

COUNTRY REPORT WRITTEN BY: Dr Mirjam Schneider

EDITED BY: Yudhishtir Raj Isar

GRAPHICS & LAY OUT BY: Guillemette Madinier, Laura Gardes and Maiken Høj

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EXECUTIVE SUMMARY

Mexico is now recognised to be a newly industrialised country and an emerging power. It has the fourteenth-largest nominal GDP and the tenth-largest nominal GDP by purchasing power parity in the world. In the wake of the last national elections of 2012 all government departments, including those in the cultural sector, are being re-organised. The principal agencies responsible for international cultural relations, such as the National Council for Culture and the Arts, the Mexican Agency for International Cooperation for Development and ProMéxico, are affected by this process. Therefore it is not yet possible to obtain the detailed information needed to describe the directions the country's policies for culture in external relations are likely to take. However, some key trends can be discerned already. The new government is encouraging the agencies to promote the image of a 'one', or 'united' Mexico, instead of hewing to the previous model of Mexico as a country of diversity, reflected by the term '*mestizaje*', referring to ethnic mixing and hybridity. The role of culture in external relations is considered to lie mainly in creating a strong brand for the nation, in counteracting the negative image of a violent Mexico, and – last but not least – in stimulating economic development. Hence the cultural and creative industries are a central point of focus for the current administration, with attention being paid in particular to the audio-visual sector and the promotion of tourism and the country's cuisine.

Since 2008, Mexico has been – together with Brazil – one of the European Union (EU)'s two strategic partners in Latin America. The Funding Agreement provided the framework for setting up the Mexico-EU Cultural Fund Phase I in July 2009 (on cooperation in the area of culture).¹ In addition, a Joint Declaration was signed in June 2009, with the aim of strengthening cooperation and encouraging conversations in the field of culture, specifically on cultural diversity and the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Although extensive areas of the country are underdeveloped – notably zones inhabited by numerous indigenous people's communities – Mexico does not receive country-specific development funds from the EU.

Although there is a legal basis for cultural cooperation with the EU as an entity, according to Mexican stakeholders, there has been no dialogue yet in the fields of culture and education. These stakeholders have high expectations regarding the Cultural Fund Mexico-European Union Stage II, which in their eyes will be an essential tool for international cultural cooperation.² All Mexican stakeholders see potential for cooperation on the Mexican side particularly in the field of heritage protection. A future EU strategy should also take into account new trends and debates in Mexico, for instance, those concerning culture and information technology, the cultural and creative industries, and the role of culture in combating violence – all of these are areas in which cultural actors in Mexico would like to gain insights by studying the experiences of their European counterparts and partners.

¹ 'Culture Fund EU-Mexico First Phase: list of selected projects 2008-2010', *European Commission Culture*. Online. Available at: http://ec.europa.eu/culture/news/ne0071-cultural-fund-eu-mexico_en.htm.

² European Commission, *Mexico, Country Strategy Paper 2007-2013*, 22 May 2007 (E/2007/1063). Online. Available at: http://eeas.europa.eu/mexico/csp/07_13_en.pdf.

OVERVIEW

Although Mexico is often portrayed as a nation that is within the sphere of economic and political influence of the United States, but culturally and socially a part of the Spanish-speaking world of Latin America. It has also become a leading nation in the developing world, not yet a part of the BRICS grouping but already one of the MINT countries (Mexico, Indonesia, Nigeria and Turkey), whose economies are smaller but nevertheless constitute 'frontier markets'.³ Many Mexicans today enjoy a relatively high standard of living.

State and national elections were held in July 2012, and a new President, Enrique Peña Nieto, was installed in December of that year. As occurs at the beginning of every new presidential term of office, every area of the executive branch of government and all of the corresponding departments have since undergone extensive reorganisation, and have also begun to formulate different policies for the new administration. This process has affected the cultural sector as well. Officials indicate it could take up to 18 months before this process of policy planning is complete.

Thus plans formulated by the previous government, including the 'Programa Sectorial de Relaciones Exteriores 2007-2012' of the Ministry of Foreign Affairs and the 'Programa Nacional de Cultura 2007-2012' elaborated by the National Council for Culture and the Arts (CONACULTA) no longer apply.⁴ CONACULTA's new programme is currently being drafted and is expected to be published in January 2014.⁵

As it restructures institutions and reformulates its internal cultural policies, Mexico is looking for new modalities and models of self-representation. While in the past international cultural activities focussed mainly on the image of Mexico as a culture shaped by the concept of '*mestizaje*' (based on ethnic mixing, in French *métissage*) and on the riches of its indigenous societies, today the government stresses Mexico's modernity as one of the most economically powerful countries in Latin America and promotes the image of a 'one' or 'united' Mexico. In this context, culture and international cultural cooperation are considered to be a 'hidden power', because 'arts and culture are the best emissaries of a nation'.⁶

With respect to the definition of culture in external relations, there has been a lively debate about the concept of '*diplomacia cultural*' (cultural diplomacy) (see Rodríguez Barba; Walter Astié-

³ See report by Matthew Boesler, 'The Economist Who Invented The BRICs Just Invented A Whole New Group Of Countries: The MINTs', *Business Insider*, 13 November 2013. Online. Available at: <http://www.businessinsider.com/jim-oneill-presents-the-mint-economies-2013-11#ixzz2oJgnxBgz>.

⁴ National Council for Culture and the Arts website: <http://www.conaculta.gob.mx/>.

For the 2007-2012 programme, see: Estados Unidos Mexicanos, Consejo Nacional para la Cultura y las Artes, *Programa Nacional de Cultura 2007-2012*, Mexico: CONACULTA, 2007. Online. Available at: http://www.conaculta.gob.mx/recursos/acerca_de/pnc2007_20121.pdf.

⁵ As to date, the new programme is not yet completed.

⁶ César Villanueva Rivas, 'The rise and fall of Mexico's international image: Stereotypical identities, media strategies and diplomacy dilemmas', *Place Branding and Public Diplomacy, Volume 7, Number 1*, February 2011, p.30.

Burgos; Villanueva Rivas) in contrast to the concept of 'cultural exchange'. This has apparently been thoroughly discussed by the previous administration, as all government officials and non-governmental stakeholders say they use the terms with equal frequency.

However, the field of public diplomacy is playing an increasing role in this discussion. Negatively charged issues ranging from increased narco-violence to the killing of women in Ciudad Juárez and the rise in kidnappings in big cities, along with the worldwide perception of Mexico as a nation primarily defined by violence, have led the Mexican Ministry of Foreign Affairs to formulate new strategies in this respect. One of the five areas in the new administration's National Development Plan is '*México en Paz*' (Mexico in Peace), within which culture is considered to be an important tool in the fight against violence.

In addition, the economic potential of culture is increasingly recognised, since the cultural and creative industries represent 6.7 per cent of Mexico's current GDP.⁷ Therefore culture is seen as an important tool for stimulating the country's economic development. This focus on the cultural and creative industries has to do with the fact that Mexico has a vibrant audio-visual sector. Both Mexico and Brazil have both become successful exporters of media products – notably the soap operas known as *telenovelas* – to other countries in Latin America and elsewhere, and, in the case of Mexico, to the large Spanish-speaking market in the United States. Therefore Mexico and its cultural institutions both inside the country and abroad serve as a bridge between Latin America and the USA on the one hand, and Latin America and Europe on the other. It is important to mention here the increasing international success of the Mexican film and television industry, which are seen as the new, vibrant representatives of Mexico's culture in external relations. Notably, 2013 was the second year running in which a Mexican director won the Best Director award at the Cannes Film Festival, with another three awards also going to Mexicans. In 2014, Mexico will be the Country of Honour at MIPCOM.⁸

⁷ 'Mexican city plays supporting role to Convention', *International Fund for Cultural Diversity UNESCO*. Online. Available at: <http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/funded-projects/2010/mexico/>.

