CO·NECTA
—
The Guide for Teams of Creative Entrepreneurs in Latin America and the Caribbean

Building Your Sustainable Enterprise
JEL Codes: L26, M13, Z11

Keywords: entrepreneurship, creative industries, Latin America and the Caribbean

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Welcome to CO-NECTA

The most innovative and effective enterprising teams are diverse, bringing together different perspectives, strengths, and disciplines. A creative team is no different.

You, as a creative team, could take shape in a variety of ways. You might be an informal group of freelancers who regularly join forces to collaborate on projects, a collective of artists and producers, a team of employees within a conventional studio or agency, or something in between. No matter the shape, as a creative team, you need clear structures, collaborative processes, and an iterative approach to your work to ensure you are adaptable and resilient.

CO-NECTA is a self-led learning guide that has been developed by Nesta for the Inter-American Development Bank (IDB) in order for Latin American and Caribbean creative enterprise teams to align ideas, establish a strategy, and work together towards a sustainable future.
Building Your Creative Team

Aligning as a team
- Map and recognize your competencies
- Define your personal and team values
- Understand how your team behaves

Building your team culture
- Identify and improve your team interactions
- Design your team culture
- Practice reflection in your work

Working as a team
- Define your team’s purpose
- Structure your ways of working

Building Your Relationships

Understanding your customers
- Identify your customers and their needs
- Map your customers’ experience

Understanding your ecosystem
- Forge relationships in your industry

Tailoring your communications
- Articulate your brand promise
- Develop your communications strategy
- Speak to your audiences
- Build your marketing strategy

Building Your Sustainable Enterprise

Defining your purpose
- Identify your enterprise values
- Set your vision and mission

Mapping your processes
- Design a project plan
- Map a workflow sequence
- Map your delivery points

Sustaining a healthy enterprise
- Consolidate the building blocks of your enterprise
- Understand financial and funding basics
- Prepare for the expected (and unexpected)
- Manage your intellectual property

Exploring new opportunities
- Practice prototyping
- Diversify or scale your enterprise
What is CO·NECTA?

CO·NECTA is a self-led learning guide for creative enterprise teams that have been working together for at least two years.

CO·NECTA is made up of three modules:

**Building Your Creative Team**
Reconnect with each other. Whether you are a reasonably new team or have worked together for years, this module will help you to get reacquainted as individuals, create a healthy team culture, and design better working habits.

**Building Your Relationships**
Consider your enterprise from an external perspective. This module will help you speak to your audiences, understand how your customers experience your enterprise, and meet the actors in your ecosystem.

**Building Your Sustainable Enterprise**
Get beneath the surface of your enterprise and into its inner workings. This module will help you design internal processes to get your product or service to market, mitigate risks, and prepare for the future.

Each module includes three or four sections which each contain one to four learning objectives. You will reach these learning objectives through timed activities, instructions, and a variety of:

- **TEMPLATES**
  To formulate and record your ideas.

- **INFORMATION SHEETS**
  To provide more understanding on the topic.

- **DISCUSSION PROMPTS**
  To host a conversation that explores your current situation.

- **REFLECTION QUESTIONS**
  To agree and commit to your next steps.

- **ADDITIONAL RESOURCES**
  To point to other examples and further reading.

There are also inspirational stories from real creative enterprises across Latin America to demonstrate the benefits that these methodologies can bring.

CO·NECTA has been designed for you to dip in and out as you require. Each module, section, and even learning objective has been designed to stand independently from the others. That said, CO·NECTA can also be used in a sequential learning journey if you prefer. And there are suggested learning pathways to get you started on page 8.

Either way, CO·NECTA is a resource that will help you navigate your next stage of business growth or development.
How to use CO·NECTA

CO·NECTA is a self-led learning guide for you to work through as a team in your own time, at your own pace, and as you need. The activities have been designed with collaborative teamwork in mind to ensure complete involvement and buy-in (e.g., not one individual representing a team). Some of the activities might be brand new to you. Some you might be familiar with or have actually completed before. While not all of the activities will be immediately relevant, take this as an opportunity to try new ideas but also to revisit your pre-established practices.

To begin, as a team review the three modules – and learning objectives – and determine which are most urgent.

WHAT YOU WILL NEED

- If you are working together face-to-face, you will need pens, small pieces of paper or sticky notes, a timer, and a large piece of paper or whiteboard to draw the templates where necessary. If you use a whiteboard, take photographs of your work in case it is accidentally wiped clean. There are printable versions of the templates in the Appendix if you have the means (templates will need to be A2 or larger for you all to work together), but ideally you will get creative, draw the templates, and hack CO·NECTA to meet your needs.

- If you are working together remotely, you will need to take time in advance to digitally re-create the templates in your preferred online collaboration tool like Miro, Mural, or Venngage.

The learning objectives and activities have a suggested timeframe for a team of about five people. These times are guides; use your discretion depending on the size and experience of your team. Time bound each activity so you stay energized and focused on the task. With the templates, be aware that you are unlikely to complete them within the suggested timeframes – use each timeframe to become familiar with the concept, host a discussion, and capture initial ideas. Complete the template together in full at a later date once you have more data or information available.

Your outputs are never set in stone, so take time to implement your ideas and reflect on the outcomes. Come back to CO·NECTA regularly – every year, month, or more. The insights you gain and direction that you want to take will shift over time.
Are you a workshop facilitator?

CO-NECTA has been written with creative enterprise teams as the reader. However, if you are a workshop facilitator, hub leader, or business advisor, you are welcome to use and adapt CO-NECTA for your audiences (in line with the Creative Commons license). Unlike traditional business support, CO-NECTA has been designed with creatives in mind. The approach is flexible, engages teams at a personal level by exploring values and motivations, and encourages openness and teamwork.

