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Electronic Music in **Mexico**

An EMEE market study
2023

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**Co-funded by
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Author: Michaël Spanu

Language editor: Alice Kattago

Designer: Erkin Antov

Research project coordinator: Virgo Sillamaa, EMEE

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Table of Contents

Executive Summary	4
EMEE foreword	6
Introduction	7
Objectives and Methods	7
Overview of the Electronic Music Sector in Mexico	8
Music in Mexico at a Glance	8
The Local Electronic Music Scene	10
The Electronic Music Ecosystem in Mexico	11
The Live Music Sector	11
Contracts & Payment	23
The Recorded Music Sector	24
Media	26
Publishing	31
Conclusion: How To Enter The Mexican Market	35
Resources	37
Annexes	38

Executive Summary

Electronic Music in Mexico at a Glance

Mexico has experienced rapid growth in the digital recorded music industry, becoming a top music streaming market in Latin America within a short period of time, and providing significant opportunities for emerging electronic music acts from Europe.

Mexico City is considered a “trigger city”, meaning that it holds significant influence over the success and popularity of an artist, song, or music trend, due to its substantial local digital streaming consumption.

Mexico has a well-established electronic music scene, boasting a diverse range of acts from avant-garde to house, techno, and EDM. Mexico also features a unique blend of electronic music genres, including local genres such as digital cumbia and reggaeton.

Foreign artists seeking to perform in Mexico do not necessarily need to be represented by a local label or booking agency. That being said, working with a local partner can be a huge help when it comes to growing an artist’s existing fanbase and building a career in Mexico. Mexico is a specific market that few professionals know how to fully access and make the most out of.

Live music

The number of venues, clubs, and festivals hosting events featuring international acts has grown significantly over the past few years, despite certain limitations, such as the lack of mid-size venues and independent promoters. The live music industry is marked by a significant divide between established entities like OCESA and a multitude of smaller, more informal promoters.

Mexico boasts a significant number of electronic music festivals, like Electric Daisy Carnival, as well as general festivals featuring international electronic music acts, like Ceremonia, that take place throughout the year. It is important to highlight that the majority of festivals in Mexico predominantly focus on international mainstream electronic music genres. Midsize independent festivals with a specific focus on alternative electronic music are relatively scarce, with MUTEK being one of the few notable exceptions.

The electronic music scene in Mexico is mainly centered in Mexico City. Mexico City’s clubs such as Fünk and Bar Oriente have become increasingly known for their international curation. The club scene is quite small and selective, although new places have made significant efforts to be more inclusive by ensuring accessible pricing and refraining from selective entrance policies. Examples of such clubs include Japan, YuYu, and SundaySunday in Mexico City. These clubs typically feature a mix of local and international performers.

Mexico City also has a thriving underground and alternative electronic music scene, which is fostered by the informal economy that still prevails in the cultural life of the city. Mexico City is home to a variety of eclectic and independent collectives such as Por Detroit, EXT-100, Ensemble, Capricho, Algo Bien, PervertMX, and Disco Dust. These collectives usually promote a mix of local and international performers, although their resources are often limited.

Recorded Music

Most Mexican electronic music labels focus on the promotion of local artists, making it unlikely for them to take on the responsibility of promoting a foreign artist in the national market.

While distributors and the major record labels (UMG, WMG, and Sony) have local offices in Mexico City, few European artists are being developed in Mexico and Latin America. As a result, alternative strategies usually revolve around digital marketing and PR strategies eventually followed by artistic collaborations with local professionals (producers, singers, etc.).

There are only a handful of companies and 360-degree agencies, such as Movida and MalfiCo, offering PR and/or label services specialized in promoting and representing international electronic music artists and DJs in Mexico.

Mexico has approximately 57 million audio streaming users, with around 16 million subscribers. Platforms like Spotify, Apple Music, YouTube, Deezer, and Amazon are widely used. Spotify is favored by about half of the music audio consumers, with YouTube also being popular.

In addition to these major platforms, Mexican professional musicians and companies use platforms such as Bandcamp, Beatport, Juno, and Soundcloud to promote and sell their music.

Media

The media landscape for electronic music in Mexico is considered insufficient, with a decline in specialized outlets and limited availability of local PR agencies. As a result, these agencies often collaborate with a diverse and eclectic group of media platforms. International platforms like Beatport hold significant influence. Building international credibility is crucial before entering the Mexican market, as foreign artists are usually well-received. Local media outlets tend to respond positively to artists with a strong presence on social media, especially on platforms like TikTok.

As of January 2022, Mexico had approximately 102.5 million social media users, representing around 78.5% of the population. WhatsApp, Facebook, and Instagram continue to be the preferred platforms among internet users in Mexico. Within the electronic music scene, Instagram serves as the go-to platform for event promotion and artist marketing. Shazam is widely used for discovering new music in public spaces. Marketers can leverage various platforms and social networks, including Instagram, Spotify, TikTok, Twitch, and YouTube, to reach the Mexican audience effectively.

WhatsApp is the primary communication tool for professionals in the industry. Having WhatsApp readily available is essential for seamless communication and collaboration with Mexican professionals.

In general, industry experts emphasize that there is no one-size-fits-all strategy to build a career in Mexico due to the existing gaps in the industry. Releasing new content in Mexico requires a tailored approach, distinct from strategies employed in Europe. Each strategy needs to be developed from scratch taking into account the artist's current situation and objectives.

Diplomacy

In Mexico, the diplomatic bodies of European countries play a key role in the dissemination of culture, including electronic music, with the most important being the Centro Cultural España (CCE), the French Institute (IFAL), the Goethe-Institut, and the British Council.

How To Enter The Mexican Market

In summary, developing an export strategy for the electronic music scene in Mexico requires thorough research and identifying key partners within specific subgenres. It's important to engage with the local culture whilst also being conscious of cultural sensitivities and avoiding the exoticization of Mexican culture. Mexico's music industry offers opportunities for artists to gain exposure and build their careers, with a relatively less competitive landscape compared to the US market. Adapting strategies for the different sectors is crucial, as the Mexican market is quite fragmented. While the commercial route requires established connections and industry presence, the independent route relies on finding the right partners and establishing a compelling narrative. Engaging with the underground scene and collaborating with local artists can open up additional opportunities although they may offer fewer business prospects. Lastly, diplomatic institutions, despite their resource limitations, can play a valuable role in facilitating connections and understanding local trends.

EMEE foreword

Developing European Music Export Capacity

European musical talent and entrepreneurial spirit have demonstrated global competitiveness, however, European music markets and sectors remain fragmented.¹ Thus many European artists, creators, professionals, and music companies, especially from smaller countries or from less developed music ecosystems, face significant hurdles in realizing their full international potential.² To address these obstacles, music export organizations (MEOs) have been set up in most European countries. These MEOs provide services and support to the sector, helping to develop their international networks, career, and business opportunities.

In 2018, the majority of European MEOs formed a network called the European Music Exporters Exchange, or EMEE for short, with the mission to learn from each other and coordinate resources and actions to increase opportunities for European talent and entrepreneurs on a global level. Today, EMEE is a non-profit association made up of 32 national and regional music export organizations from 27 countries, with its registered office based in Brussels.

In 2019, the European Music Export Strategy was outlined in a study commissioned by the European Commission,³ providing a 6-step path for developing music export capacity on a European level, and a “toolbox” of actionable proposals to implement the strategy.

Some of these actions were piloted as part of the subsequent project “Implementing steps to develop and promote European music export”, or the EMX project. As part of the project, two European trade missions were organized and two new market studies were conducted, among other activities. As a result, a comprehensive and strategic approach to international market entry was outlined with consecutive steps including conducting market studies, fact-finding, prospecting, and trade missions. These activities aimed to develop a thorough understanding of the target markets and establish relevant networks.

This study on the electronic music scene in Mexico incorporates the findings of a general report on the Mexican music market, conducted by Margaux Demeersseman and Franz Hergovich and published in 2023. A trade mission focusing on the electronic music scene featuring a group of European professionals from 15 countries was organized in May 2022. Another European prospecting mission is planned for the second half of 2023, with *ca* 20 music export organization representatives set to visit Mexico City. These steps are part of a larger strategic initiative to build stronger networks between European and Mexican music professionals and create more opportunities for both European and Mexican talent. It becomes clear from this report (and it’s also referred to in the European Music Export Strategy), that viewing an exchange as a “two-way street” is key to building successful long-term relationships.

1 European Commission, Directorate-General for Education, Youth, Sport and Culture, Smidt, P., Sadki, C., Winkel, D. et al., Music moves Europe – A European music export strategy: final report, Publications Office, 2020, data.europa.eu/doi/10.2766/40788.

2 *Ibid.*

3 The study can be found here: op.europa.eu/en/publication-detail/-/publication/d7de0905-68c5-11ea-b735-01aa75ed71a1

Introduction

Mexico's electronic music scene has gained significant prominence both nationally and internationally in recent years. The country has seen a growing number of talented electronic music producers, DJs, and live performers emerging across various genres, including techno, house, ambient, and experimental electronic music.

Moreover, Mexico has become an attractive destination for international artists, who are drawn to Mexico's vibrant electronic music scene and market opportunities. This report, commissioned by EMEE – the European Music Exporters Exchange, aims to assist European artists and companies in planning their export strategies specifically targeted at Mexico and its electronic music scene.

Objectives and Methods

The main objective of this report is to support European musicians and companies in their export strategy for Mexico. Although the report primarily focuses on the live music sector (festivals, clubs, venues, and collectives), various aspects of the recorded music industry are also addressed (labels, media, PR agencies, distribution, and publishing).

The report contains:

- An overview of the Mexican electronic music scene.
- Strategic information regarding the Mexican ecosystem, with a description of the different stakeholders and key professionals.
- Advice on how to approach the Mexican electronic music market.

Given the lack of official figures, the report relies mainly on a literature review and a series of interviews with key professionals:

- Gabriel Barranco (EXT-100 / AAAA)
- Pablo Borchì (journalist and DJ)
- Federico Crespo (Club Japan)
- Donovan (Capricho / Whim)
- Malfi Dorantes (MalfiCo / PR)
- Oscar Espin (researcher at UNAM)
- Lorena (DJ / producer)
- Rafael Ojeda (SundaySunday)
- Alan Santos (producer / Centavrvs)
- Max Stern (Movida / Vitalic Noise)

All the interviews were conducted in person in Mexico City or over video calls in May and June 2023.

About the Author

Michaël Spanu holds a PhD in Sociology and has worked for two years at the Universidad Nacional Autónoma de México (UNAM), mapping Mexico City's nightlife and music scenes. He is currently a Marie Curie postdoctoral fellow at the University of Manchester, a Senior Researcher at Sound Diplomacy, and a consultant in cultural and creative industries.

