

REVIEW OF SINALOA'S CULTURE 21: ACTIONS SELF-ASSESSMENT

JUNE 2017



culture 21

Agenda 21 for culture

Sinaloa is the first state in the republic of Mexico to commit to Agenda 21 for culture. As a result, it has implemented the “Culture 21 Actions” guide in this self-assessment, as well as in its recognition of results and proposals by a number of cultural and artistic communities from throughout the state. Together these helped to shape its cultural policies for 2017-2021. Through the Sinaloan Institute of Culture (ISIC), the state government has expressly stated its intent to strengthen the development of its cultural policy as an integral part of the current government programme. This will be within the framework of the 20-30 Urban Agenda, which Sinaloa has committed to this year in 2017.

The Sinaloa state government is committed to focusing its public policies on the issues of culture and sustainable human development as proposed by United Cities and Local Governments (UCLG) Committee on Culture. Specifically, this refers to the Pilot Cities and Territories Programme. A number of representatives from the cultural, artistic, and tourism sectors, the media, as well as renowned professionals in academia, business, and civil society have all enthusiastically joined the resolution.

This state in north-eastern Mexico has a population of around 3 million people. It neighbours Sonora, Chihuahua, Durango, and Nayarit, and also shares long coastlines with the Gulf of California and the Pacific Ocean. Sinaloa stands out for the rich biodiversity of its different ecosystems, found across its diverse areas, which include mountains, coastal plains, and mountain ranges. These have become a specific focus of the state’s public policies. It is one of the most important states in the country for food production.

Sinaloa, whose state capital is Culiacán, is also a region of cultural and linguistic diversity, with a number of multicultural influences, as well as the strong presence of its indigenous population. There are many other ethnic groups that now live there due to a high level of migration. Sinaloa is made up of 18 municipalities and a network of small and medium-sized cities, each with unique sociocultural and development profiles. These include Mazatlán, El Fuerte, Los Mochis, Guasave, Mocorito, and Choix, among others. It is a state with intensive agricultural and fisheries production, while its beaches and maritime areas are considered vital for tourism, ports, and commercial development.

Sinaloa has longstanding traditions in popular and professional theatre, traditional and contemporary dance, literary and historical productions, including the important works of its indigenous groups, whose collective memory and contemporary perspective form an invaluable part of the region’s cultural wealth. However, in recent years the area has become stigmatised as a place associated with drug trafficking, violence. Indeed, this complex reality is one that has been addressed by federal and state security policies. To a large extent, it has also been discussed in academic, literary, journalistic, and artistic spheres.

This state is home to important festivals that are recognised nationally and internationally, such as the Sinaloa Cultural Festival, Dance Festival, and Yoreme Festival, among others . These are supported by institutions and civil society organisations. On top of this, the region is a fertile ground for the vibrant political and humanist thinking that has defined the Autonomous University of Sinaloa (UAS). Throughout its history, Sinaloa has been at the forefront of colonial, indigenous, Jesuit, liberal, anarchist, protestant, and many other kinds of divergent thinking. From early on, it also had strong international influences due to being both a port and transit area for the Lower California Peninsula. This has helped to make the city a centre for ideological thinking and debate that are necessary for democracy in the country.

The inclusion of Sinaloa in Agenda 21 for culture took place as the result of an open dialogue promoted by ISIC among intellectuals, artists, cultural managers, communicators, educators, and students. During the Sinaloa seminar on Cultural Policies and Sustainability held in November 2015, the city became the subject of focus for its adherence to Agenda 21 for culture. This unprecedented event hosted a number of individuals who led the state's cultural policies in the past. The results of this seminar were recorded in a recent publication.¹

In accordance with Sinaloa's participation in the Pilot Cities and Territories programme, run by the UCLG Committee on Culture, on August 25, 2016 the city implemented the UCLG Committee's "Agenda 21 for culture" initiative. It was established by representatives from the public, private, social, education, production, cultural, academic, and media sectors. On September 21, 2016 many people protested outside of the Ministry of Public Education alongside the then head of the Sinaloan Institute of Culture, the director of the Culiacán Municipal Institute of Culture, and the media. The aim is to ensure that members act as guarantors of the reformulation process for cultural public policies that focus on sustainable human development.