**TIPS FOR FACILITATING THE TEMPLATES WITH CREATIVE ENTERPRISE TEAMS**

- As a very broad guide, concisely introduce the concept and explain the activity instructions for 5-10 minutes only. Then allow the teams to work together on the template for 30-45 minutes. Then, bring the teams back for reflection for 15 minutes.
- While the teams are working on the template, walk around the tables to provide support only if required. Repeat a question and your response to the room if relevant for all the teams. This approach allows the teams to learn for themselves and lean on one another for support (either within their own team or from fellow teams). This will empower them as they realize how much they can work out for themselves and gives them ownership of the tools, their own learning, and their enterprise. It also develops peer trust and shows that you trust them.
- If hosting a brainstorming session, remember to allow a few minutes in silence for individuals to write their initial thoughts and ideas on paper first before engaging in conversation.
- Your role is to be curious and supportive. Ask questions, give relevant examples and sometimes advice, but remember that you have never been exactly where they are. The teams will always have more experience of their situation than you.
- Teams should feel comfortable with the level of information that they choose to share with other teams.
- Remind teams that they are unlikely to complete the template within the timeframe. They are learning the concept and gaining familiarity by drafting ideas (with the intention of completing it later).
- Change up how teams complete templates and give reflection (e.g., individually, pairs, teams, groups, plenary).
- Present the content to suit your own facilitation style and the learning styles of the teams. You might want to incorporate embodied learning, storytelling, energizers, videos, real-life or personal examples, music, etc.
- Refer back to CO-NECTA where possible.
Where to begin with CO·NECTA

CO·NECTA has been designed for you to dip in and out of as you require. Each module, section, and even learning objective has been designed to stand independently from the others. These suggested learning pathways are just a starting point, they’re not exhaustive – a lot more work needs to go into creating a new product, exploring new partnerships, and applying for funding. However, these illustrate how the learning objectives can fit together and you will find your own combinations too. There is no right or wrong way to use CO·NECTA – get creative and hack the resources provided to meet your needs.

If you want to create a new product...
8 HRS APPROX

- Identify your customers and their needs: 145 mins
- Structure your ways of working: 100 mins
- Map your delivery points: 90 mins
- Practice prototyping: 100 mins
- Practice reflection in your work: 60 mins

If you want to explore new partnerships...
8 HRS APPROX

- Design your team culture: 45 mins
- Set your vision and mission: 120 mins
- Forge relationships in your industry: 105 mins
- Diversify or scale your enterprise: 90 mins
- Develop your communications strategy: 60 mins
- Practice reflection in your work: 60 mins

If you want to apply for funding...
7.5 HRS APPROX

- Understand financial and funding basics: 45 mins
- Forge relationships in your industry: 105 mins
- Articulate your brand promise: 45 mins
- Prepare for the expected (and unexpected): 60 mins
- Consolidate the building blocks of your enterprise: 60 mins
- Speak to your audiences: 75 mins
- Practice reflection in your work: 60 mins
Building Your Sustainable Enterprise
Building Your Sustainable Enterprise

Get beneath the surface of your enterprise and into its inner workings. This module will help you design internal processes to get your product or service to market, mitigate risks, and prepare for the future. Unfortunately, many creative enterprises fail due to not having the right formal processes in place to support growth. It can be fine to leave things to chance initially, but being intentionally strategic will allow you to have more control over the shape and future of your enterprise.

This module includes four sections (each with an inspirational story from a Latin American creative enterprise team). The 11 learning objectives contain a range of instructions for templates for you to complete, information sheets for you to refer back to, discussion prompts for you to hold a conversation, reflection questions to help you stick with your commitments, and additional resources that link to further reading.

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Determining your collective purpose as an enterprise will steer you in the same direction. Having this driving force and vision is critical for a multitude of reasons: to motivate you as individuals, to bind you as a team, to demonstrate value to your customers, to design products and services that engage new customers, and to serve as the foundation for your enterprise’s strategy.

**Learning Objectives**
- Identify your enterprise values, 60 mins
- Set your vision and mission, 120 mins

**Defining Your Purpose**

**Remember**
- Alter the timeframes for your team’s size and experience – but do time bound each activity to stay focused.
- You are unlikely to complete the templates within the suggested timeframes. Each timeframe allows you to become familiar with the concept, host a discussion, and draft initial ideas. Complete the template together at a later date once you have gathered more data.
- If you are face-to-face, you will need pens, small pieces of paper or sticky notes, a timer, and a large piece of paper or whiteboard to draw the template where necessary.
- If you are remote, digitally re-create the template in your preferred online collaboration tool in advance.
- Get creative and hack CO-NECTA to suit your needs.
- Your outputs are not set in stone. Implement your ideas and reflect on the outcomes. In time, come back to the activity. The insights you gain will shift over time.
Garage Films is an audiovisual production company from El Salvador. The team has worked across Central America and in Europe and is known for its innovative ideas. A key purpose for Garage Films is to empower, train, and support new film directors from the region. The aim is to build knowledge and experience to continue to work in more developed markets.

The team is agile, multidisciplinary, and diverse which allows them to better respond to the needs of their customers. This commitment to their customers differentiates them from competitors in the region and their hard work and team culture is reflected in the quality of their productions. Their driving force is to go the extra mile in every creative idea, which helps them to retain customers and gain new business opportunities. The collective motivation of the team works towards Garage Films’ vision of growing within the Central American audiovisual market and positioning itself as one of the most important audiovisual production companies in the region.
Identify your enterprise values
Enterprise values

Introduction

Your enterprise values are the drivers and guiding principles that are never compromised. They define your work and provide direction to important decisions including how you connect with customers, staff, suppliers, and possible partners. Your values can influence the type of work you do as an enterprise but also the people that you work with. Values can be difficult to define, but are fundamental for your purpose.