⁸ MIPCOM is a TV and entertainment market which is held in Cannes, France, once every year, normally in October. It is essentially an event designed for co-producing, buying, selling, financing and distributing entertainment content. It provides people involved in the TV, film, digital and audio-visual industries a marketing and networking forum to discover future trends and trade content rights on a global level.

EXTERNAL CULTURAL RELATIONS IN THE CULTURAL POLICY CONTEXT

Culture in Mexico's foreign policy is the result of discussions between cultural and foreign policy actors, in which cultural institutions work jointly with the Ministry of Foreign Affairs/ Secretaría de Relaciones Extranjeras (SRE) and in accord with the plans for their respective sector.⁹

International cultural activities are mainly the province of two institutions: the Mexican Agency for International Cooperation for Development (AMEXCID),¹⁰ within the SRE, and the National Council for Culture and Arts/Consejo Nacional para la Cultura y las Artes (CONACULTA).

In addition, there are several government agencies involved, including the Presidential Office and ProMéxico.¹¹ Despite the fact that every agency has its own profile, cooperation among them is well established, and is to be intensified in the coming years: according to a recent presidential directive issued to all government agencies, only 'one image' of Mexico shall be promoted in the future, with all areas working together.

CONACULTA

In Mexico, there is no Ministry of Culture per se. The National Council for Culture and the Arts (CONACULTA) is the only entity that closely resembles a ministry of culture. CONACULTA was created to coordinate policy, organisations and agencies in culture and the arts. It is also dedicated to promoting, supporting, and sponsoring events that foster culture and the arts. CONACULTA became a free-standing agency by Presidential Decree in 1988, annexing all institutions, departments and agencies with mandates of a cultural nature that were located within various ministries.¹² Since 1988, CONACULTA has been the federal government agency that brings together other domestic cultural institutions.

Today, CONACULTA administers a vast domestic infrastructure within its 23 departments, in the form of museums, cultural centres, and so on. CONACULTA also oversees the powerful National Institute of Fine Arts, the National Institute of History and Anthropology and the National Fund for Culture and Arts, as well as the Instituto Mexicano de Cinematografía (IMCINE), Televisión Metropolitana, Canal 22 television, Estudios Churubusco Azteca, S.A. (ECHASA), Cineteca Nacional, and the Centro de Capacitación Cinematográfica, A.C. (CCC), among other organisations. These

⁹ Ministry of Foreign Affairs website: <http://www.sre.gob.mx/en/>.

¹⁰ Agencia Mexicana de Cooperación Internacional para el Desarrollo website: <http://amexcid.gob.mx/index.php/es/acerca-de-la-amexcid/ique-es-la-amexcid>.

¹¹ For an overview of the responsible entities and their interaction with private and public institutions please see the document 'México', *Guía de la Administración Cultural Iberoamericana*. Online. Available at: <http://www.oei.es/cultura/pdf/Mexico.pdf>.

¹² See the National Council for Culture and the Arts website, op. cit.

institutions have at their disposal numerous museums, archaeological sites, teaching and research centres, and they disseminate cultural activities nationwide as well as throughout the world.

In 2012, CONACULTA had a budget of 17,342,172.65 Mexican Pesos (975,000 Euros). A reduction in its budget was announced recently, with a confirmed cut of 30% from 2014 onwards. The organisation has protested this budget cut, and neither budgetary figures nor statistics pertaining to the current administration are available at this time. For the first time, the agency is being encouraged to seek private sector funding. However, the international aspects of CONACULTA's work are expected to be the *least affected* by this reduction, as they can be funded by other government agencies whose budgets do not appear to have been cut and since each project is negotiated on a case-by-case basis.

Although the new administration's *National Development Plan* for 2012-2018 is not yet complete, according to the stakeholder interviewed, culture within CONACULTA will have a role to play in these three areas:

- Fight against Violence – official title '*México en Paz*';
- Development – official title '*México Incluyente*' which considers culture to be part of the internal and external strategy of development;
- Global International Strategy – official title '*México con Responsabilidad Global*'.

With regard to recent developments within the government, CONACULTA is now cooperating more and more with other areas in the government, such as the Presidential Office, ProMéxico, and AMEXCID.

In cooperation with ProMéxico and AMEXCID, CONACULTA works in the area of traditional culture, and also in modern contemporary art in order to showcase the country's languages and its diversity. Exhibitions, the work of museums, literature and increasingly film are considered to be 'pillars of cultural diplomacy'. Accordingly, CONACULTA has recently assumed an important new role, with responsibility for presentations of Mexican culture at the President's summits and during his visits overseas. Among the impressive cultural events that have been organised by CONACULTA (in concert with other agencies) are the following:

- The International Cervantino Festival;¹³
- Feria Internacional del Libro Guadalajara (with an extension into Los Angeles);
- Foro Internacional de Música Nueva Manuel Enríquez;
- Encuentro Mundial de Mujeres en el Arte;¹⁴
- Bienal Internacional de Performance;¹⁵
- Feria Internacional del Libro del Palacio de Minería;¹⁶

¹³ Festival Internacional Cervantino website: <http://www.festivalcervantino.gob.mx/>.

¹⁴ LaNeta website: <http://www.laneta.apc.org/comuarte/intro.htm>.

¹⁵ See at: <http://www.cnca.gob.mx/cnca/buena/inba/subbellas/museos/xteresa/index.html>.

¹⁶ See at: <http://www.feria.mineria.unam.mx>.

- Encuentro Internacional de Cine Documental;¹⁷
- Coloquio Internacional de Museología en México.

SRE/AMEXCID

The legal and political aspects of cultural diplomacy fall within the purview of the Ministry of Foreign Affairs/Secretaría de Relaciones Extranjeras (SRE). It is also the institutional body that negotiates exchanges and agreements, and is responsible for the organisation of all cooperation in the area of culture. Therefore the Mexican Agency for International Cooperation for Development (AMEXCID) was developed by the SRE to oversee cultural relations, and to implement the foreign policy dictated by the SRE. AMEXCID is now undergoing a round of restructuring, in which the ‘Promotion of Culture and Tourism’ is being broken out as a new department. The entity is charged with organising cultural events and promoting Mexican artists, films and literature abroad through official government channels, embassies, cultural institutes, and so on; it focuses on the following areas: 1. Visual Arts, 2. Performing Arts, 3. Food, and 4. Tourism. In addition, AMEXCID considers culture to be the most important tool fighting against violence as well as for counteracting the negative image of Mexico; an AMEXCID representative stated, for example, that ‘in Ciudad Juarez, we are using culture to reconstitute the social fabric’.

CDI: Comisión Nacional para el Desarrollo de los Pueblos Indígenas

The CDI is an autonomous decentralised agency within the government framework, which dedicates 0.5 per cent of its budget to culture.¹⁸ Its objectives are the following:

- To reinforce indigenous culture through the protection of languages. There are 68 different indigenous communities, and the number of speakers of the respective indigenous languages ranges from just 55 to over 2 million;
- To promote social awareness and highlight the value of the indigenous cultures in order to prevent discrimination, and to help the indigenous communities gain access to the world's culture, theatre, music, and so on;
- To preserve traditional knowledge (oral literature, music, dance...).

The CDI supports musical and dance groups, and the preservation and transmission of knowledge of handicrafts and narratives, and traditional medicine and food. They also support 21 radio stations that promote native languages.

ProMéxico

ProMéxico is a decentralised organisation operating under the authority of the Ministry of Economics. Its role is to promote Mexico’s trade and industry abroad, including the creative industries. The organisation has 34 offices abroad, with nine in Europe (including Turkey). ProMéxico

¹⁷ See at: http://www.ccc.cnart.mx/festivales/f_fest.htm.

¹⁸ Comisión Nacional para el Desarrollo de los Pueblos Indígenas website: <http://www.cdi.gob.mx/>.

considers culture to be a very important tool for the promotion of trade and investment, and of Mexico's brand in foreign countries. ProMéxico has been focussing recently on several aims: securing Mexico's position as the Country of Honour at MIPCOM 2014; promoting software, video games, multimedia and digital systems, along with content; and marketing Mexico as a filming location with both stand-alone and combined pre- and post-production facilities. ProMéxico puts culture to use for 'getting to know us', to improve the image of Mexico, to establish strong bilateral relations, and to help companies export their products. The representative interviewed emphatically stresses the aim of promoting 'just one image of Mexico', adding, 'we want to be just one country'.