Contact: [Email](#) | [LinkedIn](#)

Overview of the Electronic Music Sector in Mexico

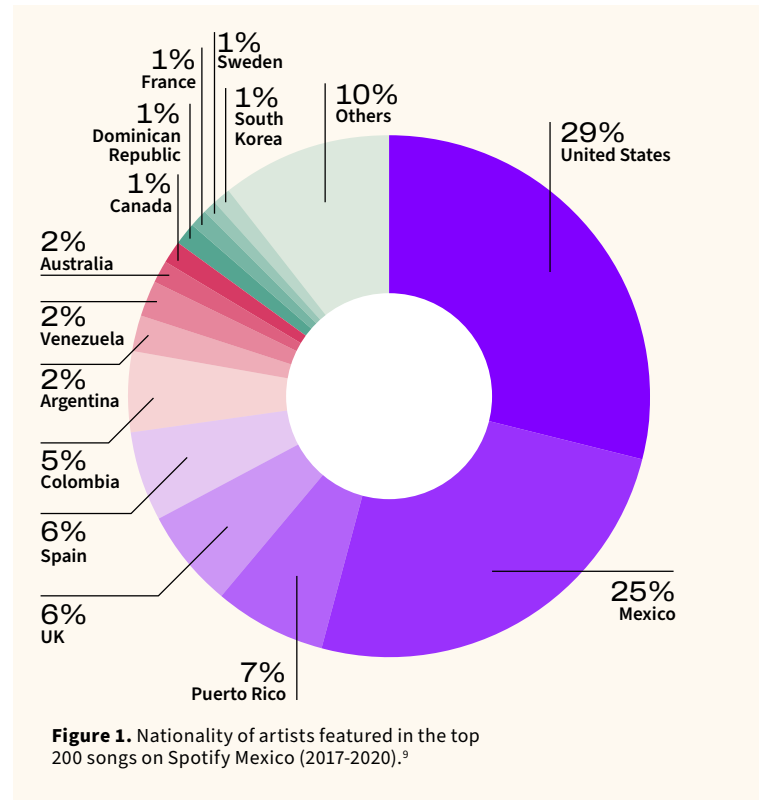
Music in Mexico at a Glance

Music Consumption

Mexico has experienced rapid growth in digital music usage, quickly establishing itself as a leading music streaming market in Latin America.⁴ A Spotify report from November 2018, hailed Mexico City as the world's streaming Mecca, showing the relevance of digital music consumption in Mexico.⁵ Indeed, many international pop artists and festival headliners regard Mexico City as the No. 1 city in the world in terms of monthly listeners. Spotify's report attributes Mexico City's status as a music streaming Mecca to factors like its large population, smartphone penetration, affordable data plans, and vibrant music culture. Nowadays, Mexico City is considered a "trigger city", meaning that it has a significant impact on the success and popularity of an artist, song, or music trend, through the weight of the local digital streaming consumption.⁶

While the growth of music streaming in Mexico is primarily driven by Latin music genres and international pop, there are also significant opportunities for artists of other genres and nationalities beyond Mexican or American pop artists. On the one hand, studies on the top 200 songs on Spotify in Mexico show a great variety of artists' nationalities, compared to the US.⁷

Although sources regarding the demand for electronic music are almost non-existent, according to a 2022 survey conducted on 600 Mexicans, 1.8% of respondents said electronic music was their favorite music genre. Rock ranked first with 15.6%, while pop ranked second with a share of 14.3%.⁸ Industry experts agree that electronic music is a niche genre in Mexico, but one that is steadily growing, as can be seen with the presence of massive festivals such as EDC and a multitude of techno parties.



While there are no official figures regarding the market share of electronic music, numerous international electronic music acts as varied as John Talabot, Matías Aguayo, Jamie XX, Polo & Pan, Yelle, Solomun, Nicola Cruz or Miami Horror have found a way to expand their careers in Mexico. Driven by the presence of a substantial audience and the perceived opportunities within the Mexican music market, an increasing number of artists are venturing into Mexico specifically to tap into its domestic market.¹⁰ Many artists who follow their streaming numbers in Mexico may mistakenly assume that they already have a solid fan base when, in reality, they could create a more concrete strategy and plan significant further growth.

4 IFPI's Global Music Report (2023).

5 www.newsroom.spotify.com/2018-11-19/mexico-city-is-now-the-worlds-music-streaming-mecca

6 blog.chartmetric.com/music-trigger-cities-in-latin-america-south-southeast-asia-part1

7 Mercado, Alejandro (2023) "Escucha digital de música popular en América del Norte" en Mercado, Alejandro and Battezzati, Santiago (eds). *Norteamérica, las industrias culturales en la era digital*, Mexico City: CISAN-UNAM.

8 It is worth noting that the survey separates norteaña and regional Mexican, while they could be merged in the same category and rank first, with almost 19%.

9 Mercado, Alejandro (2023) "Escucha digital de música popular en América del Norte" en Mercado, Alejandro and Battezzati, Santiago (eds). *Norteamérica, las industrias culturales en la era digital*, Mexico City: CISAN-UNAM.

10 EMEE. Mexican music industry: Market report (2022)

The Music Industry

The music industry in Mexico is dynamic, diverse, and complex, possessing unique characteristics. Mexico is renowned for its thriving live music scene, despite the lack of independent promoters and venues.¹¹ Concerts, festivals, and live performances play a significant role in the industry, attracting both local and international artists, with OCESA acting as the main promoter in the country. Major record labels such as Universal Music Mexico, Sony Music Mexico, and Warner Music Mexico hold significant market share and play a crucial role in promoting and distributing music in the country. These labels represent both Mexican and international artists across various genres, however, their representation of electronic music is relatively limited.

Despite the challenges posed by the pandemic, the local industry players experienced a quick recovery, particularly in the live sector. According to Diego Jiménez Labora, the organizer of AXE-Ceremonia festival, almost all events in 2022 were sold out or nearly sold out, indicating a strong demand for live music. “ I think the appetite is going to

diminish at some point, but so far, the business looks great”.¹² Some industry experts even argue that Mexico reinforced its position as a hub for electronic music during the pandemic, given the low level of restrictions. As a result, while many European DJs and producers had been trying to export to Asia in the last decade, Mexico suddenly became a more attractive destination.

However, despite the high level of digital consumption and the presence of significant industry players, the Mexican electronic music scene is far from being considered a well-structured industry, due to the lack of investment and public support,¹³ as well as other challenges such as bureaucracy, corruption, and drug trafficking.¹⁴ Moreover, established record labels and promoters invest minimal resources in the development of electronic music. As a result, the Mexican electronic music scene is fragmented, with a clear divide between the established players and the rest of the scene that remains underground.

11 Spanu, M. (2022). Cultural Industry and Urban Creativity in North America: A Comparative Evolution of Live Popular Music in Mexico City and Montreal. *Norteamérica, Revista Académica Del CISAN-UNAM*, 18(1).

12 www.ifc.org/wps/wcm/connect/news_ext_content/ifc_external_corporate_site/news+and+events/news/insights/mexico-s-music-scene-is-live-loud-and-lucrative

13 cultura.nexos.com.mx/rosalia-en-el-zocalo-o-la-falta-de-estrategia-musical-en-cdmx

14 elpais.com/mexico/opinion/2022-01-18/es-posible-mantener-la-diversidad-musical-a-flote-en-la-ciudad-de-mexico.html

The Local Electronic Music Scene

The production of electronic music in Mexico dates back to the 1970s, despite the difficulties that have long existed in publicly broadcasting and performing it.¹⁵ This tradition encompasses a wide range of styles from avant-garde to more popular genres like High-NRG, which is similar to euro-dance, and digital cumbia. The Mexican electronic music culture is marked by the widespread presence of sound systems and street DJs, particularly in disadvantaged neighborhoods.¹⁶ Additionally, there is an institutional circuit fostering experimental electronic music.

Nowadays, the country has a rich pool of talented electronic music artists, DJs, and producers who have gained recognition both domestically and internationally. Mexican electronic music pioneers and collectives such as Nortec Collective, Murcof, Rebolledo, and Los Macuanos, have pushed boundaries and experimented with diverse electronic music styles,¹⁷ paving the way for the current avant-garde and versatile music scene, which includes artists like Concepción Huerta, AAAA, Irma Ruiseñor, Tayhana, Kodemul, Rosa Pistola. Additionally, local labels such as NAAFI, Ineffable, and Umor Rex have become influential platforms for releasing and promoting unique-sounding electronic music.

All these artists navigate between the three main spheres of the Mexican electronic music scene:

- The rave and underground scene (e.g. EXT-100, Pervert, Japan, YuYu)
- The commercial scene of clubs and festivals (e.g. Fünk, M.N. Roy, Ceremonia, Bahidora)
- The institutional scene (e.g. Casa del Lago UNAM, Centro Cultural España, Ex Teresa Arte Actual)

The most commonly found electronic genres in Mexico are listed below in alphabetical order, along with examples of local artists associated with each genre (listed in parentheses).¹⁸

- Digital cumbia / Tropical electronic (Pahua, Instituto Mexicano del Sonido)
- Dubstep (Jessica Audiffred)
- EDM pop (local artists in this genre include The Wookies)
- Experimental / Ambient / Avant-garde (Concepción Huerta, Debit, J. Zunz)
- House / Techno (Kodemul, Ruiseñor, AAAA, Lumber Jack)
- Indie Dance / Dark Disco (Rebolledo, Zombies In Miami, Bufi)
- Latin Club / Speed Dembow / Global Bass / Neo-reggaeton (Tayhana, DJ Rosa Pistola, Ghetto Kids, Loris)
- Progressive/melodic house (Lorena)

A list of resources where to learn more about the local scene:

- [“CDMX: Traketeo” by Boiler Room](#)
- [“The Sound of Mexican Techno” by Sounds of Spotify on Spotify](#)
- [KCRW’s “Global Beat Mexico”](#)
- [“The Sound of Mexican Electronic” by Sounds of Spotify on Spotify](#)
- [“Real Scenes: Mexico City” by Resident Advisor](#)
- [“Electronica Mexicana 2000-2020” by Alan Santos on Spotify](#)
- [“Estado de Reggaetón with Rosa Pistola” by Resident Advisor](#)
- [“The Sound of Mexican EDM” by Sounds of Spotify on Spotify](#)

¹⁵ marvin.com.mx/la-historia-de-la-musica-electronica-en-mexico-segun-el-prof-juan-antonio

¹⁶ ra.co/features/3203

¹⁷ remezcla.com/lists/music/mexican-electronic-pioneers-that-helped-mexico-become-avant-garde-haven

¹⁸ This is a non-exhaustive list.

The Electronic Music Ecosystem in Mexico

The Live Music Sector

Before the pandemic, PricewaterhouseCoopers (PWC) stated that 2019 concert revenues in Mexico were around \$225 million, with a predicted increase to \$276 million in 2020.¹⁹ While these figures may not match the revenues of strong European markets, they still indicate significant opportunities for European electronic music artists and companies. Besides, for exporters who are not seeking a short-term return on investment, Mexico has gained recognition for its vibrant live music scene, attracting international artists who are eager to explore new audiences. In other words, Mexico presents both business and artistic opportunities.

Industry experts have emphasized the importance of performing regularly which helps artists grow their career locally. On one hand, Mexico presents a favorable opportunity for international artists to extend their tours after performing in the United States. On the other hand, it is regarded as a significant stepping stone for Latin American artists seeking to establish a presence in leading international markets such as the US, Canada, and Europe. Overall, more and more export strategies consider Mexico a unique target, given the many possibilities for career growth and the conversion of streaming numbers into long-term ticket sales.

However, as we shall see in the next sections, music exporters should be aware of certain limitations of the live music industry. For example, the lack of independent venues and promoters, the limited number of clubs hosting international events, the low purchasing power among the population, the difficulty to travel from one city to another, and the lack of public support for the local industry.

