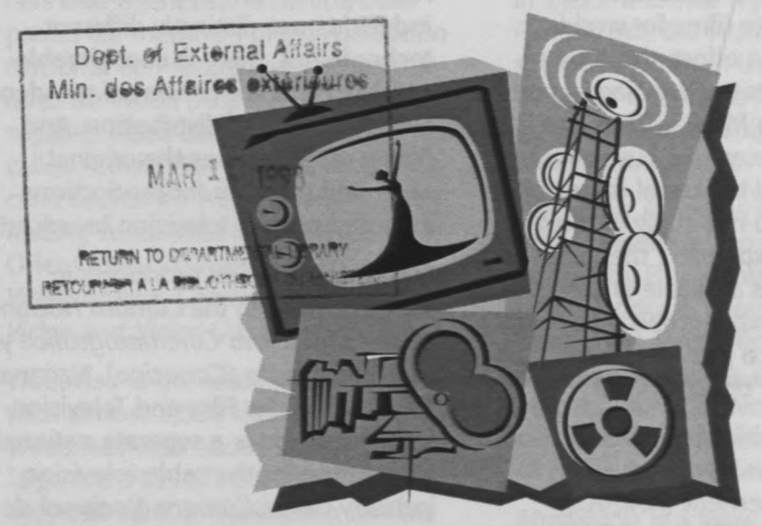
Film and Television



HIGHLIGHTS

Canadian film and television producers have found interesting opportunities in Mexico.

- Mexico offers a wide range of scenery for location shooting.
- Mexico's climate is ideal for year-round exterior shooting.
- Mexican crews are competent and well equipped for location shooting in both film and television media.
- Canada enjoys a reputation for superior post production facilities, which gives Canadian producers leverage in negotiating co-production agreements.

Opportunities for the release of Canadian-made films and television programs for exhibition in Mexico are significant, but so far mostly untapped.

THE NEED FOR NATIONAL IDENTITY

Cultural expression is an essential element in any country's national identity. Canada and Mexico have much in common in this respect. They share a special sensitivity to cultural issues, because of their proximity to the United States and the massive exposure of their citizens to the American media. For this reason, both countries have consistently intervened in the film and television industry. This involvement includes both subsidies and regulation.

As mass-audience media, film and television play a critical role in the dissemination of various forms of cultural expression. Thus, their significance goes beyond the creation of jobs and contribution to gross domestic product (GDP).

Canadian film and television programs are not widely seen in Mexico. In 1995, there was only one release of a Canadian film to a Mexican theatre, down from four in 1992. There was also an official government-sanctioned Canada-Mexico co-production released in 1994. In general, television is a better prospect than theatres since, by law, theatrical releases may not be dubbed into Spanish. But prospects for television movies are also limited by the fact that the number that may be dubbed is regulated by the government.

Most of the cases identified for this market summary involve Canadian television and video productions done in Mexico for Canadian con-

SUMMARY REPORT

This market information on the Mexican **film and television** industry has been produced and published by Prospectus Inc. under contract with DFAIT, along with other market profiles and summaries on business opportunities in Mexico. It is available from:

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Department of Foreign Affairs and International Trade | Ministère des Affaires étrangères et du Commerce international sumption, or co-productions of English-language films for world consumption. In effect, this type of activity amounts to Canadian imports of scenery from Mexico. Thus, the Canadian producers are buyers rather than sellers and the usual issues of market entry do not apply in most cases. But by expanding the range of production styles available to Canadian producers, Canada's growing relationship with Mexico provides them with many new opportunities.

These opportunities have been enhanced by the North American Free Trade Agreement (NAFTA), which has streamlined procedures for Canadian performers and technical crews to obtain work permits. The producers of one recent music video reported that they obtained permits for both talent and crew in Canada in only two days — an unheard-of feat in pre-NAFTA days. Moreover, the publicity surrounding the implementation of NAFTA has raised both awareness of and curiosity about Canada among Mexicans. Canadian film and video crews returning from Mexico invariably report a great cultural affinity and friendliness that they say benefits their productions in concrete ways.

THE FILM AND VIDEO INDUSTRIES

In Mexico, the term *cinematografía* is used to describe an industry that includes both film and television production. This subsector consists of companies that create feature films (*largometrajes*), short films (*cortometrajes*) and video recordings (*videogramas*). Television programs include those intended for broadcast over the airwaves or by cable television systems, as well as non-broadcast video productions for education and corporate promotion. The latter are distributed using videocassettes.