The Committee met at the Agenda 21 for culture seminar on the 20th and 21st of September, 2016, with the aim of carrying out self-assessment on the 9 commitments proposed by "Culture 21 Actions". The document was approved by the United Cities and Local Governments Committee on Culture in March of 2015 and allowed cities all over the world to examine their strengths and weaknesses with regard to the role of culture in local sustainable development. It was based on a common framework, comparing the city's achievements with the results of the Global Panel, obtained by the UCLG Committee on Culture in 2015.

¹ Sinaloan Institute of Culture. Seminario Sinaloa [Sinaloa Seminar], Políticas Culturales y Sustentabilidad, Memoria, [Cultural Policies and Sustainability] Gobierno del Estado de Sinaloa [Sinaloa State Government], 2016, p 220.

The self-assessment seminar, or workshop, is one of the initial activities undertaken by every pilot city. The seminar incorporated academic reflection on each of the areas, as well as recognition of the lessons learned in Sinaloa. While participants managed to reach a common ground in assessing the levels of development of each areas, they still acknowledged certain discrepancies.

This assessment was also strengthened through visits to citizen initiatives, projects, or institutions established in a number of cities and municipalities throughout the state. These include Corerepe, Ahome, Los Mochis, Topolobampo, and El Fuerte. Additionally, three awareness-raising meetings were held on the implementation of “Culture 21 Actions”. They involved key stakeholders in the areas of economics, business, universities, and journalism, as well as civil society leaders and indigenous governors in Culiacán, Corerepe, and Los Mochis. There was also a press conference that captured the attention of state media.

Following the implementation of the “Culture 21 Actions” self-assessment guide, there was active dialogue among key actors, visits to areas throughout the state, significant documentation drafted and made available by the ISIC, UAS, and other state institutions. From all of this, Sinaloa carried out the following self-assessment, known as “Radar 1”.

SELF ASSESSMENT



GENERAL BALANCE

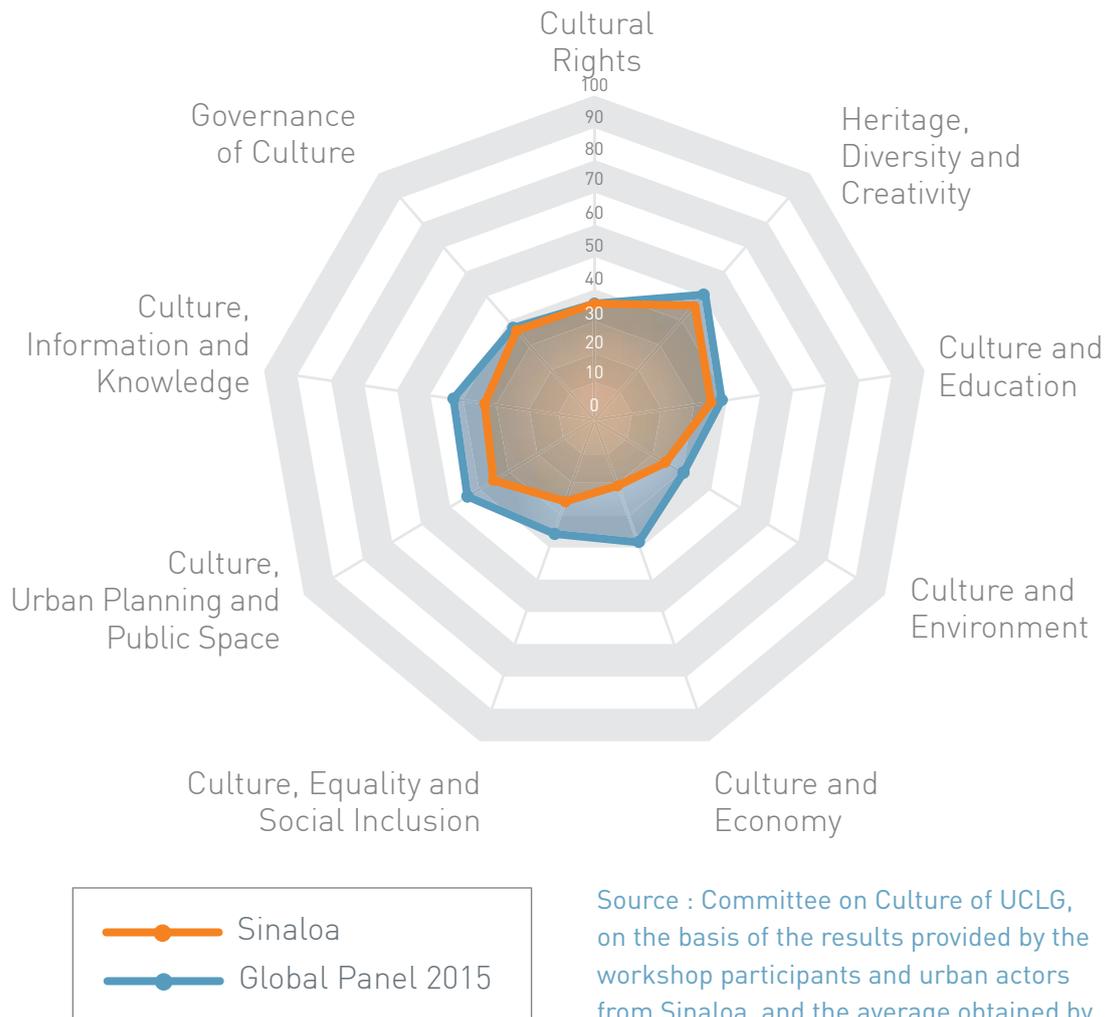
Sinaloa has pushed for a reorientation of its cultural policy, to consider cultural rights in its laws and government programmes. The Sinaloa self-assessment results for the first commitment in Culture 21 Actions aligned perfectly with the results taken from the global panel of experts (35/100).