Geography and Networks

The electronic music scene in Mexico is mainly centered in Mexico City, where it operates year-round and encompasses a wide range of subgenres, drawing in diverse audiences. Mexico City offers good conditions for indoor events throughout the year, thanks to a significant network of venues and clubs compared to other Mexican cities. Organizing outdoor events can be a little more tricky during the rainy season from May to September. The Resident

Advisor's dedicated page lists 349 clubs in Mexico City,²⁰ although a significant number of them are underground venues or clubs that have closed down, reflecting the fluctuating nature of the city's nightlife economy.

Industry experts consider the number of professional clubs hosting international acts to be quite small (around 10), for a metropolitan area of 25M people. They also note that there is a lack of mid-sized venues. At the same time, there is a notable presence of up-and-coming informal and underground spaces, fostering the local rave scene.

The electronic music market is much more limited in other cities. **Tulum's** scene is primarily centered around progressive house and operates seasonally from October to March, with its peak being in January and February. Major cities like **Guadalajara** and **Monterrey** have only a few dedicated electronic music venues or clubs, while in the rest of the country, electronic events primarily take place in informal spaces and maintain an underground status.

Finally, the only viable means of transportation between cities is by air, resulting in significantly increased expenses. As a result, touring in Mexico can be challenging and limited to a few cities (Mexico City, Guadalajara, Monterrey, and eventually Tulum if the music genre aligns with the local scene).

Economy

The live music industry is marked by a significant gap between established promoters such as OCESA²¹ (recently bought by Live Nation)²² and a multitude of small, typically informal promoters and collectives. Professional independent companies dedicated to live events are scarce compared to Europe.

OCESA/Live Nation holds a dominant position in the market and primarily focuses on commercial acts. OCESA controls a majority of the pop festivals, venues, and some electronic music festivals such as Electric Daisy Carnival (EDC). OCESA also has its own talent-buying company called Seitrack which collaborates with a few independent promoters such as ECO and Dorado for specific events related to electronic music (see below).

19 www.ifc.org/wps/wcm/connect/news_ext_content/ifc_external_corporate_site/news+and+events/news/insights/mexico-s-music-scene-is-live-loud-and-lucrative

20 ra.co/guide/mx/mexicocity

21 Operadora de Centros de Espectáculos, S.A, commonly known as OCESA and part of the entertainment corporation CIE (Corporación Interamericana de Entretenimiento).

22 www.elfinanciero.com.mx/empresas/2021/12/07/live-nation-cierra-la-compra-de-ocesa-a-cie

This type of promoter primarily focuses on working with artists and DJs who already possess a substantial fan base in Mexico. OCESA's financial resources give them a competitive edge when it comes to securing the most promising artists and DJs. Furthermore, commercial events in Mexico City often incur similar costs to those in Europe, despite the significant difference in local purchasing power. This situation contributes to live music being perceived as a luxury commodity, which also explains why certain venues/clubs are regarded as socially exclusive or elitist.

Independent and underground promoters primarily operating in Mexico City offer an alternative approach, although they face many challenges. While they occasionally host events featuring international artists, their financial resources are limited. Typically, they can only afford to book a European artist if it is part of a North American tour. Most of these non-profit promoters operate based on personal passion and investment, and they mainly focus on European artists that they personally know or like.

Finally, the electronic music sector in Mexico lacks a cohesive association that would unite its various stakeholders, resulting in limited recognition of the cultural value of electronic music. Moreover, there is minimal public support for electronic music and popular music in general. Conservative politics continue to stigmatize electronic music cultures. These factors, along with the informal economy and corruption, contribute to a high turnover of people and projects within the industry. This is why finding a trusted local partner is both challenging and crucial for European exporters, particularly for those artists who are unwilling or unable to work with the main industry player (OCESA).

Business Opportunities

Being represented by a local label or agency is not necessary for international artists seeking to perform in Mexico. It is enough to have a direct relationship with a local booker or promoter. In this sense, European music exporters can handle the booking themselves to a certain extent. However, few professionals know how to fully access the intricacies of the Mexican market and to expand an artist's reach beyond just a few tour dates after a tour in the United States. For instance, only Movida specializes in booking international electronic music acts in Mexico. In other words, performing in Mexico is not difficult, growing a career is.

Given the relatively small size of the club scene, all clubs should be considered potential business partners. The same applies to promoters. For instance, establishing a positive relationship with OCESA can open doors for artists to be booked at prestigious events like Corona Capital or Electric Daisy Carnival (EDC), and may even lead to opportunities for organizing after-parties for festivals. The relationship with OCESA is generally regarded as strong and highly corporate. However, OCESA's interest in electronic music is mainly commercial and can only benefit a few artists.

Some experts have reported encountering challenges in their relationships with smaller promoters or club bookers. Similar to other regions in the world, not all industry players in Mexico are reliable or focused on long-term business prospects. Some prioritize immediate cash transactions without considering the potential for growth and development of the relationship. They do not provide guarantees such as advance payments and prioritize financial gain above other factors. Finding reliable independent business partners is thus both challenging and crucial for building a career in Mexico. Current middle-ground promoters, venues, clubs, and festivals working at the intersection of OCESA and the underground include NRMAL, MUTEK, SundaySunday, Supremo, Tropicico, YuYu.

Lastly, the underground scene in Mexico provides numerous performance opportunities, although typically without the commercial aspect. Engaging with the underground scene can contribute to career advancement, but it seldom presents significant business prospects. Notable underground collectives and clubs include: EXT-100, Japan, PervertMX, Comunita, Ensamble.

Festivals

Mexico boasts a significant number of electronic music festivals as well as general featuring electronic music acts that take place throughout the year. Festivals like EDC Mexico, Bahidora, Tropicico, and Ceremonia have gained international recognition and attract both local and international artists and attendees.

It is important to highlight that the majority of festivals in Mexico focus primarily on mainstream electronic music genres. These festivals, such as EDC or Ceremonia, are privately owned and operated by commercial promoters like OCESA or Eco Live. Midsize independent festivals with a specific focus on electronic music are relatively scarce, with MUTEK being one of the few notable exceptions.

In contrast to European countries, Mexico lacks showcase festivals or music conferences that prominently feature electronic music. The only existing events of this nature in Mexico, namely FIMPRO in Guadalajara and, to a lesser extent, Marvin in Mexico City, have a limited representation of electronic music acts.

The following list includes festivals that showcase a mix of local and international performers.

AXE-Ceremonia (Mexico City)

axeceremonia.com

Ceremonia Festival is an annual two-day pop music festival that takes place in Mexico City, in the Bicentenario Parc located in the industrial area of Azcapotzalco. Co-organized by Grupo ECO and OCESA, it is known for showcasing a diverse lineup of national and international artists across various genres, including electronic, indie, hip-hop, and rock (approximately 70% international vs. 30% local). The festival aims to provide a platform for both established and emerging artists.

Capacity: 100 000

Dates: Early April

Notable international acts: Fred Again (UK), Moderat (DE), Jamie XX (UK), The Blaze (FR), Bicep (IE)

Electric Daisy Carnival Mexico (Mexico City)

mexico.electriddaisycarnival.com/en



Source: EDC Official Website

Electric Daisy Carnival (EDC) Mexico, is an annual electronic dance music festival held in Mexico City and organized by OCESA. It is part of the renowned Electric Daisy Carnival franchise, which started in Las Vegas, Nevada. The festival features multiple stages and hosts a wide range of electronic music genres related to EDM and pop as well as techno, house, trance, dubstep, and drum and bass. The main headliners are usually famous DJs and artists from around the world with local talent occupying a smaller portion of the lineup. The festival is located in The Autódromo Hermanos Rodríguez, a motorsport race that is also a versatile venue for concerts, festivals, and other cultural events, offering large-scale stages and facilities to accommodate massive crowds. EDC Mexico 2023 had a record number of attendants with 305,000 people.

Capacity: 300 000

Dates: End of February

Notable international acts:

Illenium (US), Tale of Us (IT), Above & Beyond (UK), Eric Prydz (SE), Tiësto (NL), Charlotte de Witte (BE), Martin Garrix (NL), Peggy Gou (KOR), Diplo (US), Paco Osuna (ES)

Carnaval de Bahidorá (Las Estacas, Morelos)

bahidora.com



Source: Ache Official Website

Bahidorá is a three-day event located in a unique location, Las Estacas, in the area of Morelos (90mn from Mexico City). The festival grounds are situated in a nature reserve brimming with plants, wildlife, and the crystal-clear waters of the Las Estacas River. With each passing year, the festival's international significance grows as it is selected by various media outlets, including Beatport and Time Out, as one of the world's premier festivals/parties. The festival is organized by independent promoter Distrito Global and marketing agency Ache. It usually features a balanced blend of local and international artists and DJs.

Carnaval de Bahidorá was one of the first festivals in Mexico to prioritize environmental issues. It was the first music event in Latin America to receive recognition from the Green Music Initiative. In 2023, Bahidorá received the support of Cultura Circular, a symposium organized by the British Council Mexico, marking their second collaboration with the Glastonbury Festival. This time, they introduced Reset, a platform of timeless content with interviews and digital information from and for festival producers, environmentalists, cultural leaders, artists, and agents of change.

Capacity: 10 000

Dates: Mid-February

Notable international acts: Fort Romeau (UK), Stavroz (BE), Sama' Abdulhadi (PS), John Talabot (ES), Soichi Terada (JP), Moxie (UK)

MUTEK (Mexico City)

mexico.mutek.org



Source: MUTEK Official Website

MUTEK México is a platform for promoting cutting-edge electronic music, sound, and digital art. MUTEK is part of an international network that was founded in Montreal in 1999 and the festival itself has been active since 2003. MUTEK MX has become an important platform for avant-garde electronic artists and audiences interested in digital creativity in the Latin American region.

MUTEK México organizes an annual festival and unique sessions known as Nano MUTEK, with the main focus being on innovation. Each edition represents a quest to explore new ways of connecting artists, audiences, and urban spaces through sound and digital art. This experimental drive makes MUTEK México an emblem of Mexico City's creative dynamism, solidifying the city as an essential meeting point for innovators from around the world. MUTEK's lineup typically features multiple international acts.

Capacity: 22 000

Dates: Mid-October

Notable international acts: Caterina Barbieri (IT), Andy Stott (UK), Deena Abdelwahed (TN), Koreless (UK), Barker (UK)

Tropico (Acapulco)

www.tropicomx.com



Source: Tropico Official Instagram

Tropico is a three-day beach festival held annually in Acapulco, on the Pacific Coast. The festival is celebrated for its intimate and relaxed atmosphere, attracting people from various cities who are eager to explore and discover new artists. Unlike some festivals where people attend solely for the main acts, festival-goers at Tropico typically spend the entire day immersed in the event, fostering a receptive mindset towards discovering and listening to lesser-known talents. The festival is organized by the creative agency Archipiélago and the lineup features mainly international acts.

Capacity: 7500

Dates: Early December

Notable international acts: Mezerg (FR), Myd (FR), Weval (NL), DJ Harvey (UK), Charlotte Adigéry & Bolis Pupul (BE)

Other festivals that should be considered

- [Afterlife](#) (Mexico City)
- [Live Out](#) (Monterrey)
- [Akamba](#) (Tequila)
- [Locus](#) (Tulum)
- [Atmosphere](#) (Mexico City's metropolitan area)
- [Querétaro Experimental](#) (Querétaro)
- [Beyond Wonderland](#) (Monterrey)
- [Tecate Pal Norte](#) (Monterrey)
- [BPM](#) (Playa del Carmen)
- [Tribu](#) (Valle de Bravo)
- [Dreamfields](#) (Guadalajara)
- [Guadalajara Vive Fest](#) (Guadalajara)

Main Venues and Clubs

Most clubs hosting international DJs are located in Mexico City, although major cities like Guadalajara and Monterrey have at least one club that caters to electronic music enthusiasts. Popular clubs hosting well-curated international acts include Fünk, Bar Oriente, M.N. Roy in Mexico City, Bar Americas in Guadalajara, and Topaz Deluxe in Monterrey.