Infrastructure abroad

In addition to ProMéxico and the Mexican embassies¹⁹ abroad with their cultural activities,²⁰ and the consulates,²¹ there are also about 20 cultural institutes (Institutos México)²² in Central America, in South America, Europe, the United States and Asia (Korea, Japan and Iran) that promote Mexican culture abroad.

The Instituto México has as its aim the promotion and support of Mexican Spanish, and Mexico's culture, art, education, science, technology, tourism, and its creative industries. There is an agreement with the Spanish 'Instituto Cervantes' to help with the promotion of Mexican culture and Mexican Spanish. AMEXCID is planning to restructure and consolidate the systems governing the work of the cultural institutes overseas, including job titles and responsibilities, and the procedures at each institution.

Nongovernmental cultural actors

Mexico is buzzing with creativity, which is very evident in the culture and art scene.²³ Among the broad range of organisations actively involved in international cultural relations and exchange programmes are: IBERO University within the framework of the 'Interculturality and Indigenous Affairs Program'²⁴ (PIAI); the Anglo Arts/Anglo Mexican Foundation²⁵ with its 'Arts in Education' programme for students, and MEXART, which aims to bring contemporary Mexican artistic expression to the world and particularly to the United Kingdom; and the Museo Universitario de Arte

¹⁹ 'Embajadas de México en el Exterior', *Ministry of Foreign Affairs* website. Online. Available at: <http://www.sre.gob.mx/index.php/representaciones/embajadas-de-mexico-en-el-exterior>.

²⁰ 'Mexican Missions Abroad', *Ministry of Foreign Affairs* website. Online. Available at: http://www.sre.gob.mx/en/index.php?option=com_content&view=article&id=1281&Itemid=334.

²¹ 'Consulados de México en el Exterior', *Ministry of Foreign Affairs*. Online. Available at: <http://www.sre.gob.mx/index.php/representaciones/consulados-de-mexico-en-el-exterior>.

²² Mexican Cultural Center website: <http://mexicanculturalcenter.org/>.

²³ *Guía de la Administración Cultural Iberoamericana*, op. cit., gives a comprehensive overview over the most active Mexican NGOs in the field of culture as well as creative industries.

²⁴ 'Community Programs', *Universidad Iberoamericana*. Online. Available at: <http://www.uia.mx/english/web/site/tpl-Nivel2.php?menu=CommunityPrograms&seccion=adEnglishCommunity>.

²⁵ Anglo Arts website: <http://angloarts.mx/>.

Contemporáneo,²⁶ which is part of UNAM (Universidad Nacional Autónoma de México).²⁷ Representatives from these institutions were available for discussions in person.

Cooperation with the government in general takes place within the framework of a nationwide consultation with civil-society associations and representatives of society in general, which is carried out before the elaboration of National Cultural Programmes, so that the thematic proposals and strategic activities for cultural policy thus collected can be integrated into the programme.²⁸ However, despite the fact that government officials consider the role of culture in foreign relations to be very important, nongovernmental stakeholders said that they had the impression that Mexico was lagging in its appreciation of and use of culture. According to them, 'Mexico's main tool and biggest asset is culture'. In previous administrations, the value of culture was more highly valued, they said. They mentioned, for example, the very successful 1991 exhibition entitled '*30 Siglos de Esplendor*', which opened many doors for cooperation in the USA and Europe, as well as the Aztec Empire exhibition in 2009, which has been followed by many economic events. 'But there has been nothing comparable since then'.

For all the independent cultural operators in the country, funding and financial support is a big issue. The decrease in CONACULTA's budget, which provides funding for most of the arts in Mexico, is of concern to everyone, and no one yet knows which of the 23 areas in the arts that correspond to CONACULTA's departments will be affected, and how severely.

²⁶ 'Museo Universitario Arte Contemporáneo', *Universidad Nacional Autónoma de México*. Online. Available at: http://www.muac.unam.mx/webpage/eventos.php?id_evento=140&id_clasificacion_evento=1&id_seccion=6.

²⁷ Universidad Nacional Autónoma de México website: <http://www.unam.mx/>.

²⁸ Guía de la Administración Cultural Iberoamericana, op cit.

RELATIONS WITH THE EU AND ITS MEMBER STATES: REALITIES AND EXPECTATIONS

For its international cultural relations, the Mexican government has a database based on the cooperation agreements in the areas of education and culture that the country has signed with other nations and with international organisations. These agreements can be found on the website: www.sre.gob.mx/tratados/index.php – some examples can be found in Annex IV. Mexico has exchange-related agreements in the following areas inter alia: entertainment broadcasting, residencies in the arts, academic mobility, anthropological information, music and heritage.

Bilateral cooperation agreements have also been signed for the exchange of information and of specialists in the fields of visual arts, literature, libraries, translations, publications, films, television, broadcasting, material and nonmaterial heritage.

The National Council for Culture and the Arts (CONACULTA) is responsible for cultural relations, both with the EU as an entity and its individual 28 Member States. International agreements signed by CONACULTA include: multilateral agreements with the EU, bilateral agreements with EU Member States, cultural programmes supported by the EU as a whole, as well as cultural programmes set up in cooperation with individual EU Member States.

Mexico was the first Latin American country to sign an *Economic Partnership, Political Coordination and Cooperation Agreement* with the EU in 1997.²⁹ Article 31 of the Agreement covers cultural cooperation in the following terms:

- The Parties agree to promote cultural cooperation that duly respects their diversity, in order to increase mutual understanding and the spreading of their respective cultures.
- The Parties shall take appropriate measures to promote cultural exchanges and carry out joint initiatives in various cultural spheres. In this regard, the Parties shall define, in due time, the relevant cooperation activities and arrangements.

The European Union and Mexico established a Strategic Partnership in 2008. Within the framework of this partnership, Mexico signed a funding agreement in July 2009 that provided the basis for the Cultural Fund Mexico-European Union Phase I (cooperation in the area of culture).³⁰ In addition, a Joint Declaration was signed in June 2009 by the former president of CONACULTA, Ms Consuelo Sáizar, and the EU Commissioner for Education, Culture and Youth, Mr Ján Figel'. The aim of the Declaration was to intensify cooperation and conversations in the field of culture, specifically on cultural diversity and the implementation of UNESCO's Convention on the Protection and

²⁹ 'Economic Partnership, Political Coordination and Cooperation Agreement between the European Community and its Member States, of the one part, and the United Mexican States, of the other part', *Official Journal L 276*, 28 October 2000, pp.45-61. Online. Available at: <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:22000A1028%2801%29:EN:NOT>.

³⁰ 'Cultural Fund EU-Mexico First phase', op. cit.

Promotion of the Diversity of Cultural Expressions.³¹ As a strategic partner, Mexico does not receive country-specific development funds from the EU at this time. However, the second phase of the Cultural Fund Mexico-European Union with an overall budget of 2,800,000.00 euros (50 per cent of total) provided by the EU has been announced. According to the website of the EU Delegation in Mexico, 'the project's overall objective is to contribute to Mexican efforts to diffuse, promote and enhance mutual understanding between Europe and Mexico as well as fostering cultural policy dialogue and cultural industry exchanges and networks between the parties. More specifically it will promote cultural cooperation between the EU and Mexico through the establishment of a EU-Mexico Cultural Fund for the implementation of cultural exchanges between the EU and Mexico.'³²

On 10 and 11 June 2013, the 12th meeting of the Joint Committee set up by the *Economic Partnership, Political Coordination and Cooperation Agreement* was held in Mexico City. Both parties pointed out that the 'Cultural Fund Mexico-European Union Stage II is an essential tool for bilateral cultural cooperation, which seeks to respond to the enormous potential of our cultural relations.' (p.5)³³

Also according to the stakeholders, the first phase of the Cultural Fund Mexico-European Union 2007-2013, has been highly successful and an example of excellent collaboration, since the EU disbursed the money directly to local communities with the support of Mexican institutions.

