

Navigating the Mexican Audiovisual Ecosystem: Pathways for Canada



Market study
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Prepared by Boomful

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Table of contents

Executive summary.....	3
Overview of the international market for AV content.....	5
Mexico's audiovisual sector.....	7
Record growth and production volume: Main figures in the Mexican Market.....	7
Content trends.....	8
SVOD in Mexico.....	9
Leading production companies.....	10
Distribution.....	12
Enhancing Canada's Role in Mexico's Audiovisual Market.....	13
How can Canada be more attractive to Mexican producers?.....	15
Snapshots of other international experiences.....	15
How to collaborate with Mexican counterparts.....	17
Canadian and Mexican co-production: An under-utilized opportunity ripe for collaboration.....	17
How to produce and co-produce in Mexico.....	18
A) Understanding the co-production agreement between Canada and Mexico.....	20
B) Establish a close relationship with film commissions at both the federal (COMEFILM) and local levels.....	20
C) Identifying potential partners: A strategic approach to networking in the Mexican film industry.....	21
Get to know who's who through rental houses.....	23
Leveraging Bilateral Opportunities: Applying for funding and incentives.....	23
Public funding opportunities available at the federal level in Mexico.....	24
Public funding opportunities available at the state level in Mexico.....	27
Audiovisual industry regulatory framework in Mexico.....	29
Copyright and intellectual property laws.....	30
Pathways for Canada.....	32
Other paths forward.....	36
Directory.....	39
References.....	47
Acknowledgements.....	49

Executive summary

The global audiovisual (AV) industry is undergoing significant transformation, driven by technological advancements, shifting consumer preferences, and the expansion of digital platforms. These trends have reshaped content production and distribution, creating new avenues for international partnerships. This market study, prepared by Boomful for the Embassy of Canada in Mexico, explores how Canada can capitalize on these developments to establish a stronger presence in Mexico's AV industry.

Mexico, a leader in Latin American and Spanish-language audiovisual production, has seen a notable increase in global content market share. Its appeal lies in its talented and skilled workforce, cost-effective production environment, and a rich cultural tapestry that has produced award-winning films and series over the past decades. With recent expansions in local streaming services, Mexico has positioned itself as a key player in the content landscape. Canada, on the other hand, boasts advanced production infrastructure, strong audiovisual public policies, a successful history of international co-production, sustainable practices, and a growing focus on diversity, all of which align well with Mexico's market needs and opportunities for co-production.

The report outlines several strategies for Canadian stakeholders to deepen ties with Mexico's AV sector. It highlights the importance of leveraging existing co-production agreements, as well as Mexico's federal and state-level funding opportunities, including EFICINE and FOCINE, which Canadian entities can access through partnerships with Mexican producers. By utilizing these resources, Canada can enhance its appeal as a production partner while accessing a vibrant and diverse market.

In addition to co-productions, the report underscores the role of building long-term, personal relationships through industry events like the Guadalajara International Film Festival, MIP CANCUN and Los Cabos International Film Festival. These and other regional forums offer Canadian producers a platform to connect with local players and explore mutually beneficial collaborations. Another key opportunity is for Canada to improve its visibility and presence in Mexico, where awareness of Canadian content and capabilities remains limited. This can be achieved through targeted initiatives and by participating in Mexican film festivals and cultural exchanges.

Technical skill transfer is another area ripe for collaboration. Canada's expertise in post-production and animation can complement Mexico's strong talent pool in cinematography and art direction. Establishing joint training programs and academic

exchanges could further strengthen the audiovisual ties between the two countries, fostering a cross-pollination of ideas and skills.

The report also addresses the competitive landscape of the Mexican AV and streaming markets, marked by the dominance of streaming giants such as Netflix and local players like TelevisaUnivision's ViX. For Canadian companies, navigating this environment will require strategic partnerships, an understanding of local consumer trends and regulatory frameworks, and a proactive approach to content distribution. The recent surge in demand for unscripted content, for example, presents opportunities for Canadian producers to bring innovative formats to the Mexican market.

Finally, the study emphasizes the importance of intellectual property (IP) management, particularly in an era where streaming platforms often seek IP ownership. It advises Canadian producers to retain control over their IP to maximize licensing opportunities and adapt to shifting distribution channels.

Overall, this report serves as a comprehensive guide for Canadian stakeholders looking to engage with Mexico's AV industry. By fostering innovation, strengthening partnerships, and leveraging Mexico's strategic advantages, Canada and Mexico can create a thriving, interconnected AV ecosystem that benefits both nations.

Overview of the international market for AV content

At present, the audiovisual (AV) market is a rapidly evolving sector where global and digital forces play an increasingly important role. In recent years, driven by a growing demand for content, audiovisual production worldwide has multiplied into a 325 billion dollar business, from 247 billion in 2019.¹ The global entertainment and media market is projected to see a 3.9% annual growth rate and reach \$3.4 trillion by 2028.² Over-the-Top (OTT) streaming and advertising are identified as key growth areas.

A landscape traditionally dominated by large media companies –public broadcasters, cable companies, movie theater chains– has in the last decade gone increasingly digital. Since the launch of its first paid digital services in 2007, streaming has taken the world by storm, disrupting traditional media, distribution, production, and financing. The proliferation of SVOD (Streaming Video on Demand) services, coupled with the rise of digital devices, has led to significant changes in consumer behavior: the TV spectator of lore is now engaged with content on computers, tablets, and even small mobile screens. Streaming has shifted our focus away from traditional media like television and theaters and brought us closer to our pocket-sized devices. Audiovisual content is no longer something consumers enjoy solely at home or in movie theaters but has become increasingly accessible from virtually any location, at any time. As the market shifts from traditional broadcasting to a more globalized and decentralized form of digital content distribution, new opportunities have emerged for audiovisual creators and distributors.

In Latin America, the market's share of global production investment is relatively low but growing, particularly in Mexico and Brazil, which are emerging as regional leaders. Mexico's audiovisual sector alone was valued at approximately \$673 million USD in 2022,³ indicating a strong foundation for further growth. Mexico has become an attractive market due to its cost-effective production capabilities, proximity to the U.S., and a large Spanish-speaking audience.

¹AVIXA. "Global Pro AV Industry Will Reach \$325 Billion in 2024, According to New Forecasts from AVIXA." Last modified June 25, 2019. Accessed September 18, 2024.

[https://www.avixa.org/about-us/press-room/2019/06/25/global-pro-av-industry-will-reach-\\$325-billion-in-2024-according-to-new-forecasts-from-avixa](https://www.avixa.org/about-us/press-room/2019/06/25/global-pro-av-industry-will-reach-$325-billion-in-2024-according-to-new-forecasts-from-avixa).

² PwC. "Perspectives from the Global Entertainment & Media Outlook 2024–2028." Accessed October 2, 2024.

<https://www.pwc.com/gx/en/issues/business-model-reinvention/outlook/insights-and-perspectives.html>

³Olsberg SPI. An Audiovisual Production Incentive for Mexico. May 1, 2023. Accessed September 18, 2024.

<https://static1.squarespace.com/static/5f7708077cf66e15c7de89ee/t/645alc5767d8f44b9ec24a17/1683627103733/An+Audiovisual+Production+Incentive+for+Mexico+2023-05-01.pdf>.

A recent report by Oxford Economics suggests that the Mexican AV industry accounts for 77,000 direct jobs domestically, as well as contributing 138.7 billion Mexican pesos –or roughly 6.9 billion USD– to the national economy⁴.

The players in the international market for AV content can be visualized through a hierarchical pyramid based on distribution access and market power:

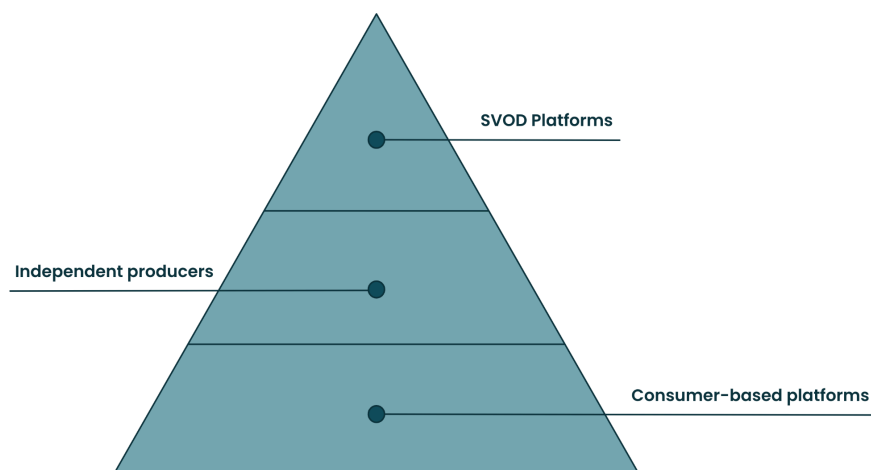


Figure 1: Conceptual model of players in the international AV market. Source: Own elaboration based on research.

- **Top Tier (SVOD platforms):** Major subscription-based video-on-demand (SVOD) platforms like Netflix, Disney, and HBO, as well as leading production studios, occupy the top of the pyramid. These global giants command the highest market share, providing large-scale distribution. They also engage in original content production, often partnering with regional producers.
- **Middle Tier (Independent producers):** This layer consists of independent production companies that develop original content, often seeking partnerships with SVODs for distribution. While they have fewer resources and reach than the SVOD giants, these producers contribute significantly to the market's creative diversity and offer niche content. A number of companies among the middle-tier producers also make films for indie and non-commercial circuits. These companies habitually seek out public funding for their projects, often relying on subsidies as part of their business models.
- **Base Tier (Consumer-based platforms):** Platforms like YouTube and TikTok reside at the base, representing direct access to audiences. Content here is mostly

⁴The Economic Contribution of Mexico's Audiovisual Industry, A Report for MPA, February 2024.
<https://www.mpa-americalatina.org/what-we-do/driving-economic-growth/>

user-generated, with low production costs but a vast distribution reach. This tier democratizes content creation and consumption, as anyone can become a creator, albeit with limited monetization options compared to the upper tiers.

