

Innovation for Culture

Whitepaper on Jalisco State Cultural Policy

August 2021

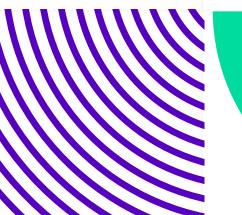








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I. Foreword





Innovation for Culture arose at the most critical point of the COVID-19 pandemic, at a time when uncertainty about the impact of this emergency on people's lives and health prevailed over everything else. Countries all around the world, for the first time in this century and perhaps in modern history, had to pause and reflect. This pause brought us face to face with the possibility of analysing many of our realities that were no longer adequate, that had been collapsing for some time.

Culture and the arts were among the most severely affected fields: faced with the impossibility of a live, face-to-face encounter, an event from which all human endeavor stems, there was no choice but to find *other ways of being*, not only to face the emergency but also to advance an outlook that would allow us to draw horizons beyond our current reality.

In this context, the alliance between the British Council in Mexico and Cultura Jalisco, which had been under construction for some time, redefined its scope and objectives to face a reality in which art and culture would no longer be the same. As a result, **Innovation for Culture** was designed. It is a participatory programme that aims to build a scenario of possibilities for the cultural scaffolding of the State by promoting different ways of relating between institutions and various cultural agents.

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Thanks to the digital development of an inclusive methodology, and through various activities, those who participated in the roundtables were able to identify areas of opportunity in the State's cultural policy. These agreements were socialised with a wider universe of participants whose observations shaped the guiding pillars and specific themes to create a document of recommendations open to the public for consultation and downloading.

This exercise brought together in the same forum different voices and perspectives that combined inclusive, diverse perspectives. **Innovation for Culture** brought together artists and agents whose work ranges from community work to artistic creation, with a wide range of backgrounds and contexts, seeking an active role from citizens to chart the way forward.

The experience undoubtedly taught us many lessons and, above all, raised many questions about how to democratise and generate representation in public policy decision-making for such diverse communities.

Culture is a right that we must guarantee. It is up to us to fight for this to be possible from our different spheres of influence, be they institutional, public, or private. We can only guarantee rights by working collectively and joining our efforts.

Innovation for Culture is the first step in opening a dialogue that multiplies and enriches. The challenge ahead will be to identify the path forward for each of these recommendations: which ones are already included in the State's Culture Programme but need to be strengthened?; which ones can be implemented in the short term in Cultura Jalisco's programmes and calls for proposals?; and which ones need a more ambitious critical path where mechanisms for citizen participation must be established to lead the way?

This programme and **Innovation for Culture's** closing report would not have been possible without the willingness and disposition of the people who collaborated in its joint construction, all of them key ambassadors and agents whose voices, work, and intentions are present in each of the document's recommendations. For this, we would like to express our deepest gratitude.

Lourdes Ariadna González Pérez

Secretary of Culture of the State of Jalisco



We are in an unprecedented situation and the usual rules no longer apply. We cannot resort to the usual tools in such unusual times.

The creativity of the response must match the unique nature of the crisis, and the magnitude of the response must match the scale of the crisis.

United Nations Secretary-General, António Guterres, on COVID-19 U



The British Council is the United Kingdom's international organisation dedicated to cultural relations and educational opportunities. Since its foundation in 1934, it has cultivated the value of art, culture, and knowledge as fundamental to the development of friendly ties between the United Kingdom and the rest of the world. For over 80 years, our work in education, the arts, culture, and English language teaching has helped individuals, organisations, and governments advance agendas, programmes, and sustainable development in sync with the United Kingdom's learnings, trends, and public policies.

The **Innovation for Culture** programme is the result of a partnership between the British Council and the Jalisco Secretariat of Culture in 2020, a critical moment for the world where we were forced to pause and rethink our traditional models and ways of doing things. António Guterres, Secretary-General of the United Nations, states about COVID-19 that the current pandemic is an unprecedented situation where the norm no longer applies; the usual tools cannot be used in such unusual times. He also alludes to creativity, an innate resource for all human beings that is extremely valuable in adverse times. Guterres points out that the creativity of the response must be commensurate with the complexity of the crisis, that is, we need a collective response because this pandemic impacts us all and we can only overcome it together.

This spirit of collectivity is what embraces and sustains **Innovation for Culture**. The arts and culture are, above all, a collective exercise, and this is how they must be approached towards the construction of common futures. The 2020 pause brought with it the great opportunity to design the near future of Jalisco's cultural sector in a participatory way through methodologies that came from the world of

creativity and were applied for the benefit of creativity. In other words, the programme was both a path and a destination.

Citizen participation in public management is a process of social construction of public policies. It is a right, a responsibility, and a complement to the traditional mechanisms of political representation (Ibero-American Charter for Citizen Participation in Public Management, 2009). In the United Kingdom, citizen participation in public management has a long history and the country has pioneered government design and innovation. In 2014, Policy Lab was established within the United Kingdom government's Cabinet Office, a public office dedicated to implementing design methodologies for government problem solving. Policy Lab has a citizen and interdisciplinary team with a mandate to understand the people behind the processes to help innovate and improve public policy. As part of their methodologies, they designed *Open Policy Making*, a series of pathways, tools, mindsets, and ideas for designing new processes for government.

Through a participatory process, **Innovation for Culture** addresses the need to unlock the knowledge of artists and creators to design Jalisco's new cultural agenda. The British Council provides its resources through the Official Development Assistance (ODA) fund with the goal of sustaining this process through the links between the United Kingdom and Mexico, building bilateral learning, international cooperation, and friendly knowledge.

The cultural policy recommendations for the state of Jalisco presented here are the product of the **Innovation for Culture** process. They are not just the actions and guidelines to be followed for improving the sector. They are, above all, an example of the enormous value of the multiplicity of voices, talents, and experiences of the cultural agents of Jalisco that, in a creative, serious, and organised way, have been systematized in this report to shape the state's new cultural agenda. The greatest potential a country has is the talent of its citizens. **Innovation for Culture** is a testament to this.

We present this document with the hope that its contents—framed in three main pillars: accessibility, governance, and cultural economics—will be the compass that can guide the navigation towards a more inclusive, diverse, and prosperous cultural sector for the state of Jalisco. At the British Council in Mexico we will continue to work closely to promote the immense value of the arts and culture in our society.

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María García Holley

Director of Education, Arts, and Science British Council en México

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II. Introduction

Innovation for Culture (IPC by its acronym in Spanish) is a participatory public innovation programme created in 2020 by an alliance between the Jalisco State Ministry of Culture (Cultura Jalisco) and the **British Council Mexico**. Its main objective is to articulate a new series of public policy proposals in order to enrich the programmes and services developed for Jalisco's creative communities. This is to be achieved through conjoining the experiences and participation of the people who make up the cultural sector in Jalisco State and emerged as one of the first efforts in Mexico in which citizens play an active leading role in designing their state's cultural policy. IPC has allowed cultural agents to collaborate collectively through evaluating, conceptualising, and proposing suggestions and changes to government actions, laws, and programmes that comprehensively regulate, protect, encourage, and support culture-related activities, the creative sectors, and the different expressions of diversity of which they are comprised.

Innovation for Culture addresses culture as a transversal axis characterising the development of current and future societies. IPC holds the firm conviction that culture is a right that all people can enjoy and must be guaranteed by the State. Culture, in addition to driving social and economic wellbeing, faces a promising horizon. However, for this to occur optimally, government-promoted cultural policies and programmes must abandon the vertical logic of design and implementation, the narratives characterising a welfare state, as well as the six-year governmental inertia emerging from the shift of administrations that tends to hinder the continuity of certain specific actions and programmes. A good first step is to cease perceiving communities, civil society organisations, and people who continuously generate or participate in creative and cultural content only as beneficiaries and/ or agents of the cultural system, assuming them, above all, as potential allies with



a co-responsibility in designing policies that define the direction, strategic areas, and dialogue with other sectors of sustainable development for the years to come.

Given the right that every person has "to access culture and enjoy the goods and services provided by the State in this field, as well as to exercise their cultural rights", in the terms established by Article 4 of the Political Constitution of the United Mexican States since 2009¹, as well as the 2030 Agenda for Sustainable Development, adopted by the United Nations General Assembly in 2015², IPC has been proposed as a three-year programme beyond the shift of government terms. It aims at a co-responsible design of cultural policy in order to influence the lives of the people in Jalisco during the coming decades. This design implies the plural and diverse participation of cultural stakeholders from different spheres that make up culture and a diversity of creative economies. Shoulder to shoulder with creatives, promoters, entrepreneurs, collectives, civil society organisations, and authorities, the following aspects were defined: 1) the main issues that need reviewing; 2) the unpostponable challenges and obstacles afflicting the cultural sector; 3) the mechanisms that will enable efficient processes that promote savings so that resources can be redirected to strengthening existing areas or areas to be created; 4) above all, the articulation of the future of justice, diversity, and inclusion that Jalisco's citizens deserve and the public policy actions required to make that possible.

[&]quot;Everyone has the right to access culture and enjoy the goods and services provided by the State in this field, as well as to exercise their cultural rights. The State shall promote the means to disseminate and develop culture, addressing cultural diversity in all its manifestations and expressions with full respect for creative freedom. The law shall establish the mechanisms to access and participate in any cultural expression". Paragraph added, Official Gazette of the Federation, April 30, 2009, at: http://www.diputados.gob.mx/LeyesBiblio/pdf_mov/Constitucion_Politica.pdf

Innovation for Culture explored relevant topics of the cultural agenda to to build together with the citizens a series of recommendations for public policies for culture in Jalisco.

According to recommendations laid out by the United Nations General Assembly in 2016, within the framework of the 2030 Agenda for Sustainable Development, culture is understood as "a means for the transmission of knowledge and the product resulting from this knowledge, both past and present. It is an enabler and a driver for sustainable development, peace and economic progress. Culture in its multifaceted form is a fabric that holds societies and nations together, who recognize the exceptional value of the built and natural heritage; communities express the importance of practices, representations, techniques and knowledge to strengthen their sense of identity and continuity; and through cultural and creative industries, women and men, especially younger ones, enter the labour market, promote local development, and encourage innovation."³

³ "UNESCO Regional Work Plan for Culture in Latin America and the Caribbean (2016 – 2021)", UNESCO, 2016, available at: http://www.lacult.unesco.org/docc/Plan_trabajo_EN.pdf, accessed on May 2, 2020.

Thus, IPC understands culture as a sum of experiences and collective outputs in which societies converge and which is fundamental to ensure their sustainable development, fighting inequalities and generating both opportunities and innovation to improve the population's quality of life in a context of peace, emotional health, citizen participation, economic growth, and harmony with the environment. In other words, those societies in which access to culture is guaranteed as an expansion of human rights, will inevitably enjoy greater social wellbeing.

When referring to culture as a transversal axis, it is understood as an integral part of life, an aspect that the State must guarantee in terms of cultural rights for all. Cultural rights form part of human rights and aim to ensure access to and enjoyment of culture under conditions of equality, human dignity, and non-discrimination, so that each person or community can participate in the cultural expressions of their choice. Cultural rights are also related to individual and collective identity and are associated with issues such as language, cultural and artistic production, cultural participation and heritage, copyright; different expressions of diversity, inclusion, and access to culture, among others.



