibero-American Conference in the so-called Ibero-American Cultural Space (ECI), composed mainly of Cultural Cooperation Programs and Initiatives that favor production, co-production, circulation and direct encouragement to cultural creators; including also the Iberoamerican Conference of Ministers and High Authorities of Culture; the Iberoamerican Congresses of Culture, as well as the regional organizations working in the topic and related actors; mobility, management and cultural promotion programs; a space for understanding each other in diversity and sharing experiences and good practices; the design and implementation of regional public policies; the actions derived from the strategic axes cultural SMEs, Cultural Diplomacy and Culture and Social Cohesion. Based on joint work to position and consider culture as a transversal axis of development, Cooperation Programs and Initiatives are strengthened and progress is made in the formulation of public policies in coordination with national governments and local administrations for the developed and implementation of actions for a greater provision of quality cultural services in the region as well as facilitating the circulation of cultural expressions and promoting the enhancement of the cultural heritage of the region. The Veracruz Summit, Mexico (2014) established the 3 strategic objectives of the ECI. 1. Recognize the value of the 2006 Ibero-American Cultural Charter and the relevance of the 2013 ECI Consolidation Report. The Ibero-American General Secretariat (SEGIB) will lead and coordinate the consolidation of the ECI with the technical and financial contributions of the countries' cultural institutions. 2. Strengthen dialogue on cultural policies in the region as an element that contributes to regional integration. 3. Contribute to the development of the economics of culture in the region with high added value. The entire

framework was conceived to favor cultural productions and co-productions, circulation of cultural assets and direct incentives to cultural creators. At present there are 12 programs and 1 initiative under the ECI coordinated by the Ibero-American Secretariat General (SEGIB). The Ministry of Culture, through its coordinated entities, is directly involved in 11 of the Ibero-American programs and initiatives, participating actively as focal points, technical units and/or presidencies of the programs: IBERMEDIA – Development Program in support of the construction of the Ibero-American Audiovisual Space -Objective: to stimulate the co-production of fiction and documentary films made in our Ibero-American community. Its mission is to work towards the creation of an Ibero-American audiovisual space through financial aid and through calls for proposals that are open to all independent film producers in the participating countries. It is the oldest Ibero-American cooperation programme created in 1995. 21 participating countries. Mexican focal point for the program: Mexican Institute of Cinematography (IMCINE). IBERESCENA – Ibero-American Performing Arts Aid Fund -Objective: to foster the development of the theatre and contemporary dance in the Ibero-American region in terms of circulation, co-production, support for festival and theatre networks, information, training, promotion and encouragement of Ibero-American stage authorship, stimulating the formation of new audiences in the region and expanding the job market for professionals in the performing arts. Created in 2006. 14 participating countries. Mexican focal point for the program: Theater Department of the National Institute of Fine Arts and Literature (INBAL). IBERMUSEOS -Objective: to promote and articulate public policies for the integration, consolidation, modernization and development of Latin American museums. The Program understands the museums as dynamic, alive institutions and of intercultural encounter, as spaces that work with the power of the memory, as relevant instances for the development of the educational and formative functions, as suitable tools to stimulate the respect to the cultural and natural diversity and to value the bonds of social cohesion of the communities and their relation with the environment. Created in 2007. 12 participating countries. Mexican focal point for the program: National Coordination of Museums and Exhibitions of the National Institute of Anthropology and History (INAH). IBERORQUESTAS JUVENILES – Program of Support for the Constitution of the Ibero-American Musical Space -Objective: to promote musical education, orchestral practice and Ibero-American cultural diversity among children and young people, and to encourage the creation and strengthening of musical group systems at different levels (national, regional, local). Created in 2008. In May 2020 the project “Virtual Youth Orchestra” was launched, which will broadcast concerts in the following months. 12 participating countries. Mexican focal point for the program: Coordination of the National System for the Promotion of Music of the Ministry of Culture. IBER-RUTAS – Strengthening of rights and interculturality routes in Latin American migration - Objective: to constitute a common space for the protection of migrants’ rights from an intercultural perspective. It also supports each country in the design, implementation and promotion of sustainable policies and structures related to the treatment of migrant groups, and in the shaping of institutional networks and partnerships between government and civil society organizations for the achievement of the objectives. Created in 2010. 10 participating countries. Mexico currently holds the presidency of the program through the Tijuana Cultural Center (CECUT). IBERMUSICAS – Program for Promotion of Ibero-American Music -Objective: to promote the presence and knowledge of Ibero-American cultural diversity in the field of musical arts, stimulating the formation of new audiences in the region and expanding the job market for professionals in the field. Created in 2011. 13 participating countries. Mexican focal point for the program: Music and Opera Department of the National Institute of Fine Arts and Literature (INBAL). IBERBIBLIOTECAS – Ibero-American Public Libraries Program -Objective: to reaffirm the social function of libraries by promoting free and open access to reading for all citizens without any discrimination, through the creation of an Ibero-American network for cooperation in the area of public libraries that will make it possible to generate synergies and enhance resources on a platform of common benefit to all participating countries. Created in 2000 and reformulated in 2011. 11 participating countries. Mexican focal point for the program: General Directorate of Libraries (DGB) of the Ministry of Culture. IBERARTESANÍAS – Ibero-American Program for the Promotion of Crafts -Objective: to contribute to the elaboration of public policies for the promotion of Ibero-American crafts and the improvement of competitiveness of crafts companies. The target groups are Ibero-American craftsmen and women, craft companies and workshops, and public and government institutions with competence in the field of crafts. Created in 2012. 9 participating countries. Mexican focal point for the program: National Fund for the Promotion of Crafts (FONART). IBERMEMORIA – Sound and Audiovisual Ibero-American Memory -Objective: to implement an integral preservation model for sound and audiovisual documents, as well as to promote education aimed at knowledge of strategies tactics and techniques for the preservation of sound and audiovisual heritage, for the benefit of all countries in the Ibero-American region. Created in 2013. 9 participating countries. Mexico currently holds the Presidency and the Technical Unit of the program through the Fonoteca Nacional (national audio archives). IBERCULTURA VIVA Y COMUNITARIA – Program for the Promotion of Community-Based Cultural Policy -Objective: to recognize the value of the processes of construction of citizenship and cultural diversity expressed in organized social participation, for the improvement of living conditions and coexistence of communities, promoting their development from intersectoral work, in order to contribute to the consolidation of the Ibero-American cultural space and regional integration. Created in 2013. 13 participating countries. Mexican focal point for the program: General Directorate of Cultural Vinculation (DGVC) of the Ministry of Culture. IBERCOCINAS IBERCOCINAS Initiative: Tradition and Innovation -Objective: to design and promote cultural policies, programs, strategies and initiatives for the dissemination and popularization of gastronomic strengths in order to promote spaces for the formation and training of those related to cooking, gastronomy and the production of traditional-artisanal foods in the Ibero-American space. 7 participating countries. Mexico currently holds the Technical Unit of the program, through the General Directorate of Popular, Indigenous and Urban Cultures (DGCPIU) of the Ministry of Culture.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