Mexico's audiovisual sector

Historically, Mexico has been at the forefront of regional audiovisual production, exporting films and television to all corners of Latin America, as well as to Asia, Eastern Europe and the United States. Mexico has strong institutions dedicated to film, including the Mexican Institute for Cinematography (IMCINE), whose mission is to promote and develop Mexican cinema, and the Mexican Film Commission (COMEFILM), whose work includes supporting foreign producers in Mexico. Educational institutions such as the Center for Cinematographic Training (CCC) have been instrumental in shaping the talents of filmmakers such as Alejandro González Iñárritu, while the University Center for Cinematographic Studies (CUEC), the oldest film school in Latin America, counts Oscar-winning director Alfonso Cuarón among its alumni.

Mexican filmmakers have been behind some of the most celebrated global films in recent years, with iconic titles like *Roma* by Alfonso Cuarón, *The Shape of Water* by Guillermo del Toro, and *Birdman* by Alejandro González Iñárritu, all receiving Academy Awards and achieving worldwide acclaim. These films, together with numerous local productions that have been enjoyed around the world, from comedy series to *telenovelas*, underscore Mexico's enduring influence on the international audiovisual industry, showcasing the country's rich storytelling tradition and technical expertise. In other words: as Mexican content continues to evolve, diverse narratives have begun to resonate not only domestically but also across global audiences.

Record growth and production volume: Main figures in the Mexican Market

At present, the Mexican film industry is producing at a greater volume than ever, fueled in part thanks to the rise of SVOD. Mexico was the first country in Latin America where Netflix leveraged independent production companies to produce local content. *Club de Cuervos*, which spawned four seasons, was the first Spanish-language series to be part of Netflix's catalog of original productions. It was a resounding success and helped

launch the careers of several of its cast members; by 2023, Netflix had produced over 70 series in Mexico, spanning genres like drama, comedy, crime, and reality TV.

According to the most recent annual report by IMCINE, Mexico is expected to produce more than 200 domestic feature films in 2024. Based on the *Mexico Culture Satellite Account* from INEGI (National Institute for Statistics and Geography of Mexico), the film and audiovisual media sector contributed approximately 0.06% to Mexico's GDP in 2022, reflecting a total of 796 million USD. This is part of the broader cultural sector, which on average represents about 2.7% of the total GDP.⁵ Additional figures suggest that the sector generates around 185,348 jobs.

Despite the lack of cash grant or rebate programs at a country level, recent figures show that Mexico continues to be an attractive place for production. While countries such as Colombia, Uruguay, and the Dominican Republic have grown their audiovisual industries through incentives such as tax rebates and cash-back programs, Mexico has maintained solid growth despite the absence of such programs at a federal level. Mexico does support the audiovisual sector through FOCINE and EFICINE, both of which are accessible to foreigners through co-production.

Content trends

With a population of nearly 130 million, Mexico is an appealing market for international players looking to expand and reach a diverse audience. Mexico also leads in cinema attendance in Latin America, with 300–350 million admissions per year, which translates to 2.5–3 tickets per person annually. This is a per capita figure similar to the United Kingdom (roughly 170 million admissions, with 2.7 tickets per person) and higher than developed nations including Japan (1.5–2 tickets per person, per year)⁶. Mexico also has 7,090 movie theater screens⁷, and Mexicans are avid streamers and consumers of global content, with a strong preference for genres such as drama, comedy, and reality TV. Given that Mexican content famously travels well, Mexican-made films and series routinely find audiences in Latin American countries and among Spanish-speakers in North America; this has been true since the 1940's, and continues to be true today with series produced in Mexico often breaking into streaming's "most viewed" lists.

⁵ National Institute of Statistics and Geography (INEGI). "Comunicado de Prensa 670/24". 2022. Accessed November 19, 2024. <https://www.inegi.org.mx/contenidos/saladeprensa/boletines/2024/CSCM/CSCM2023.pdf>

⁶ Statista. "Número de Espectadores en el Cine en América Latina por País 2020–2022." Accessed September 18, 2024. <https://es.statista.com/estadisticas/1200807/numero-espectadores-cine-pais-america-latina/>.

⁷ Secretaría de Cultura. "Salas de Cine en México." Accessed October 2, 2024. https://snic.cultura.gob.mx/recurso.php?t=sic_estado&v=sala_cine&e_id=0&ti=m.

According to Deloitte,⁸ the audiovisual industry is experiencing high growth in on-demand and streaming content, which is impacting how audiences consume media, now leaning towards more personalized and accessible content formats. Streaming services have driven a substantial increase in demand for diverse types of content, including reality shows and unscripted formats, which are particularly attractive to younger, tech-savvy audiences. Additionally, the industry sees a notable preference for content that is easily consumed, like comedy and horror, which tends to perform well globally due to its wide appeal and relatability.

Industry experts in the Mexican market interviewed indicated that there is a rising interest in non-scripted content and that production companies are alternating between high-budget blockbusters and smaller, mid-sized investment projects. This creates both opportunities and challenges for content creators as they adapt to a shifting landscape where major studios and independent producers navigate new content genres and formats to capture audience attention in a competitive market. Further, the emphasis on unscripted content aligns with trends in reality TV and short-form content seen on platforms like YouTube and TikTok, both of which have increased their share of viewers globally.

SVOD in Mexico

In recent years, streaming has been a force of disruption —but also of opportunity— for the Mexican AV sector. Netflix launched in Mexico in 2011, and its rise has paved the way for other companies who have hopped onto the streaming bandwagon. As streaming has penetrated Latin America and demand for locally-produced content for distribution on streaming has surged —with dozens of productions in the past five years, Mexico has become one of the busiest international territories for Netflix⁹— a number of small and medium-sized independent production companies have emerged with the primary goal of producing content for companies such as Netflix, Amazon Prime, Vix, HBO Max, Apple TV+, and others. In 2023, streaming companies launched 24 Mexican feature films through their platforms, and supported nearly 1.9 billion USD in GDP.¹⁰

⁸ Deloitte. "2024 Technology, Media, and Telecommunications Predictions: Streaming Video Services' Profitability Must Increase in 2024." Accessed October 2, 2024.

<https://www2.deloitte.com/us/en/insights/industry/technology/technology-media-and-telecom-predictions/2024/tmt-predictions-streaming-video-services-profitability-must-increase-in-2024.html>.

⁹ Inter-American Development Bank (IDB). *Detrás de cámaras: Creatividad e inversión para América Latina y el Caribe - Aprendizajes de una década de apoyo al sector audiovisual*. Accessed September 18, 2024.

<https://publications.iadb.org/es/detras-de-camaras-creatividad-e-inversion-para-america-latina-y-el-caribe-aprendizajes-de-un-a>.

¹⁰ The Economic Contribution of Mexico's Audiovisual Industry, A Report for MPA, February 2024 p.4

According to IMCINE, today there are 34 streaming services in Mexico, offering vast catalogs of content, with 7% being Mexican and 93% foreign¹¹. According to Statista, in 2023 Latin America had roughly 110 million VOD users, with Mexico accounting for nearly 75% of all SVOD subscriptions.¹² Despite increased competition, Netflix remains the dominant streaming player in Mexico (approximately 10 million subscribers, according to FlixPatrol data¹³), followed by Disney+, Amazon Prime and HBO Max.

The main global SVOD companies are all well established in Mexico and have developed productions intended for the domestic market. Local SVOD services such as ViX (formerly Blim, owned by Televisa-Univision) have also played a significant role as demand for content has grown, particularly in the production and distribution of Spanish-language content. Launched in 2022, ViX was initially a latecomer but has since invested heavily in content production and leveraged the power of its parent company, the media giant Televisa-Univision, to reach 50 million active monthly users in Q2 2024.¹⁴ ViX+, the service's premium plan, is currently driving the company's growth, and Televisa-Univision expects ViX+ to reach profitability in 2024.

Whereas Mexican movie theater chains must by law comply with a 10% quota for Mexican films as per the 1994 Mexican Cinema Law which sought to protect Mexican film producers from a deluge of Hollywood imports, this is not the case for streaming platforms, which means there is in theory little in the way of regulations stopping Canadian content from having a stronger presence in Mexico, especially in digital distribution.

Leading production companies

Following the 2022 merger between Televisa and Univision, TelevisaUnivision emerged as one of the largest Spanish-language media conglomerates, solidifying Mexico's role as a prominent exporter of telenovelas and scripted content. The company's streaming platform, ViX, is now a key player in distributing content across the Americas. Its main rival, Televisión Azteca, through its production division Azteca Estudios, continues to produce widely popular telenovelas, reality shows, and entertainment formats that

¹¹Instituto Mexicano de Cinematografía (IMCINE). Anuario Estadístico de Cine Mexicano 2023. Mexico City: IMCINE, 2023. Accessed September 18, 2024. <https://anuario.imcine.gob.mx/Assets/anuarios/2023.pdf>.

¹²Statista. "Subscription Video on Demand in Mexico - Statistics & Facts." Accessed September 18, 2024. <https://www.statista.com/topics/12421/subscription-video-on-demand-in-mexico/>.

¹³FlixPatrol. "Netflix Subscribers." Accessed September 18, 2024. <https://flixpatrol.com/streaming-service/netflix/subscribers/>

¹⁴Workiva. "Q2 2024 Earnings Press Release." Accessed September 18, 2024.

https://s29.q4cdn.com/983326523/files/doc_financials/2024/q2/Q2-2024-Earnings-Press-Release_FINAL.pdf.

captivate both local and international audiences. Together, these two giants control Mexico's over-the-air television market, with Televisa holding around 65% and TV Azteca controlling the remaining 35%¹⁵ of market share. Both have diversified into a broader array of genres, including crime dramas and thrillers, attracting global viewership.

In addition to legacy broadcasters, Mexico has witnessed a surge in co-productions with international partners, particularly from the U.S., Spain, and Argentina, totaling 49 films in 2023.¹⁶ The rise of streaming has also fostered collaborations with numerous Mexican production companies now offering production services, primarily in Mexico City, Jalisco, and Yucatán. Data from the Mexican Film Commission (COMEFILM) indicates nearly 234 feature films were produced in Mexico in 2023¹⁷, reflecting the country's audiovisual dynamism. From 2019 to 2023, Mexico City alone attracted over \$2.5 billion through more than 5,300 audiovisual projects, creating approximately half a million jobs. In 2023, the Mexico City Filming Commission issued 6,162 filming permits, underscoring the city's growing importance as a global production hub. Companies like The Lift have been integral, handling productions for major brands and even securing six 2023 Super Bowl ads, highlighting Mexico's ability to deliver Hollywood-caliber work.