Although the film and television industries use distinctly different technologies, there is considerable overlap. Films are converted to videocassette for retail distribution. And film is often used as the original recording medium for productions intended only for television broadcast.

Film and television producers in Mexico belong to the *Cámara Nacional de la Industria Cinematográfica y del Videograma (Canacine)*, National Chamber of the Film and Television Industry. There is a separate national association for the cable television industry called *Cámara Nacional de la Industria de Televisión por Cable (Canitec)*.

As in Canada, the film and television industry is characterized by short-term projects and many technical workers and performers are, for practical purposes, self-employed. For this reason, unions and associations are active in protecting the rights of the various participants. There are several important organizations in the Mexican industry:

- *Sindicato de Trabajadores de la Industria Cinematográfica, Similares y Conexos de la República Mexicana (Stic);* Film Industry Technical Workers Union, represents a wide variety of technical workers in the film industry.
- *Sindicato de Trabajadores de la Producción Cinematográfica (STPC)*, Film Producers Union, split from the *Stic* in 1945 to represent feature film workers.
- *Asociación Nacional de Actores*, National Actors Association, represents actors and interpreters.
- *Asociación Nacional de Intérpretes*, National Interpreters Association, represents interpreters.
- *Sociedad General de Escritores de México*, Mexican Society of Writers, represents writers.
- *Sociedad de Autores y Compositores de Música*, Mexican Society of Authors and Music Composers, represents authors and composers.
- *Asociación Nacional de Ejecutantes de Música*, National Musicians Association, represents musicians.
- *Sociedad Mexicana de Directores y Realizadores de Cine, Radio y Televisión*, Mexican Association of Directors and Producers of Film, Radio and Television, represents film and television directors.

TELEVISION AND VIDEO

The television and video industry is dominated by large Mexican companies which produce their own programs and buy the rights to foreign programs.

Television is a much more important medium than theatres for the exhibition of films, both domestic and foreign. According to estimates by the *Cámara Nacional de la Industria de Radio y Televisión (Cirt)*, National Chamber of the Radio and Television Industry, about 92 percent of Mexican households have at least one television set. In 1995, there were about 51,000 movies shown on television, including cable and pay-for-view, with foreign films accounting for 83 percent of the market.

It is estimated that about 60 percent of Mexican households have a videocassette recorder (VCR). The proportion falls from 100 percent in the highest income bracket to about 50 percent for those earning between 2 and 10 times the minimum wage. Even in the lowest bracket earning the minimum wage or less, VCR ownership stands at 20 percent of households.

According to a survey conducted in Mexico City in 1996 for the *Reforma* newspaper, 70 percent of the population has access to a videocassette recorder and 64 percent say that they rent movies. About 78 percent said that they used their VCRs to watch rented movies, while only 14 percent said they used them for off-air recording.

In Mexico, outlets that rent videocassettes are known as *videoclubs*. There are an estimated 6,500 of these outlets in the country, a reduction from almost 9,000 in 1991. This excludes the "informal" sector consisting mostly of small unregistered companies and individual street vendors, many of them distributing illegal pirated copies.

Videovisa dominates this market through its *Videocentro* chain of video clubs. It has contracts for exclusive video rights to American films distributed by the major producers. Many independent video rental clubs have been franchised by *Videovisa*, because pirating is otherwise the only way to gain access to the chain's catalogue. *Videovisa* has a second chain of *Videovisión* outlets with the right to buy titles outside of the *Videovisa* catalogue, and thus compete more directly with independent video clubs. According to industry analysts, *Videovisa* controls about three-quarters of the formal video rental market. The film distributor *Artecinema* is another major player through its *Videomax* outlets. Other chains include Blockbuster, *Multivideo* and *Cinexpress*.

The major chains distribute both Beta and VHS formats. The northern states tend to have higher proportions of VHS. According to *Videovisa*, outlets in Monterrey handle 75 percent VHS while the proportion is 50 percent in the Federal District. Outlets in the southern states generally handle only Beta.

VIDEO PRODUCTION AND DISTRIBUTION

Although *Canacine* registers companies separately as producers or distributors, the leading video producers also distribute. Nineteen companies are members of the *Asociación Nacional de Productores y Reproductores de Video (Anprovac)*. There is a separate video distributors' association called *Asociación Nacional de Comercializadores de Video (Ancovi)*. The leading companies include *Videovisa*, Offer Video, *Videomax*, *Mexcinema*, *Video Azteca*, *Comunicación en Video* and *Video Universal*.