Despite being slightly below the national averages, one strong area was Culture and Education, particularly for its promotion of arts education on a professional and community level. In this area, Sinaloa received 35/100, as compared to the worldwide average of 38/100. Similarly, the state scored 35/100, compared to the global 37/100 for governance in favour of culture. This was due to significant participation by civil society and private businesses in organizing festivals, trusts, foundations, and supporting seasonal programmes.

One of the state's highest marks in the self-assessment was for its policies on heritage, diversity, and creativity, with 45/100. However the global average was 5 points above this. One unique outcome related to the commitment to culture and environment, where the state scored 25/100, again just 5 points below the global average of 30/100. The result comes in spite of a number of good practices, but also due to a lack of adequate dissemination. In addition, during the self-assessment, participants did not explicitly recognise the cultural aspect.

The commitments with the greatest opportunity for improvement are: Culture and Economy (20/100, compared to the global score of 30/100); Culture, Equity, and Social Inclusion (27/100 in Sinaloa, and 35/100 worldwide); Culture, Urban Planning, and Public Space (34/100, compared to the global 44/100), as well as the commitment to Culture, Information, and Knowledge (33/100 compared to 43/100 internationally). These areas were seen to be the most underdeveloped given that in most cases the scores were generally 10 points below the world average.

Figure 1 : Self-assessment of Sinaloa and the 2015 Global Panel data



Source : Committee on Culture of UCLG, on the basis of the results provided by the workshop participants and urban actors from Sinaloa, and the average obtained by a global panel mondial composed by 34 experts.



CULTURAL RIGHTS

Sinaloa was assessed on an international scale by the global panel of experts. This same panel has analysed the progress of a number of regions around the world on the integration of culture into sustainable development, and granted Sinaloa the same global mean of 35/100. Although cultural rights are not yet an established part of daily public discourses on culture, nor are they included within mainstream social sectors, they are a part of the state's public policy documents. In particular, they are outlined in the 2008 State Law on Culture, as well as in the 2016-2018 Cultural Sector Programme. The aim of these is to: "Enable Sinaloans to exercise their right to participate and enjoy cultural goods and services". Similarly, some municipalities have echoed these public policy plans. This represents a national breakthrough in which cultural rights have been constitutionally recognised, but have yet to be widely advanced in rights-based policies.