If yes, what are the main conclusions/recommendations?:

Mexico’s Annual contribution: IBERMEDIA: \$250,000 US IBERESCENA: \$150,000 US IBERMUSEOS: \$60,00 US IBERORQUESTAS JUVENILES: \$120,000 US IBER-RUTAS: \$40,000 US IBERMUSICAS: \$120,000 US IBERBIBLIOTECAS: \$90,000 US IBERARTESANÍAS: \$40,000 US IBERMEMORIA: \$30,000 US IBERCULTURA VIVA Y COMUNITARIA: \$35,000 US IBERCOCINAS: \$40,000 US

Partner(s) engaged in the implementation of the measure:

Ministry of Foreign Affairs

Type of entity:

Public Sector

Ibero-American General Secretariat (SEGIB)

National Program of Associated Artistic Initiation Schools

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL), through the Sub-directorate general for Artistic Education and Research

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Describe the main features of the policy/measure:

The National Program of Associated Artistic Initiation Schools, coordinated by the National Institute of Fine Arts and Literature (INBAL), through the Sub-directorate general for Artistic Education and Research, has the objective of expanding and diversifying the initial training options that currently exist in the field of non-formal education and creating new conditions to serve children and young people who see art as an option for their personal development, their possibilities of expression, communication and creation, as well as for the appreciation and enjoyment of artistic manifestations. In addition, the program constitutes a strategic line for the strengthening of initial artistic education in Mexico and plans to lay the groundwork for the timely detection of children and young people interested in pursuing professional studies in the different artistic disciplines. The program is essentially aimed at a population between 6 and 17 years old, where two categories are considered: children and young people. The first is subdivided into two groups in order to guarantee better care conditions, according to their cognitive, psychomotor and emotional development characteristics: from 6 to 9 years and from 10 to 13; the youth category considers a range from 14 to 17 years old. In 2018, as part of an international cooperation initiative, the National Institute of Fine Arts and Literature (INBAL) and the Municipal Institute of Sports, Recreation and Culture of Pacho, Cundinamarca, Colombia (IMPEDERC PACHO) signed a Coordination Agreement for the collaboration in the implementation of the National Program "Associated Artistic Initiation Schools" at the facilities of the EAM Municipal School of Art and Letters in the Municipality of Pacho Cundinamarca, Colombia, which constitutes the first INBAL's Associated Artistic Initiation School abroad. The Pacho Associated Artistic Initiation School (Cundinamarca, Colombia) began its activities in the school year 2016-2017. The teaching and management staff was trained by INBAL, through the Sub-directorate general for Artistic Education and Research, in Mexico City, including specific subjects for dance and for traditional Colombian musical instruments. For its part, the Municipal Institute of Sports, Recreation and Culture of Pacho, Cundinamarca, Colombia (Imderc Pacho) has among its objectives, to generate and provide opportunities for participation in initiation processes, training, promotion and practice of sport, physical education, recreation, as well as various artistic and cultural activities in the school and extracurricular environment, as ways of use of free time, as well as the contribution to the integral development of the individual for the improvement of the quality of life of the inhabitants of the municipality.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

In 2019, the first generation from the Associated Artistic Initiation School of the Municipal Institute of Sports, Recreation and Culture (IMDERC) of Pacho graduated. The ceremony and delivery of certificates were held at the Palace of Fine Arts in Mexico City, as an evidence of the relevance of this collaboration between Mexico and Colombia. It is expected to expand the program to other municipalities in Colombia.