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Jalisco

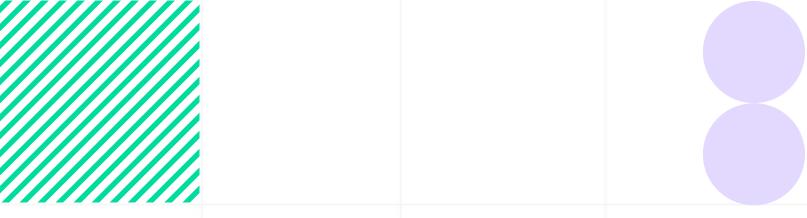
In the specific case of Jalisco State, culture as a transversal axis of life faces two main challenges that must be considered urgent in order to achieve the integral development of people in Jalisco. On the one hand, an effective decentralisation of cultural programmes beyond the Guadalajara Metropolitan Area should be sought (see recommendations regarding Cultural Governance). On the other hand, culture must be considered specifically in its relation to human rights and all the axes of sustainable development promoted by government and civil society.

Transversal culture results from the interrelationship between cultural rights, human rights, and sustainable development, involving the government, the private sector, and civil society. It includes all the efforts undertaken not only by the Ministry of Culture or Municipal Directors of Culture, but also by all government bodies, universities, and cultural groups.

Jalisco has pioneered the generation of legal frameworks for culture, since unlike other states it has one of the longest-running Ministries of Culture in Mexico (1992) and important laws such as the <u>Promotion of Culture</u> (2000), <u>Cultur-</u> al and Natural Heritage of Jalisco State and its Municipalities (2007), <u>Culture and</u> the <u>Development of Indigenous Peoples</u> (2007), and <u>Cultural Patronage of Jalisco</u> <u>State</u> (2015), to mention the most relevant laws. However, despite their judicial existence, in many cases these laws have not been communicated adequately, are not widely known to cultural stakeholders, or have not been translated

I have noticed that when the projects, or the platforms, seek out the secretariats or institutions and mainstream participation, they generate an extensive dialogue of negotiation in which the agents gradually understand what they have to do and become more flexible in their ways of working and their dialogue. This is where mainstreaming makes sense. if there is a willingness to be flexible and to create a dialogue that allows the secretariats to recognise each other, negotiate and make decisions together.

ARISTEO MORA, PARTICIPANT INTERVIEWEE NOVEMBER 21, 2020



IPC was implemented during the COVID-19 pandemic. For almost 9 months, the IPC team produced, closely and inclusively, virtual spaces for encounter, debate, and dialogue for the development of guidelines for cultural public policy for the state of Jalisco.

concretely into actions, regulations, agencies, mechanisms, and programmes in order to ensure their correct application and operation, especially with a view to shielding the cultural sector in terms of governance and strengthening creative economies. In some cases, regulatory frameworks need updating in light of the current context and need to be reframed, together with the citizenry, following a long-term institutional and social development logic.





Innovating Together

IPC's first stage (2020-2021) consisted of researching the cultural sector, generating cultural policy recommendations, and developing a manual or toolkit for participatory processes that will set a solid foundation for reformulating models, outreach, and impacts regarding what it means to work with and for culture in the present moment, in times of COVID-19, but above all facing the future. With this end in mind, a collaborative, experimental, innovative, and people-centred work process and methodology were generated that make it possible not only to consider the needs of citizens through traditional listening channels, but also through actions and activities in which public policy suggestions were made jointly and each stage of the process received feedback from citizens serving as representatives of the cultural sector in the programme (see the section Cultural Ecosystem and Innovation Laboratory).

IPC was developed during the COVID-19 pandemic, that is, from September of 2020 to May of 2021. A programme was generated linking Jalisco's talent, creative capital, and cultural trajectory with the experience of the British Council, in addition to the research and cultural consulting skills of AURA (Mexico), the inclusion and accessibility of Birds of Paradise (United Kingdom), STBY's human-centred design (United Kingdom), and specialists in public innovation from both countries. This generated a comprehensive programme that jointly considered the contexts, lessons learned, prototypes, and proposals. In a close and inclusive way, throughout almost 9 months, the IPC team produced spaces for virtual meetings, debates, and dialogues in which to develop cultural public policy guidelines for Jalisco State.

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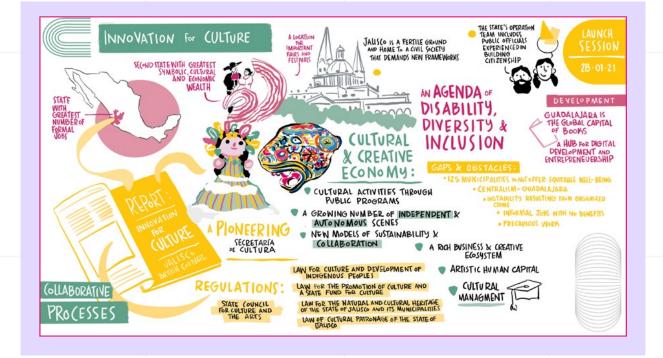
IPC's first stage concentrated on producing three outputs: the toolkit for participatory processes (see annex), the 2021 Innovation for Culture Gathering, a public event, and this report on recommendations, which follows the model and structure of what in public policy is known as a "white paper". A white paper is a technical, concise, and timely report used by governments, institutions or organisations to present research results and/or proposals in order to inform legislative bodies and the public. Internationally, white paper are often the first step in the process of public policy renewal. This white paper thus seeks to become a tool to understand and generate consensus around cultural policy, propose models of best practices for the sector, lay out routes for solving or facing long-term public policy issues, and make decisions efficiently. The report has an informative character and aspires to become a primary consultation instrument, but it does not authorize or instruct changes to be made to the law, since that will depend on the process of legislative implementation and applicability that the suggestions could achieve in a second instance. This report reinforces the achievement of the following objectives:

- **1.** Articulating a new series of public policy recommendations that enrich the programs and services developed for Jalisco's creative communities.
- 2. Providing new decision-making tools and techniques to Cultura Jalisco and any interested cultural community through a prototype of participatory processes for public innovation and the integration of a manual or toolkit that can be replicated and adapted in a diversity of contexts.
- **3.** Becoming a benchmark of best practices in the integration of processes and tools regarding equity, diversity, and inclusion (EDI) in public programmes.

In the medium and long term, IPC proposes to influence the design and legislation of cultural policy. During the second year (2022), it will seek to lay out a strategic route for lobbying, alliance-building, and concrete actions that enable the formulation of a renewed architecture for a cultural rights law in Jalisco, based on IPC recommendations. The third year (2023), proposes to elevate these public policy proposals to bills, regulations, incentives or whatever legal figure is necessary in order to make them binding, operational, and active in the cultural sector.







Jalisco's Cultural Ecosystem and the Innovation in Public Policy Laboratory

Following the objectives of Innovation for Culture, through a public call for participation, a process was developed to select twenty-five ambassadors to the programme. These ambassadors brought together a plurality of voices, generations, traditions, and locations pertaining to the cultural sector in Jalisco. The idea was to form a diverse group including practitioners from different regions of the state, from different sectors of creation, production, academia, government, and the private sector, as well as people from indigenous communities, people with disabilities, and people from the LGBTQ+ community.⁴

^{4.} With the exception of participants who held public office during the programme or who decided to donate their honorarium to their peers, the rest received financial compensation for their collaboration in the programme.

Through a digital participation process known as "Innovation Laboratory", composed of workshops and various online activities, participants enriched the potential of Jalisco's cultural agenda, valuing the role played by the creative and cultural community, as well as focusing on people's experiences at the heart of the process.

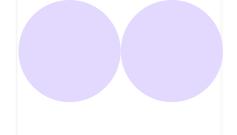
During the Laboratory, human-based design methodologies were implemented in order to improve the dynamics, reformulate the issues, and reach consensus within the group. IPC relied on the UK's experience in cultural policy, governance, and the promotion of the EDI Agenda (equity, diversity, and inclusion). This sought, on the one hand, to constitute a diverse and multidisciplinary working group that, in addition to the twenty-five participants, included experts in facilitation processes (moderation, external observation, translation, subtitling, and support to people with disabilities), scholars, British and Mexican agents and allies with experience in culture and citizen participation, as well as a group of advisors. On the other hand, it aimed to generate a specific methodology for the Jalisco context nourished by successful global experiences. It was through actively listening to the cultural communities in Jalisco that clearly-situated working models attuned to local needs were proposed.





IPC lab participants:

Number	Location	Sector
Adrián Nuche González	Guadalajara	Cultural Promotion
Ana Lisbeth Bonilla Carrillo	Mezquitic, Wixárika Region	Cultural Promotion
Anna Castel	Guadalajara	Performing Arts
Denisse Flores Somarriba	Guadalajara	Cultural Promotion
Diego Zavala Scherer	Guadalajara	Audiovisual Work
Eneida Guadalupe Rendón Nieblas	Zapopan	Cultural Promotion
Fernando Aristeo Mora de Anda	Guadalajara	Cultural Promotion
Francisco Javier Sánchez Gómez	Tuxpan	Cultural Promotion
Irma Natalia Galindo Álvarez	El Grullo	Cultural Promotion



Location	Sector
Guadalajara	Cultural Promotion
Guadalajara	Audiovisual Work
Guadalajara	Visual Arts
Guadalajara	Cultural Promotion
Zapopan	Cultural Promotion
Guadalajara	Performing Arts
Tlaquepaque	Publications
Tonalá	Cultural Promotion
Guadalajara	Heritage and Museums
Guadalajara	Creative Economy
Mezquitic, Wixárika Region	Art Education
Guadalajara	Administration and Legislation
Guadalajara	Creative Economy
Guadalajara	Cultural Promotion
Tequila	Heritage and Museums
Tlajomulco de Zúñiga	Creative Economy
	Guadalajara Guadalajara Guadalajara Guadalajara Guadalajara Cguadalajara Guadalajara Tiaquepaque Tonalá Guadalajara Guadalajara Mezquitic, Wixárika Region Guadalajara Guadalajara Guadalajara





Methodology

For the development of the "Innovation Laboratory", IPC was inspired by the Design for Policy and Open Policy Making approaches, which were used to design a <u>human-centred participatory</u> methodology, as well as digital, open, and collaborative tools in order to facilitate discussions, systematize information, and evaluate process development.

IPC used a variety of online resources appropriate to the participants' remoteness and possibilities. The live workshop sessions were held via the Zoom virtual meeting platform, which made it possible to carry out plenary meetings and work in groups, as well as integrate accessibility tools such as subtitling and simultaneous English-Spanish translation. During these sessions, several teamwork activities were held simultaneously through Miro, a collaborative blackboard that facil-



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itates real-time interaction and visualization of complex processes. Outside the sessions, interaction and feedback channels were also enabled with participants, including email communication exchanges, responding to calls for participation, and filling-in questionnaires and surveys through Google Forms and Typeform, or generating opinions through Videoask. The British Council Mexico and Cultura Jalisco's social networks and websites were used as channels through which to disseminate the project.