Videovisa is the leading distributor with almost 2,500 titles, followed by *Videomax* with about 2,000. These large firms benefit from the fact that they can handle distribution for film theatres and broadcast television as well as videocassette rental. This allows them to offer package deals to feature film-producers.

The smaller video production companies are available for co-productions with Canadian producers. A number of Canadian television and video productions have taken advantage of opportunities for location shooting in Mexico. Mexico offers a wide range of locations and is usually chosen for its scenery and weather. This amounts to an import of Mexican scenery into Canada, but at the same time it widens the range of production styles available to Canadian producers. Technical staff who have worked in Mexico say that the equipment and skills of the Mexican companies are adequate for production under Canadian direction, but that post-production and film-to-tape transfers are best done in Canada.

TELEVISION BROADCASTERS

Televisa is the largest communications company in Latin America, and is a major television broadcaster and cable television operator. It is the parent company of *Videovisa*, which has exclusive rights to a large number of Mexican and foreign movies. This company also runs a chain of more than 1,500 video rental outlets throughout Mexico. *Televisa* obtained a concession for 62 television channels in 1993. It is also a part-owner of *PanAm Sat*, the first privately-owned satellite system in Latin America, and operates a direct-to-home television service in partnership with several foreign companies.

Televisión Azteca is Mexico's other major television broadcaster. It is owned by *Elektra*, which is also a major vendor of television sets. *Elektra* purchased *Televisión Azteca* from the government in 1993. The company broadcasts two network channels over 180 television stations, some of which have additional repeaters.

Mutivisión is a large cable television provider. It carries 22 channels to about 1.5 million subscribers. It has exclusive rights to several American cable television channels. The company was granted concessions for new cable services in Guadalajara and Monterrey in 1994. It also operates a direct-to-home satellite television service.

FILM

The film industry was hard hit by the economic crisis spawned by the December 1994 devaluation of the peso. The industry has also declined, since 1992, as a result of the phase-out of the requirement that half of all theatre screen time be devoted to Mexican movies. The minimum was reduced to 10 percent for 1997 and will be eliminated entirely in 1998.

In 1995, there were only 14 feature films released in Mexico, compared with 46 a year earlier, and 101 in 1989. Ten of these films were private productions, two were assisted by government, one was foreign-made and the other was produced by a cooperative. The television production company, *Televicine*, produced three films during 1995, with typical budgets in the $3 million Mexican peso range. Government/private feature films produced during the year had slightly higher budgets. *Pinturas Rupestres de Baja California*, for example, had a budget of $4.2 million Mexican pesos.

Feature Film Production

There were just over 100 feature film producers registered with *Canacine* in 1995, with 96 of them located in Mexico City. About half of these producers are affiliated with the *Asociación de Productores y Distribuidores de Películas Mexicanas (APDPM),* the Mexican Association of Film Producers and Distributors, which is probably more representative of the feature film industry. According to the *APDPM*, most of these companies are very small operations. The only large feature film producer in Mexico is *Grupo Cine de Televisa*, a subsidiary of *Televicine*. This company produced or co-produced 72 films, at an estimated cost of $82 million Mexican pesos, between 1990 and 1994. At the exchange rates prevailing in late 1996, this puts the average budget at well under C $200,000. In 1994, the private film industry produced 37 feature films, at a cost of $78 million Mexican pesos. In the same year, *Instituto Mexicano de Cinematografía (Imcine),* the government-operated Mexican Film Institute, completed 9 feature films, at a cost of $23 million Mexican pesos. Total 1994 production of 46 films compares with 101 in 1989. Production fell further to 14 in 1995.

Cámara Nacional de la Industria Cinematográfica y del Videograma (Canacine), National Chamber of the Film and Television Industry, attributes the decline of the industry to several factors. The number of weeks that Mexican movies must be screened has been drastically reduced over the past few years, because the minimum Mexican content regulations have been relaxed. Distribution of Mexican films in other Spanish markets, including the United States, has fallen drastically. Some observers attribute this to low budgets and poor quality, resulting from undercapitalization of the industry. Others point to repetitive themes, with sex comedies and violent action stories predominating.

