The government of Mexico has set out to transform our country based on five major national goals: to have a peaceful, inclusive, well-educated, prosperous and globally-responsible Mexico.

In order to build the prosperous Mexico we long for, we must generate sustained high economic growth that results in more and better jobs that will improve the quality of life of our population.

Mexico has a solid foundation on which to attain these goals: healthy public finances; a manageable debt level; a budget with no fiscal deficit; a responsible and autonomous monetary policy, as well as adequate international reserves.

Our macroeconomic stability and institutional strength are enriched by a wide sociopolitical consensus that favors important transformations required to boost the development of our country. Through the Pact for Mexico, two constitutional reforms have been approved: one in education that will enhance the quality of teaching, and another in telecommunications, radio broadcasting and economic competition that will open up the sector and ensure competition throughout our economy. Furthermore, the Congress is analyzing a financial overhaul to increase the level of credit and make it more affordable.

Mexico offers certainty and confidence to investments, a business climate favoring productivity and competitiveness, and an ambitious plan to further develop infrastructure. Moreover, the country’s strategic geographic location and optimal legal framework for international trade, through a network of trade agreements with 45 countries, give us access to a potential market of over one billion people.

Mexico’s exceptional economic and geographic conditions, as well as the talent and quality of its human capital, make it the ideal destination for new productive capital to flourish.

This is the time to invest in Mexico. Investors will find the government of Mexico and ProMéxico to be allies committed to the success of projects that create quality jobs and prosperity for the country.

Enrique Peña Nieto
President of Mexico
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COVER FEATURE
IT’S ALL ABOUT CREATIVITY
Mexican Creative Industries

From ProMéxico

BRIEFS

7 REASONS TO SUBSCRIBE TO EL ECONOMISTA

1 We are a multiplatform media, you can find us in various formats: printed newspaper, online, mobiles and also in our social networks: twitter, facebook and youtube.
2 We are the most influential media of the country in economy and business.
3 Our contents are tackled from an economic approach through an analysis that will help you for take decisions.
4 Synthesis of the most prominent news of “The Washington Post”, one of the best international newspaper.
5 You will have a consumer attention line where you will get guaranteed solution to your complaints and restlessness.
6 You will receive a bulletin in the morning with the most important news of economy, finances, politics and society.
7 You will be part of “El Economista Club”; the loyalty program where you will be able to get multiple benefits.
The Lifestyle

THE COMPLETE GUIDE TO THE MEXICAN WAY OF LIFE

Teodoro González de León, the Man Who Transformed Mexico City

Arty Accessories

“What’s Important is That a Film Elicits a Reaction in You”
Kenya Márquez, filmmaker

SOMETHING’S COOKING:
Seven Magical Mexican Restaurants

More a case of living to eat than eating to live, we bring you seven restaurants that tantalize the taste buds, some of which even feature on San Pellegrino’s list of The World’s 50 Best Restaurants.
Mexico is one of the most relevant exporters of creative goods in the world and the leader in Latin America. According to recent findings, creative industries in Mexico represent around 7% of the gross domestic product.

Our country is a strategic platform to reach the industry’s largest market in the world, and a perfect gateway to Latin American countries. Every year, Mexican audiovisual content is watched by over one billion people worldwide, and has transcended geographical borders in over 100 nations. The country offers competitive costs, specialized public funding, and government incentives to develop film projects. In addition to its solid domestic market, state-of-the-art infrastructure, and innovation leadership in several industries, Mexico has internationally renowned technicians and creative professionals, as well as world-class film studios to boost any project.

Besides showcasing a variety of settings for filming locations, our country has been recognized as a leading location in Latin America for content production development. Mexico has the largest water set in the world and more than 1,500 companies to provide the wide range of services required by the industry.

Creativity and innovation has made our country the most important talent pool in Latin America. The efforts of the Mexican government, in coordination with the private sector and academia, have focused on boosting film and creative content projects in the country.

Being named country of honor this year for Mipcom—the world’s greatest international TV and film market—acknowledges our competitiveness, quality, talent and creativity. During the event, Mexico shared its success stories, led by the largest Mexican business delegation in the industry, comprising more than 100 companies.

In this issue we also include content related to Mexico’s booming e-commerce opportunities. Several local and international entrepreneurs are increasing their participation in this important sector due to the relevance of Mexico’s internal market—the second largest in Latin America—and considering consumer trends based on digital and electronic platforms, and the many companies that offer innovative services by Internet.

Mexico is seeing significant expansion of firms that are promoting e-commerce with accessible and highly reliable solutions. The country is ideal for developing attractive business projects, supported by a positive consumer attitude and interest in e-commerce. Lights, camera and action for the Mexican creative industries.

Welcome to Negocios!

Francisco N. González Díaz
CEO
ProMéxico
Swiber, a Singapore-based offshore services provider, is projecting an investment of approximately 700 million USD in Mexico through 2017. Plans include adding six additional marine crafts to the company's Mexican operations for offshore rig and pipeline installation.

Iberdrola, a Spanish power company, has begun construction of the 66 megawatts (MW) Pier II wind farm in Esperanza, Puebla, Mexico. Located in one of the windiest regions in the country, the wind farm will feature 33 turbines to generate enough renewable energy for about 25,000 households and help reduce around 55,000 t of CO2 emissions a year. Iberdrola estimates to spend 120 million USD on the project. The Pier II farm is expected to create 400 local jobs during the construction and the subsequent operation and maintenance work.

Impulsora Latinoamericana de Energías (Iler) is supporting Iberdrola in building the Pier II project, which will be constructed at an altitude of 2,500 meters. Iberdrola and Iler have also signed an agreement to jointly build up to 366 MW of projects in the future. Once the Pier II project is commissioned, Iberdrola will manage a wind power capacity of about 600 MW in Mexico. Iberdrola already has an installed wind power capacity of 230 MW spread across three wind farms in Oaxaca.

GKN Driveline, a UK-based automotive parts manufacturer, projects investment of 300 million USD over the next three years in its Mexico operations. Plans include a new plant to produce sideshafts for clients such as Nissan, Ford, Volkswagen and General Motors.

US auto parts maker Stant Corp. will invest 100 million USD to establish a manufacturing plant in the central state of Guanajuato. The new site is expected to produce fuel caps, capless refueling systems, filler pipes and related products.

Spanish auto parts maker Gestamp inaugurated a new production plant in the state of Puebla. The new site, built at an estimated cost of 70 million USD, will produce metal components and structural systems for regional automotive OEMs.

German auto parts manufacturer Witzenmann plans to build a new production plant in the state of Guanajuato. The 12 million USD facility is expected to produce metal hoses for regional automotive OEMs.

Mexican company Impulsora Latinoamericana de Energías (Iler) is supporting Iberdrola in building the Pier II project, which will be constructed at an altitude of 2,500 meters. Iberdrola and Iler have also signed an agreement to jointly build up to 366 MW of projects in the future. Once the Pier II project is commissioned, Iberdrola will manage a wind power capacity of about 600 MW in Mexico. Iberdrola already has an installed wind power capacity of 230 MW spread across three wind farms in Oaxaca.
**GREEN LOGISTICS**

The international terminal at the northwestern coastal port of Ensenada, Baja California inaugurated a new administrative building at a cost of approximately 3 million USD. The comprehensive remodel incorporated advanced energy saving technologies projected to reduce the site’s energy consumption by 60%.

www.puertoensenada.com.mx

**MEDICAL DEVICES**

**TAKING GOOD CARE OF BUSINESS**

US medical device maker CareFusion inaugurated a 6 million USD expansion to its production facility in the northern border city of Tijuana, Baja California. The project includes an additional 14 million USD investment in acquisition of equipment for the site.

www.carefusion.com

**AUTOMOTIVE**

**INVESTMENT BOUND TO SAN LUIS POTOSÍ**

Japanese auto parts manufacturer Nidec Tosok Corp. will build a new production facility in the northeastern state of San Luis Potosi. At a cost of 16 million USD, the first phase of the complex is planned to produce automatic transmission control valves for the North American market.

www.nidec-tosok.co.jp

**FORESTRY**

**GROWING AS LUSH AS A FOREST**

Mexican forestry company Proteak will invest 200 million USD to build a new production plant in the southeastern state of Tabasco. The new facility is planned to produce medium density fiberboard (MDF) from its eucalyptus plantations in the state.

www.proteak.com

**ENERGY**

**FACING NEW BUSINESS ADVANTAGES**

Mexican chemical and plastics maker Alpek is projecting investment of up to 4 billion USD in energy projects under Mexico’s recently implemented energy reform. Plans include the construction of at least two combined heat and power (CHP or cogeneration) plants on Mexico’s Gulf coast.

www.alpek.com

**RETAIL**

**MAKING OF MEXICO A GOOD HOME FOR BUSINESS**

US hardware and construction materials retailer The Home Depot inaugurated a new store in the southern state of Oaxaca at a cost of approximately 20 million USD. The site becomes the chain’s 108th sales location in Mexico.

corporate.homedepot.com

**INFRASTRUCTURE**

**GREEn LOGISTICS**

The international terminal at the northwestern coastal port of Ensenada, Baja California inaugurated a new administrative building at a cost of approximately 3 million USD. The comprehensive remodel incorporated advanced energy saving technologies projected to reduce the site’s energy consumption by 60%.

www.puertoensenada.com.mx
LAGOS DE MORENO: THE RISING STAR OF THE BAJÍO AUTOMOTIVE CORRIDOR

This city was founded 451 years ago, and the upturn in the economic fortunes of Lagos de Moreno has surprised many.

BY JOSÉ PALACIOS JIMÉNEZ*

A key town in the history of the state of Jalisco and of Mexico because of the leading figures it contributed to the Cristero Revolution and the Mexican independence movement, Lagos de Moreno has traditionally been known for its prominent role in contributing to the economy of Jalisco as one of the leading producers of milk and dairy products.

However, close coordination between the three levels of government over the last two years, combined with socio-demographic characteristics that mean a large available workforce and the prime location of the city in the Bajío automotive corridor mean that the economic vocation of Lagos de Moreno has taken a promising new direction.

Its location at the epicenter of the automotive corridor is precisely its main competitive advantage. Lagos de Moreno is emerging as the new emerging industrial city in central Mexico, given its strategic position at the junction of two major highways: the Pan-American Highway 43 which connects the town with Ciudad Juárez, Chihuahua, Torreón, Zacatecas, León, Irapuato, Celaya, Salamanca, Querétaro, and Mexico City, and Highway 80 which links it with the ports of Tampico and Manzanillo.

This geographical position has led world-class companies such as Nestlé, Dräxlmaier, Mexlub, Bachoco, and Global Ends Metallic Parts, among others, to seek business opportunities in this active participant in the country’s central industrial area, comprising the states of Guanajuato, Querétaro, Aguascalientes, and Jalisco.

Lagos de Moreno is located within the industrial triangle formed by the country’s three most important cities: Mexico City, Guadalajara, and Monterrey. Thus, around 80% of the Mexican market, 70% of industrial facilities, 70% of the country’s international trade, 70% of Mexico’s exports, and 60% of the total population can be found in a radius of 400 kilometers around Lagos, as it is commonly known.

The potential of Lagos de Moreno to be a strong competitor in the Bajío corridor is also underpinned by an infrastructure of services and urban and industrial facilities that is backed by the federal and state governments.

In that regard, the federal government is modernizing and upgrading the Lagos de Moreno-León highway from two to four lanes.

The construction of a rail link to directly connect Aguascalientes with Guadalajara is anticipated, saving about three hours in freight transport times. The project will benefit not only the region where the city of Lagos de Moreno is located but also the entire state of Jalisco.

Furthermore, the strategic partnership between the state government and Lintel, a leading developer of industrial parks in Mexico, is at the origin of the Colinas de Lagos park, a project that is expected to open in October 2014, with an area of 280 hectares and international standard infrastructure. That will allow Lagos de Moreno to take a leading role in the Mexican Bajío Automotive Corridor.

This public-private partnership will invest 60 million USD that, according to official estimates, will trigger the creation of 25,000 jobs across 50 companies in the automotive sector.

Interest from investors is palpable and the word has spread quickly among foreign companies planning to settle in Mexico to the extent that today, 10 automotive companies have already decided to establish their investments in Lagos de Moreno.

A labor pool of approximately 800,000 people within 30 minutes; the most accessible land prices in the Bajío; a prime location in the middle of the corridor; and a good quality of life make Lagos de Moreno a very attractive city for new investments.

TRADITION AND MAGIC AS ADDED VALUES

The interesting thing about Lagos de Moreno is not only that it is discovering its new economic calling as an industrial city but also that it is a city where both locals and foreigners find a good quality of life.

Its historic center is noted for its architectural value and is home to the state’s largest civic and religious buildings in the area, mostly built during the 18th and 19th centuries. The richness of its buildings and traditions led to it being declared a World Heritage Site by UNESCO, a “Magic Town” by the Ministry of Tourism, and an Area of Historical Monuments by the National Institute of Anthropology and History (INAH).

Culture, sports, restaurants, ecotourism activities, a strong traditional cuisine, and folklore that can be seen on almost every corner, together with the new business opportunities that are emerging in Lagos de Moreno with its new industrial park and strategic location, make this city one of the rising stars in the Mexican Bajío automotive corridor.

*Secretary of Economic Development, Government of the State of Jalisco.
TIERRA TECH CLEANING SYSTEMS: SAFE, SURE AND SUSTAINABLE

Tierra Tech’s innovative ultrasonic cleaning system has positioned it as a leader in its field in Mexico, while its products have cleaned out markets in America, Europe, Asia, and Africa.

BY ANTONIO VÁZQUEZ

In just four years, Tierra Tech’s ultrasonic cleaning systems have left the Mexican market spick and span and gone on to sanitize foreign lands.

Founded in Celaya, Guanajuato, in 2010, the company came into being in response to the need for highly effective cleaning processes in certain industrial sectors.

According to Tierra Tech CEO Arturo Gil San Román, at some point in its processes, every industry needs to clean the pieces it manufactures or the machinery it uses to produce them but ordinary cleaning processes aren’t always efficient, and that is where Tierra Tech comes in.

“Traditional cleaning processes have a lot of cons: they take a long time, leave water residues, and employ aggressive chemicals and pollutants. And as if that weren’t bad enough, they don’t always produce the best results,” says Gil San Román.

From the very basic need to clean a piece of machinery, Tierra Tech developed a type of ultrasonic technology that cleans on “a molecular level.”

“There are several advantages to ultrasonic cleaning: it’s a green system that intensifies the action of a chemical. We use soft chemicals in low concentrations to achieve better results.”