The club scene has traditionally exhibited social elitism; however, newer establishments are striving for inclusivity by ensuring affordability and refraining from selective entry practices. For instance, clubs like Japan, YuYu, and SundaySunday in Mexico City have made great efforts in this regard.

When it comes to venues, the majority of them are large commercial establishments such as Pepsi Center and Auditorio BB which are associated with the main Mexican promoters (OCESA, ECO). There is a scarcity of mid-size independent venues that host international electronic music acts, Supremo being one of the few notable exceptions.

The majority of these clubs and venues are situated in the central area of Mexico City, which poses challenges for the city's suburban residents, particularly during the rainy season, when access becomes more difficult. More broadly, the sheer size of the city can make it challenging for artists to reach a wider audience. Merely having an audience located in Mexico City does not necessarily guarantee convenient access for individuals wishing to attend the concert. The following list features clubs that showcase a mix of local and international performers.

Fünk (Mexico City)

www.instagram.com/funk_club



Source: Fünk Official Instagram

Fünk is a “speakeasy” or “hidden place” nightclub under a basement located in the bohemian/gentrified area of La Condesa. The club is renowned for the quality of its sound system and music curation. The atmosphere is informal, compared to the many mainstream clubs in Mexico City. DJs performing at Fünk usually play house, techno, minimal, progressive, or tech house and the club regularly hosts events featuring international DJs.

Opening Days: Wednesday to Saturday

Capacity: 500

Notable international acts: Ion Ludwig (NL), Maayan Nidam (IL), Massimiliano Pagliara (IT)

Loo Loo (Mexico City)

weareloodoo.com

In recent years, LooLoo has become an important venue for electronic music, deep house, and tech house in Mexico City. Situated in the centrally-located and gentrifying neighborhood of Juarez, between the Centro Historico and Roma, Loo Loo exclusively operates during scheduled events. The venue boasts impressive audiovisual equipment, including quadraphonic Funktion One sound systems, as well as stunning lighting setups such as spots, mapping, lasers, robo lasers, and strobes. Loo Loo frequently hosts events featuring international artists.

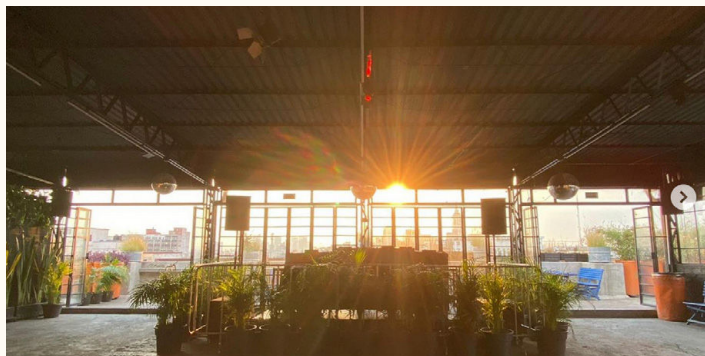
Capacity: no official information available, above 1000

Frequency: Approximately 4-8 events per month

Notable international acts: Damian Lazarus (UK), Miss Monique (UA), Jan Blomqvist (DE), Polo & Pan (FR), Sébastien Léger (FR)

SundaySunday (Mexico City)

www.instagram.com/sundaysundaymx



Source: SundaySunday Official Instagram

SundaySunday is a weekly event that takes place every Sunday, offering a unique combination of an afternoon and nightclub experience. Located on a terrace adjacent to Mexico City's central square (Zócalo), it provides a vibrant atmosphere for attendees. The event was created to ensure inclusivity and a carefully curated lineup. Prices are affordable and there is no selective admission process. The ambiance is casual and relaxed, with a diverse lineup of DJs, some of whom have received international recognition, alongside local talents who contribute significantly to the event. The place is partly run by Rafael Ojeda who is also in charge of the promotion company Dorado.

The club regularly hosts events with international artists and DJs and its booking is done either through agencies such as Wasserman, Liaison, CAA, WME, Temporary Secretary, Prisma, TBA or directly through the artist or DJ. The SundaySunday team also promotes events in other locations and cities.

Capacity: 400

Notable international acts: Fred Again (UK), Juan Maclean (US), Palms Trax (DE)

Bar Oriente (Mexico City)

www.instagram.com/bar_oriente

Bar Oriente is an electronic music club that welcomes renowned national and international DJs and live acts. Bar Oriente, equipped with a cutting-edge VOID Acoustics sound system and private karaoke rooms, embraces a diverse range of genres, including Techno, Indie Dance, House, Nu-Disco, Melodic Techno, and Dark Disco. Andre VII, a Mexican electronic music producer who founded the electronic label Platino Records, is also the owner and booker of Bar Oriente, as well as the curator of Sónar Mexico (2019). Bar Oriente also frequently hosts events featuring international artists.

Opening Days: Wednesday to Friday

Capacity: no official number, approximately 300

Notable international acts: Breakbot (FR), Jimi Jules (CH), Bonnie Spacey (FR)

EMEE

Supremo (Mexico City)

www.instagram.com/sdesupremo/?hl=fr



Source: Supremo Official Instagram

Supremo is a warehouse-style venue, located in the Doctores neighborhood, next to Roma. The venue is brand new, although it used to operate under the name Galera. It is run by Lalo Rojas, a renowned Mexican manager (known for representing artists like Nicola Cruz, C. Tangana) and booker/promoter (Caballeros) specializing in urban, trap, and electronic music. Supremo operates exclusively during scheduled events.

Capacity: 750

Frequency: Approximately 4 events per month

Notable international acts: Kode9 (UK), Mezerg (FR), Zimmer (Roche Musique party - FR), Polo & Pan (FR), Sébastien Léger (FR)

Japan (Mexico City)

www.instagram.com/japan_cdmx/?hl=fr

Japan is an underground club that attracts a tight-knit community of young DJs, promoters, and enthusiasts. It serves as a vital hub for up-and-coming Mexican DJs who blend various genres ranging from techno to hip-hop and reggaeton. Occasionally, international artists take the stage, particularly during the BPM nights, but they are not the primary focus of the club. The audience is typically drawn to the overall ambiance rather than specific lineups, which makes it an important place to discover new DJs. Federico Crespo, a Mexican DJ and producer with over 15 years of expertise, is the driving force behind this establishment.

Opening Days: Thursday to Friday

Capacity: 400 (new location 800)

M. N. Roy (Mexico City)
mnroyclub.com/en/home-english



Source: M. N. Roy Official Website

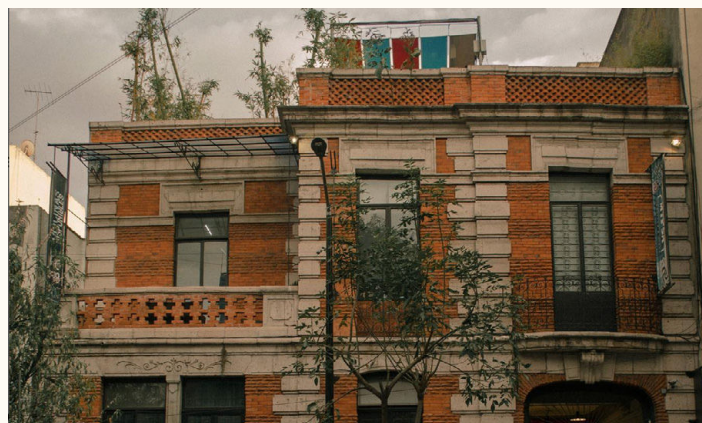
This exclusive member-only nightclub is situated in the Roma district of Mexico City, within a former residence that was once inhabited by M. N. Roy, the founder of the Mexican Communist Party. While the exterior of the house has been preserved in its original form, the interior has been converted into a private club. Within this hidden space, a double-height dance floor and DJ booth are enclosed by a distinctive textured timber pyramid designed by architects Emmanuel Picault and Ludwig Godefroy. The club is partially owned by Rebolledo, a pioneering Mexican electronic music artist. M. N. Roy frequently hosts events featuring international artists.

Opening Days: Wednesday to Friday

Capacity: no official number, approximately 200

Notable international acts: DJ Koze (DE), Apparat (DE), Kelly Lee Owens (WLS), Chloé (FR), Gab Rhome (CA)

YuYu (Mexico City)
www.instagram.com/yuyucineclub/?hl=fr



Source: YuYu Official Instagram

YuYu is a club located in the basement of an old house typical of Mexico City's downtown area. Boasting a Martyn Audio - Backline X sound system, the club is dedicated to fostering a strong connection with the local community of DJs, creating an intimate atmosphere that international DJs also cherish. The programming embraces a diverse range of avant-garde electronic styles, bringing together unique and cutting-edge music ranging from techno to house and reggaeton. YuYu regularly hosts events featuring international artists.

Opening Days: Friday and Saturday

Capacity: 150

Notable international acts: Shigeto (US), Tomasa del real (ES), Yu Su (JP)

Other clubs to consider in Mexico City

Brutal (techno/queer), Cafe Sismo (disco), Dinsmoor (minimal), Departamento (house), Nix club (techno), SIC club (techno).

Other venues to consider in Mexico City

Auditorio BB (4000 capacity popular music venue), Fronton (4200 capacity popular music venue), Foro Indie Rocks (1500 capacity popular music venue), Lunario (1000 publicly owned venue), Pasagüero (500 capacity music venue), Pepsi Center (7500 capacity music venue), Teatro Metropolitan (3165 capacity music venue), 316centro (150 capacity DIY experimental music venue).

Other clubs in the rest of the country

Guadalajara: Cuerda cultura, C3, Bar Americas, Pardo

Monterrey: Foro Tims, [Topaz Deluxe](#)

Puerto Escondido: Chula

Puebla: Club Dynamitas

Tulum: Vagalume, Mía Tulum, Bonbonnière, Papaya Playa Project, RosaNegra, Confessions, Tantra

Underground and Alternative Spaces in Mexico City

In addition to the club scene, Mexico City boasts a thriving underground and alternative electronic music scene. These venues and events, frequently located in unconventional spaces like warehouses, offices, jails, hotels, or other non-traditional settings, serve as platforms for experimental and boundary-pushing artists, fostering a sense of community and creativity.²³ This situation is reinforced by the prevalence of the informal economy which still shapes the cultural life of the city. Thus, the term “underground” encompasses not only an economic condition but also an ethos and a lifestyle.

The city is home to a variety of eclectic and independent collectives such as Por Detroit, EXT-100, Ensemble, Capricho, Algo Bien, PervertMX, and Disco Dust that play a crucial role in nurturing and supporting emerging underground talent and the rave culture.²⁴ Mexico City thus combines global music trends with its culturally rich urban heritage and local creativity, solidifying its position as one of the most thrilling capitals for electronic music worldwide.

The following list comprises collectives that regularly showcase international performers.