As regards future cultural relations with the EU and its Member States, all the public sector and civil society informants consulted for this report expressed considerable interest in the potential this offers. However, although there is a legal basis for cultural cooperation with the EU as an entity, the representative of AMEXCID complained that there has been no dialogue to date in the fields of Culture and Education.

CONACULTA representatives emphasised that they are very interested in European 'experiences' in the cultural sector. At the moment, cooperation takes place mainly on a bilateral level, with Spain, France, the United Kingdom and Germany, but also with Italy and Turkey, for cultural exchange, with a focus on heritage preservation and food: an upcoming bilateral event is 'Expo Milan' in 2015 in which CONACULTA will participate with food as the central theme, showcasing both traditional cuisine and chefs specialising in contemporary Mexican cuisine. According to its representatives, CONACULTA also has a good relationship with the EU Delegation in Mexico and works closely with its staff members. Despite the fact that CONACULTA would like to maintain its bilateral relations with different European countries, owing to the depth of those

³¹ JOINT DECLARATION of Mr. Ján Figel', Commissioner for Education, Training, Culture and Youth of the European Commission and Mrs. Consuelo Sáizar, President of the National Council for the Culture and Arts of the United Mexican States, to strengthen cooperation and conversations in the field of culture, specifically for cultural diversity and for UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Online. Available at: http://ec.europa.eu/culture/documents/joint_declaration_with_mexico.pdf.

³² 'Fondo Cultural Unión Europea-México / Fase II', *Delegation of the European Union to Mexico*. Online. Available at: http://eeas.europa.eu/delegations/mexico/projects/list_of_projects/19524_en.htm.

³³ XII Joint Committee European Union-Mexico, *Joint Communiqué*, Mexico City, 10-11 June 2013. Online. Available at: http://eeas.europa.eu/delegations/mexico/documents/news/20130612com_xii_comite_conjunto_ue_mx_en.pdf.

relationships, which have been built up over time on many levels, it is also interested in exploring the possibility of more cooperation with the EU as an entity.

The stakeholders proposed that any future EU strategy on culture should support the field of heritage protection. They also proposed developing a strategy that would limit the reproduction of indigenous textiles overseas (for example, in China) and their sale in Mexico, which has an adverse impact on indigenous communities and the country's cultural heritage. A future EU strategy should also take into account new trends and debates in Mexico, for example, concerning culture and information technology, cultural and creative industries, and the role of culture in combating violence.

Since the CDI, the agency responsible for indigenous affairs, has not been invited by any of the other agencies or offices in the new government to participate in discussions on cultural affairs, its officials are of the view that cooperation with the EU would enhance their role, and help make possible the generation and sharing of experiences and knowhow in the field of cultural diversity. They suggest three potential fields of interaction with the EU:

- The promotion of knowledge of the cultural diversity of the indigenous communities in Mexico. Thus, the EU could strengthen cooperation between museums and art galleries and initiate touring exhibitions of Mexican indigenous art and culture within Europe;
- The establishment of institutional partnerships within the Member States of the EU;
- The development of networks focusing on cultural diversity.

ProMéxico's priority is the search for new markets in different parts of the world. Europe is an important partner for the agency, but not the most important, as one of its representative told us; nevertheless, he sees great potential for intensified cooperation in the future, owing to the cultural history that Mexico and Europe share: 'we see Europe and Asia in a different light. When we speak with someone from Europe, it is like talking to our mother in person. When we talk to someone from Asia, it is more like we are on a phone call with someone to whom we are not related.' ProMéxico would have a greater interest in a common EU Strategy on culture 'if this would help us make deals with European countries more quickly'. The areas of cooperation could include training in the field of the cultural and creative industries.

Civil society actors in the cultural field consider EU applications to be too long and complicated; clearly they would like the EC's procedures to be simplified and made more transparent. Several were of the opinion that the EC should let applicants know where to go for practical and logistical assistance, and should better inform them about the availability of that assistance. In addition, they would like the EU to promote partnerships, for example, by creating a network of galleries or theatres located in Europe and Mexico. The translation of Mexican literature into European languages could also be an important area of cooperation. They mentioned furthermore that the Mexican government needs funding to maintain venues used for arts events. According to these stakeholders, face-to-face communication is very important in Mexico. Therefore they welcomed the EU Delegation's proposal to erect a building that would not only house the EU delegation, but stand as a symbol of the whole EU in Mexico. Culture would be at the heart of this building, with a theatre/screening space, bookshop and café. This centre could become the EU hub

for Mexican citizens, the European embassies and cultural institutes, and for people active in the creative sectors who want to work with the EU. This EU building could also function as contact point for NGOs, universities and civil society in Mexico.

CONCLUSIONS

There is broad agreement in Mexico on the role of culture in external relations. Exhibitions and literature are considered to be ‘pillars of cultural diplomacy’. Particularly the Mexican film and television industry are seen as the new, vibrant representatives of Mexico’s culture in external relations. Cultural activities that are taken up as a bulwark against violence and to counteract the negative image of Mexico are part of development policies, but also of ‘nation branding’. Support is provided to the cultural and creative industries with the aim of strengthening the national economy and opening up new markets abroad.

In effect, the on-going reorganisation of government agencies, the decrease in the budget at CONACULTA (which has traditionally been responsible for the area of cultural exchange) and the restructuring of AMEXCID, where promotion of culture and tourism (replacing culture and education) is being broken out as a new department, clearly demonstrate the tendency to focus increasingly on the economic aspects of culture. At the same time, big upcoming cultural events such as ‘Mexico Country of Honour at MIPCOM 2014’ and ‘Expo Milan’ are in keeping with the aim of promoting the image of a modern, industrialised country and opening up new markets.

In general, the Mexican governmental and non-governmental stakeholders reiterated their strong interest in improving cultural relations with the EU, as Europe is considered to be culturally closer to Mexico than other regions, such as Asia – as they put it, ‘talking to Europeans is like talking to your mother’. Despite the fact that within the framework of the Strategic Partnership, there is a legal basis for cultural cooperation with the EU as an entity, the Mexican stakeholders deplored the continuing lack of real dialogue in the fields of culture and education. A bilateral agreement with the European Commission could help to further this dialogue.

The current phase of politically mandated reorganisation gives rise to a range of expectations towards the EU. Artists and representatives of civil society, who are quite concerned about the decrease in CONACULTA’s budget, are looking to the EU above all for new funding opportunities. They say the EU should provide more grants and programmes for Mexico, while facilitating the application process and better communicating the availability of assistance for completing applications. The ‘Fondo Mixto de Cultura México – Union Europea’ has been a highly successful collaboration, and therefore funding for a new phase should be secured.

To enhance the understanding of Mexican society in Europe, more Mexican books should be translated into European languages. Networking between galleries or theatres in Mexico and Europe could be initiated and coordinated at EU-wide level in order to strengthen the partnership between institutions and the civil societies in Mexico and Europe.

Representatives of civil society also consider experience in managing diversity, which Mexico and the EU have in common, to be a possible area of cooperation for the future, with the two sides as equal partners. The exchange of know-how and experience, along with networking in the field of cultural diversity, would benefit both the Mexican agencies and NGOs that are responsible for cultural diversity and the protection of minorities, and the EU.

In contrast to the civil society representatives, ProMéxico, the organisation overseen by the Mexican Ministry of Economics, clearly focuses on economic interests. A common EU strategy on culture is welcome in Mexico, the agency says, 'if this would help us make deals with European countries more quickly.' Priority areas of cooperation would be creative industries and culture, and information technology and training programmes in both fields.

Both groups, the governmental and the non-governmental stakeholders, consider the areas of heritage conservation and tourism to be those with the greatest potential for future cooperation. In the area of heritage protection, the EU could create and establish supranational measures to limit or prevent the illicit sale of art and its movement into and through Europe.