This expansion signals that Mexican production talent not only meets but often exceeds international standards. However, a gap remains in awareness about Mexico's advanced technical capacities and high-quality output. The underutilization of co-production channels presents a missed opportunity for Mexico-Canada partnerships in tapping into Mexico's robust audiovisual ecosystem. A more detailed section highlighting the reality of co-production in Mexico can be found in the section "Canadian and Mexican co-production: A under-utilized opportunity ripe for collaboration".

Some notable production companies in Mexico that have produced projects in 2022-2024 include:

Lemon Studios

Founded in 2003 by Billy and Fernando Rovzar, Alejandro Lozano and Erika Sánchez, Lemon Studios focuses on project development and production. Some of its best known productions include the Netflix teenage drama *Ctrl+Z* and the HBO political

¹⁵ The Mexican over-the-air television market is dominated by two major players: Televisa, which controls approximately 65% of the market, and TV Azteca, holding the remaining 35%.

¹⁶ Instituto Mexicano de Cinematografía (IMCINE). Anuario Estadístico de Cine Mexicano 2023. Mexico City: IMCINE, 2023. Accessed September 18, 2024. <https://anuario.imcine.gob.mx/Assets/anuarios/2023.pdf>.

¹⁷ Mexico City's Film Commission. Statistical Yearbook 2023. Mexico City: Mexico City Film Commission, 2023, 12.

thriller *Sr. Ávila* –the latter of which received an Emmy nomination. In 2024 Lemon Studios produced *Las Azules* (Women in Blue), released by Apple TV+.

La Corriente del Golfo

Founded by the renowned actors Diego Luna and Gael García Bernal, La corriente del golfo has been behind several notable Mexican productions, including *Aquí en la tierra* and the acclaimed 2020 film *Chicuarotes*. They produced the 2021 Netflix series *Todo va a estar bien* and the 2023 Amazon Prime feature film *Cassandra*, based on the life of the amateur wrestler Saúl Armendáriz.

Perro Azul

Specializing in both audiovisual and audio productions, which include series, feature films, and podcasts, the Mexico City-based production company Perro Azul has produced several hits including the global Netflix phenomenon *¿Quién mató a Sara?*. Other notable series include *Madre sólo hay dos* and the Vix original *Pinches momias*.

Scopio

This self-described “multimedia, multi-platform” storytelling company has produced some of the most riveting Mexican documentaries of recent years, including the *Las tres muertes de Marisela Escobedo* (The Three Deaths of Marisela Escobedo), which was awarded an Ariel in the Best documentary feature film category, and the Amazon Prime Original *Los Tigres del Norte: historias que contar*.

Argos Media Group

A pioneer of Mexican independent production, Argos Media Group got an early start in 2008 producing the HBO series *Capadocia*. In recent years, the company has been behind global successes with Mexican flavor such as *Oscuro Deseo* and *Ingobernable*. In 2023, Argos Media Group reportedly sold a majority stake to Televisa.

See directory (page 40) for complete list

Distribution

As with other sectors, in the past five years audiovisual distribution in Mexico has changed significantly with the rise of streaming, the pandemic’s impact on movie theater chains, and shifting habits on how people consume audiovisual content.

Televised distribution in Mexico, on one hand, is mostly controlled by media conglomerates Televisa and TV Azteca, who produce and then distribute much of their

own content via their public access and digital channels. They also secure rights for sporting and other globally-relevant events, as well as for international series and feature films.

Mexico's theatrical distribution sector, meanwhile, is dominated by major foreign players, including Walt Disney, Universal, Warner Bros., Sony, and Paramount. These giants are trailed by Mexican distribution companies, which include, among others, Cinépolis Distribución (the distribution arm of the multinational movie chain Cinépolis), Corazón Films, and Videocine (Videocine is the largest distributor in Mexico working exclusively with Mexican cinema and co-productions). A few non-U.S. standouts in the industry include the Argentinian multinational distributor Diamond Films, which has an important presence in several Latin American countries, and has distributed international titles in the country, including South Korean films.

Mexican theatrical distribution companies are open to contact through traditional channels including film festivals, film markets, and official websites, whereas international distributors usually seek out production companies through their own scouting teams and trusted agents. Given Mexico's high domestic consumption of cinema and television, the importance of this sector is not to be understated.

In Mexico, SVOD distribution practices mirror global trends, with major companies like Netflix, Amazon Prime Video, Disney+, and HBO Max firmly positioned in the Mexican market. Additionally, local platforms such as ViX and the content aggregator Claro Video play significant roles in catering to Spanish-speaking audiences and have seen their audiences grow in recent months.

The process of selling distribution rights in Mexico follows the same procedures as in other parts of the world, where rights are negotiated and licensed to these streaming services based on content type, market demand, and exclusivity agreements. This standardized approach facilitates the integration of Mexican productions into both local and international streaming platforms.

Enhancing Canada's Role in Mexico's Audiovisual Market

Despite sharing a continent, free trade agreements, compatible time zones, and strong trade relations through the Canada–United States–Mexico Agreement (CUSMA), Canada has a limited presence in Mexico's audiovisual industry. Among Mexican experts interviewed, there was little awareness regarding the specifics of the Canadian AV sector, as well as limited interest in seeking out collaboration and co-production opportunities with Canada. This lack of awareness extends to Canadian AV content, which is not widely consumed in Mexico –save for notable exceptions that have been able to break into the Mexican market, such as *Schitt's Creek* and *Paw Patrol*, which have been distributed by cable channels and through streaming platforms.

This lack of awareness goes both ways, with Canadian producers having little information on the current growth prospects of the Mexican AV industry and its record-breaking production volumes. The unpredictability of financing on the Mexican side and the lack of an updated co-production agreement were cited as discouraging factors.

According to CMPA, a recent survey of 600 independent production companies in Canada highlighted a significant gap in knowledge about Mexico's growing audiovisual industry. This gap presents a clear opportunity to unlock new markets, create valuable connections, and develop impactful content.

In recent years, efforts have been made to increase the visibility of Canadian film in Mexico. Canadian feature films have been showcased in festivals such as the Semana del Cine Canadiense (Canadian Film Week) which was held in 2019, 2020 and 2021, and which brought Canadian films to local cinemas in Mexico City, Puebla, Monterrey, Cuernavaca and Toluca. The Embassy of Canada in Mexico has supported trade missions geared at increasing the presence and notability of the Canadian AV sector in Mexico. Telefilm currently has a presence in a number of Mexican film markets, including the Festival Internacional de Cine de Los Cabos (Los Cabos International Film Festival).

The few Mexican partners who have worked with the Canadian AV sector have highlighted the professionalism and high technical capabilities of their Canadian counterparts, a message which is worth underscoring and communicating to a wider range of production companies in Mexico, particularly those with larger budgets who routinely produce in the United States. Canada may offer good value for money for these productions, and therefore greater efforts to showcase the services and cutting-edge

infrastructure of the Canadian AV industry among the larger players in the Mexican production ecosystem can be a worthwhile endeavor.

How can Canada be more attractive to Mexican producers?

Canada, which has some of the world's most effective incentive programs, holds a competitive edge when it comes to incentives and public funding –although production costs may still be comparatively high. By promoting these benefits more effectively to Mexican companies, Canada can position itself as a preferred partner in international collaborations, offering high-quality services that add significant value to any production project.

The path to stronger co-productions between Canada and Mexico also requires building strategic networks, fostering face-to-face collaborations, and showcasing mutual incentives and financing opportunities. By doing so, both countries stand to benefit significantly.

Canadian producers should leverage the expertise of federal and provincial agencies promoting international trade on the creative industries and producer organizations to make strategic connections. While virtual meetings have become more common, face-to-face interactions at key events like Toronto International Film Festival (TIFF), Vancouver International Film Festival (VIFF), and Montreal Independent Film Festival remain essential for building trust and forming long-lasting partnerships. The future of international co-productions hinges on proactive, in-person networking that accelerates collaboration and drives success.

In an industry where creative ownership is paramount, CMPA strongly encourages Canadian producers to retain control of their intellectual property (IP). Owning IP grants producers flexibility and the ability to maximize licensing opportunities across markets. As streaming platforms continue to reshape the audiovisual landscape, producers who maintain ownership of their IP will be better positioned to take advantage of new distribution channels and emerging opportunities.

The potential for growth between both countries is vast, and now is the time to seize these opportunities and transform them into successful, long-term partnerships that will redefine the future of Mexican and Canadian audiovisual co-productions.

Snapshots of other international experiences

Mestizolab

Currently in its 6th edition, MestizoLab is a co-production forum currently aimed at developing co-productions between Spain and Mexico. Hosted by the Casa de México en España, this yearly event brings together producers seeking to develop film projects. It includes round tables, pitch sessions, screenings, webinars, networking opportunities, among other activities, all of them geared towards promoting co-production between Mexico and Spain.

South Korea

Perhaps no country has had a more remarkable audiovisual trajectory in the recent decade than South Korea. Despite a rich cinematic tradition, the country had never been much of an exporter of film and television. In recent years however, and fuelled in part by South Korean diplomatic efforts which have sought to increase soft power through cultural products including music and films, South Korea has become a notable exporter of features and series, including Oscar-worthy productions such as Bong Joon-ho's *Parasite* and the Netflix megahit *Squid Games*. South Korean audiovisual productions have proved successful to the point that in 2021 Netflix announced it would be investing 500 million US dollars in Korean content. What's more, the influence of K-dramas demonstrates how culturally specific content can achieve global popularity by tapping into universal themes and accessible storytelling formats.

Spain

In recent years, Spain has emerged as an important co-production partner for many Latin American countries –and a European hub for audiovisual production. This has been achieved through public policy efforts aimed at strengthening the audiovisual sector through incentives, training, investment, and developing closer ties with Iberoamerican countries.

A cornerstone of these efforts is España Hub Audiovisual de Europa (the Audiovisual Hub of Europe), a strategy launched in 2021 which seeks to grow the audiovisual sector at least 30% by 2025. This strategy is focused on making Spain an exporter of audiovisual productions, as well as a platform for global investment and an attractive place for audiovisual talent to establish itself. This strategy was supported with 1.603 billion Euros in financing.

España Hub Audiovisual de Europa has had a notable effect on coproductions, which increased from 51 in 2019 to 72 in 2022. Of these, 28 were developed with Latin American countries, versus 44 with European countries, and 3 with both European and Latin American countries.

Turkey

An unexpected audiovisual success story, Turkey has been able to bridge cultural

and linguistic barriers to create content that has proved compelling to regions both near and distant –such as the Arab world and Latin America. By leveraging the power of serial dramas (known in Turkish as *dizi*), Turkey has become the third largest global exporter of series, surpassed only by the United States and Britain. According to data from Parrot Analytics, demand for Turkish dramas grew 184% between 2020 and 2023.