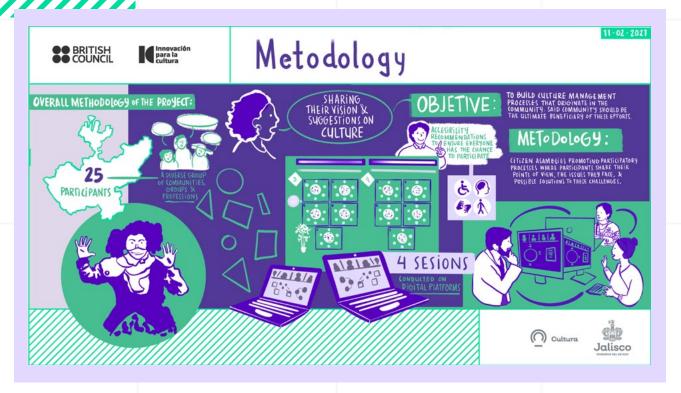
Prior to the creation of the Laboratory, desk research was conducted and more than forty cultural agents and decision makers from Jalisco⁵ were interviewed, thus providing more information about the development and legal frameworks of cultural policy in the state during the last thirty years, nourishing the work process and discussions in digital workshops. Much of this research was collected in a **preliminary report** that was delivered to all participants at the beginning of the Laboratory.⁶

Throughout the four workshops that comprised the Laboratory, several methods were adapted. These methods followed a design approach, based on mapping and ethnography of agents in the sector, along with a series of tools focused on public policy such as: citizen assemblies, vision design, and community surveys. Methods and tools such as active and empathetic listening and collective construction based on joint ideas were also crucial.



⁵ See list of interviewees in the programme's credits/acknowledgements section.

⁶ The IPC preliminary report can be downloaded at the following link: https://innovacioncultura.jalisco.gob.mx/ sesion/sesion-introductoria/



Caption: A public call for participation was used to select twenty-five profiles from across the state representing the plurality of Jalisco's rich cultural ecosystem. Together with these allies, who were appointed IPC ambassadors, a participatory laboratory linking with the cultural community in Jalisco was carried out to explore issues relevant to the cultural agenda. Four digital workshops and several monitoring and feedback tools were used to generate a rich interaction between government, citizens, and advisors in governance, cultural development, creative economies, and accessibility. All the workshops were participatory sessions that were planned and executed following an agenda of equity, diversity, inclusion (EDI), and the digital gap.

Toolkit

Based on the work methodology that has been described and the different references that informed the participatory co-design process of the Innovation Laboratory, a toolkit was created that reflects the work experience step-by-step and aims to serve as a participatory design model for public policy to be applied to other processes. This methodology can be replicated and adjusted to other processes and the needs of different communities. The toolkit is available at the following link:

III. IPC Recommendations

Throughout the online participatory sessions, participants shared information and opinions on various topics related to Jalisco's cultural policy. Gradually, interests focused on issues related to cultural development, equality, diversity, and inclusion, as well as finance and governance models. This generated initial versions of the recommendations comprising this report, which were grouped into the following pillars regarding public policy and citizen participation:



Culture as a transversal axis.

Accessibility and an equity, diversity, and inclusion agenda.

Cultural governance.

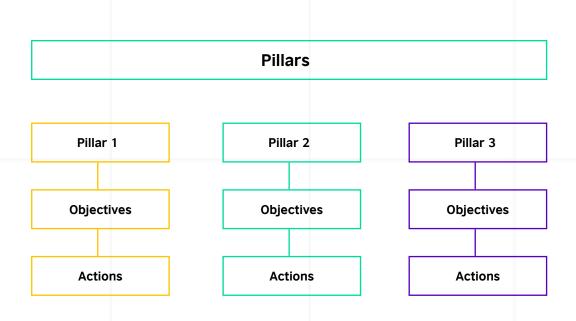
Cultural economy.

The pillars, objectives, and recommendations resulted from different stages of the citizen participation process. The information gathered through interviews with agents of the Jalisco cultural sector, the collaborative work sessions with participants, and the feedback from advisors was studied and grouped into pillars. The recommendations must be translated into action, into modifications to existing laws and programmes, and to link government, private sector, academia and civil society.

It was drafted as recommendations, which were submitted to a second round of analysis by the participants themselves and other experts.

Regarding the first recommendations for 'culture as a transversal axis', the participants proposed integrating the recommendations into the rest of the axes or pillars, since they should be dealt with in a transversal way. For this reason, this report begins with an in-depth reflection about how culture is part of human rights and a sum of experiences that traverse the lives of all people.

The objective is, on the one hand, to attain the recommendations through generating new actions that can take the form of modifications to existing laws and programmes and/or their renewal; the intention, on the other hand, is to link together different levels of government, private institutions, non-profit organisations, academia, and civil society as a whole, so that they can eventually, in the medium and long term, enable the integral development of Jalisco from the perspective of a transversal cultural policy.





IV. Pillar I Accessibility and an Equity Diversity, and Inclusion Agenda

Accessibility and an equity, diversity, and inclusion agenda refers to the need to ensure that all people and communities in society—regardless of ethnicity, gender, sexual orientation, religion, any type of permanent or temporary disability, migratory condition or any other human specificity—can, on the one hand, access culture through overcoming technical and technological barriers regarding infrastructure, language, and inclusion that have historically been a hindrance. On the other hand, the intention is that this plurality of communities can be represented and considered in the state's cultural programming both in terms of creativity and content.

Throughout the IPC process, the EDI Agenda played a crucial role in designing the work methodology and generating conditions of accessibility fostering the actual integration of women, sexual diversities, people of indigenous origin, people with disabilities, older adults, adolescents, and children. This involved committing to resolving those technological, infrastructure, linguistic, and mediation barriers



"The community of Persons with Disabilities (PwDs) cannot access culture as easily as everyone else, but as part of this community I consider it an important achievement that the problem is being addressed in these participatory public policy sessions. The problem is not solved, but we have to start somewhere."

JOSÉ ANTONIO OLIVO PARTICIPANT

OBJECTIVE

Promoting an agenda of accessibility, inclusion, and representativity for the following groups and individuals: women, sexual diversities, racial diversities, people of indigenous origin, migrants, people with disabilities, older adults, adolescents, and children.

hindering an equal participation. It was essential to use inclusive language in order

to create safe spaces where everyone could feel comfortable to participate freely.

Although there are legal frameworks and government bodies that address diver-

sity and inclusion, in practice the budgets allocated to providing inclusive spaces

and activities are insufficient; cultural activities seldom fully comply with condi-

tions of accessibility and inclusion, or consider an EDI agenda in their contents in

order to thus reflect the diversity of the population in Jalisco and fighting the mul-

tiple gaps prevailing. Jalisco State is one of the five states in Mexico with the great-

est number of people with disabilities. Besides, it is also a multi-ethnic state with great social and cultural complexity. The following recommendations are aimed at addressing the systematic discrimination faced by people with disabilities, indige-

nous people, women, gender-diverse people, and migrants.



"Decentralizing culture is more than having cultural presence throughout the whole state. It is also about promotina new cultural manifestations that take advantage of each area's diversity. This can protect public life and therefore human security and promote a culture of peace in the public space."

TANIA CHÁVEZ,

PARTICIPANT

Actions:

- To develop accessibility plans and strategies in order to break down prevailing barriers and guarantee cultural rights, as well as the use and participation of the state's cultural infrastructure.
- To promote the cultural participation of women, sexually diverse people, racially diverse people, people of indigenous origin, migrants, people with disabilities, older adults, adolescents, and children, through priority support programmes.
- To co-create an accessibility agenda (with citizens, civil society organisations, academia, and government) that integrates the following perspectives: gender, sexual diversity, people of indigenous origin, migrants, people with disabilities, children, adolescents, and older adults into cultural policies through specific actions.
- To establish a series of guidelines as parameters for the inclusion of vulnerable groups, to be updated as more projects develop.
- To coordinate and outline the efforts of the National Institute of Indigenous Peoples, the State Commission on Indigenous Affairs, and the Ministry of Culture in order to generate shared agendas, global information, and ongoing monitoring, avoiding duplication of support.
- To promote rapprochement with civil society organisations in order to strengthen actions of accessibility with representatives of each of the groups that can guide and be inclusive of all people.
- To build visibility platforms in order to promote content that enables reflection generated by the following groups in the cultural



"In terms of

communicating with municipalities, it is important to work more with regional coordinators and to provide them with ongoing training and updates on the projects or activities that are developed, so that they can spread the information to the municipalities."

LISBETH BONILLA PARTICIPANT

community: women, sexually diverse people, people of indigenous origin, people with disabilities, and older adults.

- To train Ministry of Culture staff in cultural rights and accessibility so that they can develop transversal programmes and projects addressing accessibility, diversity, and inclusion.
- To conduct citizen consultations and diagnoses that identify areas of opportunity and validate points that include a pedagogical agenda aimed at accessibility.
- To promote a pedagogical agenda on cultural rights and accessibility for the general public aimed at generating new skills and knowledge about diversity, equity, and accessibility.
- To facilitate and accompany people with disabilities, people of indigenous origin, migrants, and older adults to do paperwork formalities in order to ensure access to their cultural rights. To do outreach and direct invitation to people with disabilities according to their type of disability.
- To create a structural gender protocol with clear guidelines, which allows legal and concrete actions to be taken in case of noncompliance.
- To create spaces for equal work in the public cultural infrastructure with the representation of people of indigenous origin, people with disabilities, sexually and racially diverse people in an effort to eliminate discrimination.
- To design a strategy that meets the needs of people of indigenous origin so that they become involved in the state's cultural activities.
- To design a strategy to promote the state's indigenous cultures.



"There is a lack of art teachers and staff at cultural centers trained to bring art and culture to people with disabilities."

ENEIDA RENDÓN PARTICIPANT

• To promote the linguistic rights of indigenous peoples.

- To incorporate simple and inclusive language for the use of native languages in the communication strategy and calls for participation, taking into account the society being addressed. To use inclusive materials for people with disabilities (Braille writing, audios, Mexican sign language, subtitling, etc.) in all outreach work.
- To strengthen the alliance with the Jalisco Ministry of Education, as well as with the General Strategic Coordination for Social Development in order to analyse the content of the cultural curricula aiming at strengthening knowledge and pedagogy regarding indigenous peoples, indigenous cultures, and cultural rights.
- To develop a diagnosis of universal accessibility in order to detect the need to access facilities, museums, cultural centres, and other cultural spaces throughout Jalisco, involving people with disabilities in order to validate these diagnoses.
- To create budgets in order to invest in making adjustments and adapting cultural spaces with an inclusive design that meets universal accessibility standards, as well as ensures universal accessibility to existing infrastructure.
- To generate a strategy to facilitate access and/or transport to cultural spaces, promote intergovernmental and intersectoral links in order to create specific routes and agendas for people to gain access to cultural spaces.
- To disseminate information about non-discrimination, diversity, and inclusion legislation and policies.

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"The Wixarika culture and its dynamism need to be documented more because it is a changing culture. I am aware that 20 years from now it will not be what it is now. For example, no one will remember Wixarika songs."

ANA LISBETH BONILLA, PARTICIPANT

NOVEMBER 23, 2020

- To develop operating rules and guidelines for programmes supporting the cultural sector that favour inclusion and access for these social groups to produce and consume culture.
- To create didactic materials using inclusive and representative language.
- To favour and promote programmes, projects, and activities that equally use and address the five senses of the human body, seeking to eliminate the hegemony of one sense over another, considering the need that people with disabilities have to adapt.



"As far as I know, the public policy approach focuses on the study of specific programs (design, construction, implementation, evaluation), but, in general, it is not linked to the social, political, economic, and cultural contexts. How can we understand culture not only with the logic of public policy but also in terms of a general development strategy?"