Amazing results. Parts cleansed using this process are left “like new,” says Gil San Román. “During the process, the water molecules implode a certain number of times a second, turning each one into a ‘hoover.’ Cleaning takes place on a molecular level. It’s the best cleaning system currently available.”

Tierra Tech’s ultrasonic technology allows for the repeated reuse of water, which translates into water savings of up to 80%, as well as reduced consumption of detergents and energy, not to mention fewer toxins.

The company makes standard products for the automotive and industrial sectors, although it has the flexibility to manufacture technology that meets the customer’s specific needs, with capacities that range from 30 to 7,000 liters.

“That type of equipment, made to the customer’s specifications, is what we sell most,” says Gil San Román.

“The traditional cleaning processes have a lot of cons: they take a long time, leave water residues, and employ aggressive chemicals and pollutants. And as if that weren’t bad enough, they don’t always produce the best results,” says Gil San Román. “From the very basic need to clean a piece of machinery, Tierra Tech developed a type of ultrasonic technology that cleans on a molecular level.”

Tierra Tech’s products can be found in the pharmaceutical, hospital, food, plastics, cosmetic, automotive, aerospace, and chemical sectors, among others, and its customers include big names like CAT, Michelin, Metro Bilbao, TRW, Alcatel, Heineken, Renault, Volkswagen, Nissan, Iberia, and Bosch.

Through its branch in Dallas, Texas, Tierra Tech has been carving out a niche in the US market and already sells its products in Australia, Bolivia, Canada, Costa Rica, Chile, Colombia, Ecuador, the European Union, Panama, Peru, South Africa, and Venezuela.

“We have a presence in several countries, either through distributors or our own offices. It’s costly to develop international markets, which is why it’s advisable to pinpoint the sector you want to target and focus all your resources on it, both financial and human,” says Gil San Román.

In its move to sound out international markets, the company has leaned on the advantages of operating out of Mexico, such as the country’s geographical location —its proximity to the US—, its talented human capital that makes for highly skilled labor, stable macroeconomic environment, clear legal framework, numerous trade agreements, and well-developed infrastructure and logistics.

With a workforce of just 35, Tierra Tech now sets the bar in its market niche in Mexico and in less than five years has earned certifications like the ISO 9001-2008 quality management standard.

“For an export company like ours, certifications are of the utmost importance because they require we comply with the highest of quality standards that are standardized in several parts of the world. That, in turn, has forced us to improve our own standards across the board.”

Gil San Román is optimistic Tierra Tech will come to spearhead markets in Mexico, the US and the rest of Latin America in the next five years at most, and with this goal in sight, has come up with a strategic business plan for the coordination of its offices in Mexico and the US, and its distributor network throughout the rest of the continent.

In Europe, for instance, Tierra Tech leads the way in its chosen technology and has a presence in virtually every European Union member country.

“In the future, we see ourselves cleaning up a much bigger share of the domestic and international markets. Over the last three years we’ve posted phenomenal growth and our goal is to consolidate our presence in markets where our products have already made their mark,” says Gil San Román.

www.tierratech.com

PHOTOS COURTESY OF TIERRA TECH

www.promexico.gob.mx

16 October 2014

17 October 2014
E-COMMERCE AND ENTREPRENEURS: MEXICO’S NEW ECONOMIC PARTNERSHIP

Conditions for a major development of e-commerce are being bred in Mexico. The combination of factors such as logistics services and infrastructure of the highest quality, reliable payment systems, and the confidence of investors in the country, along with a culture of online shopping that grows stronger every day, are resulting in interesting success stories that allow an optimistic perspective of the future development of e-commerce in the country.

BY CHRIS DALEY* AND JESUS GODINEZ**

Due to the presence of international leaders, such as FedEx and DHL, Mexico has a strong line in e-commerce, delivery and logistics and has rapidly matured in the country. Such giants have brought devoted operations from the US and Europe to bear in Mexico, while smaller, nimbler companies are also developing their own logistics networks.

An evidence of this blossoming entrepreneurship is Atomika, a Mexican producer of specialist triathlon equipment and nutrition products. “A company like Atomika does not need to educate its clientele, so much as it needs the proper sales and marketing support,” says CEO of Atomika, Diego Solorzano, explaining that this amount would allow Carrot to reach 300 cars and 10,000 users by 2016.

Another reason for this rapid scaling-up, according to Antoni, is to help create a deeper influence of venture capital funds on the development of e-commerce makes the presence in Mexico of specialized funds important. Aside from channeling in investment and indirectly helping to shape the consumer culture, such funds develop an ecosystem that existed in traditional areas before starting to awake in the more educated segments of society,” he says.

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A SAFE DOOR FOR E-COMMERCE

The growth of electronic commerce in Mexico and around the world depends on the trust of users in the websites to which they provide personal information. The trust seals are placed as an essential element to give certainty to electronic commerce. Through that label, AMIPCI identifies, reviews and certifies companies or institutions that have some form of interaction with Internet surfers and voluntarily adhere to the ethical commitment to protect the data provided by their users.

Organizations that meet the requirements set out by AMIPCI and acquire the trust seal are distinguished by their legitimacy. They enjoy the certainty that there is a legal entity behind the website that publicizes its privacy notice and is committed to following standards over and above those stipulated by law.

“We have had a very high level of acceptance from the start from the entities that have been certified,” says Rafael Contreras, manager of trust seals at AMIPCI.

When AMIPCI started this program in 2007, Contreras adds, there was no law compelling online service providers to include a notice of responsibility. The first entities that sought to obtain the trust seal—to date a total of 600—did so by choice, in the understanding that demonstrating their responsibility towards their customers or users enhances their status in the industry and their competitiveness.

The achievements in that regard were the “spearhead,” in the words of Contreras, for bringing about the Federal Law on Protection of Personal Data Held by private parties in Mexico, which contains the guidelines that require companies to present to their users a privacy notice which indicates how their personal information will be used.

“We have a very robust law that is internationally recognized not only for its novelty but also because it incorporates many rules and regulations, mainly from Europe and North America,” says Rafael Contreras.

SECURE SITES

Although the law and trust seals concern institutions of all types that store data provided by third parties, the AMIPCI initiative has a particular impact on the companies that every day are joining the growing online market. Industry and institutions that promote e-commerce in Mexico and other Latin American countries recognize that the first strategies to favor the sector include the construction of legal and ethical frameworks that inspire confidence in users of online services.

Studies by AMIPCI indicate that, currently, 20% of the activities performed by Internet users in Mexico are related to electronic commerce. In 2013, the value of transactions in the sector totaled almost 9.3 billion USD, up 42% from 2012. “It is an established market but much remains to be done,” concludes Contreras.

Today more and more companies decide to sell their products through the Internet and every day there emerge new online buying and selling websites and mobile applications designed for the same purpose. Internet users require sellers to be clear about their security policies and the protocols that ensure that exchanges of information and money will be protected.

“We are at an important moment of consolidation for the continued growth and strengthening of this market,” says Rafael Contreras. The country, he points out, has the characteristics to become a major player in e-commerce in Latin America.

WELCOME TO THE NETWORK

“We’re approaching different, clearly defined chambers of commerce and associations of economic activities that have long been marketing products and services but do not necessarily do so online,” says Contreras.

AMIPCI makes various efforts to integrate the productive sectors in the digital race and to professionalize the entities that are already part of it. The E-Business Week conference in Mexico City, for example, becomes an excellent opportunity to add suppliers of goods and services to the trend and raise awareness among them of the benefits of having the backing of the trust seals.

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ONLINE AVENUE FOR MEXICAN FASHION

Mexico lacks a physical space that brings together Mexican fashion designers and offers them somewhere to sell their wares. But a new web portal has come online to fill this gap and already has the global market in its sights.

BY ÓSCAR MAGÁN

Since September 1, 2014, Mexicouture.mx has been selling clothes and accessories designed and created by young Mexican designers from various Mexican cities which have become fashion hubs, such as Guadalajara, Mexico City, Monterrey, and Puebla.

The driving force behind the development of this e-commerce web portal is a business development specialist, María José Hernández, and her business partner, Sara Galindo, former executive fashion editor of ELLE magazine during 12 years, who have been using a number of global initiatives and platforms to promote the new wave of Mexican fashion designers.

Since the idea germinated, Hernández and Galindo saw the opportunity for Mexicouture to position itself as a specialist fashion e-commerce site that would “set precedents in the history of Mexico.” On the one hand, it meets the need to bring together, on a single website, creators whose work is widely dispersed, either in their own showrooms or in certain department stores; on the other, it helps export Mexican talent. “Together we’re going to reach every single corner of the planet,” Galindo says.

In fact, the target market—according to their own description—is made up of Mexican women with a global vision and unique style, who are proud of their country and its products. “It is [also] for the international set,” adds Galindo, “those who live in London, Paris, New York, Dubai, Sao Paulo. Professional women who look after their families and have fantastic jobs, who love showing off their beauty every time they get dressed.”

This is the season to roll out a digital tool that closes the gap between designers and fashionista consumers. “E-commerce has huge growth potential,” says Hernández, “and in Mexico that opportunity has not yet been fully seized; there is an important market that is not so competitive, especially in the world of fashion.”

THE PERFEcT SEASON

Hernández and Galindo are confident that this is the perfect moment to start up the business. Despite limited start-up funds, they have worked flat out to get the project off the ground after its conception just eight months ago.

During that initial stage, the portal has benefitted greatly from the support of Aura Comunicación, as the agency responsible for developing the online platform, and from La Colectiva, which has worked to spread news about the site in the run-up to its launch. This is the season to roll out a digital tool that closes the gap between designers and fashionista consumers. “E-commerce has huge growth potential,” says Hernández, “and in Mexico that opportunity has not yet been fully seized; there is an important market that is not so competitive, especially in the world of fashion.”

The fashion world, according to Hernández and Galindo, has its own channels to reveal the season’s latest designs but catwalks and fashion shows have not had sufficient reach, at least not in the case of new Mexican design, to build up a profitable industry through its close proximity to the consumer.

Beyond Mexico’s borders, few people realize that this country’s designers are producing some amazingly avant-garde designs,” Galindo says.

Mexicouture faces the challenge of generating new buying habits in Mexico and therefore it will be essential for the site to present itself as a reliable platform that gives users a pleasant online shopping experience.

Hernández explains that the platform complies with the protocols to protect and manage personal data, and has the right security certifications for online shopping.

In terms of Mexicouture’s product offer, Galindo explains that everything marketed on the portal will undergo a selection process carried out by a fashion council and an expert every six months, who will look out for designers and items that best communicate what the team considers as a trend.

That process will take into account the fashion designers’ talent, as well as their business approach. Only the most outstanding creations of each designer, their most select work, will be chosen. The designers, Galindo explains, must continue to meet the highest quality standards while their work remains on the portal.

“We are acting as fashion stylists; Mexicouture acts as a clothing guide for women,” says Galindo.

Mexicouture was launched with curated pieces from the 2014 fall-winter collections. The site displays waistcoats, trousers, shorts, tops, jackets, overcoats, skirts, dresses, bags, accessories and jewelry by designers such as Alejandro Carlin, Yukapot, Lorena Saravia, Daniela Ville-gas, José Sánchez, and Sandra Weil, among others.

The portal already has a delivery service in place for Mexico and the rest of the world, using two logistics companies. Hernández and Galindo expect to see the first signs of change in consumer habits of Mexican e-shoppers by the end of 2014. By 2020, they aim to have become the leading company in promoting and marketing fashion created by Mexican designers.

“This is the business of the future and we definitely have the best designers on board, on an exclusive basis,” Galindo concludes. So far their list includes 33 designers, but the number could vary from one season to the next.
BOLETIA, TICKET TO EXPAND

They saw the opportunity and went for it. Four young entrepreneurs have developed mixed on- and off-line strategies to expand their e-commerce business.

With audacity, a good ear for advice and enough flexibility to change course when necessary, entrepreneurs Arnoldo Rodríguez, Alfredo Canales, Jyr Gaxiola, and Joshua Francia are strengthening their ticketing company Boletia.

It took less than two years to get where they are today. All across the country, promoters of sporting and entertainment events and organizers of congresses, university reunions, fundraisers, and gourmet fairs are waking up to the benefits of Boletia’s online ticket booking and payment services.

During that period, the platform has proven its reliability at some 800 events. “We expect to triple this number in 2015 and sell over a quarter of a million tickets,” says Francia.

The way Boletia works is pretty straightforward. The customer—promoter or organizer—logs on to the website, creates an event and selects the type of ticket he wants to issue, booking terms, and method of payment (generally credit card, debit card, deposit, PayPal or convenience stores). Meanwhile, the user is directed to a microsite where he can book his ticket and choose a payment option, while the customer can keep track of reservations and payments in real time.

“We’ve sold tickets for events in practically every big city in Mexico, although we have a stronger presence in Monterrey and other cities up north,” says Francia.

It was the product itself that determined the strategy the company was to follow; Boletia’s founding premise was to gain recognition as a reliable service for customers who want some certainty as to whose pockets any profits end up in and for users who want to be sure they’ll get what they’ve paid for. The strategy also provides for offline promotion, a sales team, and alliances with event-related agents and establishments that host them, such as hotels and convention centers.

That, says Francia, fueled rapid growth in the north of Mexico and right now the company is “adding to its sales team to provide better coverage of Central Mexico. We’re also making the necessary adjustments to the platform so it’s a valid, recognized option on other Latin American markets.”

Boletia is currently negotiating with PayPal in order to include it as a payment option for global currencies and is smoothing out some finer details of a strategic alliance with Innovasport that will turn it into a base platform for the booking and sale of tickets to the chain’s sporting events.

In August 2014, Boletia implemented a referral program with individuals and corporations linked to the organization of congresses, concerts, and sporting events. The program has helped attract more customers, with whom the company has set up a commission-based reward system.

What started out as a three-man business has nine people working for it one and a half years later. That number is expected to rise to 20 in the last four months of 2015, including customer support, sales personal, and the developers so essential to keeping a technological-based company like this on the cutting edge.

A NEW CHAPTER IN E-COMMERCE

Mexico is seeing the expansion of startups that are promoting e-commerce with accessible, reliable solutions. The Mexican market is huge, which “makes it ideal for starting an attractive business. This is a new chapter in e-commerce in which the government is cooperating with industry to catapult high-impact enterprises to success and there is plenty of human talent available,” says Francia.

It is estimated that e-commerce in Mexico could grow as much as 200% over the next three years, thanks to newcomers like Boletia that are breaking down the barriers and closing the gap between sellers and potential buyers.

Rodríguez, Canales, and Francia realized Mexico lacked an integrated online ticketing platform for medium-sized events and took the initiative. Along the way, they had the support of 500 Startups, a venture capital fund that got Boletia launched.