How to collaborate with Mexican counterparts

Canadian and Mexican co-production: An under-utilized opportunity ripe for collaboration

Both public and private co-productions between Canada and Mexico remain limited, reflecting a broader trend seen with Canada and other Latin American countries. Despite Canada holding the highest number of co-production treaties globally —around 60 agreements— most projects that are seen into fruition continue to be with countries such as the UK, France, Belgium, Germany, Ireland, Australia, and New Zealand.¹⁸ Canadian producers often prioritize reciprocity in co-production, particularly in structuring clear and mutually beneficial financing agreements. However, several challenges persist on the Canadian side when it comes to fostering these international partnerships, such as meeting minimum investment requirements, securing distribution and broadcaster connections, and managing logistical aspects like currency exchanges and time zone differences.

In the case of Canada-Mexico public co-production, sources interviewed for this report cited various reasons which explain the lack of stronger ties between both nations. On the Canadian side, there is firstly a general lack of awareness of Mexico's growing audiovisual ecosystem. Secondly, Canada perceives a lack of federal incentive programs supporting the Mexican film industry. While this is technically correct, Mexico does offer public funding options, such as the federal Mexican Film Production Tax Incentive (EFICINE) or the Mexican Audiovisual Promotion Fund (FOCINE), state-level incentives and cash rebates, and additional support schemes from various regions, which may support both private and public co-production, as well as foreign location production services. The issue of a perceived language barrier is not as relevant as it may seem on paper, as professionals in Mexico's film industry are typically fluent in English and well-versed in international co-production dynamics. By bridging these knowledge gaps and leveraging existing opportunities, Canadian producers could unlock significant opportunities for collaboration and growth in the Mexican market.

For Canadian co-productions to succeed in Mexico, they require long-term commitments—often spanning 5 to 7 years—akin to "marriages". Finding the right partner, ideally someone with previous experience and knowledge of the local production landscape, is the critical first step. Producers can engage in projects at

¹⁸Telefilm Canada. "Coproduction Directory." Accessed September 18, 2024.
<https://telefilm.ca/en/who-we-are/directories/coproduction-directory>.

various stages, whether during early co-development or mid-production. While Canada maintains a public database of co-producers, data on Mexican collaborators remains scattered. This highlights a significant opportunity for enhanced information sharing between the two countries, fostering mutual access to resources.

Mexico offers significant opportunities for Canadian producers, yet many remain unaware of the specific programs the country provides, which we will detail below. With the rise of nearshoring¹⁹ and the advantages presented by CUSMA (formerly NAFTA), Mexico is increasingly an attractive market for international productions, but a more targeted outreach strategy is necessary to fully inform and engage Canadian producers, ensuring they are ready to capitalize on Mexico's competitive advantages.

How to produce and co-produce in Mexico

Co-productions between Mexico and Canada present a unique opportunity for both countries' audiovisual industries to thrive. International collaboration is crucial for creating high-quality content, and two main pathways are available for co-production: public funding and private investment.

When pursuing public funding, both Mexico and Canada offer specialized programs to support co-production efforts. While navigating Mexico's bureaucratic landscape may be complex, those who do so successfully can reap rewards. Alternatively, private investment is gaining appeal due to its flexibility and faster production timelines, unencumbered by government procedures. Whichever route you choose, we recommend engaging with these four key authorities to streamline the process:

- **Mexican co-producer:** The first step for any international producer is to establish contact with a Mexican co-producer. All public funds in Mexico are accessible only through Mexican entities, although international co-productions are welcomed.
Key Resource: Producers can refer to the [COMEFILM database of Mexican co-producers](#) to find suitable partners.
- **COMEFILM** (Comisión Mexicana de Filmaciones): This government entity supports and promotes the development of film, television, and audiovisual production in Mexico.

¹⁹Nearshoring refers to the relocation of production centers from East Asia to countries closer to consumer markets in North America, a process from which Mexico stands to benefit and is being promoted at the highest levels of government.

- **The Canadian Trade Commissioner:** Through its devoted trade commissioner for the creative industries posted in Mexico, the Canadian embassy can facilitate international collaboration by providing guidance and diplomatic support throughout the production process.
- **Local Economic Development Secretariat (SEDECO):** Engaging with the local Secretaría de Desarrollo Económico (SEDECO) can help you access available incentives and financial support tailored to production needs in the region, especially when producing outside of Mexico City.

In the following section, we will explore in large part the resources available to maximize co-production opportunities between Mexico and Canada, leveraging both public and private resources to their full potential.

Other institutions that support the film and television industry in Mexico:

The National Chamber of the Film Industry (CANACINE) represents companies and institutions in Mexico's film sector, advocating for its development and professionalization. With regional offices across several states, it promotes technical training through specialized courses. CANACINE also organizes events, conducts market studies, and provides advisory services to strengthen Mexico's film industry, ensuring its competitiveness both domestically and internationally.

Mexican Institute of Cinematography (IMCINE) focuses on institutional and cultural support, providing resources and policies to foster the production and exhibition of Mexican cinema. It offers a directory where producers can find a comprehensive list of production companies categorized by genre.

Motion Picture Association (MPA) supports the global film industry, including Mexico, by advocating for the commercial and creative interests of major Hollywood studios such as Warner Bros. Pictures, Walt Disney Studios, Universal Pictures, Paramount Pictures, Sony Pictures Entertainment, Amazon MGM, and Netflix Studios. The MPA plays a key role in navigating international collaborations, protecting intellectual property, and ensuring these studios can operate and partner with local talent.

A) Understanding the co-production agreement between Canada and Mexico

The Cinematographic and Audiovisual Co-production Agreement between Mexico and Canada, first signed on April 8, 1991, remains a cornerstone of audiovisual collaboration between both nations. This agreement continues to offer a route forward for binational productions, ensuring that co-produced projects are recognized as both Mexican and Canadian –as long as each of the parties contributes at least 20% of financing. This recognition opens doors to domestic financing and resources, providing new channels for distribution. Only citizens or permanent residents of Canada and Mexico can participate as “producers, writers and directors” as well as “technicians, performers and other production personnel participating”, though exceptions may be granted. Filming should primarily take place in Canada or Mexico, though shooting in third countries is possible if necessary.

One of the agreement’s main features is its provision for flexible financial contributions, allowing for variable ranges of investment from both sides. This flexibility is mirrored in the involvement of creative and technical personnel, who bring bi-national talent to the table. By fostering such cooperation and flexibility, the agreement not only helps to expand the reach of both countries’ film industries but also promotes cultural exchange and strengthens economic ties. Its ongoing validity, coupled with an automatic renewal clause, highlights its sustained importance.

According to interviewees of this report, there are currently talks on updating the co-production treaty to bring it in line with contemporary standards. Interested parties should keep an eye open to any developments on this matter.

B) Establish a close relationship with film commissions at both the federal (COMEFILM) and local levels²⁰

Even though Canadian producers will be working with Mexican production companies as counterparts, it is strongly recommended that foreign producers contact the COMEFILM to ensure maximum support and efficiency in the co-production process in Mexico. Established in 1995, COMEFILM is dedicated to positioning Mexico as a world-class filming destination and works closely with 37 Film Commissions and Support Offices across the

²⁰ Source: Interview with Diana A. Álvarez Segoviano - COMEFILM Coordination (diana.segoviano@imcine.gob.mx | Tel: 55 5448-5300 Ext. 5383).

country. Their expertise in advising, networking, and navigating bureaucratic complexities may prove invaluable for Canadian producers.

While COMEFILM does not issue permits directly, it plays a crucial role in guiding producers to the appropriate channels to secure these permits effectively and can facilitate location scouting. COMEFILM also facilitates access to public and private networks—such as local film commissions, studios, and technical service providers—while advising on available incentives, tax rebates, and funds like EFICINE and FOCINE to help cover production costs.

COMEFILM can offer discounts on accommodation and help ensure security services, which may include patrols and ambulances. Additionally, they provide a range of resources, such as a location catalog, directories of professionals and services, and guidelines on filming laws and regulations. COMEFILM also maintains a strong network of communication with municipal and state authorities and offers professional training for the audiovisual community and officials.²¹

C) Identifying potential partners: A strategic approach to networking in the Mexican film industry

One of the biggest challenges for production companies in international contexts is identifying potential partners across different countries—a crucial element for successful networking, co-productions, and securing the right collaborators at each stage of a film's lifecycle, from pre-production to distribution. International networking often takes place at film markets, festivals, and other industry events. In Mexico, key festivals like the Guadalajara International Film Festival and the Los Cabos International Film Festival are critical platforms for building relationships with producers, directors, and other industry players. These events not only showcase an impressive array of Mexican and international films but also create opportunities for forging connections. Globally, rapport with Mexican co-producers is often established at international festivals such as the TIFF, Cannes, Berlinale, or Ventana Sur. Engaging with Mexican industry representatives at

²¹ It's worth noting that when permits related to cultural heritage are required, even after consulting with the state's Film Commission, these processes might not be resolved at the local level and may necessitate federal-level permits. COMEFILM can play a pivotal role in coordinating with the relevant authorities to ensure that all permits and procedures are managed efficiently and in accordance with regulations. The same principle applies when permits are needed to transport prop weapons. Without the proper permits, it's impossible to move freely within Mexican territory, which could hinder the production's progress. COMEFILM can assist in securing these permits, working with the appropriate agencies to ensure that the production complies with all legal requirements, thereby avoiding any potential disruptions to the project. This approach helps to maximize the economic, social, and cultural impact of the project in Mexico.

these venues can be essential for forming long-term partnerships. However, local festivals in Mexico should not be overlooked.

Key events in Mexico include:

- **Animasivo:** This Mexico City-based festival focuses on experimental and independent animation, serving as an essential event for discovering innovative animation techniques and new voices in the industry. On hiatus.
- **Guadalajara International Film Festival (FICG):** One of Latin America's most important film festivals, FICG, alongside the Guadalajara Film Market & Producers Network, is pivotal for the sale and distribution of film and TV content, with a focus on Latin American cinema.
- **Los Cabos International Film Festival:** This festival, based in Baja California Sur, emphasizes North American cinema and fosters co-productions between Mexico, the U.S., and Canada, making it a key business hub for the film industry.
- **MIP Cancun:** As the leading Latin American TV and digital content market, MIP Cancun serves as a prime marketplace for distributing, producing, and co-producing TV shows and digital content. It is essential for media professionals looking to engage with Latin American markets.
- **Morelia International Film Festival (FICM):** Renowned for its focus on Mexican cinema, FICM is one of the most prestigious film festivals in Mexico. While it does not have a dedicated industry section, it provides a valuable platform for networking with Mexican producers and for connecting with international distributors and other festivals.
- **Pixelatl Festival:** Mexico's premier festival for animation, video games, comics, and digital content, Pixelatl is a key event for fostering collaboration and networking among creators and industry professionals in Latin America and beyond.