Because face-to-face communication is very important in Mexico, the EU should follow up on the proposal put forth by the EU delegation in Mexico: to erect a building that would represent the EU in Mexico 'with culture at its heart', which could become the EU hub for Mexicans as well as Europeans in Mexico.

ANNEXES

Annex I: Methodology and list of people contacted

The first step was – as with other countries – desk research. The following persons completed the questionnaires:

Contact Information Stakeholder	
Name	José Luis Martínez Hernández
Title	General Director for International Affairs
Organisation	National Council for the Arts and Culture (CONACULTA)
Address	40 Arenal Guadalupe Chimalistac Mexico City 01070
Country	Mexico
Telephone	(52 55) 41 55 04 11
E-mail	pfernandez@conaculta.gob.mx and cai_01@conaculta.gob.mx
Website	www.conaculta.gob.mx
Name	Juan Carlos Hernandez / Camilla Brett
Title	Country Project Manager / Consultant
Organisation	British Council
Address	
Country	Mexico
Telephone	+52 55 52631922
E-mail	Juancarlos.Hernandez@Britishcouncil.org / camillajtbrett@gmail.com
Website	

The second step was the consultation that, in the case of Mexico, was carried out without mission: instead of sending an expert from Europe, the British Council Mexico City put Camilla Brett in charge of organising a workshop with non-governmental stakeholders and several interviews with government officials/representatives from Mexican government agencies in the period from 20 to 22 October 2013. The following persons were consulted:

Interviewees

- **Dolores Repetto**, General Director for Culture and Education, AMEXCID
- **Sergio Rivadeneyra**, Joint Director for the European Union within the Foreign Affairs Ministry
- **Ludka Enriqueta Krupskaja de Gortari Krauss**, Planning Unit, Comisión Nacional para el Desarrollo de los Pueblos Indígenas
- **Patricia Fernández**, International Cooperation Director, CONACULTA
- **Karla Mawcinnitt Bueno**, General Coordinator of Communication and Image, ProMéxico

Workshop participants

- **Dr Augustin Basave**, Office Manager and Outreach Link, IBERO University
- **Susan Chapman**, Director, The Anglo Arts
- **Teresa de la Concha**, Outreach Link, Museo Universitario de Arte Contemporáneo
- **Cristina Martínez Castellanos**, Culture and Information Section, European Delegation in Mexico
- **Raphael Meltz**, Cultural Attaché, French Embassy to Mexico
- **Charlotte Debeugny**, Project Manager, IFAL

Annex II: EU-Mexican joint programmes and initiatives³⁴

Cultural activities in coordination with Member States			
Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
Eurojazz Festival	The Eurojazz Festival Mexico, created in 1997, is recognised at an international level among the jazz experts. Each Member State brings a group at the CENART (Centro Nacional de la Artes). Some groups are also making presentations in the State of Morelos. The attendance to the Festival is about 75,000 persons.	<i>Duration</i> Every weekend during one month	www.marioforte.com/medias/videos/eurojazz-festival-2013-mexico-city
Festival de Letras Europeas	<p>The Festival de Letras Europeas was created in 2007 with the collaboration of the literature department of Bellas Artes, it takes place every year. Since 2011 the Festival takes place at the International Book fair of Guadalajara, being one of the most well-known at an international level nowadays.</p> <p>The objective of the festival is that Member States invite an author to talk about a special topic. For instance, migration, new technologies and literature, liberty and justice, passion. Due to the variety of literary genres, as well as its diversity of origin within Europe, the reading of these authors provides an excellent opportunity to become familiar with recently emerging and at times unknown European literature. Readings take place in the original and Spanish version. The writers not only participate in the festival but also give lectures in different universities and cultural institutions. It is also foreseen that authors meet with editorials in order to publish their books.</p>	<i>Duration</i> 4 days every year <i>EU funds the interpretation of the authors</i> 2,000.00€	http://www.fil.com.mx/prog/prog_resul01.asp?r=4&sr=5&f=0&an=&aa=&c=&e=2013&lan=1
Cinema Europa	<p>The festival Cinema Europa was created in 2001: at the beginning, each Member State brought a movie to be projected during October, at the Cineteca Nacional. Afterwards, due to the new requirements of the Cineteca, that the films should be recent, it became more difficult to organise the festival since more budget was needed for those films.</p> <p>The Cultural Fund was used to make the last two editions 2009, 2010. The festival was once again organised in 2013 thanks to the Cultural Fund.</p>	N.A.	N.A.
Crossroads, Europe in Mexico	Crossroads, Europe in Mexico is a collective exhibition which reflected the experience and work of 34 European artists, who live in Mexico. Their work were a combination of European	5 months <i>EU funds the curator</i>	N.A.

³⁴ Information compiled in coordination with the EU Delegation in Mexico.

	style and Mexican influence. The exhibition was presented in the framework of the activities of the Bicentenario organised by the government of Guanajuato. It was exhibited at the Expo Bicentenario in Silao, Guanajuato. Afterwards, it was presented in the framework of 'the Festival del Centro Histórico' at the museum of el Antiguo Palacio del Arzobispado from the Ministry of Finance and Public Credit. This exhibition was possible due to the collaboration with the Member States, the Ministry of Finance and Public Credit, most of the pieces exhibited now belong to the collection of 'payment in kind' and it is in one of the most important public art collection throughout Mexico.	3,000.00€ + MS Design of catalogue and photographs	
Slam Poetry	In collaboration with cultural institutes, the 'Slam Poetry' was organised to promote the intercultural dialogue. Participants from different nationalities read a poem in their native language. This activity took place 5 times. In May 2012, as part of the celebrations of Europe Day, two concerts were held: 1) A classical concert organised together with the Irish Embassy; 2) An outdoor concert for young people where 7 bands from different Member States promoted Europe and its cultural diversity.	N.A.	N.A.

Cooperation in the framework of the Cultural Fund of the Delegation

The **Cultural Fund EU – Mexico** is a bilateral cultural cooperation project which started in December **2007** with a budget of **1 million euros** for the first phase (2008-2010). The aim of the Fund is to stimulate better reciprocal understanding between Mexican and European societies. Never before had cultural cooperation been highlighted as clearly prior to the start of a sectorial dialogue between the EU and an external partner country. This pilot phase provided new perspectives on cultural exchanges that will benefit EU and Mexican cultural operators.

During the first phase of the Cultural Fund, six projects were financed in 2008 for a total amount of almost **1 million euros**. Two projects were in the cinematographic diffusion area, two related to the organisation of theatre festivals and two were concerned with art exchange. An agreement for financing the second phase of this programme, **Cultural EU – Mexico II Fund 2009-2012**, was signed in 2009 with a total budget of **5.6 million euros**, financed equally by the European Commission and the Mexican government. The objectives include support for artist and cultural industry exchanges as well as seminars on public policies dealing with access to culture and job creation.

Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
Identidad Cultural y Desarrollo Comunitario en Campeche y Oaxaca	<i>Overall objective:</i> contribute to strengthening the cultural identity and to promoting new forms of socialisation, which respect the principles of multiculturalism, cultural heritage and the identity of rural communities, and in particular indigenous peoples; as well as the principles of participatory democracy, in order to reduce disparities and inequalities in terms of social, cultural and economic development.	800,000.00€ 11/2012 to 04/2014	www.culturacampeche.com/ Contact Ms Dalia FRANCO ROMERO Secretaría Técnica Tel: +52981 816 2957
Proyecto de difusión y cultura cinematográfica:	<i>Overall objective:</i> dissemination of film culture through cultural exchange between countries encouraging a reflection on the current national situation, by reaching out to European	180,000.00€	www.cinetecanacional.net/ Contact

Europa en México	<p>culture.</p> <p><i>Specific objective:</i> dissemination of European cinema on Mexican screens through film festivals and exhibitions, bringing a cinema with little access to our country to the largest audience possible. Promote cinema awareness through exhibitions and workshops.</p>	07/2012 to 04/2014	Mr Alejandro GRANDE Tel: +5255 4155 1200
Segunda Etapa, Red Colectivos Culturales Comunitarios, Jóvenes de Tamaulipas	<p><i>Overall objective:</i> to contribute to the social inclusion of young people through the promotion of cultural opportunities, employment, formal education, and participation in distance communication. To manage the resources and services collectively through the use information, participate in networks where the expressiveness and aesthetics are the aspects of mutual recognition.</p>	100,000.00€ 10/2012 to 09/2013	http://itca.gob.mx/
Special Action 2011			
<p>A special action was dedicated to Mexico in the framework of the Culture Programme for the period 2011-2013. The call for proposals has been launched in December 2010 with a budget of about 1 million. The aim of the action is to support cultural projects involving both Mexican and European cultural operators, and taking place equally in Europe and Mexico. It is more specifically meant to ensure the continuation and sustainability of cultural activities of common interest developed in the context of the 2010 official celebrations in Mexico and Europe (centenary of Revolution and bicentenary of Mexican Independence).</p>			
Mex In Dance	<p>As a collaboration project between four European and one Mexican festivals, Mex In Dance aims to promote cultural exchange and cooperation between Mexico and different EU countries, as well as the democratisation of art: Mex In Dance would like to bring contemporary art closer to Mexican and European citizens, to explore the relation of contemporary dance, public space and community, by using art as a tool for social inclusion and cohesion.</p> <p>European coorganisers of the project are four festivals members of the Dancing Cities Network: DIES DE DANSA (Barcelona, Spain), Ballo Pubblico (Poggibonsi, Italy), Interferenze (Teramo, Italy) and Dantza Hirian (Basque Eurocity Bayonne-San Sebastián, France/Spain). On the Mexican side, the festival Subterráneo Escénico (Mexico City) is the main organiser.</p>	113,100.00 €	www.cgd.info/index.php/en/projects/item/62-mex-in-dance
Equinoxe	<p>France, Mexico, Hungary & Slovakia</p> <ul style="list-style-type: none"> • Winner of the call for projects 'Europe Mexico 2011', part of the Programme Culture 2007-2013 of the DG Education and Culture of the European Commission. • Draft cultural cooperation and creation 2012-2013. • 24 months of a human and artistic adventure between Europe and Mexico. • 20 artists and partners European and Mexican. • Creative Residency in Auvergne (Cantal/Puy-de-Dôme), Mexico, Slovakia, Hungary in 2012 and tour Mexico and Europe in 2013. • Creating a musical and dance performance (design, production and distribution) adapted from the novel by Franz Kafka <i>Amerika</i>. 	200,000.00 €	http://euroculture.wordpress.com/

	<ul style="list-style-type: none"> • Project Coordination: Euroculture Company based in Auvergne (North Cantal). <p>Main artistic and role partners</p> <ul style="list-style-type: none"> • France: Euroculture/coordination & management • Mexico: Ballet Contemporaneo in Oaxaca/choreography, and CIESAS/research around the theme of cultural migration & organising seminars • Slovakia: Poton Theatre/Theatre & scenography • Hungary: Apodosz Foundation/Visual Arts & Dance <p>Main institutional support</p> <ul style="list-style-type: none"> • DG Education and Culture of the European Commission • Ministry of Culture in France, Hungary, Mexico, Slovakia • Communities France and Mexico 		
<p>A travel (from past to nowadays) Across Rural Culture (material and immaterial) Heritages and identities in Europe and Mexico</p>	<p>The project aims at increasing the knowledge of rural culture (as one of the European and Mexican main identity matrixes), its values and influences on landscape, environment, folkloristic and cooking traditions in Bosnia and Herzegovina, Italy, Macedonia and Mexico, promoting a mutual knowledge, recognition and respect and bio-sustainable non-contaminating production systems.</p> <p>Through a 18-month intervention that foresees a joint work of analysis, elaboration and dissemination, the project contributes to foster the dialogue among cultural operators from different countries and between them and the economic operators working in partner territories and to introduce innovative tools of elaboration and communication of their cultural work. Citizens' awareness on the importance of the historical inheritance of rural culture and on the future perspectives of its recovery is increased.</p> <p>And at the same time the narration of territories is enriched and linked to the tourism offer and to the set-up of local micro-economies.</p> <p>Thus project benefits local communities and cultural and economic operators whose activities are related to the material and immaterial rural culture heritage, and also European and Mexican public whose awareness and mutual knowledge is increased.</p> <p>The pilot and reproducible nature of the activities can encourage cultural operators from other countries to replicate the experience in their contexts. In order to facilitate this, a proper communication of project goals, methodologies and lessons will be ensured.</p> <p>Moreover, on project results new complementary actions can be built, increasing the cooperation of cultural operators.</p>	120,438.00 €	http://eacea.ec.europa.eu/culture/funding/2011/selection/documents/08_%20projects_selected_for_co_funding.pdf

<p>Myths and beliefs about the beginning and the end of the world. And beyond.</p>	<p>Beliefs, myths and perceptions regarding the beginning and the end of the world will be examined, studied critically by an international group of researchers and artists and will eventually revive on stage, presenting what the world's foremost ancient civilizations used to believe. The proposed project combines cultural research, artistic exchange, co-creation and continued learning across borders. The final outcome of the project includes a combination of performing arts (music, dance, theatre) in a series of shows that will take place in all participating countries and a documentary regarding its creation. Great focus towards implementing the project will be given at bringing together young people from across Europe, Mexico and beyond to work with professional artists, develop work with an emphasis on encouraging intercultural dialogue through a series of 3 artistic residencies. During these residencies, the artists will develop the final product, along with side workshops that will give the opportunity to young actors to learn and experiment on the main axis of the project. During the residencies, the main raw artistic material will be devised, based on research outcomes by the research team. The main performers will be selected to present the final project, which will be presented as a series of events and shows in international festivals and other major cultural organisations in all participating countries. The workshops will be partly open to the public (mainly to young actors, namely graduates or postgraduates) and will be further assisted by volunteers and technical staff at each country. Mobility, circulation of cultural products and cultural initiatives will be enhanced by a group of researchers, who will be responsible for the scientific background of the project. The whole project is under the auspices of General Secretariat for Youth of the Hellenic Republic.</p>	<p>127,475.00 €</p>	<p>http://eacea.ec.europa.eu/culture/funding/2011/selection/documents/08_%20projects_selected_for_co_funding.pdf</p>
<p>Mexico Programme</p>	<p>Through a series of artistic outputs, products, symposia and dialogues, this programme seeks to explore how culture, during a global financial crisis, can contribute to the development of a sustainable society through international cooperation and cohesion.</p> <p>This will reveal whether in times of economic difficulty, which leads to social problems, access to culture can function as an effective instrument to catalyze positive action.</p>	<p>192,732.96 €</p>	<p>http://eacea.ec.europa.eu/culture/funding/2011/selection/documents/08_%20projects_selected_for_co_funding.pdf</p>
<p>Euroaxacan Initiative for Transformative Cultures</p>	<p>The Euroaxacan Initiative of Transformative Cultures (EITC) is a European-Mexican collaboration running 2011-2013. It connects art with traditional — as well as future — crafts, while bridging the gap between the digital, mediated and corporeal worlds. The overall aim is to be a catalyst of socio-economic transformations by means of transcultural production. The EITC project is initiated by Performing Pictures (Sweden) and Talleres Comunitarios de Zegache (Mexico) in collaboration with FoAM and nadine (Belgium), Space Makers Agency (Great Britain), XaQuixe (Mexico) and Cuartielles (Sweden).</p>	<p>200,000.00 €</p>	<p>http://euroaxaca.org/</p>
<p>MOVE FORWARD: New Mexican-European</p>	<p>The fundamental objective is the creation of multidisciplinary and cross-cultural collaborations in the field of digital arts that enable innovative forms of artistic expression for</p>	<p>171,950.00 €</p>	<p>http://eacea.ec.europa.eu/culture/funding/2011/selection/d</p>