Today, they continue to receive guidance from institutions and seasoned entrepreneurs. “We belong to a non-profit organization that mentors high-impact companies like ours and we have investors with a lot of corporate experience,” says Francia.

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“How do you want to be paid?” is the only question you have to worry about answering when you use PagoFácil, a startup that designs safe, user friendly online payment services to smooth transactions between buyers and sellers.

In its value proposition, PagoFácil says that adopting its tools for fast, easy and safe online transactions does away with the consumer’s reluctance to pay and the obstacles to a seller’s collecting.

To the extent that smartphones and other mobile devices become more popular and we gain a better understanding of and trust in the financial applications of these technological tools, more and more people, in Mexico and Latin America will organize expos, sell juice and health products, in this area is the integration of payment tools that facilitate life for users and help save them a penny or two in the process.

In 2012, when the platform began registering growth as high as 78% from one week to the next and hit its first million in transactions a mere 22 weeks after the relaunch of the platform. The company's core staff has grown too, from two to nine employees in 2013 and from nine to 16 so far this year.

From that moment on, PagoFácil started registering growth as high as 78% from one week to the next and hit its first million in transactions a mere 22 weeks after the relaunch of the platform. The company’s core staff has grown too, from two to nine employees in 2013 and from nine to 16 so far this year.

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99 MINUTOS, FASTER THAN THE INTERNET

A young startup, but one with a very clear vision of its role in the e-commerce industry, 99 minutos aims to become an agent of change and a catalyst for economic growth.

BY ORIAN NAGLÁ

You work from home and are short on time, only to discover you’re all out of dog food. So you log on to the pet products e-commerce site and place your order. 99 minutos takes it, a delivery service picks the product up from the company’s in-situ warehouse and you get an order confirmation. 99 minutos is immediately notified and collects the goods either at the customer’s or its own warehouse. The fact that 99 minutos has its own stock has translated into added value in terms of customer service, while its tracking tool is greatly appreciated by the final user.

When the user places an order on the website of one of its customers, 99 minutos is immediately notified and collects the goods either at the customer’s or its own warehouse. The company has even developed its own automated order control system.

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The initiative started as an e-commerce site that had a relatively diverse product portfolio and offered express delivery services in the metropolitan area of Mexico City. Consumers expressed satisfaction with the reliability and speed of these services, which is when the startup realized where its calling was.

“We realized it wasn’t the site that was innovative but the services we were offering,” says Salomón.

A TIMELY CONCEPT

Things couldn’t be clearer now. 99 minutos is the vehicle that delivers the goods of some 45 e-commerce enterprises, to the tune of 3,500 deliveries a month in Mexico City and, to a lesser degree, Guadalajara.

“In a year’s time, we expect to have between 200 and 300 customers,” says Salomón, who estimates that the number of deliveries could rise to 6,000 or 7,000 a month by December 2014, reason why the company has deemed it prudent to lease sufficient fleet capacity for the remainder of the year.

“A TIMEly Concept” says Salomón.

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NOW’S THE TIME

Mexico and the rest of Latin America constitute a huge playing field for online businesses. “Now’s the time to jump on the bandwagon. There’s a lot of government support out there, which is a good thing. We’re experiencing growth and investors are cottoning on to the potential of the industry, reason why more opportunities for the consolidation of startups are opening up,” says Salomón.

Aware of its export potential, 99 minutos has held meetings with ProMéxico to discuss strategies for its future internationalization, fox, as Salomón says, technology-based companies are those with the greatest possibilities of going global.
MEXICO: IT'S ALL ABOUT CREATIVITY

Creatives and media industries account for 3% of Mexico’s gross domestic product (GDP).

Mexico is the 18th largest exporter of creative goods worldwide. It is the only Latin American country among the world’s top 20 creative goods exporters.

The country is a major power in television content production.

Mexico produces over 100,000 hours of TV every year. These contents are exported to over 100 countries and translated into more than 30 languages.

TV content produced in Mexico is watched by more than one billion people in more than 100 countries.

Talent is the answer

Mexico has highly skilled talent that is also experienced in audiovisual production.

The country is the 9th hub worldwide in terms of IT-specialized talent (CONACYT).

It is the largest technological talent pool in Latin America (CONACYT).

In 2012, more than 100,000 students graduated from engineering and technology programs (ANUIES).

There are more than 900 graduate programs related to engineering and technology fields in Mexican universities (ANUIES).

On the red carpet

Mexican films received 127 international awards in 2013 including the Best Director Award at Cannes Film Festival.

In 2013, Mexican movies were released in commercial theaters in over 40 countries, a record high since 1999.

Mexico is one of the world’s top five film markets for theatrical exhibition. During 2013, 248 million spectators attended cinemas in Mexico (an increase of more than 20 million over 2012).

The “ñ” matters

Spanish is the third most widely spoken language in the world, after English and Mandarin.

The Spanish-speaking population is one of the fastest growing segments of the entertainment industry.

There are 400 million Spanish-speaking people in the world. By 2050, that figure is expected to reach 530 million, and close to one third of them will be located in the United States.

Mexico produces creative content that impacts over 50 million Hispanics in the United States.

Mexico is determined to establish itself as a leading content producer for the Spanish-speaking market.

Creative Industries Roadmap

Strategy coordinated by ProMéxico and supported by experts from government, industry and academia, to foster creative industries (audiovisual and digital). The roadmap sets out goals and strategies for achieving them.

PROAV

The program aims to boost investment in the audiovisual industry by supporting high-impact projects that enhance local capacities and promote the export of Mexican services and the country as a destination for production.

Film Friendly Mexico

www.filmfriendlymexico.com

Electronic platform designed to provide step-by-step guidance to film investors and a unique production experience in Mexico.

Ciudad Creativa Digital

cdd.guadalajara.com

A project supported by the federal government that combines the entrepreneurial spirit of Mexico’s “Silicon Valley” with the unique Mexican culture and traditions. It incorporates the creativity of Mexican human capital and urban lifestyle in order to position Mexico as a leading international content production hub.

CCD Ventures

An investment fund powered by Ciudad Creativa Digital to enhance the entrepreneurial ecosystem in the creative industries.

MIPCOM 2024

Mexico is the guest of honor at MIPCOM 2014, the world’s most important contents market.

Sources: The Orange Economy: An Infinite Opportunity (2013). Inter-American Development Bank (IDB); Creative Economy Report 2010, UNESCO; Global Entertainment and Media Outlook 2014-2018, PwC; Spanish Speaking Market Explores, CDI Intelligence for Global Business; ProMéxico with information from ANUIES, CONACYT, IMCINE.

Media Outlook 2014-2018, cSN Intelligence for Global Business; ProMéxico with information from aNuIeS, coNacYt, IMcINe.

October 2014

Media Outlook 2014-2018, cSN Intelligence for Global Business; ProMéxico with information from aNuIeS, coNacYt, IMcINe.
Want to film in Mexico?

**FILM PRODUCTION INCENTIVES IN MEXICO**

**FOPROCINE**
Grants resources through coproduction contracts by means of venture capital or credit contracts.
A trust for the production or post-production of fiction, documentary, and animated features (75 minutes or more), in coproduction.
Candidates must be Mexican production companies or individuals.
Participation by foreign directors is subject to their association to a Mexican production company, at least two years of legal residence in the country, and a solid background in Mexican cinema.

**FIDECINE**
A trust for the coproduction, post-production, distribution, and exhibition of fiction and animated feature films (75 minutes or more), which offers support through venture capital and credit.
In addition, it offers other stimuli for commercial run and for outstanding performance at festivals in Mexico and abroad.
If the supported project recovers 100% of the amount received, there’s a reserve equal to the sum previously granted to carry out the director’s next project.

**EFICINE 189**
A fiscal stimulus for taxpayers granted by Article 189 of Mexico’s Income Tax Law (Ley del Impuesto Sobre la Renta) to support the production or post-production and distribution of fiction, documentary, and animated feature films.
Through EFICINE, taxpayers investing in film projects in Mexico can obtain a deductible tax credit equal to the sum of their investment.
Each project cannot receive more than 3.5 million USD or maximum 80% of the cost of the project.

**PROAV**
Incentive program for high-impact film and audiovisual industries, designed to complement existing policies aimed at boosting and strengthening the film and audiovisual industry in Mexico.
A comprehensive, three-pronged support mechanism:
- **AFIP** (Incentive program for high-impact film and audiovisual industries)
- **FOMA** (Program to strengthen high-impact film and audiovisual industries)
- **Coca-Cola** (Program for high-impact film and audiovisual industries)

**ATA CARNET**
A customs document that allows the temporary import and export of non-perishable goods – for example, goods for exhibition displays and commercial equipment for production and conducting professional work.
Goods must be re-imported to the country of origin in the maximum period of one year.

**0% VAT INCENTIVE FOREIGN PRODUCTION WORK**
Foreign productions are entitled to claim back the VAT (Value Added Tax) at the end of the shooting, as long as the project is registered with the Ministry of Finance through a legally established Mexican company that is up to date with its tax payments.

Direct financial reimbursements of up to 7.5% of the budget spent in Mexico:
Available for Mexican and foreign films and audiovisual projects with a minimum expenditure of 3 million USD in production costs or 700,000 USD in post-production expenses.
A combination of both production and post-production costs may apply, in which case the minimum will be 5.3 million USD.
The sum of both the fiscal (VAT refund) and financial incentives (cash reimbursement) will be capped at 17.5% of the budget spent in Mexico. Therefore, the difference between the VAT refund and the 17.5% cap will come in the form of a cash rebate from an independent fund managed by ProMéxico.

For more information visit [www.imcine.gob.mx](http://www.imcine.gob.mx)

*In Mexico VAT rate is 16%.
ANIMA ESTUDIOS, ARTISTIC HERITAGE TRANSFORMED INTO ANIMATION

Almost 35 years after it was founded, this Mexican creative company has made around 10 films and several animated episodes for television that have been shown and broadcast in countries in the Americas and Europe.

BY ANTONIO VÁZQUEZ

With a grandfather and father who were filmmakers and an actress mother, an artistic legacy runs through the veins of Fernando De Fuentes, director of Ánima Estudios, that has impressed him on the field of animation.

With nearly 10 films and several episodes of animated series, De Fuentes has created an audiovisual product that has been seen in several countries in Latin America and Europe.

Before the end of the 90s, Fernando De Fuentes was a young engineer who joined the ranks of a small electronic website. There he focused on animation with characters parodying personalities in Mexican sports, such as footballer Cuauhtémoc Blanco and commentator José Ramón Fernández. By 2000, the media company closed its doors but De Fuentes and 15 other partners decided to start a company 100% dedicated to animation. Ánima Estudios was born.

Supported by 20th Century Fox, in 2003 Ánima Estudios created Wizards and Giants, its first animated film that produced just enough profit for the creative studio to undertake other productions. In 2006, Televsia –Mexico’s main television network–and the family of actor Roberto Gómez Bolaños asked Fernando De Fuentes’s company to embark on a challenging task: to create the animated version of El Chavo, a character created by Gómez Bolaños himself which for decades had enjoyed great success throughout Latin America.

The animated series El Chavo was released after 18 months of work. It featured 135 episodes of animation—including the leading roles of the original TV program—and aired in 16 countries in Latin America, as well as Spain and Canada.

The first episodes of the series were adaptations of some of the scripts from the original series. But for the second season, the Ánima Estudios and Roberto Gómez Bolaños teams worked on new stories for the animated character.

Throughout its career, Ánima Estudios has chosen to inject a touch of Mexico into each of its productions. Each project has portrayed stories, legends, and ways of life from Mexican society but at the same time has made them universal, to make them understandable in other parts of the world.

“We saw two aspects to the business: one was to attack the local market, with the traditions and customs that identify Mexicans, but we also wanted to create films with an international reach. That is why we did Don Gato (Top Cat), with different partners, which in the end has made them universal, to make them understandable in other parts of the world,” says De Fuentes.

Top Cat, the Hanna Barbera character, was made into a film in 2011 by Ánima Estudios. The movie has been screened in cinemas in 27 different countries; in England it was among the top 10 movies for almost four weeks.

La Leyenda de las momias (The Legend of the Mummies) –to be premiered in 2014– is one of the classic movies by Ánima Estudios that incorporate Mexican traditions and myths. Another of the company’s major projects is Teenage Fairytaire Dropouts, a series made with investment from Australia and Ireland, which has been shown in over 20 countries. The animated series deals with the story of three teenagers whose life unfolds in a world of wizards, giants, and fairies.

Over 14 years, Ánima Estudios has partnered with companies such as Warner Brothers, Cartoon Network, and Nickelodeon, among others. According to Fernando De Fuentes, animation is an industry that provides significant dividends to the Mexican economy. The creator notes that, due to the economic importance of the sector, agencies like ProMéxico have focused their efforts on promoting Mexican creative companies in different countries. Proof of that, he says, is that this year Mexico is the guest country at the MIPCOM international television festival in Cannes, France.

“It has been up to us to demonstrate that this industry generates many jobs and exports to many countries. We are continuing to grow and I think in 10 years the outlook will be much better for this industry,” he concludes. www.animaestudios.com

Throughout its career, Ánima Estudios has chosen to inject a touch of Mexico into each of its productions. Each project has portrayed stories, legends, and ways of life from Mexican society but at the same time has made them universal, to make them understandable in other parts of the world.
PIMIENTA FILMS, INDEPENDENT FILMS MADE IN MEXICO

Though a relative newcomer, Pimienta Films, a Mexican film producer, is encountering success, with co-productions with other countries and its own catalogue of independent films.

BY ANTONIO VÁZQUEZ

Founded in 2008, Pimienta Films began as an independent production company, with a single guiding principle: to create short films, documentaries and auteur independent feature films.

“I started in those years with a first project as a producer. I traveled to festivals and I realized I needed a back-up, not only to be the producer, but to have a company as a calling-card when making international co-productions. That was how the need to formally set up Pimienta Films arose,” says Nicolás Celis, founder of the company.

Nicolás has enjoyed the support of his brother Sebastián Celis to take the production house forward. In these six years, Pimienta Films has made its mark on more than 16 feature films and four short films, many of them screened at major film festivals in Europe.

For television, Pimienta Films has been involved in series for channels like ESPN and HBO.

“This is a good time for us. People trust that we can make movies no more expensively than other producers. We can prepare a lower-risk business proposal, one that isn’t a shot in the dark” says Nicolás Celis. And although money in a creative company dedicated to films is important, for Pimienta Films still more so is the vision and project of each of the directors he works with.