Partner(s) engaged in the implementation of the measure:

Associated Artistic Initiation School of Tlalnepantla (INBAL)

Municipal Institute of Sports, Recreation and Culture of Pacho, Cundinamarca, Colombia (Imderc Pacho)

Colombian Embassy in Mexico

GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY

Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

Exist but are not relevant for artists and cultural professionals

Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years: YES

Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.): YES

Data is regularly collected and disseminated to monitor:

Gender equality in the culture and media sectors

Relevant Policies and Measures:

“Equitativa” (Equitable) National Program

Name of agency responsible for the implementation of the policy/measure:

Ministry of Culture

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<http://editorial.centroculturaldigital.mx/libro/equitativa>

Describe the main features of the policy/measure:

The Ministry of Culture presented in 2019 the “Equitativa” (Equitable) National Program, through the Digital Culture Center (CCD), focused on the production, programming and diffusion of projects around gender equality, which takes place annually in March, the month in which International Women's Day is commemorated and with an annual programming. The program is based on the Conceptual Guide for Cultural Programming which have a gender perspective and establishes its basic criteria and guidelines, in accordance with the principles of secularism and in compliance with current legislation, stipulating equality and parity between men and women, and seeks to eradicate the different types and modalities of violence against women. The intention is for each cultural and artistic venue to program activities considering this Guide, in line with its profile and curatorial lines within its assigned annual budget. The purpose of the national Equitable gender program as an affirmative action is to make visible - and contribute to making viable - the work of women at all levels of the cultural and artistic field, inaugurating platforms for creation, production and dissemination. The Ministry of Culture encourage their substantive areas and spaces — libraries, television and radio channels, cultural centers, publishing houses, schools, fairs, festivals, galleries, museums, concert halls and theaters — to join this program from its different fields of action, in order to open spaces for historical and current reflections on the problems, movements and discourses that feminisms, and other women's movements from different disciplines and territories, have produced to make visible their practices, critical positions, policies, community and artistic. The projects of this national program will promote the participation of women in all areas and stages from production, programming and dissemination and that encourage their participation in spaces reserved for men, for example, in technical areas. The program is based on the Equitativa Conceptual Guide, which establishes the criteria and basic guidelines for cultural programming from gender equality, created by specialists in gender and women's rights. As a complement to the scheduled cultural activities, the venues are encouraged to incorporate gender equality into their work dynamics through awareness and training workshops scheduled during March, with a view to improving the working conditions of their staff and making viable the implementation of the Protocol for the prevention, care and punishment of sexual harassment and sexual harassment when required.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

During 2019, the Ministry of the Public Function authorized the Ministry of Culture to have a Gender Unit, to foster a culture of complaint and promotes a new State's vision not only to ensure that there is safe spaces and training for its staff, but also reaffirm a vision with a gender perspective and inclusion in daily tasks. Also, since March 2019, this agency has endorsed its policy of zero tolerance for all types of harassment, and for behaviors that threaten the integrity and dignity of people. Following the launch of the Equitativa strategy, 260 activities were presented in different spaces and venues of the Ministry of Culture in March 2020, and other 27 will be scheduled during the year, in which circa 700 artists and 26 states of the country have participated. The launch event was held on November 22, 2019 in Los Pinos Cultural Complex, within the framework of the international day against gender violence, in collaboration with the Ministry of Women of Mexico City. The event presented a two-day cultural programming with a gender perspective, with more than 30 activities including workshops, short film screenings, and concerts. In addition, there was a gender services fair and a bazaar of feminist collectives, gather an audience of 847 participants.

Financial resources allocated to the policy/measure in USD:

2019: circa \$29,646.62 US

Social Inclusion, Diversity and Equality Program – INBAL

Name of agency responsible for the implementation of the policy/measure:

National Institute of Fine Arts and Literature (INBAL)

Cultural domains covered by the policy/measure:

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The Social Inclusion, Diversity and Equality Program implemented by the National Institute of Fine Arts and Literature (INBAL) aims to promote measures in favor of equality, social inclusion, inclusive language and customer service, free of any kind of distinction in the arts. This program includes actions such as: - Organization of workshops on gender equality and prevention of gender violence for INBAL workers. - Implementation of a Protocol for the prevention, and sanction of sexual harassment published in the Official Gazette of the Federation on January 3. - Gender Program for the prevention and attention to cases of school violence and sexual harassment in the Schools and Research Centers of INBAL, including workshop on Awareness and Prevention of Violence from a perspective of Human Rights in the school environment, course on Prevention of Sexual Harassment and a protocol of attention for cases of sexual violence in INBAL Schools. Furthermore, the Literature Department of INBAL (CNL) of INBAL carries out cycles such as Writing and Sexual Diversity where the literary works of women are read. Likewise, the CNL also implements multiple efforts to disseminate the work of creative women such as the cycle “Women and Letters” held in 2016 to talk about recognized Mexican authors in Literature, and the exhibition “Story makers and poetry: the feminine face of the letters ” which took place from March 8 to May 31, 2019, in coordination with the Museum of History and Contemporary Art to recognize the work of women in literature.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

ARTISTIC FREEDOM

The constitution and/or national regulatory frameworks formally acknowledge:

The right of artists to create without censorship or intimidation
The right of artists to disseminate and/or perform their artistic works
The right for all citizens to freely enjoy artistic works both in public and in private
The right for all citizens to take part in cultural life without restrictions

Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom: YES

Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): -

Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.): YES

Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.): -

Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): -

Relevant Policies and Measures:

National regulatory frameworks

Name of agency responsible for the implementation of the policy/measure:

Public administration

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The Political Constitution of the United Mexican States guarantees in its Articles 6 and 7 the freedom of expression. In a similar vein, the General Law of Culture and Cultural Rights establishes the principles of respect for creative freedom and cultural manifestations; equality of cultures; recognition of the country's cultural diversity; recognition of people's identity and dignity; self-determination and autonomy of indigenous peoples and their communities; and gender equality. Likewise, the Regulation of the General Law on Culture and Cultural Rights stipulates the respect for freedom of creation based on the respect, protection and promotion of human rights. The Regulation also recognizes that freedom of expression includes artistic expression, freedom of opinion and information, respect for cultural diversity, and the right to receive free and plural information that contributes to the full, free and complete development of cultural identity and cultural diversity.