One aspect underlined by the participants as being essential was the strengthening and consolidation of the role of cultural life over the course of these cultural policies. They noted that it was directly related to maintaining a robust social fabric. Accordingly, participants noted the creation of five community centres and the same number of choirs and orchestras in different regions throughout the state. They also highlighted the improvement of community museums, which have promoted citizens' participation in cultural life across different social sectors.

One area of interest for the local committee on Agenda 21 for culture was the establishment of a specific, explicit public policy, either cross-cutting or intersectoral, which recognises cultural rights and responsibilities. It should place an emphasis on vulnerable groups, incorporate a gender perspective, and strengthen citizen culture with a strong civic and ethical dimension. They have proposed revisions for the Law of Citizen Participation and other state laws to include cultural rights, in addition to a Charter of Cultural Rights with immense diffusion throughout the state.



HERITAGE, DIVERSITY AND CREATIVITY

Sinaloa received a 45/100, significantly lower than the international average of 50/100 obtained by UCLG. Despite this, this area is one of the state's strengths, with the notable existence of entities dedicated to the preservation and promotion of heritage. These include 31 museums (four by the ISIC, but the majority of which are community or municipally run), galleries, theatres, a historical archive, the creation of a Historical Memory programme, in addition to a comprehensive publishing programme for disseminating the literary, historical, and cultural heritage of Sinaloa. With respect to heritage, another noteworthy addition was the recent construction of the new El Ingenio (Ingenuity) Theatre in Los Mochis. Participants pointed out that policies need to be unified across specific municipalities, to update legislation, and above all, to work on intangible heritage.

The state is home to three "Magical Villages". Cosalá, El Fuerte, and El Rosario, have an intervention model that is in need of revision, with a focus on the recognition of diversity and their sustainability. A core element is the recognition of traditional festivals in Sinaloa and the playing of ulama. This is a pre-Columbian game that is still played today and has garnered international recognition. However, the model for its community management and promotion is in need of revision.

Some key areas of interest include the strengthening of policies that recognise linguistic diversity, civil registration, the protection and the management of intangible heritage that has yet to be added to the existing catalogue of cultural heritage, as well as the development of innovative processes. Another area of major importance is the creation of policies that promote the independent management of the resources of indigenous communities, and the politics of memory in diverse communities.



CULTURE AND EDUCATION

The self-assessment of Sinaloa's policies in the area of culture and education received a 35/100, just below the international score of 38/100. It is a state with a significant level of infrastructure for arts education. In recent years, it has strengthened its connection to the education system as an extra-curricular activity.

One of the visits to the José Limón School of Art allowed participants to observe the recent high level of public investment by the ISIC. Such investments have helped to professionalise and raise the prestige of spaces where arts education is carried out. Sinaloa also boasts the José Limón Arts Centre, the Los Mochis Innovation and Education Centre, the Vocational Arts School, and other facilities for the professional study of arts or improved access to them. There are also important places for productions undertaken by the Autonomous University of Sinaloa, such as the South Regional Unit Cultural Centre in Mazatlán. There is also a notable push for professional artistic education in Mazatlán through the Mazatlán Professional School of Dance, overseen by the Delfos Contemporary Dance Company, established in the municipality since the late nineties.

Mazatlán also stands out for its training in singing, painting, music, and literature. Participants underscored the existence of a number of dance, theatre, and music companies, both government and independently organised. Additionally, there is a broader range of options in informal arts education at the community level. In this case, there is a need to professionalise educators who teach such classes. It should also be highlighted that seven orchestras and children's choirs have been created in Ahome, Salvador Alvarado, Culiacán, and El Rosario, with some 1200 members.

It has been proposed that initiatives focus on content and gearing teaching towards this end, given that the curriculum is centralised at a federal level and elements of local culture are not always emphasised. It is necessary to strengthen a dialogue among different sectors, especially with regard to cultural diversity in the education system, digital education, and arts education. In addition to this, there is a need to promote the modernised training of cultural managers, with a focus on culture and sustainable human development, as well as a culture of peace.