In Agua Fuera de Mar, a film by the director Paz Fabrega, Pimienta Films participated as co-producer in 2010. The film, a co-production between Costa Rica, France, Netherlands, Spain and Mexico, won the Tiger Award at the Rotterdam Film Festival.

The Celis brothers also participated in 2011 providing production services in the US film The Broken Tower, directed by actor James Franco.

With Somos lo que hay, a Mexican film made in 2010 by director Jorge Michel Grau, Nicolás Celis –as its producer– reached French soil, since the film was premiered that year at the Cannes Directors’ Fortnight.

Currently, the Celis brothers’ company is working on about eight feature film projects. It is participating in different stages of each, either in pre-production, under development or in post-production.

Nicolás Celis says his company has given priority to film production before anything else. “We have a lot of film projects right now. It wasn’t like that at the start. Many companies do things like advertising at the same time, they diversify to earn resources, but in the long term this means they get involved in other things that distract them from making films. In our case it has been different,” adds Sebastián Celis.

The commitment to independent cinema has proven fruitful for Pimienta Films. “The kind of film we do is not very conventional, and it is what has produced results. We are consistent with the cost of a movie and its potential scope. For example, there is Heli (Amat Escalante, 2013) –on which I was line producer– a really powerful film that has toured many countries around the world,” explains Nicolás Celis.

He adds, “We try to make movies with good scripts, without sacrificing the quality of a project. We work closely with directors and more than offering a production service, where they come and pay for what they get, our work is 100% committed.”

The cinematic touch of the brothers Celis has also been injected into television projects, such as the ESPN series Capitales del fútbol, in which they participated in 2012, and production of the program The Road to South Africa, an HBO special on the 2010 World Cup.

Sebastián Celis stresses that Mexico offers a wide range of funds to filmmakers, plus several advantages for the production of films, at competitive prices, and a great range on offer in terms of locations and skilled personnel.

The Celis brothers argue that 2014 is a key year for Pimienta Films. The company has diversified and consolidated, and is working on a French and German co-production of a film by an Iranian director.

“It is always a pleasure to discover a project that we like, meet a director with great ideas, and raise and build the project from scratch,” concludes Nicolás Celis.

www.pimientafilms.com

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October 2014  |  Negocios ProMéxico

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WEEPING WILLOW, ART AND PASSION WITH A BICULTURAL FLAVOR

Mexico and Canada are at the roots of Weeping Willow, a film and television production company that seeks to establish itself in the quality content market in North America.

PASSIONATE is the right word to describe Weeping Willow, a film and television production company that contains the best of two countries: Mexico and Canada.

Andrea Martínez Crowther –who has both Mexican and Canadian roots– heads up the company that has been involved in co-productions that cross borders.

One of its most notable movies is Ciclo, filmed in 2009 but released in 2012. The movie was the first with the seal of the Weeping Willow production company, though years earlier, Andrea Martínez had already filmed another movie whose rights were sold.

“When Ciclo premiered, so did Weeping Willow. The English name is not meant to be anti-Mexican but is because of my bicultural origin. One of the goals of the company is to export content. I am bilingual, I know how to speak to audiences outside of Mexico, to speak culturally. They love the things we have done for Canada,” says Martínez Crowther, who is strongly attached to her cultural and family roots. That passion for her two cultures and her family history was captured in Ciclo.

The film documents the bike trip made by Arthur and Gustavo Martínez (Andrea’s father and uncle) to Canada. Fifty-three years earlier, the brothers had made the same 5,600-mile journey between Mexico City and Toronto, mounted on their two-wheelers. On their first trip, they left only with bikes, 100 votes and two changes of clothes. This time, they were accompanied by a whole production team that recorded each push of the pedals as they visited the same points they did half a century before.

“I grew up with this story; it is part of my family, of my own bicultural origin. My father met my mother in Canada and returned to Mexico,” says the filmmaker.

For the production of Ciclo, Andrea Martínez had access to funds from both Mexico and the US. The story of the two men, who are now over 70 years of age, drew attention in both countries.

The film allowed the head of Weeping Willow to explore other fields, such as television content. Thus, the production company has mixed the two media in order to create quality productions.

The company’s first television project is called Ingrediente for a Good Life. It is a series of programs presented by Amanda Martínez –a Mexican-Canadian singer and cousin of Andrea– who travels through different regions of Mexico analyzing the local culture.

“It is about presenting the lesser-known regions of Mexico to the Canadian public. We wanted to build confidence among Canadians that they can eat anywhere in Mexico and feel safe, that they can travel to Mexico safely,” explains Martínez Crowther.

For the production of Ciclo, Andrea Martínez had access to funds from both Mexico and the US. The story of the two men, who are now over 70 years of age, drew attention in both countries. The film allowed the head of Weeping Willow to explore other fields, such as television content. Thus, the production company has mixed the two media in order to create quality productions.

INGREDIENTS for a Good Life now has six episodes that capture the richness of San Luis Potosí and another six addressing the beauty of Baja California.

Another project is Bicycle Diaries, a production broadcast by TV-UNAM (National Autonomous University of Mexico) that recounts the experience of people who use bikes to commute to work, home, school, for exercise or just for fun.

“Bicycle Diaries is a great product for export, since people from France or the US are just as interested because it is a universal theme. There is a lot of material in Mexico to export,” points out Martínez Crowther, who has worked in international productions and considers that Mexico’s film industry has some excellent talent. Mexican directors, photographers, and crews are acknowledged by professionals from other countries, she says.

The producer has engaged in dialogue with ProMéxico to plan a marketing strategy in other countries. For now, among her plans is to open offices in Canada and on Mexico’s border with the US.

“We are working to position ourselves as a producer and exporter of quality television content; we will open offices in Tijuana and Toronto to generate co-productions that are seen both inside and outside of Mexico,” reveals Martínez Crowther.

Currently Weeping Willow is producing the program My Dancing Heart for Al Jazeera’s Viewfinder series. This documentary is an exploration of sensuality, romance and the possibility of love among senior citizens in Mexico City whose passion revolves around the danzón, a traditional slow-moving dance which is very popular in Mexico. N

weepingwillow.mx
ATMÓSFERA PRODUCCIONES, A LAYER OF CREATIVITY

From the Mexican border with the US, this producer of audiovisual content has created television programs for networks such as ABC, Telemundo and CNN, among others.

Located in Ciudad Juárez, Chihuahua, on the Mexican border with the US, Atmósfera Producciones is a company capable of creating any communication product, some of which have been transmitted by US networks like ABC.

The company run by Abigail Villegas and Juan Carlos Domínguez, began operations in the late 1990s, when Ciudad Juárez had about 16 local channels in operation, generating a high level of demand for audiovisual services for different customers.

Villegas was a great visionary and thought beyond meeting the needs of local television consumers. With Atmósfera Producciones she began creating independent television not only for consumers in Ciudad Juárez but also in the US.

“Being on the border allowed us to contact a lot of producers from other networks and generate content for the US, mostly focused towards the Spanish-speaking public that lives there. We began to build up collaborations, a network of contacts and we now cover a high level of demand for independent television along the border of Mexico and the US,” says Villegas.

The first productions by Atmósfera were magazine and youth programs aimed at border audiences. Social and political issues were soon added to the catalogue of the company, in response to the demands of its customers in the US.

Over time, the contributions for the US gained ground on the agenda of Atmósfera Producciones, according to Villegas. “We produced content mainly for ABC that aired nationally in the US. As a small business, for us it has been a great experience that our content is transmitted over a network like ABC in prime time and, moreover, in another language,” she says.

In total, Atmósfera Producciones developed over 40 programs on tourism themes for ABC, which highlighted the major tourist attractions in five states of Mexico—including Chihuahua, Yucatán and Quintana Roo.

Reforms in telecommunications approved in 2014 in Mexico will bring great opportunities for producers of television content, says Villegas. For her, the fact that competition will be opened up within the sector will allow the number of television channels to increase and as a result there will be greater demand for content.

“In the US, for example, the transition from analog to digital television led more channels to open overnight. In Mexico something similar will happen and that will benefit the user because there is more competition. It will also benefit those who work in production because there will be more demand for content,” Villegas suggests.

With a team of 15 people, in recent years Atmósfera Producciones has been focused on creating audiovisual products for the corporate image of companies, as well as touristic content for different customers.

“With a team of 15 people, in recent years Atmósfera Producciones has been focused on creating audiovisual content for the corporate image of companies, as well as touristic content for different customers.
COME SESOS, A YOUNG MEXICAN FILMMAKER HEADED FOR INTERNATIONAL FAME

He’s barely 28 but Jonathan Ostos Yaber is shaping up as one of the Mexican creators most likely to get tongues wagging in film and animation circles in the coming years.

Founder and director of the Come Sesos animation studio, Ostos’ short films have been screened at over 130 festivals, including Cannes, Edinburgh, LA Short Fest and the Hong Kong International Film Festival, to name just a few.

After a lengthy sojourn in the United Kingdom, Ostos returned to Mexico in 2007 to work on his pet project: Come Sesos. He managed to recruit a team of 10 talented professionals, who have helped him produce everything from short films and features to television series and commercials.

Commercials like the United Nations Human Rights Campaign for Latin America that Ostos directed in 2011 and that received over 1,000,000 hits in just one week.

“It was a commercial on human rights; a campaign on how to defend them. We also have several clients in Mexico who do commercials for, like the Chamber of Deputies and Cinépolis [Mexico’s largest movie theater chain],” says Ostos.

One of his pride and joys is La nostalgia del señor Alambré [Mr. Wire’s Nostalgia, 2009], which won Best Short Film in Mexico and has been shown at the Cannes and Hong Kong film festivals and the Berlin International Short Film Festival, among others.

“Mr. Wire is a wonderful storyteller. He loves telling children stories about his village, about aliens and monsters. Every story, every chapter is filled with drama and romance. And it’s all told through shadow theater,” says Ostos.

The short caught the eye of producers in Ottawa who have decided to take Mr. Wire to Canadian television screens.

“Of the thousands of projects submitted, only two were selected to be broadcast on Canadian television and one of them was Mr. Wire,” Ostos recalls.

Ostos, who presides over CutOut Fest, a prestigious international animated film festival held every year in Querétaro, says Mexico has the talent to get people in film and animation circles all over the world sitting up and taking notice.

His most recent project is a feature called The Morphable Man. Of a more commercial bent, this co-production with France and the US aims to “show the world of conventional film that Mexico is capable of producing quality visual effects that entertain people.”

The Morphable Man tells the story of a young man who is viewed as a freak because of his ability to change his physical appearance. Unable to control his morphability, there is, however, one girl who accepts and loves him for who he is.

In 2014, the Mexican beer brand Sol selected Ostos as the face of its “Free Spirit” campaign and will be promoting the work of this independent filmmaker worldwide.

One of Ostos’ future projects is a feature made up of 10 short animated films on the traditions of Mexico’s indigenous peoples. Each story will be directed by a different Mexican filmmaker and will be set to symphony music.

“In five years’ time,” he says, “I see myself producing a lot of films. It’s what I love most.”

www.comesesos.com
DUBBING HOUSE: MEXICO’S VOICE ABROAD

With 80% of its annual production for export, this Mexican dubbing company translates some of the world’s most successful TV series and films into Spanish, English and Portuguese.

BY ANTONIO VÁZQUEZ

More than half the Spanish dubbing of films, series and programs that are produced around the world is done in Mexico, a fact that has not gone unnoticed by Dubbing House, a company directed by Jorge Arregui and Paola Felgueres, professionals with almost three decades of experience in the industry.

Arregui began working in the dubbing industry in the mid 1980s, when he worked for a company that formed part of Televisa, Mexico’s main television company. In 2004, Jorge and Paola decided to set up their own venture and created Dubbing House, a company that specializes in dubbing but which also offers post-production audio services for different entertainment platforms (film, television, videogames), subtitling and audio design, among others.

“Over time, our clients have asked us to help them dub into other languages,” Arregui says, “and so we now have affiliate studios in Brazil, the US and Canada, where we dub mainly into Portuguese and English.”

Practically 80% of the firm’s dubbing projects are exported to the US, from where the television networks and producers distribute their series, now dubbed into Spanish, to Latin America and Hispanic communities in the US.

Mexico’s dubbing industry is thriving; in Mexico alone, around 37,000 programs are dubbed each year by 35 fully fledged companies using approximately 1,200 actors who offer a wide range of voices, and generating some 3,000 direct jobs.

Where does the dubbing voice fit into the picture?

“We are working for 20th Century Fox on the dubbing of the Modern Family series,” answers Arregui. “And on films that are being shown at cinemas in Mexico and Latin America, such as Don Gato (Top Cat) and recently Boxtrolls. For a long time we also dubbed several episodes of Sesame Street as well as many other famous TV series.”

The company also dubbed into English the cartoon series of El Chavo—a character created by the Mexican actor Roberto Gómez Bolaños, which has enjoyed success in Latin America for a number of decades. The English version of El Chavo now numbers 70 episodes, each one dubbed by Jorge Arregui’s company.

“The great contribution of Mexican industry to the world of dubbing has been that we not only translate but also adapt. Many countries in the region have their own idiomatic expressions but in Mexico we have been very careful to neutralize the language,” says Arregui.

With 25 employees, a portfolio of more than 500 voice actors, 25 dubbing directors and a similar number of translators, the company also dub documentaries and programs for IMAX screens.

Jorge Arregui recounts that 90% of dubbing production in Mexico is exported to the US and several European countries.

Fortunately, ProMéxico has created a section for creative companies and it’s beginning to provide support for other markets, for independent production companies, so that they can sell their products around the world,” says Arregui.

The firm’s president emphasizes that new technologies and globalization will allow the Mexican dubbing industry to grow significantly in the coming years.

For the time being, Dubbing House is already working on its own productions for cell phones, tablets and other mobile devices; the Internet trend has also led to a new production line within the company itself.

“We also work practically hand in hand with other Mexican production companies such as Anima Estudios in order to compete as partners in other countries.” At the same time, the company leads the market for dubbing in Mexico. “The best movies are dubbed in Mexico. Major film launches by Fox, Universal, Disney and Sony are dubbed here, along with the world’s best series and videogames,” concludes Arregui.
KOKONUT STUDIO: WHEN EVERYTHING ALIGNS IN YOUR FAVOR

The Mexican company Kokonut Studio has been listed by Apple as one of the best developers of games for mobile devices in Latin America.

BY ANTONIO VÁZQUEZ

It is possible that Benjamin Morales, co-founder of the Mexican creative company Kokonut Studio, never imagined that one day his creations would be among the best ranked by the American company Apple.

In 2009, fresh out of college, Morales decided to start his own project that would include four other professionals also newly emerged from the classroom. The group formed Kokonut Studio and began working on what was in vogue at the time: multimedia.