<p>Media Art.</p>	<p>Mexican and European artists.</p> <p>This includes the fostering of intercultural dialogue through residencies involving collaborations with technical specialists, theorists and local artists and the establishment of larger audiences through the presentations of the works at major Mexican and European Media Art Festivals, incl. online presentations for an international (esp. younger) audience through the projects website and public social media platforms, i.e. YouTube, Facebook Specialist exchanges and curatorial meetings will promote both the project and resident artists' work on the international media art scene.</p> <p>The exchange will invite applications from media artists resident in Europe and Mexico, facilitate 2 jury panels in Europe and in Mexico (once a year based at one of the partner organisations, with all continental partners curators), offer two-month research and production residencies for 1-2 artists at each partner organisation per year (16 altogether), Invite local artists to workshops/lectures by European and Mexican resident artists to foster collaborations and co-productions, enable the production of new art work as research outcome, between artist, host organisations and local artists to facilitate knowledge transfer and intercultural dialogue, engage with and disseminate to a wider public through a local presentation at the end of the residency (16 altogether) and presentations at European Media Art events in Transmediale, Berlin, produce 2 larger exhibitions/festivals where artists and partners are invited: an interims exhibition 2012 in Halle (8 projects + guests) and a final exhibition in Mexico (16 projects + guest present), produce and distribute Website and Catalogues of the two exhibitions and promote involved artists to art institutions, critics and curators.</p>		<p>ocuments/08_%20projects_selected_for_co_funding.pdf</p>
<p>LPM – LIVE PERFORMERS MEETING (XI-XII Editions)</p>	<p>LPM – Live Performers Meeting, is considered the most important international meeting of live video performers, visual artists and VJs, focused on live video performances. LPM is conceived to be a place for dialogue, comparison and exchange of information and ideas among artists coming from all over the world and it aims to promote and support the intercultural dialogue and the transnational mobility of artists experts in live video field.</p> <p>LPM encourages the research, the experimentation, the encounter among different forms of artistic expression, the interaction-fusion among the manifolds techniques, digital and analogic technologies, software and hardware. The project supports the circulation of live video art works, projects and products, through the presentation and organisation of live video performances, workshops, project showcases, softwares and brand-new products. LPM is part of a network whose aim is to improve and promote the culture of live video events worldwide.</p>	<p>195,000.00 €</p>	<p>http://2013mex.liveperformersmeeting.net/</p>

<p>The new face of the acting teacher. A European-Mexican Theatre Research project for innovative training practice (FACE)</p>	<p>The European-Mexican theatre research project for innovative training practice brings together around 200 theatre professionals with the aim to develop alternative methods for theatre education. With the innovation of pedagogical practice and a new understanding of the concept of training the project aims to strengthen the position of the teacher in theatre.</p> <p>AKT-ZENT, the Research Centre of the International Theatre Institute/TECOM and CUT – Centro Universitario de Teatro of the Universidad Nacional Autónoma de Mexico have invited 12 partners from 9 European countries and 2 partners from Mexico to explore new training techniques to be studied in fieldtrips all over Mexico and Europe looking for original, unknown, experimental, or ritual practices; to investigate them in laboratories and to transform them into new methodological and artistic approaches.</p> <p>A Master programme for theatre trainers in Mexico serves as a pilot project to establish a full scale course of studies at UNAM with Mexican and European students.</p> <p>European-Mexican Laboratories for Theatre Training invite professional actors for intensive in-depth exploration of training exercises, and experts for scientific steering of the research project.</p> <p>A line of seminars and two international theatre summer academies in Cyprus, France, Germany and Italy propose young directors and actors from any European country and Mexico to get acquainted with new practices and contribute to this intercultural research. Results are regularly presented; in a final symposium they will be discussed and evaluated amongst theatre experts.</p> <p>Publication of 2 books: a collection of training exercises for all theatre practitioners and a methodological guide for educators in theatre.</p> <p>‘The new face of the theatre teacher’ shall provide the fundament for a world-wide research on theatre training, which will lead to the ‘World Theatre Training Library’ a long-term project dedicated to cultural diversity and intercultural dialogue.</p>	<p>191,000.00 €</p>	<p>www.theatre-culture.org/</p>
<p>Euro-Mexican Symphony Dialogues – The Jeunesses Musicales World Orchestra goes to Mexico</p>	<p>The JM World Orchestra (seat: Berlin) will venture upon its new artistic concept with the ‘Euro-Mexican Symphony Dialogues’ in 2011/2012.</p> <p>It will explore Mexican music styles and their influences on symphonic pieces, thus transforming the ‘European’ sound-body ‘orchestra’ into a means of intercultural encounter. With a body of predominantly young European and Mexican musicians, completed by more young musicians from other parts of the world it will rehearse this repertoire in Mexico and tour it there and back in Europe. Besides concerts there will be events by the ‘Academy’ of the JMWO and a broad publicity work in order to spread the ‘message’ of the project.</p>	<p>200,000.00 €</p>	<p>www.jmi.net/page.php?n=3&ID=8#.UtfmNFPvM7o</p>

<p>GRAFF-ME Exchanges on urban art in Europe and Mexico</p>	<p>The graffiti or street art is a spontaneous and revolutionary action that reflects the collective imagination of some generations marked by social acceptance and recognition as an important part of urban art, while retaining the possibility of positioning ideas, firms, or styles. Both in Mexico and Europe, the graffiti represents the revaluation of urban culture, but can't be oblivious to the social and political problems. There are many opinions for and against considering it an art. For many, confused people, with low cultural and socioeconomic level, damaging the property. For others, contemporary artists. Currently, graffiti is one of the most active movements present in both Mexico and the EU.</p> <p>Technological advances, especially on the Internet, make easier the knowledge of these works worldwide. This project seeks to explore the origins and current dynamics of the graffiti, its influence on art and society, and promote the exchange of experiences and techniques among the writers who takes part on the activities, creating an urban gallery of 1000 meters in Mexico, in which there will be graffers from various countries, with the main theme of the historical links between Mexico and the EU.</p> <p>Among the objectives:</p> <ul style="list-style-type: none"> • to promote intercultural dialogue between participants and cooperation in the field of culture between graffiti writers and cultural operators from several countries in Europe and Mexico; • build a website with on-line exhibitions, as a database; • show the links of graffiti and art in Mexico and EU; • assist in the design of methodologies to promote the circulation of works and future projects; • support the work of street artists, repositioning their jobs as a powerful tool for urban communication and the possibility to enlarge activities of graffers to other artistic expressions. <p>There will be workshops in each country to increase the interest of communities in urban culture and as a communication tool in public spaces, favouring the graffers mobility.</p>	<p>166,961.50 €</p>	<p>http://eacea.ec.europa.eu/culture/funding/2011/selection/documents/08_%20projects_selected_for_co_funding.pdf</p>
<p>'Dare to say it...Be able to do it?'</p>	<p>The project's goal is to investigate one of the major questions of society – OUR POWER OF IMAGINATION AND OUR FREEDOM TO ACT – through the following artistic and civic forms:</p> <ul style="list-style-type: none"> • Architecture, reflection of society and innovative art in which Mexico excels in on a worldwide level; • Performing arts, in European countries, in order to denounce flaws of their societies. <p>These different approaches of art will allow for nourishing the different points of view on the topic, while also taking the specific contexts of the observed democracies into account. The</p>	<p>200,000.00 €</p>	<p>www.artieparole.com</p>