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Freedom of association

Name of agency responsible for the implementation of the policy/measure:

Public administration

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Describe the main features of the policy/measure:

The Political Constitution of the United Mexican States recognizes in its Article 28 the right of association of workers and associations or cooperative societies in defense of their interests or the general interest. In the same vein, Article 192 of the Federal Copyright Law recognizes collecting societies as protection entities for authors and holders of related rights with respect to their economic rights. In Mexico, there are a diversity of unions and collecting societies that guarantee the access of artists to their rights, such as: - Association of Plastic Artists of Mexico (Asociación de Artistas Plásticos de México, A.C. – ARTAC) - INBAL National Union of Artistic Groups (Sindicato Nacional de Grupos Artísticos del INBAL) - INBAL National Union of Workers, Academics and Researchers (Sindicato Nacional de Trabajadores, Académicos e Investigadores del INBAL) - Mexican Society of Dance Masters (Sociedad Mexicana de Maestros de Danza, A. C.) - Foundation for the Mexican Letters (Fundación para las Letras Mexicanas – FLM) - Mexican Association of Theater Research (Asociación Mexicana de Investigación Teatral – AMIT) - Mexican Society of Directors Producers of Audiovisual Works (Sociedad Mexicana de Directores Realizadores de Obras Audiovisuales, S.G.C. de I.P.) - Society of Authors and Composers of Mexico (Sociedad de Autores y Compositores de México – SACM) - General Society of Writers of Mexico (Sociedad General de Escritores de México – SOGEM) - Mexican Society of Authors of Plastic Arts (Sociedad Mexicana de Autores de las Artes Plásticas – SOMAAP) - Mexican Society of Producers of Phonograms, Videograms and Multimedia (Sociedad Mexicana de Productores de Fonogramas, Videogramas y Multimedia – SOMEXFON) - National Association of Interpreters (Asociación Nacional de Intérpretes – ANDI) - Mexican Center for Protection and Promotion of Copyright (Centro Mexicano de Protección y Fomento de los Derechos de Autor – CeMPro) - Among many others union organizations, associations or cooperative societies.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:

For the preparation of the third Quadrennial Periodic Report of Mexico on the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions of UNESCO, the Ministry of Culture of the Federal Government carried out a consultation with Organizations of the Civil Society (CSO), in which various associations that are part of the Red U40 México (U40 Mexico Network) participated, this network brings together organizations and professionals of culture focused on the implementation of the 2005 Convention in Mexico, and is coordinated by the association Creatividad y Cultura Glocal AC, member of the International Federation of Coalitions for Cultural Diversity (IFCCD). As part of the consultation process, the Form for Civil Society Organizations was distributed through the U40 Mexico Network to find out the opinion, contributions and work of civil society organizations in Mexico regarding the 2005 Convention. 80% of the measures and initiatives received from CSOs were considered relevant and included in the national report.

GOAL 1 - Support sustainable systems of governance for culture:

Community radio station “La Coyotera”

Name of CSO(s) responsible for the implementation of the measure/initiative:

Comunica-Acción y Cultura del Occidente de México A.C.

Cultural domains covered by the measure/initiative:

Media Arts

Website of the measure/initiative, if available:

<http://www.lacoyoteraradio.com>

Describe the main features of the measure/initiative:

The Comunica-Acción y Cultura del Occidente de México A.C. implemented an initiative aimed at creating the community radio station “La Coyotera”, based in the city of Guadalajara and the metropolitan area of Jalisco, Mexico, which represents a space for dialogue and reflection, as well as for the search for solutions to problems in the locality. Through a web platform, the radio station seeks to address the needs of a local and citizen media that serves groups, civil associations and organizations that carry out actions in favor of the social transformation in the territory. The radio station broadcasts live different programs in accordance with the principles of radio: inform, entertain and educate, but also this exercise encourages diversity of thought and opinions for those who live in this metropolitan area.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The organization has offered community radio workshops to municipalities in vulnerable situations in Jalisco, Mexico, in order to replicate the exercise of recognition of human rights through a dialogue meeting. The community radio station is part of the World Association of Community Radio Broadcasters, in its Mexico chapter (AMARC MX), which has allowed it to connect with other radios in Mexico and work on the community radio agenda with a gender focus. Also, it is constantly making alliances and networking with other groups to reinforce the work they do for the community culture.

Project Management and Cultural Promotion

Name of CSO(s) responsible for the implementation of the measure/initiative:

CIRCULAR, Gestión y Difusión de Proyectos Culturales

Website of the measure/initiative, if available:

<http://www.circular.org.mx>

Describe the main features of the measure/initiative:

CIRCULAR, Gestión y Difusión de Proyectos Culturales is a cultural agency interested in the protection of intangible cultural heritage, biocultural heritage, art and culture, ethnic and linguistic diversity culture. The organization uses visual, audiovisual, sound, graphic, web programming platforms, among others, as tools to give voice and form to all these projects, about these themes, looking for them to recreate themselves, but also to find new scenarios. The organization designs projects from an internal and external way, and accompanies projects from the design, to execution or promotion, but also develops jointly with different partners and strategic allies, projects that are inserted in the sociocultural, academic, artistic and cultural sector. The main workforce of the organization are our members, collaborators and allies, their creative capacity to be attentive to the cultural needs of communities and their different ways of conceiving reality with the intention of transforming it. The axes of its works are: Project design, Project management and Dissemination of projects in the areas of Communication and culture, Intangible Cultural Heritage, Biocultural Heritage, Education and recreation, Editorial, Art and Culture.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