Short Film Production

Canacine defines a *cortometraje*, short film, as a film of less than 60 minutes recorded on film ranging from 8 millimetres to 70 millimetres. There were 84 producers of short films registered with the chamber in 1995, a reduction from 107 a year earlier. Sixty-nine of these are also members of the *Asociación Mexicana de Filmadores (Amfi),* Mexican Association of Filmmakers, which reports that 51 produce live action films and 6 use animation. The others are engaged in advertising and promotion. Of the 51 live action producers 2 were classified by *Amfi* as large undertakings and 8 as medium-sized. Annual production of short films is estimated at about 2,000 units. According to an analysis by *Canacine*, about 95 percent of these productions are advertising commercials of 60-seconds in duration or less. These are recorded on 16 millimetre or 35 millimetre film before being transferred to videotape for broadcast. The annual revenue of this subsector is estimated by *Canacine* at about $500 million Mexican pesos.

Post-Production Facilities

There are 11 companies registered with *Canacine* which are classified as laboratories. There are also 9 dubbing facilities and 24 film workshops. In addition, the *Universidad Nacional Autónoma de México (UNAM),* National Autonomous University of Mexico, operates *Dirección General de Actividades Cinematográficas (DGAC),* a film archive and laboratory.

Mexican laboratories are engaged in processing exposed film and printing films from imported negatives. There is much concern in this industry concerning competition from American and Canadian laboratories. The Mexican firms tend to use outdated technologies and are generally inefficient. There are three large film labs: *Estudios Churubusco Azteca, Filmolaboratorio*, and *TV Cine*. Together they employ about 300 people out of about 450 for all 11 companies.

The dubbing facilities and workshops are almost all small companies with 15 employees or less. The dubbing business benefits from the fact that Spanish versions of foreign movies made in Mexico are regarded as high quality, and are accepted throughout Latin America. Nonetheless, competition from other countries, including American facilities in the Los Angeles area, has recently reduced the domestic market share. Regulations prohibiting the public exhibition of most movies dubbed into Spanish are also a major constraint on the industry, although movies are dubbed for television. The application of Spanish subtitles for public exhibition involves less value-added than dubbing, but it is still an important activity.

Film Distribution

Income from films distributed in Mexico is derived from three sources. Audience-based fees are received directly from exhibitors or from subdistributors. Exhibition rights are also sold on a concession basis, by geographical zone, by time frame or by number of exhibitions over a specified period.

The distribution industry has two main components. A group of companies known as "the majors" mostly distribute films produced by the large American film producers. They account for 65 percent of the market. Four companies are considered major:

- International United Pictures (IUP) distributes productions of MGM, Paramount and Universal Pictures.

- Twentieth Century Fox distributes its own productions.
- *Columbia-Tri Star y Buena Vista* distributes productions of Touchstone Pictures, Hollywood Pictures and Walt Disney Pictures, as well as its own.
- *Videocine* distributes films by Warner Brothers as well as some by other producers. This company is also a major distributor of Mexican films.

Since the bankruptcy of *Películas Nacionales* in 1991, some of the majors also handle some Mexican films. IUP, for example, handled six Mexican movies between 1992 and 1994.

Independent distributors handle the remainder of the market. Mexican films account for 22 percent of the market and films from other countries 13 percent. According to *Canacine* estimates, the majors receive 86 percent of revenue from theatres and 95 percent of screen time.

Films must be authorized for public exhibition in Mexico by the *Dirección General de Radio, Televisión y Cinematografía*, General Directorate of Radio, Television and Cinematography of the *Secretaría de Gobernación*, Secretariat of the Interior. The number of films approved fell from 446 in 1992 to 343 in 1994. *Videocine* had the largest market share in 1994, with 49 new releases, followed closely by Columbia with 47.

EXHIBITION

Movie theatres are not as popular in Mexico as they are in Canada. This is partly because about 30 percent of Mexican households earn no more than the minimum wage of about $7,000 Mexican pesos per year, which was less than C $1,000 in late 1996. The number of theatre screens in Mexico fell from about 1,900 in 1989 to just under 1,500 in 1995. These screens serve a population of some 90 million. This is not sufficient to exhibit all of the films that are approved for showing by the government.

According to *Canacine* data, there are 16 film rooms for each million Mexican inhabitants which they compare with more than 90 in the United States. The density is higher in Jalisco and Nuevo León with 31 and 23 screens per million respectively. This is partly because multiscreen theatres are more common in those locations. In the Federal District, a number of old theatres have been remodeled into multiscreen facilities. This added 28 screens in 1994, raising the region's density to 20 per million. Mexican theatres seat an average of 833 people per screen.