Soon, Benjamin Morales departed to Canada and other partners took their own directions. But in 2011, they resumed the original project, now with a new purpose: to enter the world of apps and games for iPhone, Apple’s mobile phone.

Kokonut Studio took a risk, creating a first game for Apple, which led to TechRA – a program of the US-Mexico Foundation for Science (FUMEC) based in Seattle, Washington, which supports talented companies – taking an interest in the work of Morales and his colleagues.

In Seattle, the Kokonut team focused on learning a business model to leverage their creativity. But Sky Hero had an added value which caught the attention of users. “We integrated a weather system. If you play in a city where it is raining, it rains in the game too; if it is snowing, it snows in the game also. That is what we were looking for and do now with our games: they integrate technology, the virtual world with reality,” Morales points out.

Currently, Kokonut Studio is developing a couple of games that will be released between October 2014 and March 2015, for both iOS and Android.

In addition, the company creates applications for clients such as McDonald’s, Playboy and Televisa – Mexico’s leading television company.

Benjamin Morales notes that Mexico has a talent for creating games and apps for mobile devices and emphasizes that local talent is emerging across the country. “There is a great development in the industry in Mexico. Many US companies are turning to Mexico and see it as a good developer, with a lot of talent. Before we had a lot of competition with South America, with countries like Colombia and Argentina, but that has been changing and will continue to change because the world increasingly sees us as good developers,” he says.

According to Morales, the increasing use of mobile devices in Mexico will further boost the development of the sector and open the doors for companies in the US and Asia to settle in the country, which will result in increased employment.

Today, with a team of over 20 people, Kokonut Studio is poised to become a leader in the development of apps and games around the globe.

Among the company’s future plans are to venture into console games, which require investments to multiply five-fold. “It’s more expensive, with bigger development and there is more risk, but we want to stay ahead and continue to produce first class applications,” concludes Morales.

“We integrated a weather system. If you play in a city where it is raining, it rains in the game too; if it is snowing, it snows in the game also. That is what we were looking for and do now with our games: they integrate technology, the virtual world with reality.”

Morales points out.
THE GLOBAL CAREER OF MANTIZ GAME STUDIOS

The video games created by this developer founded in the center of Mexico are downloaded across Asia and North America. Having understood the business to perfection, it is time to accelerate growth.

BY OMAR MAGAÑA

Mantiz Game Studios has built many bridges; the strongest of them links the Hidalgo State Science and Technology Park, in central Mexico, with the city of Vancouver, British Columbia in Western Canada. The Mexican company, which produces content for digital platforms, operates in both places and as a result has carved out valuable spaces for itself in the global market for video games and content for the commercial and educational sectors.

Mantiz Game Studios aspired to internationalization since its creation in 2009. Joining the acceleration program for technology-based small and medium enterprises (SMEs) from Mexico (TechBA) in 2012 helped to clarify its objectives and define the forms and processes to be followed to enter and survive in the global environment.

“It has helped us a lot to establish the global market as our goal and to make applications and games with the quality expected by this market; it’s not about making just another App but one that makes a real impact,” says Camilo Islas Amador, CEO of Mantiz Game.

TechBA, the business accelerator created by the US-Mexico Foundation for Science (FUMEC) with the aim of promoting Mexican SMEs that offer innovative value and potential to compete in global markets, hosted Mantiz Games at its headquarters in Vancouver.

“The dynamic and innovative digital media and videogames industry in British Columbia is recognized as a leader in design, development and animation. With more than 1,000 digital media companies, it generates revenue of 1.7 billion CDN each year and shows annual growth rates of 30%,” reports the TechBA website.

Two years after its launch, Mantiz Game began activities in Hidalgo, the founders of Mantiz Game approached TechBA during SME Week 2011. “We saw that we had the capacity to move forward and it has been a success,” recalls Islas. “That has enabled us to improve a huge range of processes and develop new products and services demanded by the international market,” he adds.

Since Mantiz Game joined TechBA, it has generated products that have been downloaded in Japan, South Korea, China and the US. The latter two nations have become its two largest consumers.

AN ALLY IN THE WORLD

According to Islas, the connection with ProMéxico has enabled Mantiz Game to get to the places where the business relevant to its industry is carried out. In 2012, it participated in the conveniences for professionals, Game Connectors; in 2013 it also participated in GamesCom, in Cologne, Germany, where the company’s delegates conducted business with publishers who were interested in the firm, and in October 2014 it will attend international meetings where intellectual property and products are bought and sold.

THE MANTIZ SEAL

The name of the company (which refers to the Praying Mantis) expresses its purpose: “To provide experiences through technology, catch the target and not let it go.” With that premise, Mantiz Game has developed specialized applications for many brands and companies, including Liverpool, Sony Ericsson, British American Tobacco and Coca Cola.

It offers two kinds of solutions for these firms. Firstly, “advergames; a form of digital marketing that integrates consumers with the products and services of a company through playful platforms for mobile devices, or apps, which organizations use to differentiate services that are of great value to their market. Secondly, augmented reality, which is another useful way of providing the brands with a presence in the immediate surroundings of users, linked to new technologies.

Mantiz Game also serves the education sector with applications and games that bring scientific knowledge to young people in a fun way. Those include Mighty Mike, which challenges the user’s knowledge of history, Experiments with Liquids, which gives the player information on the melting point, boiling point and density of various elements kept chal- lenging him, and others related to health sciences.

Isla explains that there are two ways to monetize their products: by direct payment, through the downloadable content sold in the store of each application, or with advertising that is inserted into the free apps. Several of its products have achieved up to 1,400 downloads on the day of publication and an average of 30,000 total downloads. Some like PipoGoool, available for Android devices from June 27, 2014 during World Cup fever, have come close to 100,000 downloads.

According to Islas, in 2014, Mantiz Game will complete two new games, one for a client and another for its own. “Another important challenge before the end of 2014 is to achieve CMMD Level 2 certification and thus enter the largest and most important markets,” says Islas.

The company, he continues, should strengthen the line of business related to the development of its own video games for various platforms, including consoles.

As an organization, Mantiz has consolidated its human capital. That has grown from two to 16 people, for whom game development has become a stable and formal mode of employment.

That has been achieved, according to Islas, as a result of understanding how to capitalize in the field. “We need to create products, not only know how to program,” says Islas. It is here, he says, where the support of experts becomes important: in addition to promoting investment, they help generate the context for producing, selling and exporting. In Mexico it is crucial to generate these syner- gies, insists Islas.

OPPORTUNITIES FOR DEVELOPMENT

“There are great expectations for Mexico and Latin America. In fact, large companies are looking for intellectual property that can only be sold or can only be understood in Latin America,” says Islas.

Increasingly, he asserts, multinational companies are looking for content specific to the region and for developers who understand the culture and can take charge of generating those products. However, in a region where the industry is still emerging, the challenge is to understand the tools and standards of the major econom- ies and use those as a basis for production.

Mantiz Game offers training workshops for young people interested in developing video games that are sold on the iOS, Android and Face- book platforms. “Soon we’ll have it online. We not only want young people from the region (Central Mexico) to come to work at Mantiz but also we want the industry to grow, for there to be many games companies because then it is easier to be noticed from abroad,” concludes Islas.

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www.mantizgs.com
**CHICO CHIHUAHUA, THE CARTOON CHARACTER THAT CHANGED AN ANIMATOR’S LIFE**

Chico Chihuahua has achieved cyberspace fame though animated films, comic strips and other creative products. As many as 70,000 users in Latin America and as far afield as Japan and Russia visit this cartoon dog’s site every month.

**BY ANTONIO YÁÑEZ**

Designer and animation artist Blanca Ruiz graduated from the prestigious Iberoamerican University and began her professional career in graphic design, but in the back of her mind she still nurtured the idea to “create cartoon figures” that incarnated the idiosyncracies of Mexican society.

And so, in 2010, she invented a character that was to change her life: Chico Chihuahua, a cartoon dog that gets mixed up in all kinds of adventures, always in the company of his six best friends. “I had a diploma from Oxford after publishing a bilingual Mexican cook book, and that was when I created Chico Chihuahua. “Chico Chihuahua was a product of the dissertation I did for my Oxford diploma. I did a great deal of market research and realized there were no books for children in Mexico and Latin America that portrayed their cultures. All the characters that reach the region are imported. Not a single one reflects our own culture. That’s why I chose the Chihuahua, which everyone knows is a Mexican dog, and other characters like Pulga, a flea who lives in Chico Chihuahua’s fur. Both are friendly and cheerful, which are very Mexican attributes,” says Ruiz.

Motherhood forced me to shelve the project for a couple of years but I took it up again and designed a simple site for Chico,” says Ruiz. It didn’t take long for Ruiz’ creation to reach 20,000 hits. Telcel, one of Mexico’s leading mobile phone companies, saw Chico Chihuahua as an excellent vehicle to market digital content to younger users.

By then, however, Garfield producer Phil Roman had seen Chico Chihuahua on the Internet and contacted Ruiz. Roman, being a Mexican-American, liked Chico Chihuahua and gave her very good advice on how to further develop Chico Chihuahua.

Ruiz took Roman’s advice and redesigned the Chico Chihuahua site in Spanish and English and in less than three weeks she had tallied 70,000 visitors. Chico Chihuahua has managed to sustain his popularity, receiving as many as 100,000 hits a month during high season (between May and November) and has just over 9,000 followers on Facebook. Approximately 80% of visitors to the Chico Chihuahua site are Mexican but there are also fans in other Latin American countries and as far afield as Japan and Russia.

Although Ruiz has several graphic design projects on the go, her chirpy cartoon mutt takes up most of her time. In 2013, she launched an online store offering various Chico Chihuahua gift products like jewelry, plush toys, t-shirts and free content like postcards, comic strips, wallpapers, calendars and downloads for mobile devices, among others.

“Chico Chihuahua is an entertainment brand. What I want people to see in him are the values of our own culture, not those imposed by others,” says Ruiz.

The content of the Chico Chihuahua site is free but Ruiz is working on a Premium pay zone, where users can purchase improved subscription-based products. Her plans for Chico’s future include the opening of a store in the Magical Town of Cholula, in Puebla, which receives some 700,000 visitors a year, more short films and even a television series starring her adorable cartoon dog.

In September 2014, the company inked a licensing contract with Boston, Massachusetts based Bare Tree Media for the development and distribution of virtual products including stickers, Emojis and Emoticons, which will be distributed on instant messaging platforms, social networks and online and console games.

Bare Tree Media’s network of social partners reaches more than 20 billion users worldwide. Among its portfolio of licensed brands are Garfield, Domo, Hello Kitty and SO SO Happy.

“The partnership with Bare Tree Media will enable us to venture boldly into new markets; the brand will be communicated through emotions, using its characteristic humor. The concept will be easily exportable to new markets,” Blanca Ruiz concludes.
MEXICO AT MIPCOM 2014
MEXICO IS THE COUNTRY OF HONOR AT MIPCOM 2014 AND OVER 100 MEXICAN COMPANIES AND ORGANIZATIONS RELATED TO THE CREATIVE AND MEDIA INDUSTRIES WILL PARTICIPATE IN THIS IMPORTANT EVENT.
### The Lifestyle

**Teodoro González de León, the Man Who Transformed Mexico City**

More a case of living to eat than eating to live, we bring you seven restaurants that tantalize the taste buds, some of which even feature on San Pellegrino’s list of The World’s 50 Best Restaurants.

**SOMETHING’S COOKING: SEVEN MAGICAL MEXICAN RESTAURANTS**

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**ART**

**Museum of Modern Art’s 50th Anniversary**

The Museum of Modern Art opened its doors on September 20, 1964, aspiring to house the biggest and most significant assemblage of art that depicts the evolution of the visual arts in Mexico. To date, the Museum has a collection of 2,688 works comprising the painting, sculpture, printmaking, photography and graphic art of 773 artists.

Located in a privileged wooded area of Mexico City, Chapultepec Park, the site was built on lands that once housed the Museum of Flora and Fauna and later the Chapultepec Galleries and a children’s art school, the Escuela Domincal de Artes.

The Museum has shown the best of Mexican and international plastic aesthetics. It has received exhibitions from the likes of sculptor Henry Moore, French painter Pierre Soulages, the Settecento Veneziano, the Tesoros de San Marco, from Venice, and others. It has featured an array of exhibitions that has given millions of people access to Mexican and universal art.

The exhibitions, 50 Years/50 Works, Pedro Ramírez Vázquez, Inédito y funcional is the first retrospective that focuses on architect Ramírez Vázquez’s ability to lead interdisciplinary teams, and to reconcile an overwhelmingly public career and fresh artistic creativity. Finally, Carteles del MAM outlines the cultural history of the Museum through publicity material from its Documentation Center.

[www.museoartemoderno.com](http://www.museoartemoderno.com)

**Design**

**Huichol Rug, A Collector’s Piece**

Designer Elissa Medina has launched a series of collector’s rugs that take their inspiration from the psychedelic art of the Huichol, an indigenous group from West Mexico.

First shown in 2013 at the Mexican Design Open, these brightly colored rugs measuring 230 x 200 centimeters take the form of animal pelts in reference to the hunting traditions of the Huichol.

Medina’s geometrical designs are computer-based, meticulously mapped out pixel by pixel with mathematical precision and then hand embroidered and assembled according to the collector’s color preferences.

These are strong pieces that lend a room character and that are often the lynchpin of interior design projects, serving as the focal point around which everything else in the space is planned.

In recent years, we’ve seen an upsurge in the number of Mexican designers, not just of clothes but of furniture and accessories, who are turning to their roots in search of inspiration. The resulting fusion of old and new has paved the way for a reappraisal of the cultural and artistic traditions of Mexico’s indigenous peoples.

[www.elissamedina.com](http://www.elissamedina.com)

**Design**

**Design Week Mexico 14**

The United Kingdom will be the guest country at Design Week Mexico 14, an event established in 2009 to promote design and creativity as values that contribute to social, economic and cultural development.

From October 14-18, Mexico City will be hosting some 100 activities geared toward architects, industrial, graphic and interior designers, and students, while the organizers are anticipating a turnout of over 150,000 visitors this year.

A highlight of the event will be the opening of the DWM Pavilion at the Tamayo, where the architect Alejandro Castro will be leading an intervention of the museum’s back garden in an exercise that combines art, design, and architecture.

Design House is another exercise in which 16 architecture studios will be putting forward restoration and interior design ideas for an abandoned house in the city’s Lomas de Chapultepec district.

Finally, Anna Kurlin, Christopher Sharp, Matthew Hilton, Michael George Hemus, Nigel Atkinson, Tom Dixon, Sir John Sorrell, and Russell Pinch will be giving conferences at the Tamayo and Modern Art museums in Mexico City as part of Design Week’s program of activities.