EXT-100

www.instagram.com/ext_x00



Source: EXT-100 Official Instagram

Ext-100 is a rave collective in Mexico City that started in 2013 as a response to the lack of space for inclusive techno music in Mexico City. As a result, the collective aims to provide a unique and distinct experience within the city’s underground nightlife scene. The founders, Ramón Jaramillo, artists Gabo Barranco (aka AAAA) and Francisco Ventura (aka Lumber Jack), draw inspiration from the chaotic nature of the city and seek to curate events in unconventional and unexpected venues.

Ext-100 also aims to bring new acts to Mexico City and highlight talent from Latin America and Europe. They seek to create a community that appreciates the value of showcasing emerging local talent alongside established international acts. They aim to shed light on the conversation surrounding Latinidad and experimental music, challenging the limited media attention given to Latin American electronic artists. Musically, Ext. does not limit itself to a specific genre but instead seeks out compelling acts that fall under the umbrella of experimental dance music. Their curatorial criteria focus on interesting approaches over flawless DJ mixing abilities.²⁵

Capacity: between 500 and 2000 depending on the event and the location

Notable international acts: Juan Atkins (US), Plo Man (DE), Aurora Halal (US)

²³ marvin.com.mx/pervert-entrevista-robin-garcia-michael-spanu

²⁴ remezcla.com/features/music/ext-rave-profile

²⁵ remezcla.com/features/music/ext-rave-profile

PervertMX

www.pervert.mx/nosotrxs.php



Source: PervertMX official website

Pervert, a self-described space free from prejudices, is one of the most prominent queer and underground parties in Mexico, blending art, sexuality, and nudity with the finest disco, house, and techno music. In June 2023, Pervert inaugurated a new club in Mexico City called “Brutal.” The collective led by Robin García also organizes parties in other cities, such as Guadalajara, and serves as a platform for local talent, boasting a roster of resident DJs who have garnered significant recognition. Additionally, most events showcase international DJs, as the collective has fostered strong connections with renowned electronic music institutions like Berghain and frequently collaborates with the Goethe Institute.

Capacity: between 1000 and 2000 depending on the event and the location

Notable international acts: Ben Manson (FR), Daria Kolosova (UA), Roi Perez (DE), DJ Minx (US)

Ensamble / Terminal

www.instagram.com/ensamble_rec

www.instagram.com/termi4eva

Ensamble is a collective centered on experimental music, Latin club, and techno. It has been active for nine years, running the now-closed Terminal Anti-Social Club in Mexico City’s Centro Historico. Throughout the years, the collective has become a vital platform for the new generation of avant-garde artists in Mexico including Mabe Fratti, Concepción Huerta.... The curation of their events is led by Ruiseñor, Kodemul, and Indigo (founder).

Capacity: between 200 and 500 depending on the event and the location

Notable international acts: Laurel Halo (US), Magda (PL/US)

Capricho

www.instagram.com/capricho_studio_club

Over the past 5 years, Capricho has established itself as a series of nomadic parties dedicated to alternative house music. After managing a club of the same name in the historic center of Mexico, the collective has recently returned to the underground scene, focusing on promoting events in unconventional venues, including in rural areas around Mexico City. Capricho events are known for their alternative and laid-back atmosphere, as well as high-quality music that caters to a diverse audience. Donovan, its founder, prioritizes human relationships over just business. Collaborating with him entails fostering a friendship based on trust.

Capacity: around 1000, depending on the event

Notable international acts: Margaret Dygas (PL), DJ Mazda (JP)

Other collectives

Algo Bien (techno, house), Club Furia (techno), Colapso (techno), Comunite (techno), Cuatro Cuartos (house), Dance Your Name (house), Disco Dust (disco house), Jungle Empire (Drum’n’bass), Fixxion (techno), Honest allies (techno), Melancholia (techno), Mimosa Mexico (tech house), Modularr (techno), No System (experimental house), Otono (experimental), Por Detroit (techno), Rote (techno), Sementis Collective (techno), Techno Friday Nacht by CommonSense Records (techno), Traicion (techno), Volta sesiones (experimental), 316centro (experimental)

Promoters

The following list features promoters who regularly collaborate with international performers.

OCESA / Live Nation

www.ocesa.com.mx

OCESA is widely recognized as the main promoter in Mexico, holding the title of being the third-largest promoter globally. The company was recently acquired by Live Nation with a 51% stake. OCESA's influence extends over a significant portion of the mainstream festival scene, including renowned events like EDC, as well as owning major venues throughout Mexico City including Pepsi Center, Foro Sol, and Teatro Metropolitan. In addition, OCESA maintains a robust presence in ticketing services through its ownership of Ticketmaster in Mexico.

Additionally, OCESA collaborates with smaller promoters such as Dorado and ECO to curate more specialized events, particularly within the electronic music realm. The professionalism demonstrated by OCESA is widely acknowledged, although certain critics have raised concerns about their monopolistic practices. Nevertheless, OCESA's prominence and expertise have firmly established its position as a leading force in the Mexican entertainment industry and a vital business partner for export strategies.

Notable international acts: Odesza (US)

Grupo ECO / ECO Live

grupo.eco

Grupo ECO is a multifaceted entertainment company engaged in a wide range of activities, including hospitality, bars, restaurants, and concerts. They have garnered notable recognition for their involvement in various ventures, such as organizing the Ceremonia festival, operating the renowned Bar Oriente club, and managing the Auditorio BB venue. Previously known as Sicario and celebrated for their distinctive T-shirt series and electronic music events, ECO Live has emerged as a pivotal promoter within the Mexican live music industry. Their contributions have significantly shaped the landscape of the Mexican music scene, establishing their position as a key player in the industry. They have extensive experience in bringing international talents to Mexico.

Notable international acts: Arca (VE), DJ Harvey (UK), Jungle (UK), Weval (NL), Fat Boy Slim (UK)



Source: NRMAL official Instagram

Prior to the pandemic, NRMAL held a prominent position as an important independent music festival, dedicated to showcasing the finest Latin American and international alternative music. Despite the challenges posed by the pandemic, NRMAL continues to play a vital role as a key promoter of alternative electronic music. Their commitment to curating and promoting innovative sounds within the electronic music scene remains unwavering, making them a valuable platform for both established and emerging artists in the alternative music community.

Notable international acts: Kode9 (UK), Flying Lotus (US)

Distrito Global is a widely-recognized promoter, predominantly renowned for its role in organizing the Bahidora Festival with Ache. This festival has gained significant acclaim for its diverse electronic music and immersive experiences. Additionally, Distrito Global has a track record of organizing electronic music events throughout Mexico City. However, it is worth noting that their activity in this field has been relatively limited in recent times. Nonetheless, their contributions to the Mexican music scene, particularly through the Bahidora Festival, have created a lasting impact, establishing them as notable players within the industry.

Notable international acts: DJ Hell (DE), Ben UFO (UK), Peggy Gou (KOR)



Source: Caballeros official Instagram

Caballeros is a promoter that places a strong emphasis on youth culture, showcasing both local and international acts. It is led by Lalo Rojas, an artist manager representing local talents such as Little Jesus and Silverio. As a booking agent based in Mexico, and occasionally in Latin America, he collaborates with artists like C. Tangana, Nicola Cruz, Bizarrap, Kaydy Cain, Ms Nina, Bruses, and more. In a recent endeavor, Lalo Rojas launched a party called “Goteo,” catering to individuals who enjoy “perreo” and dancing reggaeton. Lalo Rojas also owns the venue, Supremo.

Notable international acts: Moodymann (US), Mezerg (FR), Dinamarca (SE)

Other Promoters

- Alive Entertainment (Infected Mushroom, David Guetta, mostly in Monterrey)
- Archipiélago (Trópico Festival)
- Derretida Entertainment (Bahidora Festival, Traicion collective)
- Dorado music (Flume, El Búho)
- Jungle Empire (Drum’n’Bass)
- Known Pleasures (Vitalic)
- Mousike (Rufus Du Sol, Breakbot)
- Mariana (Noche Negra, electronic tropical music)
- Ommix (Psytrance)
- Volta (sound art and experimental music).

Local Booking Agencies

There are not many booking agencies in Mexico, not even for local artists. Many clubs have their own bookers who occasionally book artists for other venues/festivals, but the booking process tends to be informal. There are a few notable exceptions. **Movida** stands out as the only company based in Mexico focused on booking international electronic music artists in the country (see PR agencies section). On a smaller scale, **Super Agency** handles bookings for international artists in Monterrey. Other local companies, like Born in Mexico, primarily work with local artists and DJs.

Movida

www.movidamusica.com

For over 5 years, Movida has been actively involved in talent acquisition for various festivals, venues, and brand properties across Mexico. They have an impressive track record of successfully executing over 300 shows, some of which have involved talent fees exceeding \$1 million USD for a single event. Movida places a strong emphasis on transparency and ensures that both the promoter and the artists' booking and management team are provided with clear information regarding the fees paid and the contractual agreement.

With over 10 years of experience in Mexico's touring scene, Movida has established enduring partnerships with successful promoters throughout Latin America. Movida is committed to transparency and reliability. Beyond securing the most favorable deals for artists, Movida is committed to devising strategies that foster long-term growth in the respective market. To optimize efficiency and minimize unnecessary expenses, Movida prioritizes routing that maximizes each artist's time in the market. This approach not only ensures the best possible experience for artists, both mentally and financially but also enhances overall outcomes.

Whenever possible, Movida goes beyond booking one-off shows, as is common in Latin America, and instead focuses on routing comprehensive tours across multiple states/countries using their trusted promoter network. In cases where assistance is required, Movida provides a selection of local tour managers who possess a deep understanding of the nuances of each country and city.

Notable international acts: L'Impératrice (FR), Miami Horror (AUS), Breakbot (FR), Poolside (US), Zimmer (FR), Bag Raiders (AUS), Moullinex (PT), Purple Disco Machine (DE), Tomasa del Real (ES)

Contracts & Payment

Each deal with each artist or agency is different. However, most event organizers in Mexico are used to working with international managers or booking agencies. Conducting business in English through a contract is therefore quite normal and common. In cases where a trusted rapport has been established or when the involved artist falls within the underground scene, it is not uncommon for agreements to be made without a contract and for payment to be made in cash.

Sometimes, 100% of the payment is made upfront, especially when the promoter is not a trusted contact. However, the more typical arrangement is to receive 50% of the payment in advance and the remaining 50% on the night of the event. In cases where there is a high level of trust between the parties involved, it is possible to settle the payment entirely on the day of the event. It is important to note that many promoters in Mexico operate as very small organizations, and therefore being flexible and understanding of their economic situation is key when doing business. It is also common for artists to adjust their fees when they perform in Mexico.

Similarly to the United States, contracts in Mexico commonly involve a fixed fee arrangement. Door deals, where artists receive a portion of the ticket sales, are not as common for club nights since the club is responsible for attracting the audience. However, in larger venues like the Pepsi Center or Auditorio BB, there are occasional “versus” deals where artists can receive a percentage of the ticket revenue.

A “versus” deal is a performance agreement in which the artist’s compensation is determined as either a guaranteed fee or a percentage of the net income, depending on which amount is higher.²⁶ It typically refers to a collaborative project or performance between two or more entities, DJs, or musical acts. In a “versus” deal, the artists come together to create a unique and collaborative experience, often combining their individual styles, talents, or genres. The term “versus” implies a friendly competition or collaboration where the artists showcase their skills and creativity in a shared performance or project. These collaborations can take various forms, such as live performances, joint releases, or even special events where the artists perform back-to-back or in a collaborative manner.