Instructions

Often values can feel like abstract concepts. This activity will help you make your values more tangible.

As a group, browse the image cards (page 15). Using these visual aids, determine two values that are important for your enterprise. Remember that your values will have implications across all elements of your enterprise, including the way you work as a team, communicate externally to your audience, differentiate from your competitors, and set your strategy.

Assign someone to write on the “Enterprise values” template (page 16) as you each share your chosen values. An example might be: “I picked this picture of a glass of water to represent ‘transparency,’ as in, ensuring that we work in the open and our supply chain does the same.”

Once everyone has shared, reflect on the list of values and the statements. Discuss, prioritize, and cluster. Be sure to consider the implications of them as well as what the values represent on the surface level. What values are unique about your enterprise? What are the values that guide your operations? Agree on three values that best represent your enterprise.

Inspirational Story

Amalgama is a product design studio in Ecuador. The team design and manufacture toys and home office essentials from recovered and recycled wood. Their two guiding principles are to make wooden products without having to cut down a single tree and to minimize waste in every step of their design and production process. At first, their toys were packaged in an aesthetic but single-use plastic bag within a cardboard box, both of which were immediately discarded by the customer after opening. Because this did not align with strong beliefs about unnecessary waste, Amalgama adapted its packaging. Today, its toy packaging has evolved into using 100% recycled fabric bags made from fabric scraps donated by fabric stores and textile designers in Ecuador.
# Enterprise Values

<table>
<thead>
<tr>
<th>List of Enterprise Values</th>
<th>Top Three Values</th>
<th>Why Are These the Most Important Values for Your Enterprise?</th>
<th>How Are You Going to Apply Them to Your Work?</th>
<th>How Will You Communicate Your Values?</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Transparent</td>
<td>• Environmentally Conscious</td>
<td>Environmentally Conscious - We behave and make business decisions with the well-being of the environment at the core.</td>
<td>We will embed them in our day-to-day practices.</td>
<td>Through our brand look-and-feel and marketing materials.</td>
</tr>
<tr>
<td>• Diverse</td>
<td>• Playful</td>
<td>Playful - We have fun and strive for our customers to have fun too.</td>
<td>We will ensure that those in our supply chain align with our values - and make changes if they do not.</td>
<td>In our communications (website, social media, etc.).</td>
</tr>
<tr>
<td>• Loyal</td>
<td>• Educational</td>
<td>Educational - We want our products to have purpose.</td>
<td>We will assign “Value Guardians” every six months to make sure we are being true to our values.</td>
<td></td>
</tr>
<tr>
<td>• Fair</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Inclusive</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Environmentally Conscious</td>
<td></td>
<td></td>
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<tr>
<td>• Playful</td>
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<tr>
<td>• Educational</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Creative</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Fun</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Defining your purpose* Identify your enterprise values

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16
**Reflection Questions**

How do your individual and team values align with your enterprise values?

What will you do with this information?

When will you revisit this activity?

**Additional Resources**

Make your values mean something
by Patrick M. Lencioni, Harvard Business Review

Designing a design team: how we’ve challenged the “agency” status quo through our culture
by Lulu
Set your vision
and mission
Storyboarding the future

**INSTRUCTION**

As a group, envision how you want the enterprise to be in five or 10 years.

Draw the “Your storyboard” template (page 20) on a board or use paper to replicate the boxes. In the boxes, draw scenes or scenarios that represent what needs to happen in order to achieve your future vision, as if you were storyboarding a film. In the section underneath, describe what each picture is showing. Use this to build the arc of your story, outlining what the challenge is, what the ideal future scenario is, and where you currently are in relation to that goal. Consider who would watch this film.

When you have finished your storyboard scenes, create an inspiring title for your blockbuster and state a release date that is within five to 10 years. You can use the storyboard as the basis for sharing your vision with others, whether through a recording, a presentation, an animation, etc.

**INTRODUCTION**

For your enterprise to grow and scale, it is essential to have a shared idea about your direction of travel and the impact you want to have on the world. A clear vision and mission will help you channel this energy and passion in a focused way. Usually presented as statements, a vision and mission steer the direction that an enterprise takes and encourage everyone involved to think ambitiously.

Storyboards are a great tool to brainstorm what your vision and mission might be. They can help you think about the future in a creative way, develop ideas about the journey you want to take as an enterprise, and describe how you’ll get there.
**Scene: NEW SOUNDS**

Experimenting with musical styles, appeal to the masses.

**Scene: CHARITY**

Community participation and ownership through an orchestral network.

**Scene: GLOBAL**

Sharing our music around the world and being paid for it to reinvest in the studio.

**Scene: FUSION**

Collaborating with diverse artists and creatives, pushing the field.

**Blockbuster Title:**

The World's Shared Symphony

**Release Date:**

January 2026
Why did you pick those scenes for your future vision?

Do you feel like it’s an ambitious picture? How easy or hard will it be to get there?

How did you decide on the release date?

Is there anything that you feel is missing from your vision?
Vision and mission

After you’ve created your ideal future with your storyboard, you can consolidate your thoughts into a written shared enterprise vision and mission. The benefit of having a vision and mission statement is that it can provide a focus for your energy, passion, and action.

Vision and mission statements should be future-oriented and ambitious to avoid limiting your enterprise. Don’t worry about getting it right straightaway; you can always iterate it in the future.