LUIS IGNACIO ROMÁN PARTICIPANT

OBJECTIVE

Developing, promoting, and investing in technological infrastructure for culture to be consumed in an accessible and inclusive way.

Actions:

- To ensure access to technological literacy for people lacking this skill set, as well as providing technological infrastructure in remote communities.
- To enable inclusive digital technology as a pathway toward accessing cultural programmes.
- To ensure that communities have access to technology, investing so that the Internet is freely accessible, free of charge, and becomes a strategic goal for the government to bridge the gap between the social and economic classes.
- To guarantee access to use and receive training in the use of Information and Communication Technologies (ICTs) in all different languages and regions.
- To provide digital technology as a channel for transgenerational inclusion.

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"Along with problems in connectivity and digital platforms, there is also the issue of accessibility for spectators with special needs. I am talking about senior citizens who do not feel close to the medium, people with low vision or blindness, or deaf people who lack the accessibility tools to enjoy the programming."

ANNA CASTEL

PARTICIPANT

OBJECTIVE

Promoting and disseminating cultural rights.

- To align the Law for the Promotion of Culture with UNESCO's General Law on Cultural Rights and Guidelines.
- To promote the socialisation of the right to access cultural content as a universal right, using the required formats.

V. Pillar II Cultural Governance

The concept of cultural governance refers to the structures and processes designed (or that need to be designed) in order to ensure responsibility, transparency, response, equity, inclusion, stability, accountability, and extensive participation among stakeholders in the cultural sector (society, government, the private sector, etc.). It therefore relates to the agile and effective response by government bodies to ensure that the public sector is managed efficiently, in addition to creating legal frameworks for the promotion of spaces for collaboration between the State, civil society, and the market in order to achieve stable economic, social, and institutional development.

In light of the current context —and almost two decades after the creation of the Law for the Promotion of Culture (2002), which provided the Ministry of Culture with a degree of autonomy, transparency, and accountability— IPC's collaborative work identified important areas of opportunity to strengthen and innovate cultural governance and the existing legal frameworks. It also identified the need to attain an effective cultural policy that guarantees the successful decentralisation of culture. Unless cultural and artistic manifestations are preserved, created, promoted, and enjoyed by the different communities of the 125 municipalities that conform the state, we cannot refer to a true decentralisation of culture.

The recommendations emerging from this work are fundamentally geared to increasing citizen participation and representation in decision-making processes,



"Evaluating cultural projects is a tool that is not highly valued by professionals due to its costs and our substantive functions."

DENISSE FLORES PARTICIPANT

generating trust and certainty between government and cultural agents, streamlining paperwork formalities, and ensuring the continuity and evaluation of programme and action results beyond the shift of government terms.

OBJECTIVE

Ensuring the sustainability and life of cultural projects and programmes beyond the shift of government administrations so that they can transcend the cycles and terms of specific administrations at all levels of government.

Actions:

- To analyse the existing tools, monitoring frameworks, and evaluation methodologies used by the Ministry of Culture in order to reinforce, align, and harmonize them with the UNESCO guidelines and the Sustainable Development Goals of the UN's 2030 Agenda.
- To adjust the evaluation mechanisms of the programmes pertaining to the cultural agenda in order to consider the generation of impact and performance indicators, as well as adequate feedback loops, aiming at assessing sustainability and promoting permanence beyond the shift of government terms.

 To call upon members of the cultural community to become part of representative groups that safeguard the interests of the different



"Lobbying in the State Council for Culture and the Arts (CECA) is done through public consultations or working groups. If a cultural agent comes to CECA requesting information or asking that we request information to the Secretariat of Culture, we gather information and contact the Secretariat or other cultural stakeholders (either deputies, senators, or the relevant area of culture), to carry out these channels of action."

AXAYÁCATL ESOJ VÁZQUEZ TORRES PARTICIPANT

sectors it is comprised of, in order to strengthen the evaluation of cultural programme transcendence, relevance, effectiveness, and permanence.

OBJECTIVE

Updating or reforming the Law for the Promotion of Culture and reformulating citizen participation, as well as the bodies and councils associated with this law.

- To analyse the Law for the Promotion of Culture as well as the bodies and councils associated with it in order to reconfigure it from the perspective of cultural, sexual, religious, philosophical, ideological, and aesthetic diversities.
- To reconfigure existing citizen participation bodies, focusing on streamlining the dialogue between society and government in order to ensure that it is a binding mechanism in Jalisco's cultural agenda.
- To promote the creation of citizen participation channels and the



"I think it would be interesting to think of spaces of contamination and imagination where we can co-create based on established wisdoms (of which there are many) that need only get 'contaminated' for us to build our own methodologies, ways of meeting, of drafting public policy and of organisation."

ARISTEO MORA

PARTICIPANT

OBJECTIVE

Strengthening government bodies so that they act in accordance with their mandate and represent the cultural sector in the formulation of public policies.

of cultural rights and a creative economy.

Actions:

 To design effective instruments that enable socialisation, transparency, and discussion of issues related to cultural legislation, following up programmes and public calls for participation together with citizens in an ongoing basis.

construction of observation platforms, such as citizen councils

or surveillance committees that enable ongoing monitoring,

evaluation, and follow-up of cultural policies both to be implemented

and currently in force, as well as processes of cultural governance.

To expand and update the definition of 'culture' within the paradigm

 To offer periodic training programmes for public officials in order to reinforce skills in public innovation, work with open data, cocreation processes, inter-ministerial work, gender awarenessraising, equity, diversity, and inclusion, as well as knowledge about cultural development, accessibility, and the economy of culture.

- To sensitize public officials through programmes on project development and management, dissemination, and cultural programming.
- To reinforce the skills of public officials in charge of Jalisco's cultural development so that they have tools for impact assessment, monitoring, and programme follow-up, in addition to developing implementation manuals for all initiatives.
- To connect with the different federal cultural bodies in order to share knowledge and best practices in the field of culture, as well as materials and human resources devoted to the conservation of archaeological sites and historical monuments.
- To generate laws, regulations, bylaws, and documents that truly reflect the interests of the cultural sector and account for an optimal understanding of civil society needs. For this purpose, it is necessary to create harmonised benchmarking to enable horizontal dialogues and reinforce a dialogue between legislators and citizens.
- To ensure transversality in the development of cultural public policy in order to achieve effective coordination for the implementation of initiatives in Jalisco using a territorial approach and mechanisms that guarantee an ongoing and binding participation of government bodies, as well as cultural agents.

OBJECTIVE

Optimising bureaucratic processes and ensuring their transparency in order to generate greater understanding together with civil society.

- To periodically establish governance instruments such as citizen consultations in order to ensure that processes remain transparent, communicate, and together with citizens prioritize decisionmaking regarding Jalisco's cultural agenda, budget application, and verification of expenses and hiring.
- To generate an internal diagnosis together with the Ministries of Administration and Public Finance, aiming at identifying areas of improvement and optimizing processes regarding resource application and the implementation of new cultural programmes.
- To create communication channels that inform about bureaucratic processes and their relevance in order to generate transparency, rapprochement, and understanding with citizens



"There are many challenges to overcome. The pandemic and the lack of funds add to the long delays. We need to be creative so that, together with the civil society, we can achieve results."

PATRICIA URZÚA PARTICIPANT

OBJECTIVES

Ensuring the effective decentralization of culture.

- To seek decentralization as a primary aspect in the operation and design of programmes and objectives pertaining to the Ministry of Culture, using a results-based management approach.
- To include groups and locations outside the municipal capitals and strengthen the connection with the university and civil society organisations carrying out cultural activities outside the Guadalajara Metropolitan Area.
- To consolidate the municipalities' administrative capacities and budgetary autonomy in order to strengthen cultural development in each territory, providing accessibility to the diversity of the communities that comprise them.
- To create a communication network that enables interaction between municipalities based on their division into regional groups and generate a communication strategy emerging from the Ministry of Culture that allows for an effective communication of the efforts and programmes carried out throughout the whole of Jalisco.

VI. Pilar III The Economy of Culture

The economy of culture can be understood as actions to promote culture and its economic sustainability, reflecting an understanding of both the return and economic and social impact generated by culture-related activities, practices, or beliefs.

The COVID-19 pandemic had multiple severe negative impacts on the economy of the cultural sector and resulted in cuts to the public budget. This led to a concerning precariousness of cultural agents in the workplace and, at the same time, seriously affected some cultural programmes and activities.

IPC was able to confirm some of the most important challenges faced by the economic sustainability of Jalisco's cultural sectors. It simultaneously became evident that there was a prevailing need to ensure: a) fair budgets for culture; b) improved working conditions and social security for creatives, cultural promoters, and cultural groups; (c) adequate knowledge of the sector and its members through information and data intelligence systems; (d) greater involvement of the private sector and civil society in strengthening creative markets and creating new job opportunities and social entrepreneurship; and (e) greater fiscal flexibility and incentives to encourage investment in culture.



"The important thing is not the money, but where it goes, who manages it, and how to change practices to make the execution more efficient. This is so the projects can conclude successfully. Instead of being changed due to mismanagement, projects should be maintained. Civil society is also part of the framework. This is what it means to put citizen participation into practice."

CLAUDIA REYES

INTERVIEWEE

The objectives and recommendations described below seek to find solutions to the economic problems of the sector through concrete actions and better implementation of existing legislation.

OBJECTIVE

Guaranteeing budgets for cultural programmes that extend beyond the shift of government terms.

- To allocate a specific budget for projects that extend beyond the shift of government terms.
- To generate three-year commitments with the Chamber of Representatives in order to guarantee a budget for culture.
- To promote, through the Chamber of Representatives, the establishment of a budget for culture equivalent to 1% of the general budget.
- To implement the continuity of programmes with social impact, demonstrated through legal instruments.



"Diversify efforts, income, spaces, dynamics and methodologies. It is vital to add money from the private sector to public resources; this is the only way to truly expand the possibilities of culture in the region."

ISRAEL MARTÍNEZ PARTICIPANT

OBJECTIVE

Modifying domestic legislation to enable hybrid financial schemes based on public-private co-investment.

- To explore the creation of a state trust for the culture of Jalisco in order to provide the state with an autonomous cultural budget.
- To facilitate the creation of Decentralized Public Bodies that allow cultural bodies to have control over and access to income they generate through donations, co-investments or box offices and rights.
- To promote private investment in culture through more attractive tax legislation and incentives for a wide range of companies [including the participation of small and mid-size enterprises (SMEs)].
- To analyse schemes to promote investment through incentives for municipalities in order to prevent them from remaining centralised in the State capital.
- To develop strategies for data collection and analysis regarding how culture and creative industries are consumed, aiming at creating new indicators and economic models that draw new audiences in order to favour private investment.



"I agree with having the community participate more actively in designing programs, but I have a question about shielding these programs: what results or measurement tools are necessary to ensure their permanence?"

SOFÍA OLMOS PARTICIPANT

To conduct communication campaigns to encourage the participation of private investment, lending weight to the visibility of fiscal incentives.

OBJECTIVE

Reviewing, improving and clarifying the Jalisco State Law of Cultural Patronage.

Actions:

- To identify the changes needed to reconfigure and improve the Patronage Law, reviewing other examples of international patronage regimes in order to consider what could be incorporated into the Jalisco model.
- To clarify the patronage system.
- To design simple and accessible mechanisms to encourage patronage.