1. Generation of sound and audiovisual content for the general public on the aforementioned topics: <http://www.circular.org.mx/archivo-audiovisual> 2. Editorial coordination of open access, about popular culture: <http://www.circular.org.mx/editorial/breviario-mezcalero> 3. Impact through national dissemination campaigns on biodiversity issues, as was the case with the AGARED, national network from agaves in México, founded by the National Council of Science and Technology in 2014. This campaign allowed generating a community of more than 10,000 followers in a span of two years on their Facebook page; people close to the agave culture, his production, and the sustainable use of this plant. With this community we have approximation for to know their needs and to link them with the academic, industrial and public sector: <https://www.facebook.com/agaredredtematica/> 4. Field research conducted in indigenous areas on official education versus ancestral knowledge, and the impact of new forms of learning carried out in the classroom, which weaken the use of oral tradition as a tool in the transmission of knowledge, as was the case in the project: <http://www.circular.org.mx/archivo-sonoro/el-viaje-de-las-palabras> 5. Generation and programming of the Interactive Oral Tradition Map platform (MITO, by its acronym in spanish) <http://www.circular.org.mx/mito>), which will allow interactive mapping of different manifestations of oral tradition in our country, in formats such as Photography, video, audio and bibliography.

Red U40 México

Name of CSO(s) responsible for the implementation of the measure/initiative:

Creatividad y Cultura Glocal A.C.

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

Website of the measure/initiative, if available:

<http://www.cycglocal.org>

Describe the main features of the measure/initiative:

The U40 Mexico Network was born out of the U40 Interamerican Meeting (May 2011) which was held in Toluca, Mexico, one of the first projects funded by the International Fund for Cultural Diversity of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The meeting was organized by the city of Toluca in cooperation with the International Federation of Coalitions for Cultural Diversity and the German Commission for UNESCO. U40 Foreign Fellows participated alongside a group of young Mexican professionals interested in the debate on cultural diversity and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its current implementation in the Americas. The participants shared best practices to promote the diversity of cultural expressions at the local level and discussed the weaknesses, strengths and challenges of these practices. The meeting led to the creation of the regional U40 Network "U40 Mexico", which primarily aims to give visibility to the 2005 UNESCO Convention in the 32 states that comprise the Mexican Federation in order to build cultural cooperation projects and processes thinking global acting local. The work of Creatividad y Cultura Glocal A.C. is based on the idea that cultural rights belong to all. By offering technical assistance, designing programs and projects in partnership with the public and private sectors as well as civil society organizations our objective is to open up glocal culture projects to as many people as possible.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Main activities regarding the Organizational priorities since 2015: a) Promote the culture of citizen participation for the respect and enjoyment of cultural rights: • Conferences and round tables: An average of 10 participations in University Book fairs in Veracruz and Guadalajara. 2 Conferences in Museo Regional de Guanajuato. • Technical Assistance for Rafael Tovar y de Teresa 2014-2016 on cultural diversity scheme for civil society participation for Mexican Ministry of Culture. b) Promote collaborative work within the Network: Database and open communication scheme among members. Public service members in 9 Mexican states had made an average of 20 collaboration activities with free-lance members in areas such as dance and music. c) Promote the creation of international cultural cooperation projects with an emphasis on Glocal: the organization is a member of the International Federation of Coalitions for Cultural Diversity and the Global Cultural Leadership Programme of Cultural Diplomacy Platform of the European Union. d) Coordination of collaborative networks: Linkage with 178 mexican municipalities through a collaboration agreement with CONAIMUC. e) Design and implementation of international cultural cooperation projects: Design of the International Cultural Cooperation department for the Cultural Ministry of Culture in Veracruz State; International meeting Mexico, Germany, France, Canada, Colombia in 2019.

GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:

PARALELO 9MX

Name of CSO(s) responsible for the implementation of the measure/initiative:

Conferencia Institutos Municipales de Cultura A.C.

Website of the measure/initiative, if available:

<http://www.conaimuc.org>

Describe the main features of the measure/initiative:

Train Municipal Culture Institutes in 9 States of the Mexican Republic. PARALELO 9MX is aimed at those responsible for the cultural and economic public policy of the Mexican municipal and cultural entrepreneurs, who in this edition, belong to the Northeast of our country, which integrates the municipalities of the following Entities Federative: Zacatecas, Jalisco, Nayarit, Querétaro, Durango, Sinaloa, San Luis Potosí, Coahuila. In this regard, PARALELO 9MX offers an opportunity to obtain knowledge, tools and training in public policy construction as well as strategies to improve local cultural industries, close to their community.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: YES

What are the results achieved so far through the implementation of the measure/initiative?:

Strengthening of cultural and creative industries in Mexico.

Tlacopac Residencia Internacional de Artistas – Pantzingo Parque EcoTurístico

Name of CSO(s) responsible for the implementation of the measure/initiative:

Puentes y Redes S.C.

Cultural domains covered by the measure/initiative:

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Visual Arts

Website of the measure/initiative, if available:

<http://www.crossingbridges.nyc>

Describe the main features of the measure/initiative:

1) The Tlacopac International Artist Residency, based in a historic Manuel Parra-designed home in the Aguilas/Colonia los Alpes neighborhood of Mexico City, welcomes women artists, senior artists, LGBTQIA artists, Latinx artists Indigenous contemporary and traditional artists from Mexico and throughout the world, artists with disabilities, student and university groups interested in such areas as the arts, architecture, International Relations, Latin American & Caribbean Studies, and other areas, to come together for “convivencia” (conviviality) or a deep cultural sharing through the arts. Artists with the financial means to attend but without a serious artistic trajectory are not admitted; for artists without the financial means to attend but with a serious artistic trajectory, scholarships and other supports are offered. For artists visiting from outside Mexico, efforts are made for the visiting artists to experience a deep convivencia (conviviality) with their Mexican counterparts. 2) The Pantzingo EcoTourism Park is a creation of the Parangaricutiro Committee of the P'urépecha people centered in and around San Juan Nuevo, Michoacán, Mexico. San Juan Nuevo is the town that was created for the refugees of the Paricutín volcano, which erupted 1943-1952 and buried the town in lava and cinders. The Parangaricutiro P'urépecha now see this eruption as a chance to re-invent this group and to provide it with sustainable ventures. One of the ventures is EcoTourism. The Pantzingo EcoTourism Park failed to attract a significant number of ecotourists and is threatened by unsustainability. Puentes y Redes S.C. has been named by the Parangaricutiro Committee as their Ambassador to the greater world to attract international artists, with a focus on indigenous artists from throughout the world, to establish in Pantzingo deep convivencias among indigenous artists from many regions of the world. Capacity-building for Parangaricutiro P'urépecha is an equally important part of this initiative, as Parangaricutiro people primarily people under 40, will be trained in the English language, tour guiding, documentation of their history, sharing of their history and present through visits to local P'urépecha cultural activities such as fishing, ceramics, forestation projects, dance and music, costume-making, candy-making, local agricultural techniques; cooking for visitors, which will re-establish earlier P'urépecha culinary traditions which were not meat-based: and many other sustainable talents. An objective of this effort is to convince young P'urépecha that there are remunerative, sustainable, pride-filled activities which obviate tendencies or preferences to leave their communities, move to the United States, become involved in the local and remunerative but dangerous drug-trafficking culture, and other activities.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Project # 1 the Tlacopac International Artist Residency has hosted in less than 1 year, its “beta year” of operations, approximately 30 artists, who have included senior, LGBTQ, indigenous (P'urépecha, Tzotzil, Maya, mestizx), Mexican Japanese, Afro Mexican, film, modern dance, classical dance, folkloric dance, dance historians, European, and other artists working in most fields of the arts. We have hosted a “think tank” of 29 Mexican arts managers and creatives around the potential and goals of Tlacopac. We have worked with a private foundation and private philanthropists to preserve the adjoining house, designed and built by legendary Mexican architect Juan O’Gorman for the MacArthur-winning American Mexican composer Conlon Nancarrow. We have saved it from sale and destruction. Its operations as an international artist residency

focused on the same goals as Tlacopac, but with a concentration on architecture and music, is expected to take place in March, 2020. Most of the artists were hosted here on a scholarship basis. We established Tlacopac as a leader in keeping artistic families together by establishing a policy by which children are not separated from their families and under which parents are still provided with the conditions they need to focus on their art. For Project # 1 the Pantzingo EcoTourism Park adaptation into an international artist residency with a focus on global indigenous cultural exchange, letters of support for the project were received from the Committee on the Human Rights of Indigenous Peoples of the United Nations office in New York, from the Parangaricutiro Committee of the P'urépecha people of the state of Michoacán, Mexico, and from Mexico's National Institute of Indigenous Peoples so that this project can move forward January 1, 2020.

PROArtes México

Name of CSO(s) responsible for the implementation of the measure/initiative:

PROArtes México

Cultural domains covered by the measure/initiative:

Performing Arts

Website of the measure/initiative, if available:

<https://proartesmexico.wordpress.com/>

Describe the main features of the measure/initiative:

a) Keep creating bilateral cultural exchange between the US and Mexico, respecting all the principles and respect that the 2005 Convention promotes. b) Advising artists in traveling grants, projects design, embassy application process. c) Manage infrastructure (arts residencies) and major cultural events (cultural seasons, festivals) promoting the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries d) Advocate for the granting of a special status for cultural goods and services in trade and/or investment agreements.

Does it specifically target young people?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Asset the base to represent Mexican artist in the US, helping them to take the best benefit of this process, breaking the language gap between the ones that can not talk English, promoting better cultural and artistic practices, helping to balance the difficulty of being contracted in a foreign country, promoting the Convention and the cultural goods as well.

GOAL 3 - Integrate culture in sustainable development frameworks:

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GOAL 4 - Promote human rights and fundamental freedoms:

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On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:

1. Strengthen and develop the governance system regulatory frameworks for improving the conditions for the work of Civil Society Organizations (CSO) at the local level, as well as develop intervention methodologies for participation architectures, and promote to expand spaces in decision-making and in the orientation of cultural practices for the development of the Convention. 2. Promote collaborations with other Organizations, stakeholders, actors and different sectors, as well as strengthen alliances with the government and private sector. 3. Engage the communities in a co-action process in order to further the projects remain in the hands of the community to follow up and enhancement. 4. Create new collaboration platforms and networks that can help artists to create and contribute to sustainable development goals, as well as to establish funds for the generation of collaborative projects within network members, involving grantmakers, philanthropists, chambers of commerce, visionaries, among others related actors. 5. Promote gender equality and foster more and better development opportunities for female creatives to have new platforms in which they can present their work consistently. 6. Extend the work on 1, 3 and 4 goals of the Convention to keep implementing practices that benefit human rights and fundamental freedoms. 7. Provide practical, rather than theoretical, materials and means for artists and arts organizations to sustain themselves, for improving the status and conditions of the artists. 8. Create safe opportunities for artists and arts managers of all ages, genders, educational backgrounds, languages, levels of ability, sexual preferences, levels of professional accomplishment etc. to speak and to be heard, feeling safe, feeling respected, feeling listened to.