There is an important difference between a vision and a mission:

- **Vision** is the change you want to make, your aspiration.
- **Mission** is how you will achieve this and who it will benefit.

As a group, read the information sheet. Then move to the “Vision and mission” template (page 24) to complete the vision column. Use the reflection questions to draft your vision statement. Remember that your vision statement describes your enterprise’s goals and the future you want to create in one sentence, so be aspirational!

Then complete the mission column. Use the reflection questions to draft your mission statement. Your final mission statement is likely to be two or three sentences long. Remember that your mission should be motivational and describe the operations or processes for how you will achieve your vision and for whom.

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**Ambulante** is a non-profit organization from Mexico. It is a nomadic festival that travels around Mexico and other countries to promote the documentary film industry. The team’s aim is to foster cultural and critical knowledge within society by bringing documentary films and training to places where film exhibitions aren’t typically available.

**Ambulante**’s vision is to construct a more critical, empathic, open, and engaged society. And to do this, they have three strategic aims:

1. **To promote a documentary film exhibition model that is replicable in diverse contexts, in order to reach and create new audiences that are participative and critical, by means of multidisciplinary activities for diverse sectors of society, prioritizing communities with little access to documentary film.**

2. **To discover new talent, and to promote the training of Mexican filmmakers and the exhibition of their work in the national and international market.**

3. **To allow society to generate a critical attitude towards its surroundings. To invite individuals to join us in a reality that becomes tangible through watching films in communities and building deeper relationships with one other.**
"Why, How, What" by Simon Sinek is a helpful starting point for creating vision and mission statements that speak to your customers.

**WHY = THE PURPOSE**

What do you believe?

E.g. "DOCUMENTARY FILMS CAN CREATE SOCIAL AND CULTURAL CHANGE."

**HOW = THE PROCESS**

Specific actions taken to realize the Why

E.g. "BY BRINGING CHANNELS OF EXPRESSION IN MEXICO AND ABROAD, THROUGH ENCOURAGING PARTICIPATION AND CRITICAL THINKING TO OUR AUDIENCES. WE PROMOTE A DOCUMENTARY FILM EXHIBITION MODEL, WE DISCOVER NEW TALENT AND PROMOTE TRAINING."

**WHAT = THE RESULT**

What do you do? The result of Why

E.g. "WE HAVE CREATED TRAINING PROGRAMS TOGETHER WITH OUR INTERNATIONAL FILM FESTIVAL WHERE WE PRESENT OVER 100 DOCUMENTARIES AND HOLD SCREENINGS IN OVER 150 VENUES ACROSS MEXICO."
**Vision and Mission**

**Vision**

<table>
<thead>
<tr>
<th>For Reflection</th>
<th>Mission Statement</th>
</tr>
</thead>
<tbody>
<tr>
<td>• What problem are you trying to solve?</td>
<td>TO REPRESENT, INSPIRE, AND MOVE AUDIENCES THROUGH HIGH-QUALITY STORYTELLING.</td>
</tr>
<tr>
<td>• Why is your enterprise relevant, why does it exist?</td>
<td></td>
</tr>
<tr>
<td>• Where are you heading?</td>
<td></td>
</tr>
<tr>
<td>• If everything you set is achieved, what would your enterprise or ecosystem look like in five to 10 years?</td>
<td></td>
</tr>
</tbody>
</table>

**Mission**

<table>
<thead>
<tr>
<th>For Reflection</th>
<th>Mission Statement</th>
</tr>
</thead>
<tbody>
<tr>
<td>• How do you do your work?</td>
<td>WE CREATE FILMS FOR THE LATIN AMERICAN AND GLOBAL MARKET THAT SHOW THE RICHNESS THAT OUR LOCAL COMMUNITY HAS TO OFFER. OUR CREATIVITY IS DrIVEN BY LISTENING TO LOCAL STORIES AND BRINGING THIS VOICE INTO EVERYTHING WE PRODUCE.</td>
</tr>
<tr>
<td>• Why is your work important?</td>
<td></td>
</tr>
<tr>
<td>• What are you doing or will you be doing?</td>
<td></td>
</tr>
<tr>
<td>• Who will benefit from your work and how?</td>
<td></td>
</tr>
</tbody>
</table>
Reflection Questions

How will you follow your vision and mission?

How might you communicate these statements to your customers?

What will you do with this information?

When will you revisit this activity?

Additional Resources

Brand as strategy, a guide for startups: how brand can be your startup’s most powerful decision-making tool
by 23 Design

La marca es mucho más que un logo bonito
by Erika Vázquez, Uncommon

¿Cómo lograr un servicio significativo para proveedores y usuarios con ayuda de la filosofía del sentido de la vida — Ikigai?
by Pepe Hernández, INSTITUM México
MAPPING YOUR PROCESSES

Understanding the sequence of each of the processes that you have within your enterprise will help you identify opportunities to improve or adapt the ways in which you operate. Seeing the bigger picture of these processes can also allow you to make better decisions and plan for the future.

REMEMBER

- Alter the timeframes for your team’s size and experience – but do time bound each activity to stay focused.
- You are unlikely to complete the templates within the suggested timeframes. Each timeframe allows you to become familiar with the concept, host a discussion, and draft initial ideas. Complete the template together at a later date once you have gathered more data.
- If you are face-to-face, you will need pens, small pieces of paper or sticky notes, a timer, and a large piece of paper or whiteboard to draw the template where necessary.
- If you are remote, digitally re-create the template in your preferred online collaboration tool in advance.
- Get creative and hack CO-NECTA to suit your needs.
- Your outputs are not set in stone. Implement your ideas and reflect on the outcomes. In time, come back to the activity. The insights you gain will shift over time.