Get to know who's who through rental houses

Rental houses are crucial in the film industry, acting as networking hubs where filmmakers connect with local producers and talent. These establishments are not just places to rent equipment; they are vibrant centers where industry professionals—producers, directors, cinematographers, and crew members—regularly converge, making them ideal for networking and building valuable connections.

One major advantage of rental houses is their deep knowledge of the local film community. They are well-acquainted with local talent and crew, offering reliable recommendations and insights, especially to filmmakers new to the area. The staff at rental houses can provide invaluable advice and introduce filmmakers to key industry players, fostering connections that might not have been possible otherwise.

Beyond daily interactions, rental houses often host workshops and events that attract a broad range of industry professionals, creating opportunities for collaboration and learning. For example, Cine Solutions, a Canadian company that started in Puerto Vallarta and later relocated to Guadalajara, exemplifies how rental houses can facilitate the entry of international companies into the Mexican market, providing equipment and resources.

Leveraging bilateral opportunities: Applying for funding and incentives

When planning a production or co-production in Mexico, it is crucial to fully leverage available incentives and funding opportunities. Partnering with a Mexican production company is essential for accessing federal incentives and financing, such as EFICINE, FOCINE, and others, while also strengthening ties within the local industry. Early and meticulous planning is key, as the application process can be time-consuming and there may be important dates to keep in mind when applying to programs. Engaging legal support ensures compliance with regulations and optimal use of these incentives.

All film and video productions shot in Mexico, where the primary exploitation occurs outside the country, are considered “export products” and are exempt from Value Added Tax (VAT). To qualify for 0% VAT, all expenses must be invoiced by a single company authorized by the Mexican Tax Administration Service (SAT) before issuing invoices for the project. For more details, visit: www.filminmexico.com

It is important to note that co-production projects with foreign participation are eligible for public financing if they comply with the terms of international co-production agreements. However, there are restrictions; for example, public funding cannot be granted to individuals facing legal indictments, or who have a history of

non-compliance with IMCINE, the Fund for Quality Film Production (FOPROCINE), or the Film Investment and Stimulus Fund (FIDECINE). Public officials or those with unfinished projects that have previously benefited from these programs are also barred.

In addition to projects with 100% Mexican funding, international co-productions where the director or any other production team member is foreign may participate in public programs, regardless of the percentage of Mexican contribution, as long as the conditions stipulated in international co-production agreements are met.

Finally, Mexico offers a 15% VAT refund to international projects. However, this should not be considered a significant incentive, as VAT refunds are common practice worldwide and may not always be consistently provided to producers.²²

Public funding opportunities available at the federal level in Mexico

In Mexico, federal public funding for film production is primarily managed by IMCINE, which provides two key mechanisms to support the full lifecycle of film projects. These funds not only bolster Mexican cinema but are also open to international co-productions. Their structures allow Canadian companies to access funding through partnerships with Mexican production companies, fostering greater collaboration between both countries.

The main funding mechanisms are EFICINE, which operates as a tax incentive for Mexican companies who support film production in Mexico, and FOCINE, which provides direct grants. Both funds cover a range of project phases, including production, post-production, distribution, and exhibition. EFICINE is appealing due to its fiscal benefits, while FOCINE offers direct financial support, which can be advantageous for smaller or independent projects. With both funds supporting co-productions, Canadian entities can capitalize on these opportunities by teaming up with local Mexican partners.

²²Olsberg SPI. An Audiovisual Production Incentive for Mexico. May 1, 2023. Accessed September 18, 2024.

<https://static1.squarespace.com/static/5f7708077cf66e15c7de89ee/t/645alc5767d8f44b9ec24a17/1683627103733/An+Audiovisual+Production+Incentive+for+Mexico+2023-05-01.pdf>.

EFICINE – Tax Deduction for Mexican Film Production

EFICINE is a tax deduction program allowing Mexican corporations to redirect a portion of their corporate income tax (ISR) to fund Mexican feature film projects, covering production, post-production, and distribution costs. Mexican companies may invest up to 10% of their annual ISR, or a maximum of 1 million USD per project, and in exchange receive an equivalent fiscal credit which they can in turn deduct from their tax obligations.

Types of EFICINE calls:

- EFICINE Production: Supports the production and post-production of Mexican films.
- EFICINE Distribution: Aimed at projects that require support for the domestic distribution and exhibition of Mexican films.

Requirements for application:

- Eligible Applicant: Acting as an ERPI (Company Responsible for the Investment Project) under Mexican fiscal law, Mexican production companies and individuals developing a feature film project are eligible to apply for EFICINE. Once approved by an IMCINE committee, the ERPI must seek out a corporation interested in obtaining a fiscal credit. In the case of a co-production project applying for EFICINE, at least 70% of production expenses must be incurred in Mexico, and at minimum 70% of the cast and crew must be Mexican nationals.
 - **Note for Canadian producers:** Canadian production companies can tap into Mexico's EFICINE tax incentive by partnering with a Mexican production company who is applying or has received the EFICINE. As per international treaties, co-productions with Canadian filmmakers are treated as Mexican productions, making them eligible for EFICINE support.
- Project presentation:
 - Detailed production plan, including budget, script, and schedule.
 - A clear distribution strategy if applying for that category.
 - A cultural value or impact on Mexican cinema.

Call for applications:

EFICINE opens twice a year, in January and in June.

Annual cap and funding:

The total national allocation for EFICINE projects is 700 million pesos per year, or 38.5 million USD, divided between approved projects. Projects can receive up to 1.1 million USD for production and up to 110,000 USD for distribution.

Useful Links:

- [EFICINE Website](#)
- [EFICINE Facebook](#)

FOCINE – Mexican Film Promotion Fund

FOCINE is a public fund established to support the development and promotion of the Mexican audiovisual industry. It provides financial resources for the production, post-production, exhibition, and preservation of Mexican films. Unlike EFICINE, FOCINE offers direct grants rather than tax incentives, making it accessible to a broader range of projects, including international co-productions, independent and emerging filmmakers.

Types of FOCINE calls:

- **FOCINE Production:** Supports all stages of film production and post-production, from the project to the final cut, particularly for projects that highlight Mexican culture or contribute to national cinema.
- **FOCINE Exhibition:** Focuses on developing infrastructure for film exhibition, including the creation, refurbishment, and improvement of spaces that enhance access to Mexican films.
- **FOCINE Preservation:** Supports restoration, catalog creation, and database development to rescue and preserve audiovisual memory.

Requirements for Application:

- **Eligible Applicants:** Mexican companies or individuals involved in production, exhibition, or preservation are eligible to apply. Projects must have the majority of their production activities (over 70%) occurring in Mexico, with a significant proportion of the cast and crew being Mexican nationals.
 - **Note for Canadian Producers:** Canadian companies interested in this fund must partner with a Mexican production company or individual to serve as the official applicant for FOCINE funding. Co-productions under international treaties are recognized as national productions in Mexico and are eligible for support.
- **Project Presentation:** Applications must include a detailed production plan, a proposed budget, a script (for production), or a clear exhibition or preservation strategy.
- **Cultural Impact:** Projects must demonstrate cultural value and alignment with the goals of promoting and preserving Mexican cinema.

Call for Applications:

FOCINE opens calls for applications once a year, typically announced on their official website in January. Applicants should check for specific dates and details.

Annual cap and funding:

The total national allocation for FOCINE projects is over 200 million pesos, or 11 million USD. Projects can receive up to 550,000 USD for production; 9,500 USD for exhibition, and 27,500 USD for preservation.

Useful Links:

- [FOCINE Website](#)

Public funding opportunities available at the state level in Mexico

In addition to federal funding, a number of Mexican states offer specific programs to attract film productions to their territories. Jalisco, located in western Mexico, and home to both the vibrant city of Guadalajara and the renowned beach town of Puerto Vallarta, currently boasts the most comprehensive film incentive program in the country.

This public policy effort, developed and integrated through Filma Jalisco –the state’s film commission– includes four key components:

- **Funding:** This includes two distinct funding opportunities. The first is a seed capital program aimed at supporting local producers, while the second is a cash rebate program for film productions.
- **Academy:** This component focuses on training and upskilling, offering programs designed to develop talent and enhance skills within the film industry.
- **Festivals and Events:** Jalisco actively promotes cultural events, including the Guadalajara International Film Festival and the Ariel Awards, and maintains a presence at other major film festivals around the world.
- **Punto Filma:** This support office assists productions with logistics such as location management, permitting, and other practical matters.

Although Filma Jalisco has existed for nearly a decade, its cash rebate component was introduced only recently, in 2023. The program’s budget was capped at 100 million pesos in its first year, but increased to 150 million pesos in 2024 –about 7.5 million USD at the current exchange. According to Jorge Ríggien, Director of Filma Jalisco, approximately 31% of the 2023 cash rebate budget was allocated to foreign productions, while 69% supported domestic productions.

Jalisco’s Cash Rebate

How it works:

The Jalisco Cash Rebate is an incentive that aims to attract both domestic and international audiovisual productions. It offers a direct cash rebate of up to 40% on qualifying production expenses incurred within the state; and up to 20% in related expenses.

What it offers:

Cash Rebate: A reimbursement of up to 40% of expenses on audiovisual services and 20% on logistical services (such as accommodation, food, transportation), with a cap of 20 million pesos, roughly 1 million USD, per beneficiary.

Specific requirements:

- Minimum spend threshold: To qualify for the rebate, the production must spend at least 1.1 million USD within Jalisco.
- Percentage of production in Jalisco: At least 50% of the total production must take place in the state to be eligible for the incentive. This can include pre-production, production, and post-production activities.
- Eligible expenses: Expenses must be incurred during the filming period and be directly related to the project.

Call for applications:

Applications are open year-round, but production companies must apply in the period in which the call opens to be eligible for the rebate.