The low number of screens relative to the population means that theatres in the large cities are very busy. In Mexico City, the demand for tickets has remained steady in the face of substantial price increases. Ticket prices have traditionally been regulated by the government, and have risen sharply since they were deregulated in 1993. Prices rose by two-thirds relative to the minimum wage in 1994 alone, but they still average only about two Canadian dollars. The city's 211 theatres handled 28.2 million patrons in 1995, for a total revenue of $335 million Mexican pesos. *Cinemex* has estimated that Mexico City could support 500 screens and 60 million annual patrons. The modern theatres were particularly busy, which is driving new theatre construction. *Cinemex* plans to construct 140 multiplex rooms in Mexico over the next five years. *Cinemark*, which already has 42 screens in four complexes in four states, is building 12 new rooms at the *Centro Nacional de las Artes (CNA)*, National Arts Centre, in the Federal District.

MAJOR MEXICAN FILM THEATRE CHAINS

Chain	Screens
Organización Ramírez	321
Compañía Operadora de Teatros	135
Cinematografía Estrellas de Oro	69
Intecine	40
Cadena Real	36
Guillermo Quezada	31
Temo Espectáculos	27
Empresa Fantasio	19
Grupo Empresas Casa	17
Other Chains	346
Independents	393
Total	**1,434**

Source: *Cámara Nacional de la Industria Cinematográfica y del Videograma (Canacine)*, National Chamber of the Film and Television Industry, 1995.

TRENDS AND OPPORTUNITIES

The film industry was badly hurt by the economic crisis that followed the abrupt devaluation of the peso in late December 1994. By mid-January 1995, the peso had lost half of its value relative to the US dollar. Consumer spending fell sharply in the face of a 7 percent drop in GDP and a surge in unemployment. Government subsidies for cultural activities were sharply curtailed. Production of feature films fell from 46 in 1994 to 14 in 1995, although this was partly offset by increased location shooting in Mexico by foreign producers.

According to industry experts, the most important film made in 1995 was *Pinturas Rupestres de Baja California*, directed by Carlos Bolado, and produced by the government film agency *Instituto Mexicano de Cinematografía (Imcine)*, Mexican Film Institute. The budget was $4.2 million Mexican pesos, roughly C $700,000. Other notable releases included *Édipo, el Alcalde*, a Mexico-Colombia-Spain co-production filmed in Colombia at a cost of $3.5 million Mexican pesos, and *Cilantro y Perejil*, produced by *Televicine* and *Constelación Films*, with a budget of $5.5 million Mexican pesos.

Televicine completed three other films during the year, including *Perdóname Todo, Dólares por una Ganga*, and *Papa Sin Cátsup* at a combined cost of about $ 10 million Mexican pesos. Other private producers completing feature films in 1995 included, Frontera Films, *Producciones Unic, Dínamo Producciones*, and *Producciones México*.

In spite of the crisis, a number of Mexican theatre chains continued their expansion plans during 1995, responding to the deregulation of the theatre business two years earlier. For example, Dallas-based, *Cinemark de México*, reportedly invested US $10 million to renovate the *Pedro Armendaríz* cinema in Mexico City. It was converted to a 12-screen complex with a total of almost 2,500 seats. *Cinemark* has several other projects underway during 1996, including a new 10-screen complex in Pedregal, which will cost US $20 million.

Cinemex de México, an American-Canadian-Mexican venture, also completed major new facilities in the Mexico City region. They include *Cinemex Santa Fe*, with 14 rooms and 3,399 seats, *Cinemex Altavista*, with 6 screens and 1,225 seats, and *Cinemex Manacar* with 9 screens and 1,435 seats. During 1996, *Cinemex* had three new projects including 26 screens under development in the Federal District and the State of Mexico.

One of *Cinemex* new theatres is being described as Latin America's first "art house" cinema. The new 4-screen 700 seat *Cinemex Mazaryk* opened in the Polanco district in September 1996 with exclusive showings of several award-winning productions, including *Antonia's Line* and *Welcome to the Dollhouse*. It will feature alternative and art films from around the world. Some observers believe the new facility may lead to a resurgence in "new Mexican cinema," which has stalled in recent years, notwithstanding the worldwide success of *Like Water for Chocolate* in 1992.