[www.designweekmexico.com](http://www.designweekmexico.com)

**Art**

**Maya Festival Down South**

“Architecture in the Time and Space of the Maya” will be the theme of the 3rd International Festival of Maya Culture (FIC Maya), which will take place on October 17-26 in Yucatán.

Guatemala and the state of Campeche in Southern Mexico will be the guests of honor at the event, whose purpose is to showcase the richness of the Maya culture, which remains very much alive in South-east Mexico and Central America.

Literary activities, performances, music and academic sessions look set to make for an action-packed festival, which will kick off at the stunning archaeological site of Dzibilchaltún—a city founded in 500 BC and inhabited right up until the Spanish Conquest in 1540—before traveling on to 60 venues throughout the state of Yucatán.

[www.fcmaya.com](http://www.fcmaya.com)
TEODORO GONZÁLEZ DE LEÓN, THE MAN WHO TRANSFORMED MEXICO CITY

A man who has revolutionized Mexican architecture at the ripe age of 88, Teodoro González de León admits it takes some effort not to repeat himself.

González de León has designed buildings with unmistakable lines, shapes, and textures; grandiose, abstract, modern buildings that lend Mexico’s capital its unique identity.

During the two years he worked with Le Corbusier, he claims the most valuable lesson he learned was that “architecture is a silent craft.”

Minimalist blocks, chiseled concrete, and respect for the colossal works of Pre-Columbian Mexico are his leitmotifs, while materials, structure, and dimensions form an equation that always balances out perfectly in his works.

The influence of both architects can be seen in the central offices of the National Workers Housing Fund Institute (INFONAVIT), the Mexican embassy in Brazil, El Colegio de México, the Rufino Tamayo Museum, and the Nacional Auditorium, which they renovated and extended.

The Federal Courthouse, the headquarters of the Fondo de Cultura Económica—an important publishing house—and the National Pedagogical University (UPN) are other buildings that bear González de León’s inimitable mark.

Among the many awards he has taken home over the years are the National Arts Prize (1982), the Grand Prize at the Sofia Biennial in Bulgaria (1988), and Winner of the Buenos Aires Biennial in Argentina (1991).

In interview in August 2014, on the threshold of reaching 90 years of age, González de León acknowledged that every project poses a challenge. The reason? “Architecture is difficult if you want to do something new and not repeat yourself. I keep accumulating experience and that makes it all the harder,” he has been quoted as saying.
**ARTY ACCESSORIES**

Georgina Treviño and Ana Bárbara Núñez are two Mexican designers who have found in jewelry making a means of expressing their creative talents with pieces that add a special touch to any outfit.

**GEORGINA TREVIÑO**

Object Gems

In the early 20th century, Marcel Duchamp coined the term objet trouvé, which basically refers to the use of everyday objects for artistic purposes. It is a concept Georgina Treviño appears to have discovered for herself as a young girl, when she would play at making necklaces, earrings, and bracelets out of stones, pieces of glass, and bits of wood she’d found. In time, her love of jewelry evolved into a vocation and passion for artistic purposes. It is a concept she finds fascinating.

“My curiosity gradually grew and I took an art course at the University of San Diego, California, with a specialty in silver and goldsmithing,” she says.

A native of Tijuana, Baja California, Treviño is constantly on the hunt for new techniques and materials for her creations. Silver, gold plate, and tin are her staples and collected. At the moment, she is working on a collection that incorporates alternative materials like cement, steel, and wood.

Trevido has launched three collections to date: Arquitectura, which is inspired by geometrical lines and works of architecture; Quebrada obsidiana, the product of a trip to the Cantona archaeological site in Puebla, where she came upon several obsidian stones, and Somos una piedra preciosa, in which her raw materials are the stones she has found and collected. At the moment, she is working on a collection that incorporates alternative materials like cement, steel, and wood.

**ANA BÁRBARA NÚÑEZ**

On the Trail of Lola Bassó

Bees with bright blue, yellow, and purple bellies, petrified by delicate hands. A black pearl engaging in dialogue with a pink amethyst. A climbing plant that makes its way up the side of an ear. A golden spider’s web adorning an arm. Gold seahorses swimming up long fingers. Knives that hang alongside dainty skulls. Those tongue in cheek pieces with a hint of the obscure are the trademark of Lola Bassó, a jewelry firm that is on the tip of everyone’s tongue in Mexico’s fashion circles.

The creative force behind the company is Ana Bárbara Núñez, who studied jewelry design in Barcelona and Milan and has earned herself a name for the fine craftsmanship of her pieces, fashioned out of silver, gold, and semiprecious stones.

“Jewelry has always been present in my life. When I was very young, my mother showed me all the jewelry that’s been in my family for years; pieces with sentimental value. To mark special occasions, my parents would sometimes give me a ring, bracelet, or necklace. I think a piece of jewelry helps immortalize an important moment in life,” says Ana Bárbara, whose collections borrow from her surroundings and landmark moments in her life.

Born in Mexicali, her first collection was inspired by the Baja California desert and features figures like snakes and spider’s webs in ochre and gold, while pearls in pastel shades are the protagonists of her most recent one. “My collections reflect where I’m at in my life. My style changes with me. Right now I’m working more with pearls, precious and semiprecious stones; something more modern.”

A look at her catalogue reveals an interesting selection of pendants, necklaces, rings, earrings, ear cuffs, and quirky acrylic clutches with appliqués featuring pop icons. “Mexican design has come a long way. There are several jewelry firms whose good design and craftsmanship have helped build Mexico a very solid reputation,” says Núñez.

**GEORGINA TREVIÑO**

www.trevinojoyeria.com

**ANA BÁRBARA NÚÑEZ**

www.lolabasso.com
Kenya Márquez (Guadalajara, 1972) studied Communications Sciences at the University of Atemajac and screenwriting at the Film Training Center (CFFC). Her first short film, Desde (1997), won Best First Film at the 1st Mexico City International Short Film Festival in 1998 and the following year was nominated for an Ariel in the category of Best Fictional Short. In 2001, La mesa servida (2000) was chosen as Best Comedy at the New York Shorts International Film Festival and nominated one of the six best short films at the 3rd Belo Horizonte International Short Film Festival. In 2007, Señas particulares (2006), a prelude to her first feature, won the Jalisco Film Academy Award at the 22nd Guadalajara International Film Festival and the Palmita EFM Award for Best Short Film at the 5th Franco-Mexican Film Festival.

Márquez made her feature debut with Voces del subterráneo (2009), which won more than a dozen awards in several categories—directing, photography, acting, sound—at Morelia, Miami, Cine-Ceará (in Fortaleza, Brazil), Moscow, Vancouver, Valadolid, Trier, Huatla, and Marseille. She also directed the documentary El secreto de Candida (2001) and produced the short film Epílogo (2009) and the feature length documentary Voces del subterráneo (2009).

At 30, she was appointed director of the Guadalajara International Film Festival, a position she held for four years (2002-2005). She has also sat on the juries of numerous festivals in Mexico and abroad and taught audiovisual arts at several universities. More recently, she was awarded a screenwriting bursary by the Mexican Film Institute for her project Añafloa, which tells the story of an albino woman who has done time and who makes friends with a hypochondriac. “I want to address the subject of discrimination with a touch of black humor,” says Márquez.

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“How did you become interested in film as a profession?”
It was circumstantial. I started out in journalism, where I initially covered police reports and later politics and entertainment and sports too. I traveled a lot. Back then, I realized I was constantly observing people. I'd listen in on their conversations, take note of their behavior. Sometimes I'd even ask them things that had nothing to do with the story I was covering. I found myself writing stories about the people I'd interviewed. It was a way of telling stories but totally unpreamediated.

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“Discrimination is a constant in my stories, how we discriminate against people because of trivialities like the way someone dresses, their economic situation, their behavior. I like to tackle social subjects subtly, so it doesn’t seem like I’m lecturing.”

May it be the wig, the deep blue shadow, the red of Roman’s lips. A deserted street in Paris. The chiaroscuro. The blood on his hands. Or maybe there was more to it than that. But one day Kenya Márquez saw Polanski’s The Tenant in a phone booth in Spain and told the telephone operator. It wasn’t until she met Pedro Almodóvar in a phone booth in Spain and told him I wanted to study film but couldn’t get into a school. He replied categorically, “Go back to your country.” I was working as a telephone operator at the time and decided to take his advice and get the first flight back to Mexico, where I got down to writing my first short film, won Best First Film at the 1st Mexico City International Short Film Festival in 1998 and the following year was nominated for an Ariel in the category of Best Fictional Short. In 2001, La mesa servida (2000) was chosen as Best Comedy at the New York Shorts International Film Festival and nominated one of the six best short films at the 3rd Belo Horizonte International Short Film Festival. In 2007, Señas particulares (2006), a prelude to her first feature, won the Jalisco Film Academy Award at the 22nd Guadalajara International Film Festival and the Palmita EFM Award for Best Short Film at the 5th Franco-Mexican Film Festival.

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I filmed my first project, Cruz, in 1997, based on a script I’d worked on with Alfonso Suárez. The theme of the film is ma-

tricity and it’s inspired by several places in Guadalajara where I once lived. The film did really well. It was screened at some

60 festivals and won several awards. In a manner of speaking, it was my cinematic coming of age. It allowed me to realize that

pre-production and being on set made me happy. I’d found my path.

—How would you define your style?

Journalism gave me the sensitivity to be a good observer. It helped me tell the stories of people who are all around us. I like marginalized characters, the ones you hardly ever see.

Aside from Polanski, other films and directors that have influenced me are Tom Tykwer’s Maria Mortal and Bergman, es-

pecially Cries and Whispers, the Taviani brothers, Kaurismaki, Visconti, and Buñuel, who marked me from an early age.

Discrimination is a constant in my stories; that cruel part of humans, how we discriminate against people because of

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—What do you see on the horizon for Mexico’s film industry?

Right now, comedy is the strength of the Mexican film industry but there’ll be other filmmakers who’ll make different kinds of

movies and I think diversity is what matters most. I think there should be films for

every audience and there will always be films that reflect our reality. What’s important is that a film elicits a reaction in you,

no matter what that reaction is.

I like to take the time to sit down at a good restaurant and sample some regional fare, you could almost be accused of com-

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There’s one thing everyone loves about Puebla and that’s its food. And in the capable hands of Chef Gerardo Quezada, the gastronomy of this central Mexican state is baked, grilled, fried and roasted into works of art. Quezada has brought a little piece of Puebla to Mexico City with his restaurant Angelopolitano, located in the city’s Roma district.

Mole, a type of salsa made with chili peppers, chocolate, peanuts and a whole host of other ingredients, is Puebla’s signature dish but Angelopolitano has tweaked the original recipe to produce fig, blackcurrant and guava varieties. Normally served with chicken, here they are poured liberally over sugar cane desserts and chicken breasts stuffed with goat’s cheese and green apple.

Another specialty guaranteed to send you into raptures are the chalupas, (fried tortillas with pork loin smothered in red or green salsa), but nothing beats the house specialty: champandongo, a baked chicken loaf with mole, cheese, cream and tortillas, served with salad.

On the ground floor is a small bar that serves cemitas, a type of bread bun that Puebla is famous for, made with water and rye. Generally filled with some kind of meat like escalope, beef in brine, chorizo or even Biscayan-style codfish, they are served with fresh cheese, avocado, tomato, onion, chipotle chili and a type of leafy green herb called pápalo.

Puebla 371
Colonia Roma
Mexico City
+52 (55) 6391 2121 / 6391 2020

There are more dishes that merit mentioning, but we have already covered too much territory. Angelopolitano’s menu is a treasure trove of authentic Mexican flavors combined in dishes that leave the most discerning of gourmands open mouthed.

Pangea, a restaurant in Monterrey, in the northern state of Nuevo León, owned by Chef Guillermo González Beristáin. And according to the San Pellegrino list, it’s right up there among Latin America’s best.

Over the course of his studies in California, Madrid and Paris, González Beristáin has acquired both the patience and knowledge to allow him to marry traditional, indigenous Mexican dishes with European haute cuisine. Pangea’s main menu features delicacies like fresh red snapper on a bed of red risotto with baby scallops and Moroccan crab salsa; breast of roast duck with pumpkin raviolis, red wine salamis and basil emulsion; crispy deboned roast pig served with hominy stew, accompanied by a salsa of roast green peppers and powdered beans.

This particular chef also happens to be a big wine lover, so it should come as no surprise that Pangea has a fantastic selection of Mexican labels.

Bosques del Valle 110-20
Colonia del Valle
San Pedro Garza García,
Nuevo León
www.grupopangea.com

Aromas, colors, flavors, textures... a delicate mix of ingredients harmoniously combined in dishes that leave the most discerning of gourmands open mouthed.

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San Pedro Garza García,
Nuevo León
www.grupopangea.com
Pujol stands in the upscale Polanco district of Mexico City. Here, the flavors and cultures of Spain and Mexico come together on a small piece of hallowed ground.

“Gastronomía [in Mexico, Spaniards who have settled in the country are referred to as gachupines] is a cuisine that is an honest reflection of our reality. Neither traditional Mexican nor thoroughbred Basque, it is a type of Mexican cuisine that starts now and that is going to continue developing freely,” reads the Manifesto of Gastronomía Cuisine written by Gerardo Bellver, Bruno Orihuela and Miguel Alonzo, the trio of chefs who have built Pujol into a one-of-a-kind gastronomic nation.

After two decades wooing the most demanding of palates, Pujol’s menu has evolved into an amalgamation of traditional Basque cuisine and Mexican ingredients adapted to modern international gastronomic trends.

The kind of cuisine that evokes emotions and moods. Madness, freedom, passion and affection have all been known to invade the serene atmosphere of this restaurant, where memories can be triggered by a cotton candy foie gras with a hint of leaf-cutter ant, coffee and costeño chili; a cream of amaranth soup with truffles; a chocolate, peanut and hominy dessert or crunchy sheep’s cheese scented with eucalyptus.

For starters, crickets are a must. Or how about shredded veal served on thin slices of fried sweet potato? Other regional treats include cricket tacos with fresh cheese; beans and purslane in a chili and garlic sauce or a taco with marinated avocado leaves, peas, cocoa and poblano chili; or smoked mushroom tacos with tree chili and goat’s cheese mousse.

Just take a look around at the expressions on people’s faces. There’s no denying this is food with feeling!

Presidente Masaryk 407
Polanco
Mexico City
www.biko.com.mx

Biko stands on Masaryk, a busy avenue in the upscale Polanco district of Mexico City. Here, the flavors and cultures of Spain and Mexico come together on a small piece of hallowed ground.