CULTURE AND ENVIRONMENT

The commitment to culture and environment received 25/100, while the international mean was 30/100. This is less the result of a lack of government or civil public policy actions, but rather more due to the fact that cultural factors are still not explicitly recognised as crucial in environmental sustainability. Indeed, there is a need to make existing initiatives more visible and to recognise them as a vital link between culture and the environment. Biodiversity is one the state's most valuable resources. More importantly, it has advanced in its registration and documentation. Among the many recognised initiatives is that of the promotion of local gastronomy by civil society for its rich diversity. The Sinaloan Gastronomic Conservation Society works alongside the ISIC for the Pitaya Festival, focused on the cactus fruit grown within the region. They also work on the Botanical Garden and Butterfly Conservatory established at the Culiacán Sinaloa Park. Butterfly cultivation not only promotes the protection of biodiversity, but also helps to maintain the traditional "dance of the deer" and pascola dance, among others. This is because butterflies are an integral part of the traditions in living community cultures. The botanical gardens of Culiacán, Mazatlán and Los Mochis are also highly regarded.

One area that required notable improvement was harmonising community cultural practices and traditions with environmental conservation policies. This included both federal and state policies, especially legislation promoted by the Ministry of the Environment and Natural Resources (SEMARNAT) for protected areas, where indigenous populations have preserved their sacred sites for many generations.

One good practice in this area was the Culiacán Botanical Garden due to the fact that it operates as a public space with environmental programmes and artistic practices.



CULTURE AND ECONOMY

Sinaloa received 20/100 for its development in this area, while the worldwide average was 30/100. There is a need to assess the contribution of culture, and the state's cultural resource management, to the creation of employment and well-being. While some cultural businesses exist, they are still not very strong and require support mechanisms for entrepreneurs. The Mazatlán and Los Mochis should be highlighted for the influence that international economic management models have begun to have an impact on the cultural sector.

Participants underscored the interest in the reconceptualisation of the sector, focusing on a policy for training and the stimulation of cultural investment in a new development plan for the state. Tourism is an area of opportunity for Sinaloa. However, it requires emphasising cultural life and resources within specific state development plans that are aimed at linking a sustainable tourism model with the cultural ecosystem. This also includes strengthening private investment in the cultural sector, such as the International Singing Competition.

In particular, the participants proposed the development of an econometric model to measure the impact of the state's cultural sector on the economy, notably the Mazatlán Carnival and the Sinaloa Cultural Festival. Finally, it was suggested that a support programme be created for cultural businesses, as well as to help train new innovative skills among artists, creators, entrepreneurs, and youth who are interested in specific areas.



CULTURE, EQUALITY AND SOCIAL INCLUSION

In this area Sinaloa scored 25/100, much lower than the global mean of 35/100. Participants acknowledged the emphasis on programmes in highly marginalised areas by the previous administration through its Culture in Motion programme. The latter will be updated in order to redefine the basis of community work. Community participation established in cultural centres across a number of municipalities has opened up the possibility of having a network of citizen participation in cultural life. As a result, participants deemed it necessary to institutionalise as well as lend both continuity and permanent resources to this policy. The Corerepe Community Centre stands out in this area. It was built by civil society and is a place where the population participates in social, sports, and community activities. Additionally, it has involved the area's schools in these actions.

Participants also highlighted agencies geared towards strengthening Citizens' Councils for Municipal Cultural Development. They also pointed out the sensitivity of some programmes to persons with disabilities, such as a high school programme for students with these needs. However, there is a clear need to strengthen these programmes and expand them to rural areas.

It is also vital to professionalise training for workshop facilitators, as well as to place emphasis upon a community intervention model that promotes intercultural and intergenerational dialogue. It must also incorporate a gender focus —which currently does not exist.— This would contribute to eliminating violence stemming from a long history of resistance and confrontation.

Additionally, there is also a marked need to recognise the authorities of indigenous populations, given their unique organisation of exercising cultural life as compared to non-indigenous groups.