	<p>project will also try to achieve concrete results: generate vocations, rethink our way of living, touch communities and political parties locally thanks to its double approach:</p> <p>1. A creation process, associating architecture (Mexican approach) and performing arts (European approach), which will lead to a cycle of 3 multidisciplinary performances. At the basis of the creation, 5 writing commissions issued to partner authors of the project on the subject 'Dare to say it... Able to do it?'. Besides the creation of their texts, the performances will integrate a musical and cinematographic creation in their production. Not to forget architecture, which will be the central element and the innovative technological tool of the stage design. An unheard of cooperation with a specialised school in Mexico – Centro de diseño, cine y televisión – and the Centro de las Artes of Mexico City will also be organised. The performances will then travel to Mexico, Germany, Poland and Italy and will be associated to an exposition and a 'reflection workshop'.</p> <p>2. The reflection workshop, in the 5 countries, will evolve depending on the different steps of the project. It will be composed of:</p> <ul style="list-style-type: none"> • a workshop on artistic/urbanistic practice, • an interview cycle of personalities and members of the civil society, • a public debate associating artists/urbanists/architects/representatives/civil society. <p>The workshop will end with the publication of the results of the 'research' conducted during the project and with the formulation of a 'Citizen Manifest' on the developments to consider by defining the continuation opportunities for each group created. A documentary film will also capture the different steps of the project.</p> <p>The network of cultural and educational operators accompanies and participates in the development of the project, its diffusion and the set-up of the different corollary activities.</p>		
<p>Re-Mex. El poder de las artes.</p>	<p>RE-MEX. THE POWER OF ARTS is a project of 4 European cultural operators cooperating with 3 partners in Mexico that focuses on the creative use of space and used materials. Through the exchange of knowledge, ideas and best practices, the project explores how the arts can be a positive generator of environmental, social, and urban changes. Activities will be carried out in three artistic disciplines (Design, Performing Arts, Sound Art) bringing together experts and artists from Mexico, Germany, United Kingdom, Sweden, Poland and France. Most activities will take place in Mexico and are designed for artists, youth, students and the general public.</p> <p>RE-MEX. THE POWER OF ARTS is deployed in a country known for its cultural, ethnic and natural diversity; a creative, talented and challenging country despite problems of social</p>	<p>122,382.02 €</p>	<p>http://re-mex.org/</p>

	<p>inequalities, violence and the lack of environmental awareness.</p> <p>The project will offer unique opportunities for cultural exchange between the EU and Mexico, building both on existing links within the partner consortium as well as reaching out to new cultural actors and target groups. The artists' residences, workshops and public presentations will initiate a transcontinental, two-way exchange. In and through this process, artists and their works will be mobile internationally. Ultimately, however, the project draws its relevance from connecting art to societal concerns. Intercultural dialogue is thus compounded by a goal-oriented dialogue about urban planning, recycling and life quality.</p> <p>With a variety of artistic and participatory activities we contribute to raising awareness among the population on environmental issues, and with a particular focus on the possibilities and the importance of reusing materials, as well as the responsibilities and opportunities for citizens to act in a global and local context. Furthermore the project will include the city's marginalized neighbourhoods as they are most affected by environmental issues.</p>		
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Annex III: Bibliography and references

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Annex IV: Examples of international cultural cooperation agreements

Quebec, CANADA

Cooperation Agreement.

Toluca, State of Mexico, 27 February 1991 (came into force sixty days after the date of signature with a validity of three years, renewed each year).

Mr John Ciaccia, Minister of International Affairs, Quebec Government, and BSc Ignacio Pichardo Pagaza, Constitutional Governor, State of Mexico.

Forestry, Environment, **Culture**, Economy, Education and Public Administration.

Illinois, USA

Twinning Agreement.

Toluca, State of Mexico, 2 May 1990, Springfield, Illinois, 17 May 1990.

Mr James R. Thompson, Governor, Illinois, and BSc Ignacio Pichardo Pagaza, Constitutional Governor, State of Mexico.

Trade, Investment, Industry, **Science**, Technology, **Education**, Communication, **Culture**, Transport and Agriculture.

Wisconsin, USA

Letter of Intent for Economic Alliance.

30 January 1996.

Mr William J. McCoshen, Development Secretary of State, Wisconsin, and Mr Ernesto H. Monroy Yurrieta, General Director for Industry, Mines and External Promotion, State of Mexico.

Trade, Investment, **Culture**, Industry, **Manufacture**, Technical Assistance, Transport, Business, Technological Transfer, **Science**, Agriculture, Technology and Communication.

Houston, USA

Letter of Intent.

Toluca, State of Mexico, 1 August 2002 (validity of one year starting on the date of signature).

Mr Lee Brown, Mayor, City of Houston, Texas, and BSc Arturo Montiel Rojas, Constitutional Governor, State of Mexico.

Trade and **Enterprise Development**.

New York, USA

Memorandum of Understanding.

New York, USA, 12 February 2003.

Mr George E. Pataki, Governor, New York State, and BSc Arturo Montiel Rojas, Constitutional Governor, State of Mexico.

Trade, **Tourism**, **Culture**, **Enterprise Development**, Business, Research, Economy, Social, Environment, **Education**, **Science** and Technology.

Michigan, USA

Letter of Intent.

City of Dearborn, Michigan, USA, 5 August 2004 (indefinite validity).

Dr Daniel Little, Rector, University of Michigan-Dearborn, and BSc Arturo Montiel Rojas, Constitutional Governor, State of Mexico.

Education.

EL SALVADOR

Cooperation Agreement.

San Salvador, El Salvador, 11 June 2003.

Francisco Funtanet Mange, Secretary of State for Economic Development, Antonio Cabrales, President, Salvadoreña Foundation for Economic and Social Development, and BSc Arturo Montiel Rojas, Constitutional Governor, State of Mexico.

Tourism, Technology, Environmental Protection, Rural Development and Investment.

Aragua, VENEZUELA

Letter of Intent.

City of Maracay, Province of Aragua, 2 May 2001.

Prof Didalco A. Bolívar, Governor, Province of Aragua, and BSc Arturo Montiel Rojas, Constitutional Governor, State of Mexico.

Plan of Opportunities for Economic Integration in Matters of **Culture, Education**, Economy, **Sports** and Technology.

CHILE

Cooperation Agreement.

9 May 2001.

Mr Eduardo Bitran, General Director, Foundation Chile, and BSc Arturo Montiel Rojas, Constitutional Governor, State of Mexico.

Development of Joint Projects of Technologic Innovation in Matters of **Education**, Forestry, Agroindustry, Timber Industry, Aquaculture, Fishing Industry, **Internet** and **Ecotourism**.

RUSSIA

Cooperation Convention.

Toluca, State of Mexico, 11 October 1999 (indefinite validity).

C. Nicolai I. Svistunov, Minister of External Economic Relations, Moscow Region, and BSc Carlos Rello Lara, Secretary of Economic Development, Government of the State of Mexico.

Trade, **Science**, Investment, Industry, Technology, Communication, Transports, Agriculture, **Education, Culture** and **Sports**.

FRANCE

Cooperation Agreement.

4 March 2005 (indefinite validity).

BSc Arturo Montiel Rojas, Constitutional Governor, State of Mexico.

Technology, Protection of the Environment, Development of the Labour Force, Industry and **Tourism**.

Guangdong, CHINA

Letter of Intent for Twinning Agreement.

Toluca, State of Mexico, 23 May 2001.

Mr Xiao Jinzhe, Deputy Director General of the Office for External Affairs, Government of the Province of Guangdong, and BEng. Gabriel E. Villaseñor Ruiz, Deputy Secretary for Industry and International Promotion, Economic Development State Secretariat, Government of the State of Mexico.

Trade, Economy, **Tourism, Science, Technology, Public Health, Sports, Culture, Education and Academia.**

Saitama, JAPAN

Twinning Agreement.

2 October 1979 (ratified 5 June 1997).

Mr Yamara Hata, Governor, Prefecture of Saitama, Dr Jorge Jiménez Cantú, Constitutional Governor, State of Mexico, Mr Yoshihiko Tsuchiya, Governor, Prefecture of Saitama (ratified), and BSc Cesar Camacho Quiroz, Constitutional Governor, State of Mexico (ratified).

Culture, Economy, **Sports**, Social, Education, Trade and Technique.

Chongoin, CHINA

Memorandum of Understanding.

State of Mexico, 11 May 2003 (indefinite validity).

Mr Zhao Gongqing, Deputy Mayor, Municipal Government of Chongoin, and BSc Arturo Montiel Rojas, Constitutional Governor, State of Mexico.

Economy, **Education, Culture**, Trade, Technology and Protection of the Environment.