LEARNING OBJECTIVES

Design a project plan ....................... 60 mins
Map a workflow sequence ..................... 60 mins
Map your delivery points ............ 90 mins
Básicos de México is a fashion initiative based in Mexico producing timeless clothing. It is an ethical alternative to fast fashion and the industry’s overconsumption. Its approach is centered around using only local textile suppliers and reducing waste from producing their garments. Under a fair-trade maquila model, the team works closely with Mexican families who help produce the clothing lines.

Básicos’ production process varies depending on the particular maquila they are working with. However, the process typically starts with the Básicos team designing the garment, producing the patterns, and sourcing the fabric. Then the maquila families might cut the fabric pieces, others might receive the pieces ready to be sewn, others might attach the labels and press the finished garments. Finally a cardboard tag is attached, ready for the clothing to be photographed and displayed in store or online. Mapping its processes has allowed Básicos to align as a team, understand what is needed at each stage, and, importantly, streamline its production line.
Design a project plan
**Project roadmap**

**INTRODUCTION**

Within your enterprise, you might be working on several projects at a time. Project roadmaps are great for collaborative planning and describe a high-level timeline for a new product, service, or experience you are creating. They give you a picture of your process, can help identify the key points when you should be testing and improving, and track your progress towards your objectives. You can use them for allocating and prioritizing tasks across the team and making the process transparent both for the team and also other stakeholders, like suppliers. By having one for each project, you’ll see the activities happening across your enterprise, spot dependencies, and be able to mitigate crunch points.

Unlike a Gantt chart style project plan which tracks the tactical steps you need to take to deliver a project, your roadmap is a visual high-level overview of the most important components and milestones. Once you all agree what needs to be done at a high level, you can align your roadmap with the specific project management methodologies and tools that you utilize in your enterprise. For example you might create a sequential waterfall project plan, or if you follow an Agile methodology, you might use the high-level roadmap to help you form scrums to complete particular tasks; or display all of your tasks on a Kanban board to visually depict the flow of each task through to completion.

**INSTRUCTIONS**

As a group, start by drawing an X and Y axis on a big piece of paper (or a digital platform like Miro, Mural, or Venngage). The Y axis will have your project’s goals and deliverables, as well as other elements you might need to include such as resources, evaluation, or research. The Y axis can have as many elements as you like. The X axis will represent time.

Agree on a product, service, or experience that you are working on that will benefit from creating a roadmap. Refer to the “Project roadmap” template (page 30) if you need some inspiration to start.

Rather than writing directly on your paper, use sticky notes to describe each component so you can easily add/remove and reorder them throughout the activity.
How might you build a project roadmap into your daily work?

What will you do with this information?

When will you revisit this activity?
Map a workflow sequence
**Process map**

**Introduction**

The process through which you create your product or service might develop organically. Process mapping is the act of creating a workflow diagram that codifies how you deliver your work. By doing this, you gain a clearer understanding of how a process is carried out, the different workstreams it requires, the dependencies, and the parallel processes that need to take place. You can identify opportunities for improvement. A process map ensures all team members understand the sequence of how things happen. It can also be used to induct new team members or partners.

**Instructions**

As a group, using the “Process map” template (page 35), choose the process you want to map. Start a brainstorming session and write on sticky notes the steps for that specific process (one step per sticky note).

Once you have written all the steps, map them in a sequential order. Some processes may have the same starting point but different possible end points. If so, this should be represented in the map. Try drawing a visual representation of the process using symbols such as arrows, boxes, or circles to identify the specific part of the process. Again, consider creating your process map in a digital platform like Miro, Mural, or Venngage.

After you have mapped your steps, look at your process and notice any inefficiencies or areas that can be improved (e.g., an unnecessary step or a point where the process keeps getting stuck). Make sure you test and monitor improvements to the process. Only implement if it works and can be rolled out effectively.
Here are some examples of process maps that can serve as reference.

<table>
<thead>
<tr>
<th>SHAPE</th>
<th>PART OF PROCESS</th>
<th>HOW YOU USE IT IN YOUR DIAGRAM</th>
</tr>
</thead>
</table>
| ![Start/End](image) | START/END | Represents the start and end of the process  
E.G.1 ARTIST BEGINS APPLICATION FORM/ARTIST FULLY REGISTERED  
E.G.2 GRAPHIC DESIGN TEAM IS BRIEFED TO DEVELOP A BRAND IDENTITY FOR A CLIENT |
| ![Activity](image) | ACTIVITY | Represents an activity that is part of the overall process  
E.G.1 ADD NEW ARTIST DETAILS TO DATABASE  
E.G.2 REVIEW AND CHALLENGE BRIEF |
| ![Decision](image) | DECISION | Represents a decision that has to be made  
E.G.1 DECISION ON WHETHER TO REGISTER ARTIST  
E.G.2 DECISION ON PROPOSALS PRESENTED BY GRAPHIC DESIGNERS |
| ![Documents](image) | DOCUMENTS | Represents information that people can read as part of the process  
E.G.1 ARTISTS’ REQUIREMENTS  
E.G.2 BRAND IDENTITY BRIEFS |
| ![Arrow](image) | ARROW | Represents connections between steps and the direction/dependencies between them |
Example 1

1. **Artist Submits Forms**
   - IS FORM COMPLETE?
     - NO
       - Notify Artist
     - YES
       - Verify Artist Details
       - Recruit Artist
       - Notify Artist

2. **Feedback Letter**
   - YES
     - Write Acceptance Letter
     - Acceptance Letter
   - NO
     -Artist Registered

Example 2

1. **Brand Identity Brief**
   - REVIEW BRIEF IN TEAM MEETING CHALLENGE BRIEF AND BUILD A PROPOSAL
   - YES
     - BRIEF PROPOSAL
   - NO
     - Develop a Project Plan to Execute Brand Identity (Assign Roles and Review Budget)
     - YES
       - Present to Client
       - PROPOSAL ACCEPTED?
       - YES
         - Launch
         - Plan
       - NO
         - REVIEW AND DEVELOP A NEW STRATEGY
     - NO
       - DRAFT ACCEPTED?
       - YES
         - Present Final Proposal to the Client
         - DRAFT ACCEPTED?
         - YES
           - LAUNCH BRAND IDENTITY
         - NO
           - DRAFT ACCEPTED?
         - NO
           - REVIEW AND DEVELOP A NEW STRATEGY
REFLECTION QUESTIONS

How are you going to use process mapping?