CULTURE, URBAN PLANNING AND PUBLIC SPACE

Sinaloa has demonstrated an advancement in its awareness of the importance of cultural factors in urban development and the use of public space, receiving 34/100. However, it still remains far below the international average of 44/100. There is recognition of the importance of culture in the area of urbanisation, but it has not yet become systematically implemented legislation. However, participants indicated a large amount of interest in strengthening this area through the involvement of architecture, engineering, and urban planning schools —connected to urban development.— The aim of this is to raise awareness and promote new approaches.

Another notable development was the restoration of the historic centre, the beautification of Culiacán boardwalk, and the cultural use of these areas. Of particular importance is the use of public space during the Mazatlán Carnival. Participants also highlighted the Los Mochis Book Fair, which year after year promotes public family and cultural spaces. The Mazatlán Book Fair, organised by the Autonomous University of Sinaloa also shows effective use of these spaces.

Participants suggested that cultural factors should be emphasised in strategies used by Municipal Planning Institutions, and that a special programme should be created for culture and public space. Urban policies must also incorporate the notion of landscape, as well as the impact on public transport regulations so that urban mobility is also considered in relation to citizens' access to cultural life.



CULTURE, INFORMATION AND KNOWLEDGE

In this area, Sinaloa is also behind the world average with 33/100 as compared to the score of 43/100 established by the global panel of international experts. There was a marked weakness of current instruments used to socialise participation in cultural life.

Some noteworthy examples in this area are the federal programme Salas de lectura (Reading rooms), Red de lectores (Readers network) and Yo soy Lector (I am a Reader) programme, which operates through social networks, the Virtual Library of the Historical Archives, and the digital Memories of Sinaloa programme.

Participants proposed the creation of a number of instruments, including a citizen observatory for cultural policy, a state system for comprehensive cultural information, establishing a digital catalogue of artists, as well as programmes that promote knowledge and skills which enable a more independent promotion of events.



GOVERNANCE OF CULTURE

Sinaloa scored 35/100 in this area, which was just two points below the international average of 37/100. The participation of civil society organizations is highly valued across the state, as well as participation by private businesses in certain fields of cultural life. However, it was noted that such forms of participation are not yet part of legislation. Similarly, participants recognised collaboration of cultural policy with areas such as social, health, and tourism development. Again, however, this must be systematically implemented and recognised through a development programme.

A good example of governance is the way in which the Culiacán Botanical Gardens have been managed, involving the Ministry of Culture with authorities from the Ministry of the Environment. Also noteworthy is the collaboration carried out between various civil society organisations, such as the Sinaloa Artistic Society, Un Público se Prepara (A Prepared Public), Mazatlán Friends of the Opera, and many others. Participants highlighted the “Collaborating with the Institution” programme of the municipality of Ahome, where citizens, as well as the ISIC Board of Directors, support and promote initiatives in addition to social inclusion.

Those involved in the self-assessment proposed the creation of a permanent collegiate body to evaluate cultural policies, as well as to ensure recognition and continuity for successful civil initiatives.



CONCLUSIONS

Sinaloa is making a significant effort to reorient its cultural policy. As a result it has expressed interest as a pioneering state of Mexico in joining Agenda 21 for culture, a commitment endorsed by the current administration. It began this by carrying out a citizen consultation. The self-assessment questionnaire was an instrument for consultation that came out of the "Culture 21 Actions" document, which enabled the implementation of the 2017-2021 State Development Plan. It positions culture as a fundamental pillar for sustainable development and strengthening the cultural dimension of the 20-30 Urban Agenda, signed by the state administration. The existence of a citizen committee would make it possible to follow up on this self-assessment, an element considered vital by the participants, and which would foster collaboration in outlining a new cultural policy to be developed by the current government.

Promising development has been made in the areas of cultural rights, which is at the same level as the international average. In the near future, it will be vital to define citizens' rights and responsibilities through a Charter of Cultural Rights, with an allocated budget and a cross-cutting institutional cooperation scheme to guarantee such rights on a municipal level.