Useful Links:

- [Jalisco Film Commission Website](#)
- [Jalisco Film Commission Facebook](#)

According to several sources interviewed, many states in Mexico are currently aware of the success of Jalisco's Cash Rebate program and are now looking to implement similar projects –although at the time of research no new programs had been officially written into state law.

Other states offering in-kind support for audiovisual production include Nuevo León, Durango, Yucatán, and Baja California. Producers interested in learning more about the type of support on offer should reach out to the local state film commissions and the local Ministries of economics, tourism and/or culture.

One final state-level entity that has supported foreign producers in the past is the Mexico City Mixed Fund for Touristic Promotion (Fondo Mixto de Promoción Turística), which aims to position the Mexican capital as a key destination for tourism and large-scale events. This fund, which operates under the Secretariat of Tourism of the Mexico City government, aims to attract high-impact projects that can boost tourism by showcasing the city's cultural, historical, and geographical assets through various media, particularly films and audiovisual productions. Feature films supported by this fund include the James Bond feature *Spectre 007* and *Godzilla: King of the Monsters*; both of these projects helped to highlight the city to international audiences. The Fund supports projects on a case-by-case basis, and no open call program exists.

Audiovisual industry regulatory framework in Mexico

The legal framework for the audiovisual sector in Mexico is composed of federal, state, and international regulations that support the film and television industries.

At the federal level, key legislation includes the 1992 Federal Cinematography Law, which regulates the production, distribution, and exhibition of films, and the Income Tax Law (LISR), particularly article 189, which outlines tax incentives such as EFICINE, a program that allows private companies to fund national or co-produced films by deducting a portion of their income tax obligations (see page 27).

At the state level, several regions have implemented additional laws to attract audiovisual productions and develop a local industry. Notable examples include Jalisco, Mexico City, Durango and Baja California, which offer incentives and legal frameworks aimed at fostering film activity. These local laws complement the national efforts and make Mexico a more enticing destination for both domestic and international productions.

In addition, Mexico is part of several international treaties and agreements that benefit the audiovisual sector; a few which may be relevant for Canadian companies include:

- The Canada-United States-Mexico Agreement (CUSMA), which came into effect in July 2020, and includes provisions that promote cultural exchange and intellectual property protection relevant to the creative industries.
- The Mexican Nearshoring Decree, introduced in October 2022, recognizes the audiovisual sector as a priority area for foreign investment, providing opportunities for Mexico to serve as a hub for international productions seeking to relocate.
- The Mexico-Canada Co-Production Treaty, signed in 1991 and updated in 2014, facilitates collaboration between Mexican and Canadian producers, allowing co-productions to access financial support and incentives as if they were domestic productions in both countries (see page 21).

Copyright and intellectual property laws

Mexico has robust copyright protection and subscribes to international treaties, including the Berne Convention for the Protection of Literary and Artistic Works, the Universal Copyright Convention, and the World Intellectual Property Organization Copyright Treaty (WCT). These agreements ensure that Mexico follows global standards in protecting creators' rights.

Mexico's leading institutions in terms of copyright law include the Mexican Institute of Industrial Property (IMPI), which is responsible for administering and enforcing intellectual property laws, including patents, trademarks, and copyright. Other relevant institutions include the National Copyright Institute (INDAUTOR), which oversees the registration of copyrighted works and ensures the protection of creators' rights. Brands are registered with IMPI whereas works, including film scripts and literary works, are registered with INDAUTOR.

Although piracy exists in Mexico, in recent years film companies have increased their efforts to combat it. This includes partnerships between MPA and movie chains Cinépolis and Cinemex to combat “camcording” —illegal recordings inside of movie theaters— in their establishments. Although bootlegged DVDs have fallen out of fashion, new forms of digital piracy including firesticks and other technologies offering unauthorized access to streaming contents, have taken their place. Illegal websites reproducing copyrighted films and series are some of the most visited websites in Mexico, and password sharing continues to pose a headache for streaming companies, who have attempted to crack down on the practice.

As occurs in other jurisdictions, retention of intellectual property remains an issue of contention between production companies, distributors and media companies, who often take the lion's share of intellectual property rights. These issues, which at present are matters of private contracts, are not currently being considered for regulation by Mexican law.

In addition to these laws and agreements, more information and other relevant legal frameworks can be consulted on [IMCINE's Laws and Regulations](#) page.

IP in the streaming age: a note on negotiating rights

Based on the insights shared during the Festival de Cine de Guadalajara (FICG) 2023, where Netflix addressed myths and realities in negotiating rights and intellectual property (IP), it is evident that there are common trends across major streaming platforms that creators should be aware of when pitching their content. While platforms like Netflix, Amazon Prime Video, and Apple TV+ often exhibit flexibility in content acquisition and IP ownership, Disney+ tends to adopt a more structured and conservative approach, especially for projects linked to its existing franchises. This is particularly true in Mexico, where streaming platforms have been actively working with local producers to create content that is culturally relevant and resonates with both national and global audiences.

Given this, it is crucial for content creators to tailor their strategies according to the unique preferences and objectives of each platform. For instance, aligning a project with a platform's current content priorities, such as Disney+'s focus on family-friendly franchises or Amazon Prime Video's appetite for independent films and diverse genres, can significantly increase the likelihood of a successful pitch. Understanding these nuances and identifying the right entry points—such as leveraging relationships with established production companies or experienced agents—can facilitate smoother negotiations and better outcomes.

As the streaming industry continues to evolve, with each platform refining its content strategy to stand out in a crowded market, staying informed about the latest trends is essential. A deep understanding of the business models and strategic goals of each platform enables content creators to position their projects more effectively, anticipate potential challenges, and ultimately secure more favorable deals. Whether navigating questions of IP ownership or exploring co-production opportunities, being well-prepared and adaptable is key to thriving in the competitive streaming landscape. This is especially important in regions like Mexico, where platforms are increasingly seeking partnerships with local creators to bolster their content offerings and maintain cultural authenticity while appealing to broader audiences.

Pathways for Canada

Audiovisual collaboration between Canada and Mexico is in its early stages. Fortunately, both countries have what it takes to develop stronger ties, make the best of the current audiovisual reality, and seize opportunities in a changing and growing market. Given the current need for more programs and initiatives that reach across borders, any effort aiming to bring both countries together is welcome and will help build a stronger relationship between Canada and Mexico. The following recommendations are based on research and interviews conducted for this report, and reflect the underlying sentiments expressed by the experts consulted and the data compiled.

1. Increase awareness and build new collaboration opportunities

There is a gap in understanding on how to initiate collaborations, including co-productions, between Canada and Mexico, and of the possibilities that both countries offer one another, with limited practical actions to facilitate connections and knowledge-sharing between both countries. Canada remains largely unaware of Mexico's growing audiovisual industry and opportunities within it, while Mexico is similarly uninformed about the potential for partnerships with Canada.

Recommendation: To increase awareness and develop closer ties with Mexico as a production and co-production destination, it is essential to continue promoting the advantages both countries offer and their audiovisual culture. This includes continuing to promote Canadian audiovisual productions in Mexico and vice versa, while also enhancing transparency and communication regarding the existing legal framework, IP regulations, financing opportunities such as EFICINE and FOCINE, and other available resources for international co-productions.

Route forward: A joint working group could be formed, bringing together representatives from CANACINE, IMCINE, Telefilm Canada, COMEFILM, MPA-Mexico, CMPA, and other institutions and production companies already engaged in international production and co-production. The purpose of this group would be to evaluate and optimize the legal framework and incentives available in both countries. This collaboration could help clarify processes, encourage necessary updates, and ensure that Mexico and Canada maximize the benefits of existing regulations. Additionally, marketing campaigns and promotional events could take place in Canada to highlight Mexico's incentives, diverse filming locations, and high-quality production capabilities, and Mexican producers, especially those developing high budget productions ,to become more aware of Canada's audiovisual services.

2. Building relationships early and prioritizing personal connections are essential steps for co-production

In Mexico, building strong personal relationships is key to successful collaborations. Face-to-face meetings are highly valued, and trust is often established through direct interaction. Whether through film festivals, industry events, or networking sessions, investing time in forming personal connections will open doors to long-term partnerships, including co-production opportunities. Key events like the Guadalajara International Film Festival and Los Cabos International Film Festival are excellent platforms for engaging with local players.

Recommendation: To unlock a cross-border creative synergy between Mexico and Canada, efforts should focus on cultivating strong relationships through consistent engagement at film festivals and industry events. Rather than emphasizing co-production from the start, Canadian stakeholders should prioritize building trust and understanding with Mexican partners. This approach can lead to organic opportunities for collaboration, including co-productions in popular genres like horror and romantic drama, where both countries can find natural synergies. With Mexico being the 5th largest cinema market globally and an audiovisual gateway to Latin America, strong relationships will enable commercially successful projects that can resonate with global audiences

Route forward: Canadian stakeholders are encouraged to continue maintaining a presence in Mexican film festivals and leverage those opportunities to bring Mexican and Canadian producers together. Launching a co-production contest, with guidelines jointly developed by both countries, could foster collaboration between writers and producers. This contest could focus on creating universal stories that appeal to audiences in both the Mexican and Canadian markets. Workshops and mentorship programs can support project development, combining the strengths of both industries and maximizing the potential for box office success, particularly in Mexico's vast cinema market. These programs have proved successful with other partners, such as Spain.

3. Two-way technical skill transfer

Mexico has a critical mass of skilled audiovisual labor that would greatly benefit from specialized training/upskilling programs in Canada, particularly in areas like animation and post-production, where Canada excels. At the same time, Mexico boasts high-end talent in art direction and cinematography, which could complement Canadian

productions. The establishment of joint training programs focused on two-way exchange would enhance local talent in both nations while fostering deeper partnerships and ensuring that both countries maintain their global competitiveness in the audiovisual industry.

Recommendation: There is an enormous opportunity to foster collaboration between Mexican and Canadian production companies by creating directories, organizing events, and establishing spaces for professionals from both countries to connect. Mexico's technical capacities, including in post-production, are currently underutilized and often unknown to international partners, including Canada. Strengthening connections and raising awareness of Mexico's talent and of Canada's sophisticated technical prowess will enhance both countries' role in the global audiovisual industry, while addressing the need to upskill and retrain talent to meet international standards.

Route forward: Develop directories of key production companies, service providers, and studios in Mexico, emphasizing their expertise in production and post-production. Events such as workshops, seminars, and industry meet-ups should be organized to bring Mexican and Canadian professionals together. These initiatives can focus on expanding Mexico's training agenda, providing spaces for collaboration and technical training, particularly in areas where Canada is a major player, such as virtual production and visual effects, to foster bi-national technical exchange.