OBJECTIVE

Relying on an information-gathering methodology that enables updated information and monitoring systems regarding the cultural and creative sector and its audiences.



"From a perceptual level, there are no data or methodologies that capture the needs of the municipalities."

SERGIO ARBELAEZ

PARTICIPANT

- To establish a classification system of Jalisco's creative and cultural economy that specifies sectors and subsectors including all individuals, groups, companies, collectives, and members of the cultural and creative community. To take into account the culture satellite account system.
- To build a system of indicators and information keys to measure and map data related to Jalisco's cultural and creative economy.
- To create a state cultural information agency that can coordinate actions related to the information and monitoring system.
- To build a directory of all workers in the creative and cultural community across the state that includes the sector and subsector to which they belong, contact details, and relevant information.
 This directory can be produced in collaboration with the TELAR initiative of the Federal Ministry of Culture in order to concentrate the information and monitoring systems throughout the whole spectrum of the cultural community.
- To generate incentives so that the members of the cultural and creative community will themselves support the updated maintenance of directories, ensuring their follow-up.
- To conduct a periodic census of active cultural and creative agents.
- To develop regional maps with socio-demographic data that allow for a better classification of the citizenry in order to have a successful cultural supply appropriate to each audience, as well as mapping the talent and skills of the creative industries in the state.



"We need actions that generate a creative economy, not just incentives (money) that function as palliatives. The underlying problems must be addressed."

JORGE NATERA OROZCO PARTICIPANT

- To conduct studies regarding the public in different areas of the cultural infrastructure.
- To map the public and private cultural infrastructure throughout the state in order to identify programme's approach so as to generate proposals regarding the cultural agenda that enrich the various regions of the state, as well as promoting cultural initiatives generated in the various regions.
- To analyse the data generated by the information and monitoring system for a clearer understanding of the sector, promoting its opportunities, and identifying its needs in order to provide visibility to the various cultural tasks, promote networking, and connect the cultural and creative community with the government and industries that consume cultural services.
- To provide information with transparency so that it can be used to benefit the sector.

OBJECTIVE

Promoting the development of new collaboration and training skills and spaces for cultural agents.

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"One of the main characteristics of this contingency is that it has forced us to think of different ways to collaborate with other sectors and agents. Collaborative networks between people and institutions (not only at the local and national level) will be a decisive factor in this new context."

LOURDES GONZÁLEZ PARTICIPANT

Acciones:

- To strengthen skill development for cultural agents through the creation of programmes addressing topics such as: creative economy, intellectual property, copyright, fiscal and accounting strategies, administration, cooperative partnerships, solidarity-based economies, impact evaluation, and generation of indicators, advice on marketing, and the marketing of products, among other skills.
- To generate networking for the creation of transdisciplinary teams and collaborations in cultural and creative projects.
- To establish collaboration agreements with universities and other educational centres for certifications, diplomas, and certificates with curricular value; promote links with academia at high school and undergraduate levels (particularly in municipalities) in order to create networks of cultural agents with a comprehensive approach that may enable the emergence of communities of more dynamic and energetic cultural agents.
- To promote entrepreneurial endeavours within the creative economy that recognize different business and social innovation models, project design, resource management and fundamental fiscal concepts.



"An area of opportunity is working on optimizing processes for using state and federal resources. Managing these resources should be much easier, mainly to avoid budget underspending with the federation."

KASSIM VERA

OBJECTIVE

Developing specific fiscal considerations to encourage creative individuals or companies.

Action:

 To explore the characteristics of a creative personality (with all its variations compared to business people), recognising and differentiating cultural creators/creatives in order to offer a fiscal scheme appropriate to their context.

OBJECTIVE

Ensuring the efficiency, sustainability, and continuity of state and local culture budgets.

- To allocate annual budgets in order to ensure the optimal maintenance of Jalisco's cultural venues.
- To shield the annual budget for culture so that it cannot be modified by the Jalisco State Congress.
- To label a participatory budget at a federation, state, municipality,



"My main fear is the general budget reduction for the Jalisco Secretariat of Culture, since we know that to improve its programs, it should be the opposite.... How to "shield" budgets? How to ask for a budget increase for the Secretariat? Will this be feasible in the near future?"

ISRAEL MARTÍNEZ PARTICIPANT

OBJECTIVE

Granting self-employed workers access to a social security scheme.

strategies for municipal promoters.

Actions:

 To seek mechanisms of shared responsibility with the federal government in order to help create a social security scheme that recognizes self-employed workers as an important part of the workforce in the cultural sector and provides them with healthcare, a retirement fund, a pension, and a retirement plan.

and private sector level in order to consolidate annual operational

To rely on a concurrent budget programme that guarantees the

allocation of resources to projects with a social impact that have

clear indicators and are paired with accompaniment and training

cultural policy programmes for each municipality.

- To develop a sound financial programme based on access to credit and savings.
- To create a law for the protection of self-employed older adult workers.

OBJECTIVE

Promoting the development of a social sector of the economy as a pillar for the social and economic development of culture.

Actions:

- To promote solidarity-based economy models focusing on the development of investment, financing, and collective and community participation schemes.
- To develop both collective-based impact investment schemes with social returns and citizen participation models.
- To generate financial and resource management training for cultural workers (from a solidarity-based economic approach).

OBJECTIVE

Improving the strategy, objectives, budget, design, and execution of public calls for participation.

Actions:

 To increase the funds allocated to the cultural sector for to calls for participation.



"Accountability should be demanded from the creatives who have benefited from any support, and their impact/ contribution to society should be measured."

SOFÍA OLMOS

PARTICIPANT

- To develop calls for participation designed from the point of view of the sector's profitability and sustainability.
- To implement constraints on those who do not meet predefined goals or objectives.
- To offer training and support to participants in order to help them use resources strategically, using a sustainable approach.
- To prioritise funding for cultural projects that have demonstrated to produce social benefit and substantially support the local economy.
- To provide creditors with evidence or impact and return models.
- To prioritize budget and grant benefits for emerging cultural stakeholders, striving for equal opportunity and ensuring that resources are not always granted to the same beneficiaries.
- For professionals, specialists, and critics to review, evaluate, and redesign the following programmes: Proyecta's Cultural and Creative Industries and Proyecta's Production.
- To professionalize artists within the logical framework of projects and procedures to access funds and budget items.



"It is essential for civil society and entrepreneurs to get involved in cultural practices in order to develop projects that improve the quality of life."

PATRICIA URZÚA PARTICIPANT

OBJECTIVE

Promoting entrepreneurship, facilitating and fostering the creation of sustainable creative companies that generate employment, dynamize the creative economy and bring about social wellbeing.

- To strengthen micro, small and medium-sized enterprises (MSMEs) in the cultural and creative industry.
- To create creative economy business incubators.
- To promote and support the internationalisation of companies that are prepared to access international markets.
- To support the development of chains of value in different areas.
- To encourage greater collaboration with private equity funds in order to create and promote companies in the cultural sector.
- To facilitate investment schemes in the creative economy.
- To carry out research and studies on culture's economic and social impact.

OBJECTIVE

Training active audiences how to consume and consciously participate in cultural content.

- To encourage cultural literacy projects and international cooperation.
- To organise a publicity campaign that enhances the cultural work carried out in Jalisco by both current and preceding talents.
- To increase cultural programming and activities in digital spaces in order to achieve greater impact on a larger population.
- To conduct awareness-raising workshops in order to expand an understanding of the value of culture and the positive impact it offers the local economy and potential growth at a state, national and international level.
- To generate promotion actions in order to create audiences from an early age.

VII. Epilogue

Through a co-creative participatory process, including government, citizens, civil society organisations, academia, and the private sector, among others, the Innovation for Culture Programme has collected the points of convergence and interests of a representative segment of the Jalisco cultural sector. Through various dialogue and participation formats detailed in this report, a series of proposals for Jalisco's cultural policy were structured, reflecting the experiences of the participants in the programme. The topics discussed and the recommendations made correspond to a specific moment, context, and work methodology. The report's objectives and actions are thus recognized as possible lines of intervention that can be implemented in order to achieve the changes that the Jalisco cultural sector is seeking.

IPC opted for an innovative participation methodology because it helps to make evident the interests of those involved in the process, enabling them to have political agency and take ownership of the programme and its objectives. By owning the results, IPC participants become transformed into ambassadors and key agents in following up programme, ensuring that the desired goals come to fruition. This co-responsibility should make it possible to excel beyond the very capabilities of governing bodies and encourage other stakeholders interested in change to join forces.

As co-sponsors, Cultura Jalisco and the British Council would like to see "Innovation for Culture" achieve a successful course of action and for the recommendations in this report to have a positive impact on public policy and culture in Jalisco. The process developed can be implemented, adjusted, and replicated in other contexts and states of the Mexican Republic. May these final words serve to invite other governments, organisations, and individuals to use and disseminate the tools and experiences here presented. 0

VIII. Credits / Acknowledgements

Jalisco Ministry of Culture/Cultura Jalisco

The Jalisco Ministry of Culture disseminates and preserves the state's various symbolic-identity-related expressions and heritage values. It promotes the professionalization of creatives and cultural industries, as well as citizen participation and organisation around cultural activities. It also ensures democratic access to multiple aesthetic-artistic expressions and trends. The Jalisco Ministry of Culture is therefore recognized both on a state and federal level as a strategic partner in the reconfiguration of social relations and the progress of Jalisco's society.

Lourdes Ariadna González Pérez

Secretary of Culture of the State of Jalisco

Denisse Corona García Director of Planning, Outreach, and Sectoral Development

Alejandro Jaúregui Gómez Head of Outreach and Communications

Sofía Varela Reynoso Chief of Cultural and Community Policy

Alejandra Petersen Castiello

Director of Institutional Development

Claudia Reyes Toledo Director of Cultural and Artistic Development.

Montserrat López Gutiérrez Head of Cultural and Creative Industries

Fabiola Lizeth López Espinoza, Analyst at the Institutional Development Department.

British Council

The British Council is the UK's international organisation for cultural relations and educational opportunities. Since its foundation in 1934, it has promoted the value of culture and knowledge as fundamental to the development of friendly ties between the UK and the rest of the world. For more than eighty years, its work in the arts and the search for new modes of communication with audiences, artists, creatives, cultural promoters, and decision-makers has been of utmost importance to fulfil this mission.

María García Holley Head of Arts and Creative Economies	Pamela Zúñiga Santoyo Arts Programme Manager
field of Arts and creative Economies	
Alejandra Montemayor Loyo	Lorena Martínez Mier
Arts Programme Manager	Arts Programme Manager
Obed Ramírez Soriano	Nancy Sánchez García
Arts Programme Coordinator	Arts Programme Coordinator

AURA

AURA is a joint creative and cultural consultancy for the arts, culture, and creative industries. It designs and implements projects, products, work plans, and services that seek to meet the needs and face the challenges in the field of culture. AURA is an ally to the most important institutions and individual agents in the development of coherent strategies and creative solutions. Parallel to that, it generates its own initiatives aiming at providing greater visibility to the work of independent creatives, contributing to the consolidation of better working and economic conditions for the sector.

Isabel Gil	Luis Vargas Santiago
Director General	Development Director
Clorinda Romo	Andrea Villers
Expert Consultant	Content Director
María del Carmen Martínez	Mónica Sandoval
María del Carmen Martínez Communications	Mónica Sandoval Research Assistant



STBY

STBY is a consultancy specialising in research and design for service innovation. Based in London and Amsterdam, their creative research projects connect organisations to the lives and experiences of their users. This helps its customers within the industry and the public sector to innovate their service offering, adding value to both users and the organisation. STBY has contributed to design awareness through a series of publications, case studies, and toolkits, which bring people to the heart of service innovation processes.