What will you do with this information?

When will you revisit this activity?
Map your delivery points
A blueprint is a diagram that describes the entire process of delivering a project, product, service, experience, or something else. It includes all the actors, roles, processes, and activities at different stages.

The aim of a blueprint is to ensure you have a clear understanding of the various interconnected actions required to deliver your work successfully and directly improve your customers’ experience. These actions occur in both the back-end and the front-end. The front-end is the touch points that your customer directly experiences (e.g., browsing products on your website). The back-end is everything behind the scenes (e.g., uploading product images to your website).

In order to create a successful blueprint, you need to have a clear customer journey. You might want to consider creating blueprints for different products or services even if your customer is the same for both. For example, you may create a blueprint for when your customer enters your shop and another for when your customer is buying your products online.

In order to create a successful blueprint, you need to have a clear customer journey. You might want to consider creating blueprints for different products or services even if your customer is the same for both. For example, you may create a blueprint for when your customer enters your shop and another for when your customer is buying your products online.

**Instructions**

Draw the “Your blueprint” template (page 39) on a board or big piece of paper. Consider also creating your project blueprint in a digital platform like Miro, Mural, or Venngage.

As a group, define what you want to create a blueprint for. Define the timeline of your project and consider the various phases that are required. Then map what your customer is doing. Try to be as explicit as possible, maybe use some visuals if possible instead of describing their actions. In addition, remember to think about how your customer interacts with your product or service before and after, not just during their interaction. For example, how might they find out about you or what can they do after the interaction has ended?

Map the front-end. You will notice that there is a line of interaction between a customer’s journey and your front-end. This line symbolizes the interactions between your customer, your staff, and the experience you are providing them. The front-end and the back-end are separated by a line of visibility, which symbolizes the separation between what your customer sees and doesn’t see. Everything below the line of visibility is invisible to your customer and only your team is aware of what happens. Map the back-end. These are the things that happen behind the scenes and that make your front-end work smoothly. Finally, outline the supporting processes that are required to make your back-end function as intended.
### Time
What is the timeline or the phases of your product or service?

<table>
<thead>
<tr>
<th>PHASE I: DESIGN</th>
<th>PHASE II: PRODUCTION</th>
<th>PHASE III: SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADSSOCIAL MEDIA: POSTS</td>
<td>VISITS</td>
<td>RECEIVES PRODUCT</td>
</tr>
<tr>
<td>SEARCH FOR</td>
<td>WEB</td>
<td>CONFIRMATION EMAIL</td>
</tr>
<tr>
<td>BASICOS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELECTS</td>
<td>MENU (MALE)</td>
<td>DOES NOT RECEIVE</td>
</tr>
<tr>
<td>SELECTS</td>
<td>FEMALE</td>
<td>PRODUCT</td>
</tr>
<tr>
<td>CLICKS ON</td>
<td>PRODUCT AND</td>
<td>REQUESTS REFUND OR COMPLAINS</td>
</tr>
<tr>
<td>THE CART</td>
<td>SIZE</td>
<td>FOR NOT GETTING THE PRODUCT</td>
</tr>
<tr>
<td>PURCHASES</td>
<td>PRODUCT</td>
<td></td>
</tr>
</tbody>
</table>
| MEETING WITH | CMS | GREET CUSTOMER ON 
| DIGITAL MARKETING | WEBSITE | WEBSITE |
| TEAM FOR PRODUCT | | PROVIDE NECESSARY |
| LAUNCH OR | | INFORMATION FOR PURCHASE |
| INVENTORIES | | REQUEST |
| MARKETING EMAILS | | SATISFIED |
| | | RECEIVE REQUEST |
| | | | | | | | |

### Customer Journey
What is your customer doing?

- FRONT-END
  What are the actions that you are doing to engage with your customer directly?
- BACK-END
  What are the actions that support your front-end to run smoothly?
- SUPPORT PROCESSES
  What are the internal interactions that support you delivering your product or service?
What will you do with this information?

When will you revisit this activity?
SUSTAINING A HEALTHY ENTERPRISE

B eing strategic, finding opportunities, and mitigating the risks for your enterprise will ensure your growth. Evaluating how you operate, recognizing where you need support, protecting your creations, and being rigorous about your finances will allow your enterprise to grow sustainably.

Remember
- Alter the timeframes for your team’s size and experience – but do time bound each activity to stay focused.
- You are unlikely to complete the templates within the suggested timeframes. Each timeframe allows you to become familiar with the concept, host a discussion, and draft initial ideas. Complete the template together at a later date once you have gathered more data.
- If you are face-to-face, you will need pens, small pieces of paper or sticky notes, a timer, and a large piece of paper or whiteboard to draw the template where necessary.
- If you are remote, digitally re-create the template in your preferred online collaboration tool in advance.
- Get creative and hack CO·NECTA to suit your needs.
- Your outputs are not set in stone. Implement your ideas and reflect on the outcomes. In time, come back to the activity. The insights you gain will shift over time.