4. Identify cost-effective opportunities: locations, financing, crews, and commercials

Mexico presents a diverse and cost-effective option for Canadian productions, with landscapes ranging from historic cities to lush jungles and striking deserts, often at lower costs than other regions. Skilled Mexican crews further reduce expenses while maintaining quality, and alternative hubs like Jalisco, Durango, and Yucatán offer unique locations and incentives, such as Jalisco's FILMA program, which refunds up to 40% of expenses. Mexico's thriving advertising industry, renowned for high-end productions, presents further collaboration potential. These developments open new opportunities for Canada's established audiovisual sector.

Recommendation: Mexico needs to be more widely acknowledged as an international production hub, which has capitalized on the growing global demand for production services and the ability to work remotely. Given the increasingly international nature of

global audiovisual production, Canadian producers should be made more aware of Mexico as a destination capable of supporting Canadian audiovisual production through the provision of high-quality services at a good value, as well as through incentives and public financing for co-production.

Route forward: Emphasizing the competitive advantages of Mexico's production services —affordable costs and high quality— can foster new collaborative opportunities. Mexico has what it takes to partner with Canada on audiovisual productions. Organizing meetings and other events to showcase mutual opportunities to key stakeholders can be a first step in the right direction. By leveraging these opportunities, Canada and Mexico can build a mutually beneficial relationship that strengthens their positions in the global industry.

5. Encouraging Independent co-productions and culturally-relevant narratives

Small and medium-sized production companies can participate in co-productions through programs that facilitate access to training, financing, and international distribution. Independent producers are crucial for fostering innovation and creativity, and their participation in co-productions will contribute to the diversity of content produced. The Canadian Media Fund and other institutions currently support creators from underrepresented communities (Black, Indigenous, LGBTQ+, Francophone, etc.), highlighting Canada's diversity and multiculturalism.

Recommendation: Many of Canada's recent productions deal with issues of immigration, biculturality, among others. These issues resonate deeply with the current themes of Mexican creators and the possibility of building a conversation between Mexico and Canada along these lines is strong. By leveraging their local stories and creative talent, both countries could foster co-productions with broad appeal. The success of the South Korean and Turkish audiovisual industry demonstrates how local stories can achieve global recognition.

Route forward:: A mentorship and support program could be established for independent production companies in Mexico and Canada, promoting the creation of innovative and culturally relevant content and co-productions. One model for this type of collaboration could be the Spanish-Mexico co-production initiative MestizoLab (see page 17). Governments should also look to reduce bureaucratic and financial barriers to ensure that independent voices can thrive in both countries.

6. Opportunities for Distribution

According data from MPA, in the years 2017–2022 Canada’s Movie, TV & Video Production industry grew at an average rate of 6.1% annually, reaching a market size of US \$13.4 billion in revenue. Telefilm states that in 2023 Canadian content production increased by 6.5%, which included 149 feature films (up from 147 in 2022) and that in-house production grew by 10.3%.²³ This translated to a large volume of content production that includes feature films, series, and other forms of television programs, which beckon for an opportunity to reach more viewers abroad.

Recommendation: Given that streaming in Mexico is currently quota-free, no regulations currently hold back Canadian content from having a greater presence in the Mexican mediascape, especially online. Given the surge of platforms and content aggregators such as Claro TV, Canada should pursue a more concerted effort aimed at distributing its content in the growing and dynamic Mexican market.

Route forward: Curate a selection of Canadian content best suited to Mexican audiences and organize screenings or reels that can be distributed amongst key players. Genres currently in high demand in Mexico include horror, drama and comedy.

Other paths forward

Although outside the scope of this study, a number of trends and topics of possible interest to the Canadian and Mexican audiovisual industries were detected: new channels for marketing, opportunities for building sustainable practices, leveraging product placement. A few of these are enlisted below.

- **Bringing Sustainable Film Production to Mexico: Learning from Canada’s Green Frame Initiative**

Recommendation: Canada has set a notable example in sustainable film and television production through the formation of the “Green Frame” coalition,²⁴ which unites the country’s major producer organizations and financiers in promoting sustainability throughout the audiovisual lifecycle. This initiative, spearheaded by CBC/Radio-Canada

²³ Canadian Media Producers Association. Profile 2023: Economic Report on the Screen-Based Media Production Industry in Canada. CMPA, May 2024. Accessed October 15, 2024. <https://cmpa.ca/wp-content/uploads/2024/05/Profile-2023-English.pdf>.

²⁴Canada Media Fund. “For the First Time, Canada’s Major Content Organizations and Financiers Forge a Coalition Called Green Frame to Shrink the Industry’s Environmental Impact and Make a Commitment to Sustainability.” Last modified October 12, 2023. (from last page – footnote 21)

<https://cmf-fmc.ca/news/for-the-first-time-canadas-major-content-organizations-and-financiers-forge-a-coalition-called-green-frame-to-shrink-the-industrys-environmental-impact-and-make-a/>.

and supported by organizations such as Telefilm Canada and the Canada Media Fund, aims to reduce the environmental impact of audiovisual production and financing by collaborating on guidelines, best practices, and training. This program offers a model for international players, including Mexico, to adopt similar practices and bring greener approaches to their own industries.

Route forward: Implementing sustainable production models like those in Canada could significantly benefit Mexico's audiovisual sector. By sharing its expertise, Canada could help position Mexico as a leader in sustainable content creation, while also enhancing Canada's reputation as a partner in global sustainability efforts. This collaboration would not only promote eco-friendly practices in film production but also align with the United Nations Sustainable Development Goals, advancing both countries' contributions to environmental stewardship and sustainable growth.

- **Strategic Alliances in Product Placement**

Recommendation: The product placement model should be leveraged as a tool to fund joint projects, integrating Canadian brands into Mexican productions and vice versa, creating a cultural and commercial exchange. Mexico's thriving advertising industry, which produces high-quality commercials for global events such as the Super Bowl and luxury brands like Louis Vuitton, Gucci, and Chanel, provides a solid foundation for incorporating product placement into large-scale productions. This approach can create deeper collaborations between the two countries, boosting brand visibility in both markets.

Route forward: Agreements that leverage on existing regulations could be established with both Mexican and Canadian brands to invest in joint productions, ensuring their integration into content in a natural and beneficial way for both markets. Mexico's advertising expertise, particularly its success in producing commercials for global events and luxury brands, can serve as a key selling point for product placement opportunities. Joint workshops and networking events should be organized to connect producers with brand representatives, driving collaboration and investment in co-productions through strategic advertising alliances.

- **Unlocking the power of influencers**

Recommendation: In Canada, the influencer market is expanding rapidly, with around 620 influencer marketing agencies and platforms operating across the country. Approximately 75% of Canadian companies now allocate a specific budget for influencer

marketing,²⁵ which highlights the growing impact of digital creators in the industry. While the exact number of influencers is not specified, this trend underscores their critical role in reaching younger audiences and driving engagement through platforms such as Instagram, TikTok, and YouTube. In Latin America, influencer marketing investment has surged, growing nearly fourfold from 2020 to 2022. Mexico alone accounts for 16%²⁶ of this spending, underscoring the value companies place on digital creators to build authentic connections with consumers. Mexico's content creators are a largely untapped resource for the promotion of media and film. Platforms such as TikTok and Instagram dominate, with creators producing diverse content that resonates with both local and global audiences. Despite this, influencers are often overlooked in traditional film marketing strategies.

Route forward: Establishing a collaboration program, inspired by the Hack Mafiz initiative at the Málaga Film Festival, where digital creators and influencers can partner with traditional filmmakers to create marketing content, participate in promotional campaigns, and contribute to film production. This initiative should be replicated in Mexico and Canada to bridge the gap between traditional and digital media, making films more accessible and appealing to younger audiences. The program should also include training and mentorship to prepare digital creators for larger-scale productions, fostering a synergy between traditional and digital media industries. Additionally, this program can integrate sustainable production practices, as seen in Canada's "Green Frame" coalition, to ensure environmentally responsible content creation in both countries

²⁵ Made in CA. "Influencer Marketing Statistics Canada." Last modified August 9, 2023. <https://madeinca.ca/influencer-marketing-statistics-canada/>.

²⁶ Influencity. "The Largest Influencer Study of Latin America 2023." Accessed October 15, 2024. <https://influencity.com/resources/studies/the-largest-influencer-study-of-latin-america-2023/>.

Directory

Production companies

Public Production Companies

- **Canal 22:** Mexico's cultural channel, producing documentaries, cultural series, and programs showcasing the arts. canal22.org.mx
- **Canal Once:** A major public broadcaster in Mexico known for educational content, documentaries, and cultural programming. canalonce.mx
- **Capital 21:** A public television channel based in Mexico City, focusing on local news, culture, and educational content. capital21.cdmx.gob.mx
- **Sistema Público de Radiodifusión del Estado Mexicano:** The state broadcasting system provides cultural and educational programming nationwide. spr.gob.mx

Private Production Companies

- **Argos Comunicación:** Known for its bold and socially relevant content, especially telenovelas and series. argosmedia.mx
- **Azteca Estudios:** Production branch of legacy media company TV Azteca, focusing on dramas, television, and more. aztecaestudios.com
- **BTF Media:** Specializes in biographical and dramatic series for various streaming platforms. btfmedia.com
- **Cinépolis Producciones:** The production arm of the multinational movie theater chain, focused on commercial films. cinepolis.com
- **Cinema Máquina:** Based in Monterrey, it produces films and TV series with an international appeal. cinemamaquina.com
- **Dopamine:** A premium content producer for TV and digital platforms, known for high-quality series. dopaminecontent.com
- **Endemol Shine Boomdog:** Produces reality shows and scripted content for Latin American audiences. endemolshinebd.com
- **Fabula:** A prominent Chilean production company known for award-winning series, with offices in Mexico City and Los Angeles, collaborating on regional projects. fabula.cl