United Artists is the other major foreign company currently expanding its Mexican film theatres, with recent investments of US $30 million. These projects include 12 new screens in the Federal District, 10 in Aguascalientes and 12 in Guadalajara.

THE REGULATORY ENVIRONMENT

Because they reach such a wide audience, the film and broadcast industries attract special attention from the government. They are regarded as national cultural assets and are both supported and regulated. Two secretariats are involved in different aspects of these industries:

- The *Secretaría de Gobernación (SG)*, Secretariat of the Interior, is responsible for setting official standards, or *normas oficiales*, concerning the exhibition of films and television programs. Film and television regulations are administered separately by the *Dirección General de Radio, Televisión, y Cinematografía*.
- The *Secretaría de Educación Públíca (SEP)*, Secretariat of Public Education, is responsible for the cultural aspects of film and television. It operates through the *Consejo Nacional para la Cultura y las Artes (Conaculta)*, National Council for the Arts, and the *Instituto Mexicano de Cinematografía (Imcine)*, Mexican Film Institute. They conduct programs to encourage domestic production of films that promote Mexican culture, and coordinate government activity in the sector.

Copyright protection is governed by the *Dirección General del Derecho de Autor*, Directorate of Authors' Rights.

Under the *Ley de las Cámaras de Comercio y de las de Industria*, law governing the chambers of commerce and industry associations, companies in the film and television industry are required to belong to the *Cámara Nacional de la Industria Cinematográfica y del Videograma (Canacine)*, National Chamber of the Film and Television Industry.

The *Ley Federal de Cinematografía*, Law of the Film Industry, was enacted in December 1992 to replace an earlier law last amended in 1952. It is designed to promote the development of the Mexican film industry. The regulatory aspects of the new law are administered by *Imcine*. Among other things, it includes sanctions against illegal copying of films and video recordings.

Some aspects of this law have been controversial. It will phase out the requirements for minimum screen time for Mexican productions. The former law had required exhibitors to devote a minimum of 50 percent of screen time to Mexican films. Beginning in 1993, this requirement was reduced and is set at 10 percent until the end of 1997, at which time it will be eliminated.

Another controversial aspect of the law is that it empowers the *Dirección General de Radio, Televisión, y Cinematografía* to vary the limits on the number of foreign films that can be dubbed into Spanish. The agency has already authorized *Televisa* and *Televisión Azteca*, the two largest exhibitors of televised movies, to dub more than 100 movies for exhibition on television. Additional authorizations are anticipated.

MARKET ENTRY STRATEGIES

Canadian film and television producers typically go to Mexico for location shooting, with post-production done at home. Thus they are buyers rather than sellers and their usual concerns are with finding qualified suppliers rather than market entry. The Mexican industry associations are a good source of contacts, but contacts in Canada are often the best way to evaluate potential suppliers. The main exception is when the Canadian company takes an equity position in a co-production with a Mexican partner. Téléfilm Canada supports this type of production. The Canadian Embassy in Mexico also has an active cultural promotion program. A small number of Canadian films are distributed for exhibition in Mexico, generally through the large multinational distributors.

KEY CONTACTS

CANADA

Canadian Government

Department of Foreign Affairs and International Trade (DFAIT)

DFAIT is the Canadian federal government department most directly responsible for trade development. The **InfoCentre** should be the first contact point for advice on how to start exporting. It provides information on export-related programs and services, acts as an entry point to DFAIT's trade information network, and can provide copies of specialized export publications and market information to interested companies.

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The Trade and Economic Division of the Embassy of Canada in Mexico can provide vital assistance to Canadians venturing into the Mexican market. The trade commissioners are well-informed about the market and will respond in whatever measures possible to support a Canadian firm's presence in Mexico.

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International Trade Centres have been established across the country as a convenient point of contact to support the exporting efforts of Canadian firms. The centres operate under the guidance of DFAIT and all have resident trade commissioners. They help companies determine whether or not they are ready to export, assist firms with market research and planning, provide access to government programs designed to promote exports, and arrange for assistance from the trade commissioners in Ottawa and trade officers abroad. Contact the International Trade Centre nearest you.

World Information Network for Exports (WIN Exports) is a computer-based information system designed by DFAIT to help Canada's trade development officers abroad match foreign needs to Canadian capabilities. It provides users with information on the capabilities, experience and interests of more than 24,000 Canadian exporters. For general information, call (613) 944-4WIN (4946); to register on WIN Exports, call (613) 996-2057, or fax 1-800-667-3802 or (613) 944-1078.