Food with feeling

Located in an exclusive area of the Polanco district of Mexico City, Pujol was rated number 20 on San Pellegrino’s most recent list of The World’s 50 Best Restaurants. Its proud owner is acclaimed Mexican chef Enrique Olvera, who is making international culinary history.

Its quest for perfection, Pujol is constantly reinventing itself. The menu is changed periodically, reflecting the chef’s latest sources of inspiration and experiments in the kitchen.

A typical tasting menu might include chia seed agnachite (shrimp cooked in lime and chilli) served with avocado and salt, dried mesquite worms and peppers; curly cabbage cracklings; cornbread with leaf-cutter ant, coffee and costeño chili mayonnaise; roast leek with escamoles (ant larvae) and bone marrow mayonnaise; lobster and chorizo tacos; beans and pepperleaf; barbacoa taco with marinated avocado leaves, peas, cocoa and poblano chili, or smoked mushroom tacos with tomato seeds, cress and griddle-toasted tortilla.

Francisco Petrarca 254
Polanco
Mexico City
www.pujol.com.mx

Biko Food with Feeling

Casa Oaxaca is a restaurant, but it’s also a hotel where you can chill out, get some fresh air and revel in the irresistible smells wafting out of Chef Alejandro Ruiz’ kitchen.

Rated one of the best restaurants in Latin America, Casa Oaxaca seduces the palates of its guests with the flavors of Oaxaca, one of the Mexican states with the most varied cuisines. During his time as head chef of Casa Oaxaca, Ruiz has devoted himself to enhancing the region’s traditional cuisine with the use of organic ingredients.

For starters, crickets are a must. Or how about shredded veal served on thin slices of fried sweet potatoes? Other regional treats include cricket tacos with fresh cheese; bean pasta; a delicious salsa made with morel, tomato and cream cheese, and roast duck tacos smothered in green salsa.

Follow up with a cold avocado and melon soup, black mole, Mixte-style lamb and purslane in a chili and garlic sauce or a traditional tlayuda, which is basically a large tortilla spread with beans and cheese, served with barbecued rib eye. And to put the icing on the cake, perhaps some chocolate rolls filled with sour sop mousse or a mango dessert with tree chili and goat’s cheese mousse.

Casa Oaxaca is definitely a special experience that engages all five senses.

Constitución 204-A
Centro
Oaxaca, Oaxaca
www.casaoaxacaelrestaurante.com

Casa Oaxaca Food and Lodgings Under One Roof

Food and Lodgings Under One Roof

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Constitución 204-A
Centro
Oaxaca, Oaxaca
www.casaoaxacaelrestaurante.com
In less than two years, Alcalde has become a culinary mainstay of Guadalajara, known for offering its guests simple, but sensual food.

Named after one of the city’s more famous fruit and vegetable markets near the neighborhood where Chef Francisco Ruano grew up, Alcalde’s mission is to rescue the region’s mestizo flavors in dishes that incorporate local ingredients like corn, vegetables, beans, red meats, seafood and pork.

Chefs and co-owners Ruano and Luis González Rodríguez make it their business to enthrall their guests with beautifully presented, colorful dishes that taste as good as they smell and that leave you wanting to try everything else on the menu.

Home cured meat in a roast chili salsa and powdered mushrooms; chochoyotas (balls of corn dough) with wormseed and almond martejada, mushroom purée and fresh cheese; cricket sopes and marinated prickly pear are just some of the entrées to get you started on what, in all likelihood, will turn out to be a long-term love affair.

One of Alcalde’s most popular dishes is crispy roast pig covered in a thick green chili sauce and served with baby squash salad and spicy leaves or you can order the catch of the day done just how you like it.

Avenida México 2903
Vallarta Norte
Guadalajara, Jalisco
alcalde.com.mx

INNOVACIÓN:
MOTOR DE LA INDUSTRIA EN MÉXICO

En la actualidad, la creación, difusión y aplicación del conocimiento son imprescindibles para que las empresas y los países prosperen en una economía mundial cada vez más competitiva.

PUEBLA:
CAPITAL DE LA INNOVACIÓN Y EL DISEÑO

MÉXICO EN EL MUNDO

LOS CENTROS DE DATOS
Y SU IMPORTANCIA EN UNA ECONOMÍA DIGITAL TENDENCIAS Y OPORTUNIDADES DE NEGOCIO EN MÉXICO Y AMÉRICA LATINA
La innovación y el emprendimiento son componentes esenciales para afianzar el desempeño de las empresas, además de que inciden directamente en el crecimiento y desarrollo de los países. En esta edición se publican algunas reflexiones sobre la importancia de la innovación, sobre todo si alguna empresa desea extender sus operaciones a otros mercados o está interesada en concretar su diversificación comercial. Asimismo, se incluye un análisis relacionado con el comercio electrónico en México, en el que se destacan algunas de sus implicaciones y perspectivas a futuro. México se ha convertido en uno de los mercados más prósperos en América Latina, por lo que deberá seguirse con detenimiento la evolución del comercio, así como de las transacciones electrónicas que se realizan en el país.

El Premio Nacional de Exportación es una ceremonia anual muy importante en la que se entregan varios reconocimientos a empresas, instituciones y organizaciones que han destacado en el país mediante proyectos o iniciativas comerciales de vanguardia. La entrega de premios se realizó en el marco del XXI Congreso del Comercio Exterior Mexicano donde se galardonaron a los empresarios mexicanos que han contribuido a posicionar a México en el exterior, con productos y servicios de calidad global. También se publica una interesante reflexión sobre las oportunidades comerciales de México en los países de Medio Oriente, sobre todo al considerar la estrategia de diversificación de mercados en la que pueden participar las empresas mexicanas que tengan consolidada su relación comercial en otras latitudes. El mercado árabe está compuesto por una población en constante crecimiento, la cual está demandando productos que México podría proveer de forma categórica, por lo que el acercamiento con los países de esta región será cada vez más cercano y tenderá a consolidarse en los próximos años.

Se incluye una nota sobre la Feria Nacional para la Industria del Agave (ProA-gave) en la que participarán alrededor de 100 empresas del sector. Este espacio es un punto de encuentro para industriales, empresarios, cámaras y asociaciones vinculadas con el agave, además de promover un encuentro de negocios, ciclos de conferencias e áreas de vinculación para el público asistente. Por último, se publica un breve ensayo sobre la relevancia de los centros de datos para la economía digital en el que se enfatizan las oportunidades de estos nodos de información para las pequeñas y medianas empresas establecidas en México, así como en otros países de América Latina.

Esperemos que los contenidos incluidos en esta edición sean de su interés.
INDUSTRIAS CREATIVAS

ASVOFF EN MÉXICO

A Shaded View On Fashion Film (ASVOFF) es un festival internacional de cine y moda que se originó hace seis años en el Centro Pompidou de París, Francia. Este evento se presenta en diversas capitales del mundo. A la fecha, ha recorrido tres continentes en ciudades como Nueva York, Cannes, Londres, Tokio y Milán. Este año llega a la Ciudad de México.

Este innovador festival fue fundado por Diane Pernet, conocida crítica de moda y escritora del blog A Shaded View On Fashion –uno de los blogs de moda más reconocidos en el mundo.

Durante el festival se presentarán los cortometrajes ganadores de la primera convocatoria que ASVOFF ha hecho en México. Diane Pernet hará una preselección y los ganadores serán determinados por el jurado constituido por Gabriel Orozco, Michel Mallard, Enrique Baduel, Zihlka García, Paco Blancas, Michel Franco y Arasunde Grant.

En paralelo, se impartirá un ciclo de conferencias sobre temas diversos, como la moda en México. Algunos de los conferencistas invitados son Alberto Kalach, Frida Escobedo, Mauricio Rocha, Michel Rojkund, Tatiana Bilbao, Gustavo Prado, Jorge Bolado, Yoshua Okón, Monsés Cossio y Gerardo Gatica, entre otros.

PUEBLA: CAPITAL DE LA INNOVACIÓN Y EL DISEÑO

En Puebla se concierto un proyecto de innovación social, económica y cultural que nace de una voluntad común entre los gobiernos municipal, estatal y federal –a través de ProMéxico–, universidades y sociedad civil, con el propósito de promover el pensamiento creativo y al diseño como componentes estratégicos para impulsar el desarrollo económico.

Es en Puebla donde se desarrollará el proyecto “Puebla Design Fest”, que reunirá a diseñadores en Puebla, los gobiernos municipal, estatal y federal –en la que participan los gobiernos municipal, estatal y federal (a través de ProMéxico)–, con base en los siguientes eje rectores: talento; vocación productiva; infraestructura; urbanismo y tecnologías de la información; comunicación y posicionamiento.

El proyecto “Puebla: Capital de la Innovación y el Diseño busca:
• Posicionar a Puebla a nivel nacional e internacional, como una metrópoli en la cual se vive un entorno creativo e innovador en un ecosistema de diseño.
• Fomentar el aprovechamiento del potencial creativo, social y económico de las colectividades y fomentar la diversidad cultural.
• Incentivar la innovación, el diseño y el desarrollo en la región –y en general, en la región central del país– para generar mayor valor agregado a los productos y servicios que en ella se generan.
• Impulsar el desarrollo económico de la ciudad de Puebla.
• Innovar y desarrollar una mejor calidad de vida para los ciudadanos.

Como parte de las actividades que se están contemplado dentro de este proyecto, coordinación con Coordenada 21 –Asociación de diseñadores en Puebla–, del 1 al 26 de octubre se realizará la segunda edición de Puebla Design Fest, que reunirá a diseñadores, empresas e instituciones con el fin de ofrecerles un espacio de vinculación, posicionarse en el mapa del liderazgo y el emprendimiento mexicano, y fomentar la innovación y el desarrollo de la economía creativa.
MÉXICO EN EL MUNDO

El comercio internacional de México en cifras

259,750 millones de dólares entre enero y agosto de 2014 (un incremento de 4.0% con respecto al mismo periodo en 2013).

Principales socios comerciales de México

- Exportaciones acumuladas de enero a julio de 2014: Millones de dólares
- Participación de las exportaciones mexicanas totales: Enero a julio de 2014

Por sector

Enero-julio 2014: Millones de dólares

- Alimentos, bebidas y tabaco
- Minero metalurgia
- Química
- Productos de plástico y caucho

Exportaciones

Millones de dólares

Fuente: Banco de México (cifras revisadas, septiembre de 2014)
México es una de las economías de mayor crecimiento del mundo. El sector comercial mexicano reconoce que el crecimiento está ligado a la participación en la era digital que es, además, un factor esencial para interactuar con economías como Estados Unidos.

Al igual que con cualquier mercado, México tendrá una serie de instalaciones que sufrirán solo algunos segundos de tiempo de inactividad al año hasta llegar a instalaciones más viejas, menos críticas, capaces de funcionar a un nivel de riesgo más alto sin comprometer la actividad comercial y de procesamiento. El llamado tiempo de inactividad del centro de datos puede planificarse y estar preparado para afrontarlo, pero también puede ser accidental.

Ahora bien, es primordial que un país tenga suficiente capacidad de centros de datos para satisfacer sus necesidades de TI actuales y futuras.

México es una de las economías de mayor crecimiento del mundo. El sector comercial, así como los proveedores de servicios de Internet (ISP), corporaciones y operadores profesionales, plantea la creación de instalaciones para la continuidad de los servicios digitales en toda América conforme se avanza hacia una cooperación económica más estrecha.

Si bien una América Central poco desarrollada no representa necesariamente una brecha digital, la propuesta de tener una profesionalización más elevada y de establecer un canal comercial de cooperación es un paso importante en ese sentido.

La cooperación es una oportunidad importante, gracias a la cooperación, funcionará mejor si todos los países forman parte de ella. N

*Director General, Datacenter Dynamics Group.

Para Exportadores | Negocios ProMéxico

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Octubre 2014

Octubre 2014
EL PULSO DE UNA INDUSTRIA DE TRADICIÓN

El agave o maguey es un patrimonio mexicano. De él deriva una industria que tiene por epicentro a ProAgave, un espacio para hacer negocios y revisar los adelantos tecnológicos y científicos en el ramo.

PROD INNóCIA MÁGICA

La Feria Nacional para la Industria del Agave (ProAgave) es un eslabón central en la cadena de valor de una industria eminentemente mexicana: aquella que transforma las variedades de una planta multiusos en bebidas espirituosas, fibras y materiales para construcción.

ProAgave tiene lugar en Guadalajara, Jalisco –el estado cuna del producto más popular derivado de la planta, el tequila–, cada otoño. En 2014 celebrará su tercera edición los días 16 y 17 de octubre, en un área de 4,000 metros cuadrados dentro del centro de convenciones Expo Guadalajara.

ProAgave convoca a toda empresa involucrada en la producción de los destilados que se obtienen en México con la fermentación de unas 30 especies de agave o maguey, entre ellos tequila, bacanora, solot, escilla y mezcal. También promueve la transformación de unas 30 especies de agave o maguey, entre ellos tequila, bacanora, solot, escilla y mezcal. También promueve la transformación de algunas de las entidades mexicanas con denominación de origen. De estos, se exportaron 172 millones de litros de la bebida en 131 municipios de México.

Vanessa Santana, directora de ProAgave, informa que en esta edición de la feria participarán 100 empresas del sector, contarán con 90 expositores y recibirán a unos 3,500 invitados.

“La importancia de esta expo es la funcionalidad de agrupar proveedores tanto internacionales como nacionales que ofrecen avances tecnológicos a los productores de la industria”, señala Santana.

La feria funciona como punto de encuentro para industriales de bebidas espirituosas, productores de plantas, proveedores de maquinaria y servicios, cámaras y asociaciones que agrupan a grandes y pequeños especialistas en la transformación de la materia prima.

“Este año contaremos con expositores de talla internacional. Hay proveedores de maquinaria agrícola con una variedad de productos que ayudan a hacer más eficientes los procesos y bajar los costos, así como agaves en rizoto para la propagación de la planta, y fertilizantes y enzimas que se requieren para mejorar los cultivos”, abunda Santana.

CIENCIA Y NEGOCIOS

ProAgave también reúne a estudiosos y científicos del ramo pues acoge al Simposio Internacional del Agave, organizado por el Centro de Investigación y Asistencia en Tecnología y Diseño del Estado de Jalisco (CIATEJ). Esta será la segunda ocasión en que se realice este ciclo de charlas, del 15 al 17 de octubre.