Learning Objectives

Consolidate the building blocks of your enterprise ….. 60 mins
Understand financial and funding basics ................................. 45 mins
Prepare for the expected (and unexpected) ......................... 60 mins
Manage your intellectual property ....................................... 105 mins
Iceberg is a digital marketing agency based in Peru. At first, the majority of its clients were SMEs in Peru that needed support in digital strategy and branded content. As Iceberg grew as an enterprise, other opportunities arose and its clients shifted to bigger projects in new markets.

Honest reflection is essential following every campaign, project, or strategy that the team executes, and the team tries to build transparent relationships with their customers. This helps the team learn and improve future creative pieces. Iceberg also seeks fresh and diverse talent in order to elevate its work with different creative points of view. It looks further afield too, learning from foreign digital agencies that operate in different markets, contexts, and realities, and tries to bring these approaches into its work. It employs a third party to manage its finances and evaluate its financial performance to determine growth for the period. Profits are reinvested back into the enterprise to acquire subscriptions, expand the team, or seek support from freelancers.

Iceberg is aware of its strengths and knows how to recognize its improvement points which allows it to remain resilient and in constant evolution.
Consolidate the building blocks of your enterprise
Having clear goals that you can articulate will contribute to your success. Being able to share how your enterprise goes about its work and how that will help achieve its goals can assist you in securing funding and attracting new partners.

Your enterprise will consist of some key building blocks such as customers, route to market, a unique proposition, and financing. No matter where you are in your journey as an enterprise, it is important to reflect on these key ingredients and revise these building blocks from time to time. Take a step back and ensure you’ve thought about your business model – it is always good to see the bigger picture. Think about how your business generates profit, what kind of relationships you have, and the key functions you need to keep sustaining.

Creating a business model canvas isn’t the same as creating a business plan, but it can be a light-touch approach to business planning.

Before you start your “Business model canvas” template (page 45), decide if you are completing it for the present or the future – don’t mix them as it will create challenges as you populate it. Consider color coding to make your connections easier to follow or images to help you see the big picture faster. Don’t get stuck in the details as these will hide the overview of the canvas. Remember not to leave your ideas isolated. For example, connect one customer segment to a value proposition and then keep them in mind when moving into your revenue streams.

As a group, complete the template in the following order: Customer segments, Value proposition, Customer relationships, and then Distribution channels. Pause and check what has been mapped so far. Then, complete: Cost structure, Revenue streams, Key partners, Key activities, and finally Key resources. All of these will be aligned to your Value proposition.
<table>
<thead>
<tr>
<th>BUSINESS MODEL CANVAS</th>
</tr>
</thead>
</table>

### Key Partners
- Film Production Studios
- Local Audiovisual Cluster
- Anthropologists and Researchers
- Advertisers

### Key Activities
- What key activities does your value proposition require? What activities are most important for your distribution channels, customer relationships, revenue streams, etc.?
  - Film Production and Distribution
  - Using storytelling techniques to document local stories

### Key Resources
- What key resources does your value proposition require?
  - Filmmakers
  - Audiovisual Producers
  - Documentary Film Event Spaces

### Value Proposition
- What core value do you deliver to your audience? Which needs are you satisfying?
  - Documenting local stories
  - Promoting local culture and history
  - Honest and truthful

### Customer Relationships
- What relationship does the target audience expect you to establish? How can you integrate that into your work in terms of cost and format?
  - Documentary Film Festivals
  - Historians
  - Ethnographers
  - Universities

### Distribution Channels
- Through which channel does your audience want to be reached? Which channels work best? How much do they cost? How can they be integrated into your and your audiences’ routines?
  - Vimeo: Free
  - Local Documentary Film Festivals: $8
  - Social Media: Free

### Cost Structure
- What are the most important costs in your work? Which key resources/activities are most expensive?
  - Staff and Freelancer Payrolls
  - Equipment and Space Hiring
  - Props
  - Communications and Marketing
  - Documentary Film Festival Applications
  - Events
  - Legal Fees

### Revenue Streams
- What are your audiences willing to pay for? What have they paid for recently and how? How would they prefer to pay? How much does each revenue stream contribute to the overall revenues?
  - Screenings in Local Cinemas (Purchase Tickets in Advance and Online, Competitive)
  - Prices with Local Cinemas
  - Documentary Film Festival Awards
  - Sponsors
  - Events

### Customer Segments
- Which groups are you creating value for? Who is your most important audience?
  - Documentary Film Consumers: Aged 25-40
What will you do with this information?

When will you revisit this activity?
Understand financial and funding basics
Financial terms

INTRODUCTION

Finance can often be an intimidating topic for creatives, but it needn’t be. Managing your finances puts you in control of your enterprise and allows you to make critical decisions regarding pricing, production costs, advertising, and much more. You need to be able to develop a plan for when you should expect a return on your investment (or explain when investors will get a return!), diagnose the performance of your enterprise, and more importantly, ensure profitability.

To really make sense of pricing, you need a good understanding of both your true costs and your customers in order to know what you can charge to make a profit. Inadequate financial control is a major barrier to having a sustainable enterprise. Ensuring profitability will allow you to invest in innovation, growth, and the sustainability of your enterprise.

INSPIRATIONAL STORY

Loog is a Uruguayan product design enterprise that builds wooden guitars, mainly for kids, and teaches users how to play through an app and flashcards. Its mission is to make playing music easy and fun for everyone. It originally started as a master’s thesis project in 2010. A year later, it launched on Kickstarter to raise US $15,000 to support the manufacturing of its main product. Loog ended up receiving US $65,628 with pledges from around the globe, allowing the Loog team to turn its idea and more into a reality.
Here are some essential financial terms and tips for you to consider. Examine how these, and others, might work in your context.