Examples of Artist Fees

Above 10k USD²⁷

Artist type:

- Progressive House DJ and producer
- Spotify Followers: 150K
- Spotify Monthly Listeners: 500K
- YouTube Channel Subscribers: 700K
- YouTube Channel Views 130M
- Artist Rank on Chartmetric: approx 18k

Venue type:

Large venues such as Loo Loo, Fronton, Auditorio BB or Teatro Metropolitan

Around 2000 USD²⁸

Artist type:

- House Techno DJ and producer
- Spotify Followers: 5.5K
- Spotify Monthly Listeners: 2.1K
- SoundCloud Subscribers: 22K
- Artist Rank on Chartmetric: approx 240K

Venue type:

- Private clubs such as Fünk, SundaySunday
- Venues such as Supremo

Around 500 USD or less²⁹

Artist type:

- Experimental produce or techno DJ
- Spotify Monthly Listeners: 1K
- SoundCloud Subscribers: 3K

Venue type:

- Underground events such as EXT-100
- Clubs such as Japan or YuYu

²⁶ www.bauerentertainmentmarketing.com/live-music-industry-glossary

²⁷ Including flight from the US and accommodation.

²⁸ Including flight from the US and accommodation.

²⁹ Flight not included, accommodation included.

The Recorded Music Sector

According to the last IFPI report, music revenues in Latin America rose by 25.9%, continuing a decade-plus trajectory of growth. All markets in the region saw double-digit growth, including Brazil with a 15.4% increase, and Mexico with a steep rise of 24.3%. Digital music revenues in Mexico were projected to reach \$402.90M in 2022.³⁰ The majority of revenue in the Mexican market primarily comes from digital music, specifically from audio and video streaming platforms.³¹ It is also worth noting that vinyl revenues are experiencing growth, albeit modestly, accounting for only \$2 million, which corresponds to a 1% market share.

Although distributors and major record labels have local offices in Mexico City, the development of European electronic music artists in Mexico and Latin America is still relatively limited. Alternative strategies usually take the shape of a digital marketing strategy, then a PR strategy, and a tour. It is rare to see artistic collaborations between European artists and local professionals such as producers and singers, presenting significant opportunities for European music exporters to explore.

Labels and Artistic Collaborations

The major record labels (UMG, WMG, and Sony) have a strong presence in Mexico and dominate the market. It is estimated that they collectively hold approximately three-quarters of the market share.³² However, their focus is not on developing new European electronic music acts in Mexico

Mexican electronic music production and distribution experienced a boom in the 2000s.³³ However, very few of the labels from that period have become formal companies releasing new music. Nowadays, most Mexican electronic music labels remain underground and focus on producing local artists, making it unlikely for them to take on the responsibility of promoting a foreign artist in the national market. Most of them also have limited financial resources.

However, alternative paths exist for building a career in Mexico, such as hiring a digital marketing company and/or a PR agency, touring extensively, and releasing specific

content for the Mexican audience (with lyric translations when applicable). Artistic collaborations are also possible, however, they are still quite uncommon. Local informants consider artistic collaborations to offer a significant opportunity for European exporters, as long as they provide equal benefits to the parties involved. Collaborating with a local artist could lead to a release on a Mexican label. Nevertheless, it is important for European exporters to be aware that the most renowned Mexican electronic artists are typically represented by international labels.

Here is a list of labels that are currently active in the field of electronic music in Mexico:

- Antimateria Sonora antimateriasonora.bandcamp.com
- CommonSense www.instagram.com/commonsenserecords
- D records www.drecords.mx
- DURO durolabel.bandcamp.com
- Ineffable ineffable.bandcamp.com/music
- Infinite Machine infinitemachine.bandcamp.com
- J. Records www.instagram.com/jrecord.s
- NAAFI naafi.bandcamp.com
- Phisica www.beatport.com/label/phisica/47225
- Umor Rex umor-rex.com

Examples of local electronic producers who have produced music with or for international artists:

- Gabriel Barranco (AAAA): www.instagram.com/gabobarranco
- Alan Santos (Centavrsvs): www.instagram.com/alansantosg
- Bufi: soundcloud.com/bufirolas
- Camilo Lara: www.instagram.com/camilolara
- Dan Solo: www.instagram.com/medicendan/
- Frank “El Médico” Rodríguez: www.instagram.com/frankelmedico
- Imaabs: www.instagram.com/imaabs
- Raúl Sotomayor (Sotomayor): www.instagram.com/tongaconga
- Suricata: www.instagram.com/suricata.musica
- Tayhana: www.instagram.com/tayhana_

The typical arrangement when releasing a song with a Mexican producer involves paying a fee and granting a percentage of the rights.

30 The official numbers are not published yet.

31 AMPROFON. El Reporte Música México, Industria 2022, Amprofon, Fimpro, Relatable, Casete, Universidad de Guadalajara.

32 EME. Mexican music industry: Market report (2022)

33 www.vice.com/es/article/avm4pa/mas-que-un-cambio-de-formato-asi-es-como-los-netlabels-estan-cambiando-la-forma-de-hacer-musica-en-mexico

Local Studios

El Desierto CasaEstudio

www.eldesierto.mx



Source: Twitter

Modos Estudios

www.instagram.com/modos_estudio

Panoram

panoramstudios.com

Soy Sauce

www.soysaucestudio.com

MCO Studios

mco-studios.com

Distribution, Public Relations, and Label Services

Mexico is estimated to have a user base of 57 million for audio streaming services, out of which approximately 16 million are subscribers. The digital music streaming landscape in Mexico is similar to the European one, with platforms such as Spotify, Apple Music, YouTube, Deezer, and Amazon playing a prominent role. Most estimates indicate that Spotify is used by around half of the music audio consumers in Mexico, with YouTube being a significant player as well.³⁴ In addition to these major platforms, Mexican professional musicians and companies heavily rely on platforms such as Bandcamp, Beatport, Juno, and Soundcloud to promote and sell their music.

Moreover, Mexico is home to a significant number of international aggregators, with many of whom have either originated from or established a strong presence in the country. These aggregators include Believe Digital, ONErpm, Altafonte, CD Baby, Cassette, Ingrooves Music Group, Virgin, The Orchard, TuneCore LATAM, Ditto, and ADA LATAM. Among these, Believe Digital stands out as one of the leading independent distributors in Mexico. Both local and international artists rely on these aggregators to distribute their music.

The aggregators mentioned typically have dedicated offices and substantial teams in Mexico City, providing distribution services to artists. Moreover, some of these aggregators go beyond distribution and provide additional label services, including public relations and marketing support to further assist artists in their musical endeavors. However, they usually favor local artists/genres or international pop, rather than emerging foreign electronic artists. Only a handful of companies, such as **Movida** and **MalfiCo**, act as PR and label service agencies specialized in promoting international electronic music in Mexico.

Given that most digital streaming platforms (DSPs) have local offices in Mexico City, being locally represented is essential for pitching new releases to playlist curators and maintaining relationships with local stakeholders like brands and media outlets. Compared to the US or UK, the competition is not as intense, making it easier to connect with major streaming platforms, even for independent companies. It is also easier to schedule meetings and build long-term relationships, which makes a significant difference in exporting and developing artists in the Mexican and Latin American regions.

³⁴ EME. Mexican music industry: Market report (2022)

Media

The media landscape for electronic music and music, in general, is commonly characterized as inadequate due to a decline in specialized media outlets and journalists. This has led to intensified competition in securing press coverage. Most journalists are also quite young. Nevertheless, local PR agencies working for electronic music artists manage to collaborate with all sorts of media, from general to specialized ones (see the list below). Additionally, international media platforms like Beatport, Boiler Room, KEXP, NPR, and Resident Advisor hold significant influence in Mexico. Beatport, in particular, serves as a crucial reference for progressive house.

Before working on a PR strategy in Mexico, it is essential for artists to establish a degree of international credibility. This entails gaining recognition from various stakeholders worldwide, for example, securing press coverage in Europe, participating in major festivals, or engaging in notable artistic collaborations. This approach provides a compelling narrative that can resonate with the Mexican media. Alternatively, local media tend to respond positively to artists who have significant social media appeal, especially on platforms such as TikTok. Finally, artists who engage with Mexican culture are well-received, as long as they avoid falling into patterns of cultural appropriation or exoticization.³⁵

Social Media

As of January 2022, the number of social media users in Mexico stood at a staggering 102.5 million, accounting for approximately 78.5% of the total population. These numbers indicate the significant influence and reach of social media platforms in Mexico, especially among the younger demographic.³⁶

Among internet users in Mexico, the preferred platforms are WhatsApp, with 94.3% of users using the app every month, followed closely by Facebook, with 93.4% of users accessing it on a monthly basis. Facebook Messenger is also popular, with 80.5% of users utilizing the messaging service. Instagram is another widely used platform, with 76.5% of users engaging with it every month. In the electronic music field, the preferred platform to promote events and artists is Instagram. Shazam is widely used as a popular app for discovering new music in public settings.

As a result, marketing and digital promotion strategies in Mexico can make use of a wide range of platforms and social networks. These include campaign-focused platforms like Instagram and Spotify, influencer marketing on Instagram, music synchronization through user-generated challenges on TikTok, partnerships with content creators on Twitch and YouTube, and various other avenues. The diverse landscape of digital platforms and social networks provides marketers with ample opportunities to reach and engage with their target audience in Mexico. PR and marketing experts argue that Mexican audiences respond positively to digital campaigns.

Finally, WhatsApp serves as the predominant communication channel among professionals.³⁷ Electronic music professionals use WhatsApp for various communication purposes including discussing conditions, and fees, and occasionally even exchanging contacts via WhatsApp rather than email. Therefore, having WhatsApp readily available facilitates seamless communication and collaboration with Mexican professionals.

Name of the social Media	Available in the country	Amount of users (Million)	Share of the population in the age of being an user (+13-2022)
Facebook	YES	89,70	88%
Instagram	YES	37,85	37%
Twitter	YES	13,90	14%
Snapchat	YES	16,95	16%
Twitch	YES	—	—
TikTok	YES	46,02	50%*
LinkedIn	YES	17,00	19%
Facebook messenger	YES	61,8	60%
Whatsapp	YES	—	—

Source: EME. Mexican music industry: Market report (2022)

35 Foreign fashion brands such as Dior or Sézane have sparked deep controversies by seeking to exploit Mexican culture for their own benefit. www.washingtonpost.com/world/2022/01/14/szane-fashion-mexico-indigenous

36 EME. Mexican music industry: Market report (2022).

37 EME. Mexican music industry: Market report (2022).

List of Local Media Companies

The following list includes media outlets that feature local and international artists.

Rolling Stone MX

es.rollingstone.com/categoria/musica

Rolling Stone MX is the Mexican edition of the iconic music and pop culture magazine, Rolling Stone. It covers a wide range of topics including music, film, television, politics, and social issues. Rolling Stone MX features interviews with both international and local artists, in-depth articles, and album reviews, and provides insights into the global music and entertainment scene.

Chilango

www.chilango.com

Chilango is a popular Mexican magazine and website that focuses on urban culture, entertainment, lifestyle, and urban living. It covers a wide range of topics such as food, events, nightlife, fashion, and local news. Chilango provides recommendations for restaurants, bars, and cultural events in Mexico City, offering a comprehensive guide for city dwellers and visitors alike.