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

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CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

The adoption of the General Law on Culture and Cultural Rights (2017) and its Regulation (2018), have contributed to consolidating the legal framework of the country's culture sector, establishing mechanisms for the exercise of cultural rights; the basis for the coordination between Federation, federal entities and municipalities in this matter, and the participation of the social sector. Another of the most outstanding initiatives in the implementation of the 2005 Convention has been the Digital Agenda for Culture (ADC) established in 2018, as a strategy coordinated by the Ministry of Culture to insert, enhance and make effective the cultural public policies through the digital tools. The ADC is committed to the digital preservation of the cultural heritage and artistic expressions of Mexico, the universal access to cultural goods and services through digital tools, the promotion of inclusion and citizen participation, the training of new professionals in the sector, the promotion of new creative forms and the promotion of digital cultural industries. The Agenda also articulates the sectorial efforts in the use and exploitation of the new digital technologies, to expand the scope and effectiveness of the actions and programs carried out by the administrative units, decentralized administrative bodies and parastatal entities under the Ministry of Culture. The ADC seeks to promote the creation, research, dissemination and preservation of all the cultural expressions of Mexico, through digital tools, to make them more accessible to a greater number of people and to allow them to be distributed by digital means in Mexico and abroad. Through this instrument, general guidelines are offered to plan actions in the short, medium and long term, in what refers to the use of digital tools, and their actions are in line with the new cultural dynamics emerged at the intersection of culture, innovation and technology. On the other hand, according to preliminary data from the Satellite Account of Culture of Mexico, published by the National Institute of Statistics and Geography (INEGI) in 2018, the culture sector registered a Gross Domestic Product of 702 billion pesos, equivalent to 3.2% of national GDP. This accounts for the dynamism of a sector in which, with the production of handicrafts, the use of multiple assets or audiovisual production, to mention just three of its multiple components, mobilizes more resources than other highly relevant sectors, such as of automotive production, which represented 2.1% of national GDP in the same year. Among the audiovisual media, the film industry stands out, since its origins it has undergone profound transformations, both due to technological development and the diversity of themes, spaces and manifestations that accompany the cultural, social and economic evolution of the last decades. In our country, between 2010 and 2018, of the 3,391 films released in theaters in the territory, 727 were Mexican productions, which represented 21.4%. However, among the 2,376 million people attending premieres, only 191 million attended Mexican movies, which corresponds to 8% of the total. In this period, 63.9% of the national films produced were supported by the Mexican State, which significantly increased the stimulus to the industry, going from 59 supported films in 2010 to 99 in 2018. Meanwhile, cultural radio and television have been a fundamental vehicle for the spread of culture and the production of content that contribute to the appreciation, knowledge and enjoyment of a wide range of expressions, both national and international. Thanks to their penetration capacity, ranging from the reach of community radio, to international signals or the deployment of content through the internet, these media have built a significant audience and, without a doubt, are widely rooted among the population. Moreover, over time, the established stimulus mechanisms have evolved; however, challenges still remain to consolidate financing schemes for quality cultural creation and production that have greater territorial scope and cater to the plurality of cultures and identities coexisting in our country.

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

Mexico recognizes as a fundamental right the access to information, and digital technologies are indispensable means to reinforce it, as well as for creating, distributing and consuming cultural products. In this way, according to National Institute of Statistics and Geography (INEGI) data, a significant digital gap still persists: 65.8% of the Mexican population has access to the Internet and 51.1% use internet primarily for social networks, which offers them a limited view of the vast resources and tools existing on the internet to learn and create supported by technology and culture online. An important factor for the lag in the development of digital culture in our country is the difficulty that cultural institutions have had to assimilate it, understand its forms of communication, exchange and collective production, recognize its cultural value and its economic potential. The Ministry of Culture has made significant efforts to exploit technology for the digital preservation of various cultural heritages, as well as to promote access and distribution of cultural goods and services. However, there is still a need to strengthen the relationships established by the institutions with the communities that participate, consume, and produce in digital environments. On the other hand, the culture sector must strengthen its policies regarding stimuli for creation in order to meet, with greater efficiency, the growing demand for support and the need to broaden the horizon of coverage of existing programs. Regarding the cultural and creative sectors, the channels for the circulation of cinematographic and audiovisual products need to be expanded. In this sense, the Ministry of Culture will develop collaboration strategies to encourage the creation of alternative exhibition circuits in projection rooms, movie clubs and other similar spaces under public cultural institutions of local governments, public and private universities, and some civil organizations. For their part, public service radio and television are constantly evolving media representing an important alternative for the dissemination of culture, as well as for asserting the rights of audiences to access diverse and quality cultural content. In this area, it is necessary to strengthen the capacities for the production and distribution of content, as well as the use of digital technologies, which will allow a greater dissemination of audiovisual content produced by the culture sector, through platforms designed for this purpose, extend its benefits beyond traditional channels and reach new audiences. The challenge facing radio and television in the culture sector is, fundamentally, to position themselves as medias for the production and transmission of highest quality cultural, artistic and journalistic content, which promote social values of inclusion, plurality, independence and critical vision. On the other side, in the field of handicrafts production, there is the task of influencing the development of comprehensive policies that promote, in addition to artistic and cultural creation, the improvement of the social and economic conditions of the people and communities dedicated to the craft activities, in coordination with other national entities. At present, the new cultural consumption practices and the wide availability of technological resources for the consumption of cultural and artistic works represent a challenge for the protection of rights for creators and authors, which represents a challenge for the strengthening of the culture of copyright, in order to promote the improvement of the economic conditions of creative people, as well as a greater production, development and circulation of cultural goods. In this sense, the Ministry of Culture recognizes the importance of stimulating and