Program for Export Market Development (PEMD)

PEMD is DFAIT's primary export promotion program. It supports a variety of activities to help Canadian companies expand into export markets. PEMD shares up to 50 percent of eligible expenses. Program financial assistance is a repayable contribution, not a grant, and must be approved in advance. For general information, call the InfoCentre at 1-800-267-8376. For applications for assistance through this program, call the International Trade Centre nearest you. In Quebec, PEMD is administered by the 13 regional offices of the Federal Office of Regional Development (FORD Q).

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Canadian International Development Agency (CIDA)

CIDA is an important possible source of financing for Canadian ventures in Mexico. A special fund is available through CIDA under the Industrial Cooperation Program (INC). This program provides financial contributions to stimulate Canadian private-sector involvement in developing countries by supporting long-term business relationships such as joint ventures and licensing arrangements. For more information, call (819) 997-7905, or fax (819) 953-5024.

Export Development Corporation (EDC)

EDC helps Canadian exporters compete in world markets by providing a wide range of financial and risk management services, including export credit insurance, financing to foreign buyers of Canadian goods and services, and guarantees.

EDC has established relationships with leading commercial and public sector institutions in Mexico and Latin America. For information on the full range of EDC services, call (613) 598-2500, or fax (613) 598-6858.

Revenue Canada

Revenue Canada, Trade Administration Branch provides service in English, French and Spanish. Revenue Canada publications and customs notices are also available by calling or faxing the NAFTA Information Desk: 1-800-661-6121 or (613) 941-0965; fax: (613) 952-0022.

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Tel.: (416) 798-8000
Fax: (416) 798-8050

The Canadian Chamber of Commerce
55 Metcalfe Street
Suite 1160
Ottawa, ON K1P 6N4
Tel.: (613) 238-4000
Fax: (613) 238-7643

Forum for International Trade and Training Inc.
155 Queen Street
Suite 608
Ottawa, ON K1P 6L1
Tel.: (613) 230-3553
Fax: (613) 230-6808

Language Information Centre
240 Sparks Street RPO
Box 55011
Ottawa, ON K1P 1A1
Tel.: (613) 523-3510

Open Bidding Service
P.O. Box 22011
Ottawa, ON K1V 0W2
Tel.: 1-800-361-4637 or
(613) 737-3374

Canadian Standards Association
178 Rexdale Blvd.
Etobicoke, ON M9W 1R3
Tel.: (416) 747-4000
Fax: (416) 747-4149

Standards Council of Canada
45 O'Connor Street
Suite 1200
Ottawa, ON K1P 6N7
Tel.: (613) 238-3222
Fax: (613) 995-4564

Mexican Embassy in Canada

Embassy of Mexico
45 O'Connor Street
Suite 1500
Ottawa, ON K1P 1A4
Tel.: (613) 233-8988
Fax: (613) 235-9123

MEXICO

Government Departments

Secretariat of the Interior (Radio, Television and Film Directorate)
Secretaría de Gobernación (SG)
Dirección General de Radio, Televisión y Cinematografía
Av. Roma No. 41
Col. Juárez
06600 México, D.F.
México
Tel.: (52-5) 420-8106/8107
Fax: (52-5) 420-8114

Secretariat of Public Education (National Counsel on the Arts and Culture)
Secretaría de Educación Pública (SEP)
(Consejo Nacional para la Cultura y las Artes)
Dirección General de Bibliotecas
Av. Revolución No. 1877, Piso 9
Col. Barrio Loreto San Angel
01000 México, D.F.
México
Tel.: (52-5) 550-7914, 616-5050
ext. 462 and 502
Fax: (52-5) 550-7098

Mexican Film Institute
Instituto Mexicano de Cinematografía (Imcine)
Av. Tepic No. 40
Col. Roma Sur
06760 México, D.F.
México
Tel.: (52-5) 574-0502/0644/4328
Fax: (52-5) 574-1705

National Autonomous University of Mexico (Film Division)
UNAM Dirección General de Actividades Cinematográficas (DGAC)
Av. San Idelfonso No. 43
Col. Centro
Delegación Cuauhtémoc
06020 México, D.F.
México
Tel.: (52-5) 704-3700, 702-4454,
ext. 212