Timeout (CDMX)

www.timeoutmexico.mx/ciudad-de-mexico

Time Out MX is the Mexican edition of the global entertainment and lifestyle magazine, Time Out. It serves as a comprehensive guide to the cultural and entertainment scene in Mexico City. Time Out MX features listings of events, restaurants, bars, and attractions, along with reviews, recommendations, and insights into the city's vibrant cultural offerings. It helps residents and visitors make the most of their time in Mexico City.

Coolhunter

coolhuntermx.com

Coolhunter is a Mexican media outlet that focuses on contemporary trends in fashion, design, art, and lifestyle. They curate and share content related to emerging designers, musicians, innovative brands, and creative individuals who are pushing the boundaries of their respective industries.

DJmag

djmagmx.com

DJmag is a renowned electronic music publication that has a dedicated branch in Mexico. It covers a wide range of topics related to electronic music, including DJ interviews, event reviews, music news, and charts. DJmag Mexico provides insights into the local electronic music scene and keeps readers updated on international trends.

Deposito Sonoro

depositosonoro.com

Deposito Sonoro is a Mexican media outlet dedicated to promoting and supporting the local music scene. They feature interviews with musicians, album reviews, music news, and cover a diverse range of genres. Deposito Sonoro serves as a platform for emerging artists and helps connect them with a wider audience.

Drama radio

dramaradio.mx/

Drama Radio is a Mexican online radio station that focuses on alternative music genres such as indie, rock, and electronic music. They curate playlists, feature guest DJs, and provide a platform for up-and-coming artists. Drama radio also covers music events, releases, and interviews with musicians.

Fahrenheit

fahrenheitmagazine.com/en/Tags/Mexico

Fahrenheit is a Mexican magazine that explores art, fashion, culture, and lifestyle. With a strong visual focus, Fahrenheit showcases avant-garde fashion editorials, art exhibitions, and cultural events. The magazine is intended for a large range of audiences.

Filter Mag

filtermexico.com

Filter Mag is a Mexican music publication that covers a wide range of genres, including indie, rock, electronic, and pop music. They publish album reviews, interviews with musicians, and news updates from the music industry. Filter Mag aims to discover and promote new and emerging talent.

Marvin

marvin.com.mx

Marvin is a Mexican media outlet that encompasses a magazine, website, and events with a keen focus on music, art, fashion, film, and pop culture. Marvin features interviews with prominent artists, covers cultural events, and showcases emerging talent from Mexico and beyond. Additionally, Marvin organizes the Marvin festival.

Mixmag Mexico

mixmagmexico.com

Mixmag Mexico is a branch of the internationally renowned electronic music magazine. It provides coverage of electronic music news, DJ interviews, event reviews, and captivating features. Mixmag Mexico offers insights into the global electronic music scene and shines the spotlight on local talent and events.

Random

random.lat

Random is an independent, underground news website focused on electronic music.

Trick or Treat

www.trickortreat.mx

Trick or Treat is a Mexican music platform that focuses on promoting and showcasing diverse genres of music. Their website features articles, music reviews, interviews, and playlists that highlight a range of artists and styles. Trick or Treat aims to foster a community of music enthusiasts, providing a platform for music discovery and supporting emerging talent from Mexico and beyond.

Warp

warp.la

Warp is a Mexican media outlet that covers electronic music, club culture, and nightlife. They feature DJ mixes, track premieres, event listings, and artist interviews. Warp aims to showcase the vibrant electronic music scene in Mexico and provide a platform for both established and up-and-coming artists.

Wired en español

es.wired.com

Wired en español is the Mexican edition of the well-known technology and science magazine, Wired. It covers a wide range of topics including the latest developments in technology, science, culture, and innovation. Wired en español offers in-depth articles, interviews, and features for readers interested in staying up-to-date on cutting-edge advancements.

Indie Rocks!

www.indierocks.mx

Indie Rocks! is a Mexican media outlet focused on independent music and culture. They cover a diverse range of music genres, including indie, alternative, rock, and electronic. Indie Rocks! features interviews with artists, album reviews, event coverage, and promotes independent and emerging talent. The magazine is related to Foro Indie Rocks, a mid-size venue located in the Roma neighborhood.

Radio Stations

Radio is still a popular channel in Mexico, with approximately half of households owning radio equipment. There are nearly 3,000 radio stations in the country, including both AM and FM channels. Radio also plays a pivotal role in promoting international artists. PR support is essential for achieving success on the radio as it guides projects across commercial,

university, and community stations. There are numerous local and regional radio stations across Mexico, although only a few of them are focused on showcasing new electronic music.

Beat 100.9 FM

beatdigital.mx

Beat 100.9 FM is a popular electronic music radio station in Mexico, that plays a wide range of electronic music genres, including house, techno, trance, with a focus on mainstream EDM. Beat 100.9 FM features renowned DJs, live sets, and mixes, offering a platform for both local and international electronic music acts.

Reactor

www.imer.mx/reactor

Reactor is a Mexican public radio station known for its alternative music programming. It covers various genres such as indie, rock, punk, and alternative electronic music. Reactor offers its listeners a diverse musical experience, featuring both established and emerging artists alike and providing a platform for both international and local alternative music.

Ibero

ibero909.fm

Ibero is a radio station affiliated with the Universidad Iberoamericana in Mexico City. It focuses on alternative and independent music, providing a platform for emerging artists and promoting cultural diversity. Ibero features a mix of genres including indie, rock, Latin, and world music, as well as discussions and programs on art, culture, and social issues.

Other Radio Stations

Mix Radio, Next FM, No FM, Radio Nopal, Radio Cabra, Radio28

Local YouTube Channels

Ephimera Tulum

www.youtube.com/@EPHIMERATulum

Ephimera was born in Tulum, driven by the goal of promoting and sharing the rich musical culture of the Mexican Caribbean, where art seamlessly blends with the breathtaking landscapes. Ephimera's purpose is to introduce the world to this unique fusion of art and natural beauty, with a particular emphasis on the genre of progressive house.

Streaming provider playlists

Novedades Viernes (Spotify), Lo Mejor del Día (Apple), Mixto (Spotify), Nueva Ola Pop (Apple/Spotify), Vibra Tropical (Spotify/YouTube), Después del After (Apple), Speaking Alternative (Amazon), and Heavy Rotation (Spotify).

PR and Marketing Agencies

There are not too many PR and music marketing agencies in Mexico, particularly in the field of electronic music. In order to navigate this market successfully, industry experts recommend starting with a robust geolocalized digital marketing campaign and then implementing a PR strategy. Agencies that specialize in this field can be contracted for a specific release or on a monthly or yearly basis. It is highly recommended to organize local events to connect with fans, especially when the target audience is young. In addition, translating lyrics and releasing special content specifically tailored for the Mexican audience is greatly appreciated.

In general, industry experts emphasize that there is no one-size-fits-all strategy for building a successful career in Mexico, given the existing gaps in the industry. Releasing new content in Mexico requires a distinct approach compared to Europe or other regions. Almost all strategies need to be tailored from scratch based on the artist's current situation and objectives.

Movida (PR/Booking/Sync)

www.movidamusica.com

Movida is a division of Vitalic Noise Music Group, providing a highly experienced international team dedicated to effectively launching, building, and maintaining successful careers in Latin America. With team members located in both Mexico City and Los Angeles, along with trusted partners across the region, Movida possesses the infrastructure to tell the story of emerging international artists in a manner adapted to the specific region.

Movida's goal is to ensure that the stories and narratives of the artists are effectively communicated across Latin America, just as they are in their home countries. With an in-house team specializing in marketing, press, radio, TV/film, and direct DSP pitching, coupled with over 40 years of experience in the music industry and a track record of over 3 billion streams, Movida ensures that a solid foundation can be established in the Mexican market for years to come.

The focus at Movida lies in creating a well-rounded release plan for artists aspiring to establish lasting careers in both Mexico and Latin America. This entails going beyond just single or album releases and upholding the same standards as other key territories. Strategies encompass physical release strategies, strategic touring, collaborations, partnerships, merchandising, digital and physical advertising, and more.

Notable international acts: Bicep (IE), Flume (AUS), Miami Horror (AUS)

Notable international labels served in Mexico:

Universal Latin, Elektra, Nettwerk Music, Fader Label, EQT Recordings, Kitsuné, Ninja Tune, Future Classic, The Orchard, AWAL, Exploited, Sweat It Out

MalfiCo (PR)

www.malfi.co

Established in 2012, MalfiCo is an agency specializing in press, PR, and management services tailored for the Mexican and Latin American markets. The agency's mission is to bridge the gap between creative and unique musical projects and their target audience. MalfiCo communicates with the goal of sharing compelling stories that resonate with a diverse audience seeking new and meaningful connections. MalfiCo not only distributes artistic material but also strengthens artists' credibility in all actions.

The agency offers a range of services, including: Public Relations Strategies

- Development of dissemination campaigns
- Festival Press Management
- Development of creative concepts
- Regionalization of strategies and campaigns
- Music export strategies.

Notable international acts: Bonobo (UK), Floating Points (UK)

Lillian Cazares (marketing)

www.liliancazares.com

Lilian, who recently relocated to London, is the founder of a prestigious marketing agency that specializes in the Mexican market. Lilian has worked with and earned the trust of over 500 musicians from Spanish-speaking countries and other countries like Germany, Canada, the United States, the Netherlands, Hong Kong, and the United Kingdom. Lilian has given lectures at specialized academic institutions like the G. Martell Music School, Berklee College of Music, TEC de Monterrey, Colegio de Imagen Pública. Lilian also serves as an advisor for GTS Talent México x Universal Music México.

Base Agency (PR, Branding)

www.instagram.com/baseagency.mx

Base is a full-service creative agency that collaborates with a diverse range of brands and DJs. With expertise at the crossroads of galleries, international brands, and the local music scene, the agency excels in creating and reinforcing compelling narratives that resonate with specific target audiences in Mexico. Their comprehensive approach enables them to craft impactful and relevant stories that enhance the visibility and impact of their clients in the creative industries.

Publishing

Synchronization and public performance rights generate minimal income in Mexico, and their numbers are declining significantly.³⁸ While neighboring rights collection for radio and television remains operational in the country, collecting fees for public performances in bars and public spaces poses increasing challenges. Consequently, the market is predominantly driven by digital platforms and dominated by the major publishing companies affiliated with the major record labels (Sony, Warner, and Universal).

Similar to other Latin American countries, Mexico is a signatory to several international treaties and conventions that aim to protect copyright, including:

- The Inter-American Convention on the Rights of the Author in Literary, Scientific, and Artistic Works, established in 1946.
- The Universal Copyright Convention of 1952.
- The Convention Establishing the World Intellectual Property Organization, ratified in 1967.
- The Berne Convention for the Protection of Literary and Artistic Works, implemented in 1971.
- The Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS), which came into effect in 1994.
- The WIPO Copyright Treaty (WCT) of 1996.

These agreements highlight Mexico's commitment to international standards of copyright protection and intellectual property rights.

The copyright law in Mexico aligns more closely with the European authors' rights framework rather than the tradition of US copyright law. As part of this law, a Public Copyright Registry was established, requiring every musical work to be registered with INDAUTOR in order to receive protection. The law also recognizes and protects moral rights. Two collective management organizations (CMOs), SACM (Mexico's Society of Authors and Composers) and SACM/EMMAC, are authorized by Mexican copyright law and INDAUTOR to handle the collection of music copyrights for authors, composers, and publishers. These CMOs operate as non-profit organizations within the legal framework of Mexican copyright law.