supporting artistic and cultural creation in all its expressions, especially in those fields that enrich the Mexican heritage, highlight our heritage and history in their different expressions, and generate or circulate new knowledge about the vast culture of Mexico. Accordingly, the Ministry of Culture is currently working on the development of a national model for Creative Economy, by which will be built a public policy aimed at promoting the development of the creative and cultural industries as a whole with a social dimension, through a diagnosis of the sector, a classification of the creative and cultural industries in Mexico, an economic map and a regulatory framework on the matter. Likewise, the sector must advance in the construction, in coordination with other sectors and institutions of the three levels of government, of new financing models and public and private investment, as well as patronage schemes and fiscal incentives to face the increasing demand for support and encouragement from the artistic and cultural community. To strengthen the right of audiences, it will be necessary to reinforce cultural radio and television media, decentralize the cinematographic offer at the national level, pay special attention to those social groups for which it is difficult to access diverse and quality content, and consolidate the use of digital technologies for a greater diffusion of cinematographic and audiovisual productions. Furthermore, at present, it is necessary to strengthen the dissemination and knowledge of copyright, in particular, intellectual property rights, raise social awareness as a whole on the relevance of its adequate protection and, also, on the multiple economic and cultural factors involved. In addition to this, there is the need to generate a coordinated debate and build schemes, with the three powers of the Union, for the protection of collective intellectual rights, with the participation of communities and accompanied by international organizations. The Ministry of Culture will work to achieve the foreseen objectives, under the principles of respect for artistic and creative freedom of the country's communities and will reinforce the principles of inclusion, non-discrimination, gender perspective and transparency in the selection and granting processes of incentives and scholarships.


Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

The diversity of the cultural expressions of Mexico arises in every corner of the country. However, cultural policy has been concentrated in Mexico City and in a few urban areas. There is limited access to the manifestations of culture and artistic creations, both national and international, and there have been limited schemes that, apart from the redistribution of institutional efforts, promote local cultures and their creations. Based on the Culture Sector Programme 2020-2024, to face the centralization of activities, it is needed to enhance the creative wealth of the inhabitants from the various regions of the country and translate it into development for the benefit of the society, also, a greater distribution of State action is necessary, for a better use of the existing cultural infrastructure and the promotion of the various cultural manifestations to encourage projects that link the local, regional and national cultural work. The current administration has established the objective to build a sustainable project in which the activities of the various organizations and institutions promoting culture throughout the Mexican Republic are coordinated, in order for citizens to recognize and appropriate their cultural and artistic heritage, strengthen their identities and assert their cultural rights. For that purpose, the Ministry of Culture will favor various strategies; among the most important are the promotion of the development of local cultures, the exchange between regions, the bringing of cultural goods and services to the country's municipalities, with an emphasis on the most remote communities, and the circulation of creators through exchange routes. The recognition of the cultural wealth of each community, and the flow of knowledge and creativity will be the seed for the new cultural policy. This approach will allow, among others, to address the problem of disarticulation and dissociation that prevails between cultural supply and demand. On the other hand, culture is essential for the development of any country. Here lies its particularity in the international context and largely defines its alliances, priorities and objectives. For this reason, dialogue between cultures and international cooperation will be an essential vehicle to promote the understanding of Mexico with other nations of the world. It will be a priority to promote international cultural cooperation in the production, dissemination, circulation of cultural goods and services, as well as the protection and safeguarding of cultural heritage. Likewise, it is a priority to create mechanisms that promote the appropriation of digital technologies by the population, not only from a passive consumption approach, but as a creative production tool. For this, it will be the task of the cultural sector to generate public policies that promote the development of digital ventures, that serve the growing number of people who use these media for cultural reasons and stimulate the capacity of the communities and ecosystems of creators and developers that build the manifestations of contemporary digital culture. In parallel, one of the main priorities for the inclusion and recognition policies of this administration is the promotion of the diversity of national languages and the strengthening of the linguistic rights of their speakers. Mexico has 68 indigenous languages, apart from the Spanish. In this sense, the Ministry of Culture actively promotes linguistic rights and develops strategies and actions to encourage their public use. In this field, it is essential for State institutions to create the conditions that make the public use of indigenous languages viable in all possible contexts, especially in areas related to fundamental rights, such as access to health, education or to justice. The Ministry of Culture will develop intensive actions in order to strengthen the cultural diversity of Mexico, which should be expressed in the training and support of creative people, as well as in a greater production of indigenous, Afro-Mexican and popular culture works. The promotion, support and dissemination of these creations, will contribute to a greater cultural participation of disadvantaged populations and an increase in the well-being of the population in general. Promoting cultural plurality in the public space makes the production of the works of these groups visible, broadens the possibilities of choice and opens opportunities for intercultural processes, in addition to contributing to the coexistence of different cultural expressions under conditions of equality. In the scope of intellectual property, Mexico faces great challenges in protecting the productions of creators and authors. Intellectual property, and in particular copyright, represent the props on which a significant part of the national creative economy rests. The country's institutions will aim to ensure that the cultural productions of the indigenous villages that are part of our intangible cultural heritage, especially when it comes to the creative production of indigenous peoples, have due recognition before the law and enjoy full protection. As a result, better conditions can be created to prop up the economic and social progress of the people and communities that find their livelihood in the production of goods rooted in their worldviews and traditions.


Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:


Attachment

 General Law of Culture and Cultural Rights (DOF: 06/19/17)

 Regulation of the General Law on Culture and Cultural Rights (DOF: 11/29/2018)

 AGREEMENT for the adoption of the Digital Agenda for Culture (DOF: 06/01/2018)

 National Development Plan 2019-2024 (DOF: 07/12/2019)

 Culture Sector Program 2020-2024 (DOF: 07/03/2020)

SUBMISSION

Designated official signing the report:

Title: Mr.

First name: Pablo

Family name: Raphael de la Madrid

Organization: Ministry of Culture

Position: Directorate-General for International Affairs

Date of submission:

2020

Electronic Signature:

A handwritten electronic signature in black ink, consisting of a stylized, cursive script that appears to be the initials 'P. de la M.' followed by a long horizontal stroke.