Mexican Business and Professional Organizations

National Chamber of the Radio and Television Industry
Cámara Nacional de la Industria de Radio y Televisión (Cirt)
Av. Horacio No. 1013
Col. Polanco
115500 México, D.F.
México
Tel.: (52-5) 726-9909
Fax: (52-5) 545-4165

National Chamber of the Cable Television Industry
Cámara Nacional de la Industria de Televisión por Cable (Canitec)
Av. Monte Albán No. 281
Col. Narvarte
03020 México, D.F.
México
Tel.: (52-5) 682- 0173
Fax: (52-5) 682-0881

Mexican Society of Authors and Music Composers
Sociedad de Autores y Compositores de Música (SACM)
Av. Mayorazgo No. 129
Col. Xoco, Del. Benito Juárez
03330 México, D.F.
México
Tel.: (52-5) 604-7733
Fax: (52-5) 604-7923/7733/7493

National Council for the Arts and Culture
Consejo Nacional para la Cultura y las Artes (Conaculta)
Av. Arenal No. 40
Col. Guadalupe Chimalistac
01050 México, D.F.
México
Tel.: (52-5) 662-0715/0432
Fax: (5-25) 662-6080

National Chamber of the Film and Television Industry
Cámara Nacional de la Industria Cinematográfica y del Videograma (Canacine)
Calz. Gral. Anaya No. 198
Col. San Diego Churubusco, Del. Coyoacán
04120 México, D.F.
México
Tel.: (52-5) 688-0442
Fax: (52-5) 688-8810

National Actors Association
Asociación Nacional de Actores
Av. Altamirano Nos. 126 y 128
Col. San Rafael, Del. Cuauhtémoc
06470 México, D.F.
México
Tel.: (52-5) 535-4019, 566-8886
Fax: (52-5) 535-4019

National Interpreters Association
Asociación Nacional de Intérpretes (ANDI)
Av. Tonalá No. 59, 3er Piso
Col. San José Insurgentes
03900 México, D.F.
México
Tel.: (52-5) 207-9533, 525-4059
Fax: (52-5) 207-9889

Workers Union for the Radio and Television Industry
Sindicato de Trabajadores de la Industria de la Radiodifusión y la Televisión, Similares y Conexos de la República Mexicana (Stirt)
Av. Huatabampo No. 6
Col. Roma Sur
06760 México, D.F.
México
Tel.: (52-5) 574-6040/7343
Fax: (52-5) 584-9255

Union for the Technical and Manual Workers in the Film Production Industry
Sindicato de Trabajadores Técnicos y Manuales de Estudios y Laboratorios de la Producción Cinematográfica, Similares y Conexos de la República Mexicana
Av. Fresas No. 12
Col. del Valle
03100 México, D.F.
México
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Fax: (52-5) 575-2508

Mexican Society of Writers
Sociedad General de Escritores de México (Sogem)
Av. José María Velazco No. 59
Col San José Insurgentes, Piso 3
03900 México, D.F.
México
Tel.: (52-5) 593-3566 Ext. 224
Fax: (52-5) 593-6017

Mexican Association of Directors and Producers of Film, Radio and Television
Sociedad Mexicana de Directores y Realizadores de Cine, Radio y Televisión
Av. Félix Parra No. 130
Col. San José Insurgentes
03900 México, D.F.
México
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Tel.: (52-5) 651-9611/9633/9047

Mexican Association of Filmmakers
Asociación Mexicana de Filmadores (Amfi)
Calz. Gral. Anaya No. 198
Col. San Diego Churubusco
04120 México, D.F.
México
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Fax: (52-5) 605-9876

Mexican Companies

Televisa, S.A. de C.V.
Calle Corregidora No. 2000
Col. Santa Fe
01210 México, D.F.
México
Tel.: (52-5) 261-2458
Fax: (52-5) 261-2494

Televisión Azteca (Elektra)
Periférico Sur No. 4121
Col. Fuentes de Pegdregal
14141 México, D.F.
México
Tel.: (52-5) 645-4080 ext. 1380, 420-1313 ext. 1506 & 1507, 645-4458
Fax: (52-5) 631-3146

Multivisión
Av. Copérnico No. 183
Col. Anzures
11590 México, D.F.
México
Tel.: (52-5) 254-1856, 4446
Fax: (52-5) 255-1570

Comunicación Cultural, A.C.
Av. Fernández Leal No. 21
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04020 México, D.F.
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