The type of rights these organizations collect are the following:

- Public performance: live music, bar, restaurants, shops, public spaces, and so on (SACM)
- Mechanical rights: recordings (SACM)
- Digital rights (EMMAC)

Synchronisation

The Mexican market presents numerous opportunities for synchronizing music to advertisements and film.³⁹ Mexico holds a prominent position in Latin America in terms of advertising production and revenues. It simultaneously also boasts a thriving local film industry and a robust development of audiovisual streaming services. Furthermore, the musical openness of the Mexican industry allows for a diverse range of music genres to be effectively synchronized with audiovisual content, including electronic music. This combination of factors makes Mexico an attractive market for advertising and film synchronization, offering a wealth of possibilities for creative collaborations and impactful storytelling.

Music Supervisors⁴⁰

[Javier Nuño, Indice \(Mexico\)](#)

[Rafael Hernández, MusicAll \(Mexico\)](#)

[Gimena Bárcenas, Boombox/Universal \(Mexico\)](#)

[Hector Vazquez, DOMO \(Mexico\)](#)

38 EMEE. Mexican music industry: Market report (2022)

39 EMEE. Mexican music industry: Market report (2022)

40 List made by the Centre National de la Musique (CNM) for a workshop on music sync in Latin America: www.youtube.com/watch?v=0P3AFO2CkWk

Diplomatic Bodies and Institutions

In Mexico, the diplomatic bodies of European countries play a key role in the dissemination of culture, including electronic music, due to the lack of public funding at the local level. The most established actor is the Centro Cultural España (CCE). Other important institutions occasionally financing cultural activities related to electronic music include the French Institute (IFAL), Goethe Institute, and the British Council. While these diplomatic bodies can offer valuable assistance, their financial support often benefits only a select few. Nevertheless, due to their long-standing presence in Mexico, they can also contribute to export activities in non-financial ways, such as facilitating networking opportunities and communication channels.

Furthermore, Mexico benefits from cultural institutions committed to electronic music, especially avant-garde music. These institutions operate both in terms of disseminating works and performances, but also sometimes support the creative process through residencies (e.g. Ex Teresa Arte Actual). Collaborative projects involving these institutions are generally planned well in advance and require extensive dialogue work on the cultural and institutional issues related to each project.

Centro Cultural España (CCE)

ccemx.org



Source: CCE Official Instagram

The Centro Cultural España (CCE) holds a prominent position in Mexico's cultural landscape, benefitting from its unique and historically significant location behind the Cathedral of Mexico. Operating for over two decades, the CCE is dedicated to promoting contemporary Spanish and Latin American culture from pop music to experimental art performances. As a representative of Spain's international development policy, the CCE prioritizes contemporary creation over folklore, while ensuring that its activities remain free of charge in order to be as inclusive as possible. The CCE invites many Spanish artists to perform within its walls and collaborate with local artists. Alternatively, the CCE finances Spanish artists performing in other locations in Mexico.

Notable actions: Duofonías, a curated series by Federico Crespo that brought together the Argentine artists Cadena Nacional and Jessika Sarraf (industrial techno).

Institut français d'Amérique Latine (IFAL)

ifal.mx

Although The French Institute in Mexico has historically focused on French cinema and classical music, they have now started to increasingly support popular music acts with their export strategies, with a specific focus on electronic music. This support typically takes the form of covering airfare expenses, particularly for larger-scale events such as the Tropico Festival or Auditorio BB. As for club performances, the French Institute (IFAL) only provides support in terms of communication since clubs do not offer enough visibility for the artist to justify the purchase of plane tickets. Additionally, the support from the institute occasionally involves connecting artists with local professionals. It's important to note that this support is only reserved for French artists or French production companies.

Notable actions: support for Mezerg to perform at Tropico festival, artistic residence for Jérémy Oury in collaboration with MUTEK, SAE, Intus, and the Mexican Ministry of Culture.

Goethe-Institut

www.goethe.de/ins/mx/es/index.html

The Goethe-Institut, as the cultural institution of the Federal Republic of Germany worldwide, promotes the knowledge of the German language and fosters international cultural cooperation. A significant portion of its cultural activities are related to electronic music due to the major role of Germany, particularly Berlin, in the development of this genre on an international level. The Goethe-Institut has strong relationships with the local electronic music scene. For instance, one of its initiatives, Hertzflimmern, features a series of events organized by the Goethe-Institut Mexico, where electronic music scenes from Germany, Mexico, Central America, and the Caribbean are showcased.

Hertzflimmern serves as a platform for establishing new networks within the realm of cutting-edge music, facilitating dialogues among DJs, artists, producers, clubs, and electronic music enthusiasts. The project was created in 2016 as part of the Germany-Mexico Dual Year 2016-2017. The initial objective was to explore the role of electronic music from the perspective of intercultural and social interactions. Through house and techno parties, as well as workshops and talks with artists, Hertzflimmern quickly became a recognized meeting point within the electronic music scene in Mexico.

Notable actions: On Friday, March 17, 2023, a rave was organized featuring EXT-100, who was celebrating their 6th anniversary, in collaboration with HERTZflimmern as part of the Techno-Worlds expo.

Casa del Lago UNAM

casadellago.unam.mx/nuevo

Casa del Lago UNAM is one of the most important university venues due to its architectural beauty and its



meticulous curation. Its origin dates back to 1906 when the Chapultepec Forest was transformed into a public park. The programming of activities at Casa del Lago UNAM is done in accordance with university guidelines and the curatorial lines of the institution, planned well in advance. The aim is to showcase high-quality and relevant artistic and cultural proposals, carefully selecting the projects and artists that will participate in the events. The venue is alcohol-free.

Notable act: Sarah Davachi (CA) during the festival Poesía en Voz Alta 2022

British Council

www.britishcouncil.org.mx/en



Source: British Council

Since the 1940s, the British Council (BC) has expanded its operations, making a significant impact on social fabric building in both Mexico and the United Kingdom. The British Council (BC) plays a crucial role in various areas, including teaching English (ESL), international higher education, cultural activities, creative economies, and social programs. The BC challenges stereotypes and promotes cultural diversity, strengthening ties with artistic communities, and nurturing new talents for economic development and social inclusion. The BC recognizes the role of culture as a facilitator and catalyst behind sustainable development. The council established the Cultural Circular, a fund for the development of sustainable festivals. In addition, the BC occasionally supports British artists performing in Mexico.

Notable action: Volta Abismal, a festival of experimental music at Casa del Lago - UNAM

Fonoteca Nacional

rva.fonotecanacional.gob.mx/fonoteca_itinerante

The Fonoteca Nacional is the public institution responsible for the research, recording, preservation, and dissemination of Mexico's sound heritage, derived from both live experiences and the phonographic and radio traditions. Within the walls of its impressive colonial building in Coyoacan, it occasionally hosts experimental music and sound art performances.

Notable act: Andy Slater (US)

Ex Teresa Arte Actual

exteresa.inba.gob.mx

Ex Teresa Arte Actual is a public contemporary art venue located in the Ex Templo and Convent of Santa Teresa la Antigua, in the Historic Center of Mexico City. Ex Teresa Arte Actual is a vibrant space that showcases the national and international contemporary scene in various artistic practices such as sound experimentation, audiovisual and scenic art, performance and action art, video art, and site-specific installations. It occasionally receives experimental artists for its residence and hosts experimental jam sessions.

Notable act: Ravish Momin (US)

Conclusion: How To Enter The Mexican Market

Do Your Own Research

The electronic music scene in Mexico is vast and diverse. This report provides an overview of the market's primary trends, however, a comprehensive export strategy should delve deeper and identify key partners within specific subgenres to capitalize on the market's full potential. The local electronic music scene is immense and offers many possibilities to collaborate and do business.

Be Conscious

While Mexico offers substantial market opportunities, there are several challenges and gaps present in the local electronic music scene. The most notable one is the limited opportunities for Mexican artists to export their music to Europe, resulting in an imbalance. Many local experts emphasize the importance of establishing collaborative initiatives that are mutually beneficial to all parties involved. The concept of music export can extend beyond short-term profits and involve building lasting relationships. In addition, from a cultural standpoint, although many Mexicans are proud of their roots and identity, the constant mention of their traditional past can be perceived as a stigma. European exporters should be careful with exotic cultural references.

North America/Latin America

Since Mexico is part of North America, European music exporters can incorporate the Mexican market into their existing export strategy for Canada and the United States in order to reduce travel costs. In certain cases, reallocating budgets from the US market to Mexico can be a strategic move, considering factors such as competition and career development potential. Mexico's music industry offers opportunities for artists to gain exposure and build their careers, within a relatively less competitive landscape compared to the highly saturated US market. At the same time, Mexico is also part of Latin America. All investments made to grow a career in Mexico can be useful in the rest of the continent, although it will require additional export planning and investment.

Adjust Your Strategy

The Mexican music industry exhibits a clear division between the commercial sector and the underground scene, each requiring its own approach and strategy. The commercial part of the industry typically focuses on mainstream music and events, with a focus on marketability and mass appeal. Conversely, the underground scene places more emphasis on artistic experimentation, alternative genres, and a more niche audience. Understanding and adapting to these differences is crucial in developing an effective strategy for each sector.

The Commercial Route

Mexico has major labels, promoters, and distributors, providing the necessary infrastructure capable of supporting mainstream electronic music acts and fostering their development within the country. However, this path is typically limited only to artists who have already gained recognition within the commercial circuit of their home country or in prominent music industry hubs like Los Angeles or London.

The Independent Route

Most North American agents have limited knowledge about the Mexican market, and conversely, there are few agencies in Mexico that specialize in representing European artists. In other words, there is no tested route to export to Mexico. The informal nature of the music business in Mexico underscores the importance of knowing the right people to conduct business with. Given the challenges within the local music industry, it is crucial to find business partners with a proven track record, for instance, Movida for booking, MalfiCo for PR, NRMAL for live promotion, and MUTEK for festivals. Establishing a solid reputation and crafting a compelling narrative is essential, particularly in an environment where the media landscape lacks diversity and depth.

The Underground Route

Given the importance of the underground scene, there are many opportunities for performing and collaborating in Mexico extending beyond the confines of the commercial music industry. These opportunities can be found by actively engaging with emergent local artists who often serve as both the driving force behind numerous labels and as activists behind various collectives: EXT-100, Pervert, Ensemble, Capricho, etc.

The Diplomatic Route

Many European countries have diplomatic institutions that are actively involved in cultural initiatives. While the primary role of these institutions may not be funding electronic music activities, they can, nevertheless, serve as valuable facilitators in fostering a deeper understanding of local trends and connecting individuals with influential figures in the industry. It is important to note, however, that their resources are often limited, and only a handful of artists can benefit from their support.

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Annexes

- What are the main steps for a European artist to play in Mexico?
- What are the main promoters, venues, and electronic music festivals with which European artists and companies collaborate?
- What are the main sources and channels to start a new collaboration with a European artist?
- What kind of booking contracts are made?
- How is the negotiation of the artists' remuneration carried out?
- What type of digital/recorded distribution must a European artist have in order to play in Mexico?
- What kind of promotion or PR strategy works to develop an artist in Mexico?
- From your perspective, how could artistic exchanges between Mexico and Europe be improved? What works the least? What are the obstacles?