Bas Raijmakers

Co-Founder and Creative Director

Megan Anderson Design Researcher

Daphne Stylianou Design Researcher





The Design Council is a UK charity governed by the Royal Charter and the UK government's advisor on design. Their vision is that of a world in which the role and value of design is recognized as a fundamental tool in the creation of value, enabling happier, healthier and safer lives for everyone.

Camilla Buchanan

A specialist in service design, policy formulation, and impact investing, she has spent much of her career in roles that bring new resources and insights to policy and service design. She has been a member of the New York Public Policy Lab since 2015 and has worked with a criminal justice team and educational projects using the design methodology.





Birds of Paradise

Birds of Paradise: Is a theatre company run by people with disabilities in Scotland. Through their work and activity, they help to bring about positive change in theatre and the arts in Scotland and abroad. Their artistic vision is of a culture in which artists with disabilities are recognised for the excellence of their work, celebrated for the stories they bring to the stage, and are a vital part of the artistic landscape. Their purpose is to be an accessible arts company that produces world-class productions and projects that place artists with disabilities centre stage and to develop future generations of artists with disabilities. BOP believes that people with disabilities continue to experience a lack of equality and considerable barriers within society, including the arts. Their work exists in part to challenge and address this situation.

Mairi Taylor

Executive Producer

Callum Madge

Engagement & Office Manager

Participants



Adrián Nuche González, Mexico City (1976). Nuche González currently lives in Guadalajara, Jalisco. He holds an MA in Critical Theory and Aesthetic Research and an MA in Cultural Management and Development. He is a stage director and cultural promoter. He currently serves as artistic director for the company La Nao de los Sueños. He is a visiting professor in the degree in Audiovisual Creation at Guadalajara University. Nuche González is currently implementing the DECAMERON project supported by Proyecta 2020. He is an advisor in cultural promotion, a member of the Organizing Committee of the Sixth National Theatre Congress, a founding member of the Jalisco Independent Network of Cultural Agents, and an artist-promoter specialising in the performing arts, critical studies, cultural management and teaching.



Anna Castel, Guadalajara, Jalisco (1992). She currently resides both in Guadalajara and Santiago de Chile. She holds a BA in Hispanic Literature, an MA in the Performing Arts, a Diploma in Accessibility for the Performing Arts, and a Diploma in Community Project Management. She is the Director of Otro Cuerpo Teatro, Producer of M8 ESCE-NA, and Editor of the journal Vive Teatro Revista. She was Stage Director of HEFESTO (2013-2016), Director of Otro Cuerpo Teatro (2017 to date), Producer of M8 Escena (2020 to date). Editor of Vive Teatro Chile (2020 to date). She is a member of the theatre company Teatro Rabinal (2015-2016) and a member of the project NosOtras (2017-2020). A Mexican performer, theatre director and feminist-pedagogue, her lines of work include integrated theatre, studies on complex corporeality and functional diversity, and finally, theatre applied in women/migrant communities.







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Diego Zavala Scherer. Mexico City (1978). He currently lives in Guadalajara, Jalisco. He received a PhD in Social Communication from Pompeu Fabra University, Barcelona, Spain. He is a research professor at the School of Humanities and Education pertaining to the Monterrey Technological Institute. He has been a member of the Mexican National Researcher System (Level 1), is a member of the Chair in Transmedia Narratives at the University of Rosario, Argentina and of the R+D+C Museum Group at the Complutense University of Madrid, Spain. He is the Director of Virtualis Revista de Cultura Digital of the Monterrey Technological Institute and forms part of the Selection Committee for the International Film Festival in Guadalajara (FICG). He is a professor of cinema, researcher in documentary films and participatory audiovisual production tools.

Eneida Guadalupe Rendón. Escuinapa, Sinaloa. She currently lives in Zapopan, Jalisco. She is in charge of services for the visually impaired in the UDG Virtual Library. She is an independent cultural manager and is currently in charge of the communication area at Segunda Mirada, a non-profit organisation. She facilitates talks and workshops on inclusiveness. She collaborated on the television programme Medical Tower with motivational capsules. She is a cultural promoter focusing on access to culture and artistic education. Her topics of interest revolve around promoting accessibility to cultural spaces and centres for people with disabilities, as well as a diversity of artistic and cultural offerings.





Fernando Aristeo Mora de Anda. Guadalajara, Jalisco (1988). His place of residence currently alternates between Saltillo, Coahuila and Guadalajara, Jalisco. He received a BA in Stage Direction from RESAD and an MA in Visual Culture and Theatre from the University of Alcalá (Spain). He has worked for The Foundation for the Study of Sciences and Arts and for the Siemens-Stiftung Foundation. As a faculty member, he has worked in the Bachelor of Arts of the Jalisco Ministry of Culture, the Guadalajara University, the Centre of the Arts in San Luis Potosí and Guanajuato, as well as in ITESO. He is currently a recipient of a FONCA grant for young creators. He is a research artist dedicated to creating living arts projects, social innovation platforms, experiences of exchange and creation of knowledge, experimental knowledge and contexts for the arts.

Francisco Javier Sánchez Gómez. Tuxpan, Jalisco (1984). He is an engineer and a cultural grassroots promoter in the Municipal Government of Tuxpan, Jalisco. He has twenty-one years of experience in cultural promotion and has worked in the citizen and governmental field. He held the position of Director of Culture in two municipal administrations, was the director of a cultural centre, and currently serves as a grassroots cultural promoter. He creates and implements projects for strengthening citizen initiatives in the cultural field.





Irma Natalia Galindo Alvarez. El Grullo, Jalisco (1984). She holds a degree in Cultural Management, is an Independent cultural promoter, and is a member of the State Council for Culture and the Arts (in the area of popular culture). She is the Director of the Museum of El Grullo 'Dr. Pedro Rubio Sánchez'. As a cultural promoter, she has an interest in culture economy and cultural decentralisation.

Irma Sofía Olmos Vázquez. Guadalajara, Jalisco (1982). She earned a BA in Communication Sciences and Techniques and is the Administrative Assistant in the Office of Performing Spaces in Cultura Jalisco. She participated in the 2014 Next Generation Congress held in Warsaw, Poland as part of the 18th ASSITEJ World Congress and Performing Arts Festival (Korczak Festival). She received a grant from the Creation and Artistic Development Stimulus Programme and from the National Fund for Culture and the Arts in the category corresponding to Performing Arts Creators 2010-2011 and 2019-2020. She is a promoter of the Mirada Incómoda project, an immersive experience regarding people with disabilities. Her interests focus on the development of inclusive cultural policies and platforms that encompass all the different forms of diversity existing in the Jalisco artistic guild, management and direction of the broadcast of Mirada Incómoda, an immersive experience aimed at sensitising people about what makes people with disabilities different in everyday life.







Israel Martínez. Guadalajara, Jalisco (1979). Martinez currently lives in Zapopan, Jalisco. He is an independent artist who works with sound as a point of departure to generate critical reflections, often exploring discretion as a communicative situation and an aesthetic of current relevance. In 2007, he won a Distinction Award at Prix Ars Electronica and in 2019 he received the CTM Radio Lab Call of the Transmediale Festival in Berlin.

Joaquín Urrutia Partida. (1987) Urrutia Partida currently lives in Guadalajara, Jalisco. He is a visual artist who he has received FONCA and PECDA scholarships. After completing his studies in Madrid, his work has been exhibited in Spain, Mexico City, Guadalajara, and San Luis Potosí. His most recent projects include a virtual photographic exhibition about visual impairment, in Jalisco, and a mural about disability, in Los Angeles. His topics of interest focus on immigration (he is preparing a project on immigrant transvestites), disability, violence (zones of conflict, current violence in Mexico), psychiatric disorders, mental health, and the occult sciences.







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Lisbeth Bonilla. Mezquitic, Jalisco (1991). Bonilla currently lives in Guadalajara, Jalisco. She holds a BA in Business Administration and is a cultural promoter. She has been Coordinator of the Collective Hablemos de Hikuri (Let's Talk about Hikuri) and Coordinator of Community Projects at the Jalisco Ministry of Culture. She promotes cultural-educational projects with a focus on protecting and preserving the Wixárika culture. Her topics of interest include: women's empowerment, child and youth education, and circular economy.

Lourdes González. Monterrey, Nuevo León (1978). González currently lives in Guadalajara, Jalisco. She earned an MA in Communication specialising in Science and Culture. Her non-academic training spans different areas of the performing arts, music, and literature. She is an independent producer and cultural promoter. She has been Director of Performing Arts and Literature at the University of Guadalajara, Director of Performing Spaces in the Municipality of Guadalajara, Director of the Torres Bodet Theatre, Director of the Laboratory of Art Varieties (LARVA), Director of Training and Research at the State Institute of Culture in Guanajuato, Director of the Guanajuato Centre of the Arts and director, producer, and researcher, specialising in the performing arts. Her interests are focused on interdisciplinary work, thought, and training in the living arts, production and direction of shows in different formats, research on topics related to cultural processes, and artistic direction of spaces for research.







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Luis Ignacio Román. Román received a PhD in Productive Structures in a Global System at the University of Paris VII (Jussieu). He is a faculty member at Department of Economics, Administration and Marketing (DEAM), ITESO and is a member of the Mexican National System of Researchers (Level I). **Ma. Teresa Figueroa Damián.** (1959) Figueroa Damián currently lives in Tonalá, Jalisco. She is an agricultural engineer and holds a diploma in the promotion of reading and culture. She is an oral narrator, reading promoter, writer, and cultural promoter with a passion for words. She is interested in the oral and written language in community culture.





Miriam Villaseñor. Guadalajara, Jalisco (1982). Villaseñor currently lives in Zapopan, Jalisco. She is an architect and heads the Jalisco Office of Museums, Exhibitions, and Galleries, a decentralized public body. She directed OFI-CIOS, a company that supports artistic production. She is a cultural promoter who has developed projects in Mexico and abroad, supporting artists, craftspersons, and designers.

Noemi Pizano Olvera. Guadalajara, Jalisco. She has a degree in Communication Science, is the director in the Council for the Promotion of Innovation and Design, and Cluster Manager of the Creative Industries Cluster. She is devoted to the international management of creative economies that generates actions for the strengthening and internationalisation of creative industries in Mexico. She is a founding member of both the Latin American Network of Public Policies and Design and the Creative-Based Export Consortium iCrea, winner of the State Export Award in 2015. She is a member of the Mexican branch of the UNESCO Network of Creative Cities through the Guadalajara branch of the UNESCO Media Arts Cities. She is a creative industries promoter with a focus on the internationalisation of creative-based companies and intersectoral connections.

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Patricia Urzúa Díaz. Guadalajara, Jalisco (1947). She currently lives in Zapopan, Jalisco. She is a cultural manager and promoter, and directs the Juan Beckmann Gallardo Cultural Centre. She has been General Director of Promotion and Dissemination of Jalisco's Ministry of Culture, Director of the Guadalajara City Museum, Director of the Raúl Anguiano Art Museum, Director of a Regional Board in Chapala with a campaign to adopt a piece of art to raise funds to restore the old Chapala Railway Station, and is a Cultural Manager and Promoter focused on creating ties with the community and linking artists from different disciplines with current issues.