The connection between education and culture is a promising field. As a result it is important to reinforce and strengthen existing initiatives in arts education, particularly those that broaden currently established informal systems. Above all, it is important that these promote relationships with schools within the education system. With regard to sustainability and cultural life there is a notable level of civic participation in the management of cultural centres, the organisation of seasonal programmes and festivals, as well as in linking private businesses with trusts and foundations.

Sinaloa can be said to have good practices in the area of culture and environment, if it is able to successfully establish an explicit recognition of achievements, including but not limited to awareness by the public, as well as by cultural and environmental institutions.

There are three areas that require strategic attention.

1. The first relates to establishing links between culture and economy by creating an assessment for the contribution made by culture and arts, festivals, the Mazatlán carnival, and other positive initiatives in support of the state's economy, employment, and well-being.
2. The second area pertains to the creation of new independent management skills in the arts and cultural sector.
3. Lastly, there must be incentive and support mechanisms in place for small and medium-sized businesses. For this it is important to prioritise the recognition of the



CONCLUSIONS

rights of indigenous communities in the sustainable management of their cultural resources, as well as to build cultural projects and initiatives in civil society.

Finally, participants recommended promoting the sustainable and responsible use of public space, in order to reinforce citizens' sense of belonging and community coexistence. This will require creating new technological tools and/or the redesign of current mechanisms for citizen participation in cultural life. There will also be a need to promote new training skills for those working in the cultural policies and management sector, including a new focus on culture and sustainable human development, as well as on cultural mediation issues, human rights, and a culture of peace.

ANNEX 1 :

PARTICIPANTS TO THE INITIAL WORKSHOP

PARTICIPANTS TO THE WORKSHOP

NAME - SURNAME	POSITION
Ulises Cisneros	Writer and cultural journalist
Raúl Rico González	Director, Institute of Tourism, Art, and Culture of Mazatlán
Arturo Castañeda	Cultural promoter
Juan José Rodríguez	Writer
Alicia Montaña Villalobos	Ballerina, choreographer, and dance researcher
Melly Peraza	Writer
Mercedes Murillo	President, Sinaloa Civil Front
Nelva Osorio	Artisan
Jesús Manuel Aragón	Cultural researcher
Aracely Mendivil Portillo	Cultural researcher
Patricia Salazar Rodríguez	President, Mexican Association for Women Entrepreneurs Culiacán Area
Claudia Bañuelos Wong	Director, Ahome Municipal Institute of Culture
Alfonso Milton Eduardo Rojo	General Director, Sinaloa's Institute for Social Development / SEDESHU
Trinidad Peñuelas Castro	Deputy Secretary for Social link, Council on Public Education and Culture
Juan Aviles Ochoa	General Director, Culiacán Municipal Institute of Culture
Alan Dario Mimiaga	Cultural Promoter
Hilda Rosario Báez Sañudo	General Director, State Highschool of Sinaloa
Rosalva Echeverría Valenzuela	President, Sinaloa Education Society
Leonor Quijada Franco	Director, Sinaloa Artistic Society
Juan Ramon Manjarrez Peñuelas	Cultural Promoter
Jaime Félix Pico	Cultural Promoter
Alfredo Contreras	Visual Artist
Gaudencio Cuestas Benítez	Representative for Education and Culture / National Chamber of Commerce
Ángel Villalba Atondo	Director, Cultura de Choix

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NAME - SURNAME	POSITION
Antonio Coronado Guerrero	Director, Navachiste Cultural Foundation
Lorena Kumate Rogers	Representante, Center Area Tourism
Manuel Acosta	Cultural Promoter
Papik Ramirez Bernal	General Manager, Sinaloa Institute of Culture
Minerva Solano Moreno	Director, Sinaloa Museum of Art
Victoria Tatto	Director, ISIC Artistic Companies and Cultural promoter
Gladys Guadalupe Toledo	Cultural promoter
Ronaldo González	Cultural promoter, academic, and writer
Élmer Mendoza	Writer
María Luisa Miranda Monrreal	Cultural Promoter
Carlos E. Morales López	
Ma. Guadalupe Landeros Güicho	
Jorge Escalante Anaya	
Ma. Dolores Espinoza Cota	
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