- **La Corriente del Golfo:** Founded by Gael García Bernal and Diego Luna, focusing on socially conscious films and series. lacorrientedelgolfo.net
- **Lemon Studios:** Notable for dramatic series, this production house has been behind popular shows like *Monarca* and *Control Z*. thelemonstudios.com
- **Mantarraya Producciones:** Specializes in auteur cinema and has collaborated with acclaimed Mexican directors. mantarraya.com
- **Non Stop:** A multinational company focusing on children's and youth series, often collaborating with Disney. nonstop.tv
- **Perro Azul:** Mexico City-based company known for popular series like *¿Quién mató a Sara?* and *Madre sólo hay dos*, producing films, series, and podcasts with broad appeal. perroazul.tv
- **Pimienta Films:** Known for producing impactful films with strong social and cultural themes. pimientafilms.com
- **Scopio:** A multimedia storytelling company renowned for documentaries, including *Las tres muertes de Marisela Escobedo*, which won an Ariel Award, and *Los Tigres del Norte: historias que contar*.
- **Redrum:** Specializes in thrillers and drama, with several international projects under its belt. redrum.com.mx
- **Televisa Studios:** The leading legacy producer of telenovelas and entertainment content for a mass audience. televisa.com
- **Traziende Films:** Focuses on films with strong social messages, particularly in the drama genre. traziende.mx
- **THR3 Media Group:** Produces TV series and films, primarily for streaming services, with a focus on contemporary themes. thr3media.com
- **Woo Films:** An independent company known for quality productions like "Tiempo Compartido". woofilms.tv

Distributors

- **Alfahaville Cinema:** Online platform promoting film culture with streaming content and educational courses for film enthusiasts. alfahaville.com
- **Artegios:** Distributes independent Mexican and Latin American films with a focus on cultural and historical themes. artegios.com
- **Cinemex Distribución:** Distributes international blockbusters and Mexican films, as part of the Cinemex movie theater chain. cinemex.com
- **Cinépolis Distribución:** Distribution arm of international movie chain Cinépolis. linktr.ee/cinepolisdistribucion
- **Corazón films:** Mexican distributor with a long trajectory of commercializing international films. corazonfilms.com
- **Diamond Films:** Founded in 2010, Diamond Films currently has offices in eight countries and distributes both independent and Hollywood films throughout Latin America. diamondfilms.com
- **Interior 13:** Specializes in avant-garde and experimental films, appealing to niche audiences and cinephiles. interior13.com
- **Mantarraya Distribución:** Known for auteur cinema, often collaborating with renowned Mexican filmmakers on unique projects. mantarraya.com
- **Nueva Era Films:** Focuses on art-house and independent Latin American cinema, promoting culturally significant films. nuevaerafilms.com
- **Videocine:** Largest distributor centering exclusively on Mexican films. videocine.com.mx
- **Tulip Pictures:** Since 2018, Tulip Films has been focused on acquiring and distributing Mexican and international films. tulip-pictures.com
- **LATAM Pictures:** Mexican company working on distribution, production and development. latampictures.com
- **Zima Entertainment:** Distributes a wide range of films, from international hits to local Mexican productions. zimaent.com.mx

Festivals, fairs, conferences, and other events

- **Ambulante:** A traveling documentary film festival founded by Gael García Bernal and Diego Luna, bringing documentaries to cities across Mexico. Dates: January – May / ambulante.org
- **Animasivo:** An international animation festival in Mexico City, focusing on experimental and independent animation. Currently on hiatus.
- **Ariel Awards:** Mexico's most prestigious film awards, the Ariel Awards are presented annually by the Mexican Academy of Cinematographic Arts and Sciences. The event celebrates the talent within the Mexican film industry and is often compared to the Oscars for Mexico. Dates: Usually held in May / amacc.org.mx
- **Black Canvas Contemporary Film Festival:** Focused on contemporary and avant-garde cinema, hosted in Mexico City. Dates: October / blackcanvasfcc.com
- **Cine Qua Non Lab:** A workshop for script development in Michoacán, supporting independent filmmakers with international connections. Dates: Annually, varies / cqnl.org
- **Cinema Planeta:** Known as the Festival de Cine y Medio Ambiente de México, this festival highlights environmental issues through film, promoting awareness and action on sustainability topics. Dates: April / cinemaplaneta.org
- **CutOut Fest:** A Querétaro-based festival celebrating animation and digital art, particularly short films. Dates: November / cutoutfest.com
- **DocsMX:** A significant documentary festival held in Mexico City, spotlighting social and political themes. Dates: October / docsmx.org
- **Ecofilm Festival:** An environmental film festival that focuses on audiovisual works addressing ecological and social challenges, fostering environmental consciousness and change. ecofilmfestival.org

- **Festival Internacional de Cine UNAM (FICUNAM):** Held in Mexico City, showcasing auteur and experimental cinema. Dates: February / ficunam.unam.mx
- **Guadalajara International Film Festival (FICG):** A premier Latin American festival focusing on regional and Spanish-language films, held each March in Guadalajara. Dates: March / ficg.mx
- **Guanajuato International Film Festival (GIFF):** Focuses on emerging talent and independent cinema, attracting filmmakers from around the world. Dates: July / giff.mx
- **InfoComm América Latina:** Trade show, set to launch in Mexico City in October 2025, aimed at professionals across the audiovisual industry. Dates: October 22-24, 2025 / infocomm-americalatina.org
- **Los Cabos International Film Festival:** Emphasizes North American co-productions, particularly between Mexico, the U.S., and Canada. Dates: November / cabosfilmfestival.com
- **MIP Cancun:** Top content market for the TV and digital sectors in Latin America, MIP Cancun facilitates networking and business deals among content distributors, buyers, and producers. Dates: November / mipcancun.com
- **Monterrey International Film Festival:** Highlights international cinema, especially short films, in Monterrey, Nuevo León. Dates: August / monterreyfilmfestival.com
- **Morelia International Film Festival (FICM):** Renowned for its dedication to Mexican cinema, providing a bridge to international film festivals. Dates: October / moreliafilmfest.com
- **Pixelatl Festival:** Mexico's key event for animation, comics, and video games, fostering connections between creators and industry professionals. Dates: September / pixelatl.com
- **Platino Awards:** Held in Riviera Maya, these awards honor the best in Ibero-American cinema and audiovisual productions, encompassing content from Latin America, Spain, and Portugal. Dates: April / premiosplatino.com

Major industry associations

- **Mexican Academy of Cinematographic Arts and Sciences (AMACC):** Encourages and supports Mexican filmmakers through awards, events, and initiatives that foster the growth of Mexico's film culture. amacc.org.mx
- **Mexican Academy of Film Arts and Sciences (AMCI):** Focuses on film and acting education, offering professional training in cinematic arts. mci.edu.mx
- **Mexican Association of Film Producers (AMFI):** Supports production companies by advocating for industry standards and promoting collaboration in film and advertising. amfi.mx
- **Motion Picture Association (MPA) Latin America:** Represents major Hollywood studios, advocating for film industry support and creative rights across Latin America. mpa-americalatina.org
- **National Chamber of the Film Industry (CANACINE):** Represents companies in the Mexican film industry, promoting development, professionalization, and the defense of industry interests. CANACINE also has local representatives in the states. canacine.org.mx
- **Red Mexicana de Festivales Cinematográficos:** Although no central website for the network exists, many of the festivals in this association can be found through the Sistema de Información Cultural platform by searching for specific festivals. sic.cultura.gob.mx
- **Sociedad Mexicana de Directores, Realizadores de Obras Audiovisuales:** This organization supports Mexican directors by managing their royalties and advocating for their rights. directoresmexico.com.mx

Major educational institutions in territory

- **Autonomous University of Queretaro (UAQ):** Offers programs in visual arts and film production, focusing on technical and artistic skills. uaq.mx
- **CENTRO** Specializes in creative disciplines like film, TV, and new media production, with an emphasis on innovation and technology. centro.edu.mx

- **Center for Cinematographic Training (CCC):** Known for training prominent filmmakers and offering hands-on experience in film production. elccc.com.mx
- **Cinema School of the University of Guadalajara (UDG):** Focuses on audiovisual arts, partnered with the Guadalajara International Film Festival. udg.mx
- **El Taller del Chucho:** Founded by Guillermo del Toro, dedicated to stop-motion animation and collaborative high-profile projects. eltallerdelchucho.com
- **ESCENA:** Mexico City institution focused on animation and specializing in 2D and 3D animation, concept art, comic book illustration, and screenwriting. Degree programs include Digital animation and Illustration and Concept Art. escena.edu.mx
- **Iberoamerican University (IBERO):** Offers a film program with a social approach and notable alumni, collaborating with studios for practical experience. ibero.mx
- **Monterrey Institute of Technology (ITESM), School of Animation and Digital Art:** Emphasizes animation, digital design, and immersive technologies, with strong industry partnerships. tec.mx
- **National School of Cinematographic Arts (ENAC) - UNAM:** One of Latin America's oldest film schools, formerly known as University Center of Cinematographic Studies (CUEC), has produced acclaimed filmmakers and offers global exchange programs. enac.unam.mx
- **SAE Institute Mexico:** Provides specialized education in creative media, including film and audio production, as part of the SAE Global Network. mexico.sae.edu
- **University of Monterrey (UDEM):** Offers a comprehensive program in animation and visual effects, preparing students for careers in multimedia. udem.edu.mx
- **University of Tijuana (CUT):** Private university in northwestern Mexico offering a degree program in Cinema and Audiovisual Production. udetijuana.edu.mx
- **Center for Cinematographic Research and Studies (CIEC):** Focuses on cinematographic research, providing academic insights into film. ciec.edu.mx
- **School of Animation - Digital Arts University (UAD):** Specializes in animation, integrating digital arts into its curriculum. uarterdigitales.edu.mx

- **School of Animation and Digital Arts (EAD) - Anáhuac University:** Provides training in animation and digital arts with a strong emphasis on technology. anahuac.mx
- **School of Audiovisual Arts (ESARQ):** Offers programs in audiovisual arts, focusing on film and media production. esarq.edu.mx
- **Jalisco School of Audiovisual Arts (EAAJ):** Dedicated to audiovisual arts with a regional focus in Jalisco. eaaj.edu.mx
- **Higher School of Cinema (ESCINE):** Provides hands-on training in cinematic arts. escine.mx
- **School of Visual Arts - Autonomous University of Nuevo León (UANL):** Offers programs in visual arts with a specialization in film and media. artesvisuales.uanl.mx
- **School of Communication Sciences (FCC) - Autonomous University of Nuevo León (UANL):** Focuses on communication sciences, including film and media production. comunicacion.uanl.mx
- **Monterrey Institute of Technology (Tec de Monterrey):** Renowned for its film, digital art, and media programs, emphasizing innovation. tec.mx

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BOOMFUL

Canada 