Paulita Carrillo Carrillo. San Andrés Cohamiata, Jalisco (1983). She holds a BA in Education, is the Director of the Intercultural High School EMSAD 39. She has worked for 13 years as a teacher and almost two years as a director. Her interests focus on promoting contextualized intercultural education and strengthening local knowledge about all forms of art among youth.



Rosamaría Viridiana Álvarez García. Guadalajara, Jalisco (1982). She currently lives in San Pedro Tlaquepaque, Jalisco. She holds a BA in Public Accounting, and is Coordinator of the Institutional Development Directorate of the Jalisco Ministry of Culture. She has been a public servant of Cultura Jalisco since the year 2000 working in administration, planning, and institutional development, fulfilling the task of reviewing the revolving fund expenditures, monitoring and following up indicators; reviewing and updating administrative, legal, and institutional instruments; interpretating and generating statistical output; planning and following up the budget's programmatic section; among other tasks. She has taken courses, workshops, seminars, and diplomas at educational, governmental, and international institutions in order to enrich her knowledge and apply it to activities in the field of culture.

Sara Alicia Ruiz Bolaños (Sara Ruiz). Guadalajara, Jalisco (1990).Ruiz Bolaños is a writer. She got published in one of the anthologies of microterrors of literary diversity in Spain and in Fóbica Fest, Mexico, 2020. She focuses on suspense, horror, and science fiction, using aspects of everyday life that people see, hear, or live closely. She also focuses on the issue of inclusion of people with disabilities, since she forms part of this minority.





Sergio Arbelaez Ospina. Originally from Manizales, Colombia, Arbelaez Ospina currently lives in Guadalajara, Jalisco. He graduated as a Social Communicator from the Pontificia Universidad Javeriana. He earned an MA in Music Business from the Berklee College of Music. He is the Director of the International Fair of Music for Professionals (FIMPRO). He has been Director of Contenidos Circulart, Director of Narratable Strategy, Director General of the Ibero-American branch of the Imusic School, Consultant for the REDLAT Network and Booking Merlin Studios. He has more than fifteen years of experience in cultural and musical management, has worked on projects to link and develop musical backdrops in Bogotá and Medellín, Colombia, as well as in Guadalajara. He believes in music and culture as catalysts for social transformation, economic incentives, and promoters of

Tania Chávez Gómez. Jamay, Jalisco (1991). Chávez Gómez currently lives in Guadalajara, Jalisco. She earned an MA in Sustainable Cities and Public Space, and has been the Director of Neighbourhood Urbanism at the Urban Laboratory of the Tlajomulco Government. She holds a degree in Industrial Design from Guadalajara University (UDG) and the National Autonomous University of Mexico (UNAM). She received an MA in Sustainable Cities and Public Spaces from ITESO. She has been a guide and facilitator of processes to engage people in urban projects. In the academic and professional field, she has developed social design projects and participatory processes to retrieve public spaces; mainly in irregular settlements and peripheral urban areas. She believes that social participation is the means to create cities that are more just, secure, and sustainable.



social and mental wellbeing.

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Experts

Adriana Pantoja. She holds a PhD in Scientific and Social Studies from ITE-SO. She currently serves as a professor-researcher in the Department of Socio-Cultural Studies at ITESO, where she also coordinates the MA Degree in Science and Culture Communication. Between 2011 and 2015, at ITESCO, she coordinated the BA in Cultural Management. She has participated in several undergraduate and postgraduate training programmes in Communications and Cultural Management, in courses related to the theory of communications and culture, as well as cultural policies, culture economy, and management of the arts.

Álvaro Abitia, Guadalajara, Jalisco (1973). Abitia earned an MA in Innovation Generation and Management from the UDG. He is President of the Foundation for the Study of Sciences and Arts, a non-profit organisation. He has been Director General of Cultural and Artistic Development of the Jalisco Ministry of Culture, Director of Creative Industries in Ciudad Creativa Digital, a member of the organizing committee and co-founder of the International Music Fair (FIM by its acronym in Spanish) and director of Suave Records, an Omnilife recording company. He is the founder of educational institutions such as the Morelli Creative Writing Centre and the AVE Strategic Linkage Agency. He is currently an Ombudsman for the Radio and Television System of Jalisco State.

Angel Igor Lozada Rivera Melo.

Originally from Mexico City (1969), Lozada Rivera currently lives in Guadalajara, Jalisco. He is the General Coordinator of Cultural Outreach and Dissemination. Since 2006, he has been working for Guadalajara University, first Coordinating the Performing Arts and Literature Department and then as Secretary of Cultural Outreach and Dissemination of the University Centre of Art, Architecture, and Design (CUAAD). He is the founder of the international company Teatro de Ciertos Habitantes. He is on the Board of Directors of the International Society of the Performing Arts. His interest is focused on audiences.

Anna Bárbara Casillas García

Guadalajara, Jalisco. Casillas García earned an MA in Social Development from the Pan-American University, Guadalajara Campus. She was in charge of the Jalisco government's Strategic Coordination of Social Development. With more than ten years of experience in the public sector, she has held positions as Director of Finance in the Tlajomulco government until February of 2015, and the Municipal Trustee of Guadalajara until September of 2018. Her interests focus on being able to influence the educational system in order to generate comprehensive development in individuals educated by the state and the development of a new social agreement through integrating transversal visions of culture, health, and sports into the educational system.

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Axayácatl Esoj Vázquez Torres

Guadalajara, Jalisco (1983). Vázquez Torres is a musician and holds a BA in History. He is the Executive Secretary of the State Council for Culture and the Arts. He has been Director of the Santa Cecilia School of Music and Coordinator of the Municipal Schools of Music. He is a creative and researcher focused on the transversal axes between cultivated and popular music, as well as on changes of perception affecting indigenous communities due to the commercialization of their traditions.

Belen Palacios

Córdoba, Argentina (1979). Palacios currently lives in Zapopan, Jalisco. She holds a BA in Social Communication from the National University of Córdoba. She is a Cultural Entrepreneur, Community Cultural Manager, and Producer. She is Director of an NGO called Más Música, Menos Balas- Guadalajara (Guadalajara: More Music, Less Bullets). She is a founding member of two networks: Red Cultura Viva Comunitaria Mx and Red CVC Jalisco. Since 2011, she has been a member and manager of the cultural agency Produche. She was a public official in the Zapopan Government, from 2017 to 2020, in the Las Colmenas Community Project and representative of the Zapopan Government in the Network of Cities and Local Governments of Ibercultura Viva, officially incorporating Zapopan into that Ibero-American Network. She is a cultural manager and producer dedicated to advocating human and cultural rights. She is interested in feminism, the culture of peace, art for social transformation, living community culture, and weaving bridges of cultural cooperation.

Carlos Lara

Guadalajara, Jalisco (1972). Lara earned a PhD in Cultural Law from the Carlos III University of Madrid. He was a parliamentary advisor and founding member of a civil society called Artículo 27. He has worked for the Federal Ministry of Culture, as a trainer, and in the area of Cultural Heritage and Tourism; for the School of Public Administration of the Federal District, as Curricula Coordinator, and for the Ministry of Public Education following up the negotiations between the Ministry of Education and the SNTE Union. He has also worked in the Senate of the Republic and in the Mexican Chamber of Representatives in communication and culture. He is currently a member of the Ibero-American Court of Arbitration and Mediation of Cultural Industries. He also collaborates in various media. He is the author of nine books on the right to culture and cultural policies, as well as essays on the digital state of art and culture based on digital Taylorism.

Celia Andrea Ramírez Aréchiga

Guadalajara, Jalisco (1989). She currently lives in Zapopan, Jalisco. She is a Medical Surgeon and Midwife with an MA in Sociomedical Sciences. She is the Director General of Liaisons at the Ministry of Planning and Citizen Participation. She has been Coordinator of the Colmena Miramar community centre in Zapopan, a Professor at the UDG. a designer and facilitator of participatory design methodologies and liaison between collaborative networks. She has been an advisor of leaders for design of social innovation projects. She is a member of the network of Cultural Managers. She is certified in "Leading Organisations and Change" by Emeritus Institute of Management and has been recognized by the 2018 St. Gallen Symposium as a Leader of Tomorrow. She is a cultural liaison and promoter of issues related to a gender perspective, caring for the environment and holistic health, strengthening community processes, citizen participation, governance, open government, and the culture of peace.

Claudia Reyes Toledo, Originally from Hermosillo, Sonora (1973), she currently lives in Guadalajara, Jalisco. Reyes Toledo earned an MA in Museums Studies. She is the Director of Cultural and Artistic Development of the Jalisco Ministry of Culture. She was the Deputy Director of the Spanish Cultural Centre in Mexico, the Director of editorial promotion and fostering reading in the Department of Publications pertaining to the federal Ministry of Culture, and the Director of the International Children's and Youth Book Fair. Her professional trajectory is based on creation processes with a special emphasis on editing and reading, as well as on international cultural cooperation projects. Her topics of interest have to do with the development of skills for agents involved in the culture value chain.

Conrado Romo García,

Jalisco (1988). Romo Guadalajara, Garcia earned an MA in Urbanism and Development. He was Director of the Government, Security, and Justice Information Unit pertaining to the Institute of Statistical and Geographic Information for the State of Jalisco. He was the Director of Citizen Liaison for the Jalisco Ministry of Security, Director of the Technical Body of Metropolitan Affairs in the Jalisco Congress, a Resident of the Medialab Prado, and consultant on issues related to communication, citizen participation, and public innovation. He defines his work as the field of civic design. He is interested in urban phenomena from the point of view of its symbolic aspect, intellectual property as a political regime, and critical polemology. He is currently experimenting with data visualization and artificial intelligence in fields such as that of human rights.

Denisse Corona García, (1985) She currently lives in Guadalajara, Jalisco. Corona García holds a BA in Tourism. She is the Director of Planning, Liaisons, and Sectoral Development. She has been Director General of Tourism in Tlajomulco. She is a Public Servant interested in and focused on implementing projects with a social impact.

Esperanza Pérez, Purepecha artisan, mainly dedicated to embroidery. She represents one of the many indigenous groups in Zapopan that make a living from the sale of their handicrafts. She has been a member of various artisan organisations and has been involved in defending the rights of indigenous migrants in Jalisco. **Fernando Sakanassi**, Sakanassi is an actor, producer, stage director, and cultural promoter with fifteen years of experience. He graduated from the Royal Central School of Speech and Drama, University of London, and from National School of Theatrical Art pertaining to the Mexican National Institute of Fine Arts (INBA by its acronym in Spanish).

Francisco Núñez de la Peña, Nuñez de la Peña earned an MA in Administration from ITESO. He is a professor in Economics and Administration at ITESO-ITESM. As an economist, he has worked mainly at Compañía General de Aceptaciones, the Ministry of the Presidency, the National Company for Public Subsidies (CONASUPO), the Ministry of Commerce, Bancomer (Guadalajara and Mexico City), and the Bank of Mexico (Guadalajara), among other institutions. His academic fields of interest are: business history, the economy of culture, regional economy, subjective wellbeing, and the quality of life.