Los gestores del encuentro de negocios han coincidido con la entidad académica en que, además de los temas de tecnología para la producción y desarrollo de proveedores, la sustentabilidad de la cadena de valor debe convertirse en el concepto rector de este año. De ello resulta un exhaustivo calendario de conferencias, 35 en total, dirigidas por especialistas en biotecnología de las universidades de California, México, Michoacán y Viena, así como de la Universidad Nacional Autónoma de México y el Instituto Tecnológico de Celaya.

Intercambiar conocimientos sobre nuevas tecnologías e investigaciones en torno a la permanencia biológica y la diversidad de una planta con fuerte arraigo en la estructura cultural y económica de México se ha convertido en un tema primordial.

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La diversificación de mercados para las empresas mexicanas debe considerar dos aspectos: 1) una estrategia comercial mediante la cual se reduzcan los riesgos en caso de que sus mercados habituales (principalmente Europa y Estados Unidos) no demanden sus productos, así como 2) una estrategia destinada a aprovechar las oportunidades que presenta el sistema internacional actual para fortalecer los lazos comerciales y políticos con los países de Medio Oriente. En ambos casos, se ha resueltado con Medio Oriente, principalmente con los países que integran el Consejo de Cooperación del Golfo (CCG) – Arabia Saudita, Bahrein, Catar, Emiratos Árabes Unidos (EAU), Kuwait y Omán –, y otros países como Jordania, Israel y, en cierta medida, Irán. Asimismo, la diversificación en materia de atracción de FDI hacia México se lleva a cabo desde un sector manufacturero de alto valor agregado, el cual ha sido respaldado por el tanto y capital humano disponible en el país. Las reformas estructurales impulsadas por el Gobierno de Enrique Peña Nieto en el sector energético, financiero y de telecomunicaciones, así como de oferta exportable, bajo el sustento de empresas sólidas capaces de incrementar su participación en determinado sector.

La estrategia de apertura comercial en Medio Oriente

En su estrategia para diversificar mercados, México tiene enormes oportunidades para potencializar sus vínculos comerciales y de inversión con los países de Medio Oriente. El acercamiento con los países de esta región es cada vez más importante, ya que algunos países de dicha zona presentan sólidas tasas de crecimiento, debemos aprovechar esta ventana de oportunidad para profundizar las relaciones bilaterales, establecer mecanismos de cooperación y fortalecer las relaciones económicas. En este contexto, se definió una estrategia consistente y efectiva.

El PND 2013-2018

La estrategia destinada a aprovechar las oportunidades que presenta el sistema internacional actual para fortalecer los lazos comerciales y políticos con los países de Medio Oriente [...]?. Para lograrlo, se definieron varias líneas de acción, entre ellas:

- Ampliar la presencia de México en Medio Oriente y África como medio para alcanzar el potencial existente en materia política, económica y cultural.
- Impulsar el diálogo con países de especial relevancia en ambas regiones en virtud de su peso económico, sus actividades diplomática o su influencia cultural.
- Aprovechar el reciente acercamiento entre los países de Medio Oriente y de América Latina para consolidar las relaciones comerciales e intercambio cultural.
- Impulsar proyectos de inversión mutuamente beneficiosos, aprovechando los fondos soberanos existentes en los países del Golfo Pérsico.

La estrategia integral

La estrategia integral que podría considerar es diversificar el desencadenamiento de acciones que han impulsado el acercamiento entre los países de Medio Oriente y la actual administración se ha impulsado de modo consistente y efectivo. La estrategia se ha venido implementando, primordialmente, durante lo que va de este año y tiene como base fundamental los objetivos y líneas de acción del Plan Nacional de Desarrollo (PND) 2013-2018.

En primera instancia, una política de promoción de productos con certificación halal es indispensable para acceder a los mercados en esta región. En estos ámbitos, ProMéxico impulsa las iniciativas para contar con mejores prácticas a nivel nacional, contar con organismos certificadores mexicanos apoyados por las autoridades competentes y, a la par, promueve este estándar entre las empresas que desean incursionar en el mercado mexicano de empresas que han visitado Arabia Saudita, Catar, EAU, Irán y Kuwait. Además, la Embajada de México en Catar ha abierto sus puertas y ya se han instalado las negociaciones para firmar un tratado de libre comercio con Jordania.

Esta gira dio pauta a una estrategia integral que ha involucrado a diversas dependencias del Gobierno de la República. Se han definido canales para establecer vínculos con diversos ámbitos (político, económico, cultural, científico, educativo, financiero y de cooperación). En el económico, ProMéxico tiene (y ha tenido) un papel muy importante. Se han identificado varias estrategias de apertura comercial, las cuales en coordinación con otras instancias del Gobierno de la República y el sector empresarial, podrán rendir frutos en un futuro próximo.

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De 2003 a 2013 el comercio de México con Arabia Saudita creció 373%. Los principales productos que se exportan son vehículos automotores, material para construcción (ácido carbónico), tubos y perfilhales huecos sin soldadura, así como aparatos de televisión. Los alimentos procesados, los muebles, productos químicos y agropecuarios tienen un gran potencial para incursionar en estos mercados. Las exportaciones de México a Catar crecieron en promedio 25% anual durante el periodo 2003-2013. En Kuwait, el sector agropecuario representa una gran oportunidad para los productos mexicanos. Estos ejemplos muestran la clara dependencia e interdependencia entre México y Medio Oriente que pueden aprovecharse por ProMéxico para lograr acercarse a una relación mucho más fructífera en términos comerciales. N

* Asesor de Gestión y Planeación Estratégica, ProMéxico

Para Exportadores | Negocios ProMéxico

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De acuerdo con la Organización para la Cooperación y el Desarrollo Económico (OCDE), la innovación es el detonante del crecimiento económico. De acuerdo con cifras de ProMéxico, México es el sexto proveedor mundial de productos aeroespaciales a Estados Unidos; la industria aeroespacial genera más de 30,000 empleos en el país y desde 2005 la cantidad de empresas del ramo en seis entidades federativas se cuadriplicó.

Para las empresas, la innovación trae como resultado una mayor rentabilidad derivada de la posibilidad de diseñar y producir bienes y servicios nuevos o mejores, y de utilizar técnicas productivas más eficientes que las de sus competidores.

En 2014 este grupo realizó su primer sondeo de innovación empresarial en el que participaron 100 empresas asociadas a AmCham. En este sondeo se contemplan compañías grandes, medianas y pequeñas nacionales e internacionales. En México existen algunos casos públicos en materia de innovación, pero la coordinación e integración entre los actores debe ser mejorada. En el campo empresarial, la innovación persistirá como un eje esencial para todo desarrollo económico. Los emprendedores son individuos que transforman ideas en iniciativas rentables. Esta transformación requiere un ecosistema de innovación que propicie la productividad. Para lograrlo es necesario un entorno económico y empresarial favorable, así como una política pública que asegure la disponibilidad de recursos, así como la consolidación de una triple hélice, porque la innovación no surge de forma aislada sino que es una actividad que prospera en redes que agrupan a empresas privadas, centros de investigación y entidades gubernamentales. Algunas empresas no innovan porque no es parte de su estrategia de negocio, o bien enfrentan impedimentos para innovar. Las empresas que invierten en innovación aumentan el valor de sus productos y los países que poseen una industria pequeña y media avanza en un ecosistema de innovación robusto, pues el porcentaje de desarrollo local de productos es elevado y la mayor parte de las empresas cuenta con capacidades locales para innovar. Las empresas que invierten en innovación tienden a tener un porcentaje importante de su presupuesto anual a innovación. En promedio se dedican entre 2% a 3% de sus ventas a la innovación. En México, Pfizer y Softtek, con el objetivo de mejorar la formulación de productos farmacéuticos, clínicos y de otros elementos. En México existen algunos casos de éxito de clústeres regionales innovadores, por ejemplo, en el sector aeroespacial. De acuerdo con cifras de ProMéxico, México es el sexto proveedor mundial de productos aeroespaciales a Estados Unidos; la industria aeroespacial genera más de 30,000 empleos en el país y desde 2005 la cantidad de empresas del ramo en seis entidades federativas se cuadriplicó.

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INNOVACIÓN Y COMERCIO ELECTRÓNICO
EN MÉXICO

La innovación tiene un papel crucial para desarrollar nuevos modelos de negocio, sobre todo si se consideran los intercambios que se realizan a través de plataformas digitales y dispositivos móviles. El comercio electrónico se ha convertido en un componente representativo en casi todo el orbe. La innovación es un elemento central que no puede ausentarse de este proceso.

La compra y venta de productos o servicios mediante dispositivos electrónicos y redes informáticas no es novedosa. Las transacciones que se han registrado en el mundo como parte del comercio electrónico muestran un enorme nicho de oportunidades para compañías de distintos géneros y tamaños, las cuales requieren instrumentar servicios, desarrollos y aplicaciones cada vez más especializados.

Las tecnologías digitales se han consolidado como un motor de los motores más importantes de la economía actual. Son un factor clave que genera crecimiento económico, inciden en la productividad nacional y promueven la generación de más empleos. De este modo, las tecnologías digitales han impactado a las pequeñas y medianas empresas (pymes) en la expansión de sus operaciones y en procesos de internacionalización hacia otros continentes.

Las tecnologías vinculadas con el comercio electrónico inciden de manera directa en los planes económico y social, ya que no es extraño que cada vez más industrias estén apostando por impulsar experiencias de negocio basadas en plataformas móviles, como tampoco es extraño que exista un consenso cada vez más generalizado sobre el manejo de los hábitos de compra y las expectativas de los “consumidores digitales” en distintas regiones del planeta.

Según estimaciones de Euromonitor International, en 2018 el comercio electrónico representará casi una quinta parte del valor de las ventas del sector comercio a nivel global. De acuerdo con Emarketer, en 2013 el servicio de comercio electrónico registró un crecimiento anual de 14,5% a nivel mundial, tan solo en América del Norte, los ingresos del comercio electrónico superaron los 1.29 trillones de dólares ese año.

Según pronósticos de la agencia de investigación de mercados Kantar Worldpanel, casi 50% de la población mundial tendrá acceso a Internet en 2017. A finales de ese año, el número de teléfonos móviles conectados superará el número de habitantes que tiene el planeta, por lo que se puede esperar que crezcan de manera importante las transacciones comerciales a través de esos dispositivos.

En México, 44% de los internautas ha comprado algún producto y/o servicio por Internet en sitios nacionales y 37% gasta entre 401 y 1,000 pesos cada vez que acceden a Internet a realizar alguna compra. Asimismo, según datos de AMIPCI, los productos que más se comercian en línea en México son música y películas –lo que repercute directamente en el posicionamiento de las industrias creativas en el país.

El comercio electrónico tiene un impacto importante en las ventas de las empresas. Según cifras de Euromonitor International, el comercio electrónico representa 7% de los ingresos de las principales cadenas comerciales durante 2013, y se prevé que esta cifra aumente a 19% para 2018. A la par del auge del comercio electrónico, vale la pena destacar el incremento de las transacciones bancarias y el uso de las plataformas digitales para realizar trámites gubernamentales. QuISI revela que 32% de las empresas en México aún no usan banca electrónica, pero se estima que con seguridad comenzarán a utilizarse entre 2014 y 2015. Asimismo, el número de empresas que realizan trámites gubernamentales en línea asciende a 65%, pero el resto de las empresas que aún no migran a estas plataformas lo harán en breve. Ade más, se prevé que cada vez sean más empresas las que incorporen aplicaciones que suministren servicios en línea.

Dada la importancia del comercio electrónico para la economía mexicana, se han formulado estrategias y políticas públicas para fomentar las tecnologías de la información (TI) y el desarrollo de me canismos innovadores, así como el uso de tecnologías con alto valor agregado. Desde 2002, la Secretaría de Economía (SE) ha implementado una política pública que permite aprovechar las oportunidades del sector de TI, derivado del impacto transversal del sector, tanto en el mercado internacional como nacional, con el fin de llevar a México hacia una economía basada en el conocimiento.

Asimismo, México ha participado en encuentros internacionales vinculados con el comercio electrónico desde hace más de una década. Durante 2005, a través de la SE, el país ocupó la presidencia del Grupo de Manejo de Comercio Electrónico en el Foro de Cooperación Económica Asia-Pacífico (APEC). En el marco de las negociaciones de este grupo, se concluyó que era necesario promover un mecanismo que brindara confianza a los internautas en México al realizar transacciones en línea. En este contexto, la SE en coordinación con la AMIPCI, desarrollo un proyecto innovador basado en la generación de sellos de confianza.

Los sellos de confianza se otorgan desde 2007 a los sitios en Internet de empresas, organizaciones, instituciones y personas que están comprometidas con la generación de confianza en línea. Tienen como propósito fomentar la confianza de los usuarios en Internet, asegurando un adecuado manejo de datos personales, además de incrementar el comercio electrónico en el país. Desde 2007, la AMIPCI se sumó a la World Trustmark Alliance (WTA) que reúne a distintos proveedores de sellos de confianza en el mundo. Esta alianza internacional tiene como objetivo central contribuir al desarrollo y promoción del comercio electrónico, de las transacciones en línea, así como de la resolución de controversias entre los negocios realizadas en línea. Los países pertenecientes a la WTA son Alemania, Argentina, Austria, Corea del Sur, Estados Unidos, España, Filipinas, Francia, Italia, Mala sia, Malta, México, Polonia, Singapur, Taiwán, Tailandia y Viet Nam.

Conscientes del impacto y crecimiento de este modelo de negocios en México, ProMéxico está trabajando en el desarrollo de estrategias dirigidas a promover el componente vinculado con el comercio electrónico, con el propósito de impulsar las actividades de las empresas y fomentar su internacionalización. Esta estrategia se enfoca a detectar oportunidades de negocio y apoyar a empresas mexicanas con capacidad exportable con el propósito de que adopten, incidan o mejoren sus plataformas de comercio electrónico.
El 5 de septiembre de 2014, en el marco del congreso del Consejo Empresarial Mexicano de Comercio Exterior, Inversión y Tecnología (COMCE) celebrado en Mazatlán, Sinaloa, se entregaron varios reconocimientos a empresas, instituciones y organizaciones que operan en el área de comercio internacional en México.

El Presidente Enrique Peña Nieto entregó el Premio Nacional de Exportación a empresas, instituciones y organizaciones que gracias a su esfuerzo, constancia, creatividad, calidad e innovación han logrado competir, incrementar y diversificar las ventas de bienes y servicios en el exterior.

Las empresas, instituciones y organizaciones galardonadas son 100% mexicanas y contribuyen a la difusión global de la oferta exportable mexicana. Las entidades que recibieron este premio son:

**EMPRESAS EXPORTADORAS (PEQUEÑAS Y MEDIANAS AGROPECUARIAS)**
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