Gerardo Padilla, Padilla is a consultant in governance and cultural rights. He has guided various participatory planning exercises for local and national governments, as well as legislative bodies. He is a member of the Network of Online Parliamentary Researchers and the CONACyT Thematic Network of Metropolitan Governance.He currently serves as Coordinator of Innovation and Institutional Development in the Department of Culture in San Luis Potosí, where he leads the multilateral cooperation initiative entitled Charter of the City of San Luis Potosí for Cultural Rights, together with the UNESCO Office in Mexico and the State Commission on Human Rights; as well as the COVID-19 Commission of the Network of Cities and Local Governments of the IberCultura Viva programme of the General Ibero-American Secretariat (SEGIB).

William Schmidhuber de la Mora

Mexico City (1943). Schmidhuber currently lives in Zapopan, Jalisco. He earned a PhD at the University of Cincinnati, USA. He is a Full Research Professor "C", at the University of Guadalajara, and a member of the Mexican National Research System (level II). He was Minister of Culture from 1995 to 2001 for the Jalisco State Government, Director General of the Alfa Cultural Centre in Monterrey 1978-1986, an official member of ICOM's International Committee for Museums and Collections of Science and Technology (CIMUSET), 1980-1986. He is a Literary Researcher on Sor Juana Inés de la Cruz and Mexican Theatre. As a playwright, he won the National Theatre Award, in 1980. He is the author of 140 books.

Gustavo Adolfo Acosta Montiel, Guadalajara, Jalisco. Acosta Montiel holds a BA in Communication Sciences, Media, Communication and Public Relations. He has more than eight years of experience in public policy and five years in innovation development: knowledge policy, social innovation, civic innovation, open innovation, information management, strategic communications, agile development, management of test laboratories, social business models, acceleration, community engagement, and social design. One of his greatest personal goals is to bring innovation to the social grassroots, taking innovation to the streets.

Ignacio Bonilla Arroyo, Originally from Mezquitic, Jalisco (1949), he currently lives in Zapopan, Jalisco. He has been an independent cultural promoter, theatre producer, and honorary President for Life of the Seminar on Mexican Culture as correspondent in Guadalajara. He has been Municipal President of Mezquitic, the Administrative Director for the Jalisco State Congress, Senior Officer of Culture in Guadalajara, the Attorney General of Indigenous Affairs in Jalisco, Delegate for the Jalisco National Institute for Indigenous Affairs, Director of the Mathes Library, El Colegio de Jalisco, Director of the Institute of Grassroots Cultures pertaining to the Jalisco Ministry of Culture, Technical Secretary of the National Commission to Safeguard Mariachis, President of the International Federation of Alumni of the Spanish National Institute of Public Administration (INAP). He is interested in cultural management and production in the performing arts.

Javier Silva, Silva currently lives in Zapopan, Jalisco. He is a lecturer and trainer, as well as an auditor and consultant on issues regarding disability culture and care protocols. He practices innovative and inclusive sports such as blind tennis and independent blind cycling. Through his life experience as a visually impaired person, he aims to transmit and sensitize society on how to value life.

José Manuel Padilla Hernández / Urb. Manu Padilla, Puerto Vallarta, Jalisco (1984). Padilla Hernández currently lives in Guadalajara, Jalisco. He is an urbanist, the Director General and co-founder of Cuadra Urbanismo. As director of Cuadra Urbanismo he has advised both public institutions at the three levels of government and private institutions, in more than twenty Mexican cities since 2011. He has been at the forefront of Cuadra Urbanismo in developing more than 100 projects throughout the country. His topics of interest and areas of work are: social urbanism, architectural-urban interventions, public space and mobility, urban research, ICTs and design applied to urbanism, planning, and public policies.



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Joy Nuño

Guadalajara, Jalisco. He is a project manager and the Director of Urban Management for the Government in Tlajomulco. He was the General Coordinator of World Bike Forum 6. His interests are focused on recovering public spaces with citizens.

Kassim Adolfo Vera Hernández

Guadalajara, Jalisco (1991) Vera Hernández is an industrial designer. He directs the Multidisciplinary and Design Office in the Jalisco Ministry of Culture. He has been a professor of Design at the Monterrey Technological Institute. He was selected by the British Council Mexico and the University of the Arts London to study the first Creative Leadership Programme in the United Kingdom. He founded Emerge MX, a design criticism platform. Emerge MX has developed the only government incentive for design prototypes and is the first fund focused on the digital transition of creative economies assisted by service design and user experience.

Maga Hernández

She received a PhD in Social Sciences from the University of Guadalajara. Her main areas of professional development are: university teaching and specialized training; research and analysis of the cultural sector; and the design, operation, and evaluation of government cultural programmes and policies. She was honoured with international awards and scholarships. In the field of public administration, she has more than fifteen years of experience in different positions as a municipal and state official, specifically in cultural institutions, developing various emblematic programs, both nationally and internationally.

Maite Cortés García Lozano

Mexico City (1966). She currently lives in Guadalajara, Jalisco. She holds a PhD in Education with an emphasis on Pedagogical Mediation. She is the director of the Jalisco Ecologist Collective, A.C. and The Arboreal Heart, a Collaborative Environmental Office. She was the Director of the Selva Negra - Maná Foundation, a professor on the subject of Global Sustainable Development at ITESO from 1996 to 2006, a member of the Toxics and Health Task Force of the Commission for Trinational Environmental Cooperation 1996-2016 and has an extensive history of over thirty-five years dedicated to researching and implementing environmental issues in Mexico and within international networks. She has participated in several UNEP projects. She is a designer of meaningful learning and transformative conversations, an ongoing apprentice of Non-Violent Communication, passionate about innovation and human-centred design. She is interested in reconnecting human beings with urban trees by fostering their discovery and appreciation as sentient beings.

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Marien Aubert Domene

Guadalajara, Jalisco (1988)Aubert Domene earned a BA in Sociology and an MA in Human Rights and Peace. She is the director of Sarape Social, an agency that uses the power of creativity and innovation to drive social change, and has worked on designing, managing, and directing social programs in different sectors: government, civil society organisations, and for seven years in the private sector. She is co-founder of Food Funding: a social enterprise that promotes awareness about food waste. Her interests focus on innovation in social intervention, culture and consumer habits, communication, and a culture of peace.

Marissa Espinoza Ruiz

Originally from Coatzacoalcos, Veracruz (1986), Espinoza Ruiz currently lives in Guadalajara, Jalisco. She has a BA in Law from the Monterrey Technological Institute-Guadalajara Campus. She is the Coordinator of Social and Sectoral Innovation pertaining to the Ministry of Innovation, Science and Technology. She is an entrepreneur in the food field, holds a diploma in senior management regarding highly efficient teams, working with a gender perspective and inclusiveness. She is a public official with a social approach, working on projects aimed at the United Nations Sustainable Development Goals. She is a strategic ally of the global Ashoka organisation, triggering innovation in strategic sectors in Jalisco.

Myriam Vachez Plagnol,

Guadalajara, Jalisco (1958)

Vachez Plagnol holds a degree in medical surgery from UAG-UNAM and a diploma in municipal management from El Colegio de Jalisco. She forms part of various non-profit organisations promoting culture and social support. She was a Consul at the French Consulate in Guadalajara from 1996 to 2006, an alderperson of Guadalajara from 2007 to 2009, Minister of Culture in Guadalajara 2010-2012 and Minister of Culture in Jalisco 2013-2018. She is interested in social development through the arts and culture focusing mainly on women and children.

Marien Aubert Domene

Guadalajara, Jalisco (1988)

Aubert Domene earned a BA in Sociology and an MA in Human Rights and Peace. She is the director of Sarape Social, an agency that uses the power of creativity and innovation to drive social change, and has worked on designing, managing, and directing social programs in different sectors: government, civil society organisations, and for seven years in the private sector. She is co-founder of Food Funding: a social enterprise that promotes awareness about food waste. Her interests focus on innovation in social intervention, culture and consumer habits, communication, and a culture of peace.

Nayeli Ornelas, Ornelas is a cultural promoter and founder of Raíces al Verso, a collective that seeks to spread linguistic diversity in Mexico through different artistic and cultural expressions. She is also an active advisor of the State Council for Culture and the Arts focusing on indigenous cultures.

Néstor García

Guadalajara, Jalisco

García received an MA in Business Administration (awarded for his academic excellence), specialising in Finance Management from the ITESM-Guadalajara Campus. He is the Director of Economic and Vocational Planning at the Ministry of Economic Development. He is in charge of conceptualizing, executing and managing most of the projects and output related to the issues of economic and promotional information of the Jalisco Institute of Statistical and Geographic Information (IIEG) and the Government of Jalisco. He has been a professor at all university levels for twelve years. He is backed by eighteen years of experience in the Jalisco State administration.

Rafael Paredes

Paredes is a consultant in public policies, local development and cultural rights. He has worked as an advisor to the municipal governments of Zapopan, Tlaquepaque, Guadalajara and San Luis Potosí in Mexico. He has collaborated as a research teacher for the cooperation programme between IberCultura Viva and FLACSO. He has been a lecturer and trainer in Argentina, Brazil, Chile, Costa Rica, Ecuador, El Salvador, Guatemala and Mexico. In public service, he has served as coordinator of the Community Cultural Action Programme of the National Institute of Fine Arts and Literature and has collaborated with the Community Culture programme of the Mexican Government. He received an MA in Human Rights from the Ibero-American University in Puebla State.

Rodolfo Torres

Guadalajara, Jalisco

Torres holds a PhD in Human Development from the Guadalajara Anthropological University. He is the Director of Inclusion of People with Disabilities Office, pertaining to the Sub-Ministry of Human Rights. He has been Coordinator of Liaison and Research Processes at the Department of Communication, Languages, and Multimedia from the University of the Valley of Atemajac (2015-2018). He is a Professor-Researcher for the Deaf Community of Jalisco with ongoing collaboration with civil associations (2009-2018) and an independent audiovisual developer of accessible content for people with disabilities (2014-2018).

Ruth Alejandra López Hernández, López Hernández received a BA in Communication Sciences from ITESO. She was a senator for Jalisco State. She has various specializations: photography, literature, film, locution, and philosophy. Her vocation for service has led her to explore topics such as citizen participation, senior management, service subsidies, etc. She has worked in the Jalisco Ministry of Culture, the Institute of Alternatives for Youth of the Municipality of Tlajomulco de Zúñiga, and the Mexican Institute of Integral Prevention (IMEPI) A.C., among others

Sergio Ramírez Cárdenas

Ramírez Cárdenas is a musician, a professor, academic, and cultural promoter. He has coordinated educational programs and directed choral and orchestral groups in Mexico. He has conducted youth and professional orchestras in various cities of Southern California, in the United States, and Paraguay, as well as in Baja California, Sonora, Sinaloa, Tamaulipas and Puebla states in Mexico. His compositions, as well as his orchestrations, have been heard in forums in Mexico, the US, and Europe. He has been a musical director for various recording, theatrical, dance, and film productions.

Violeta Azcona

Azcona chairs *Jalisco Collective for Inclusion and Equality* the main objective of which is the social and labour inclusion of people in situations of vulnerability (people with disabilities, older adults, pre-released inmates, trans people, etc.). He is a specialist in human rights, social responsibility, inclusion and non-discrimination, gender equity, equality, harassment and abuse, workplace violence, and the eradication of child labour. He has been working on disabilities in Jalisco State since 2000.



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Authors of the report

Isabel Gil, Clorinda Romo, Luis Vargas Santiago and Andrea Villers

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