**Essential Financial Terms**

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Income/Revenue</strong></td>
<td>Money coming into the enterprise.</td>
</tr>
<tr>
<td><strong>Expense</strong></td>
<td>Money going out of the enterprise.</td>
</tr>
<tr>
<td><strong>Income/Revenue Stream</strong></td>
<td>The income/revenue that an enterprise receives from selling a particular product or service.</td>
</tr>
<tr>
<td><strong>Turnover</strong></td>
<td>The amount of income received by an enterprise in a particular period.</td>
</tr>
<tr>
<td><strong>Break-even Point</strong></td>
<td>Where an enterprise generates the same amount of revenue as expense either during a manufacturing process or an accounting period.</td>
</tr>
<tr>
<td><strong>Variable Costs</strong></td>
<td>The costs that change depending on the scale, size, or quantity of the output.</td>
</tr>
<tr>
<td><strong>Direct Costs</strong></td>
<td>The costs that can be attributed to the production of specific goods or services (e.g., costs of raw materials, distribution, marketing, etc.).</td>
</tr>
<tr>
<td><strong>Overheads</strong></td>
<td>The operating costs of running an enterprise even if nothing is produced (e.g., rent, website hosting, software subscriptions, etc.). These are often fixed.</td>
</tr>
</tbody>
</table>

**Tips for Financial Management**

- Get an Enterprise Resource Software Planner. This will help you manage your cash flow, budget, bills, etc. (e.g., Chipax in Chile, Alegre in some Latin American countries).
- Keep records of your different revenue streams.
The biggest chance of sustainable long-term success is to understand your customers and your market to ensure what you are delivering is what people want.

Until you get to that point, here are other avenues for you to explore.

**Financing Systems to Consider**

- **Crowdsourcing**
  - **Sourcing contributions** (services or ideas) from a crowd, usually an online community that uses open collaboration to find solutions or ideas to an issue.

- **Crowdfunding**
  - A type of crowdsourcing, it aims to source funds or money from a crowd. It can also be supported through matchfunding. It typically navigates on an online platform (e.g., Ideame connects creators with "backers" to collaborate).

- **Seed Capital Programs and Venture Capital Funds**
  - Funding for startups or early enterprises by private investors with interests in profits or products. It usually comes from close sources such as family or friends but can also come from a private equity.

- **Subsidies or Grants Offered by Governments**
  - Finance assistance from the government. Usually offered by the Ministry of Culture, the Ministry of Economic Development, Ministry of Science and Technology, or similar institutions across the region (e.g., Fondo de Cultura in Chile, Fondo Argentino de Desarrollo Cultural y Creativo in Argentina, Fonca in Mexico, Instituto de Fomento a la Creatividad y la Innovación in Ecuador, the vouchers of Exploración Creativa in Uruguay).

- **Seed Capital Programs and Venture Capital Funds**
  - Funding for startups or early enterprises by private investors with interests in profits or products. It usually comes from close sources such as family or friends but can also come from a private equity.

- **Funds and Grants from Regional or International Organizations**
  - e.g., UNESCO – Fondo Internacional para la Diversidad Cultural, Iberesencia – for the scenic arts, Ibermúsicas – for music, Ibermedia – for audiovisuals.

- **Subsidies or Grants Offered by Governments**
  - Finance assistance from the government. Usually offered by the Ministry of Culture, the Ministry of Economic Development, Ministry of Science and Technology, or similar institutions across the region (e.g., Fondo de Cultura in Chile, Fondo Argentino de Desarrollo Cultural y Creativo in Argentina, Fonca in Mexico, Instituto de Fomento a la Creatividad y la Innovación in Ecuador, the vouchers of Exploración Creativa in Uruguay).

**Tips for Applying to Funds or Grants**

- **Promote your work**
  - Being able to sell and explain your work is key when it comes to applying for funds. Make sure you craft your pitch!

- **Have a detailed budget**
  - Most funding entities will ask you to produce a detailed and itemized budget to justify how you will use and manage the funds. The more detailed your budget, the better!

- **Prepare key information on team members**
  - Funding entities may ask you to give personal details from your team, such as tax return details (this will vary by country) or CVs.

- **Be patient**
  - You will have to fill and review a variety of forms and paperwork. This will take time and patience so make sure you are in the right headspace.
What are the main factors that affect or determine the basic profitability of your enterprise? (e.g., competitors, bottlenecks, raw costs)

How vulnerable is your enterprise to these factors?

How can your enterprise strengthen the drivers and tackle the bottlenecks to its basic profitability?

MATCHFUNDING: una alternativa de financiamiento para las industrias creativas
by Juan José Price and Felipe Mujica, Inter-American Development Bank

The holistic spectrum for impact investing
by Laura Ortiz Montemayor, SVX, MX

Rondas de inversión más fácil y rápido
by Héctor Reyes and SVX, MX

holaCebras
by Héctor Reyes
Prepare for the expected
(and unexpected)
**INTRODUCTION**

swot stands for Strengths, Weaknesses, Opportunities, and Threats. A SWOT analysis is a structured way to identify weaknesses and threats that you face and make the most of your strengths and opportunities. Strengths and Weaknesses tend to refer to internal factors, while Opportunities and Threats relate to the external environment and are generally not in your control.

Both external and internal factors will affect your enterprise and you should regularly take stock of these in a methodical manner. Once you’ve diagnosed the factors that might need addressing, you can create a BOLD plan that responds to them. BOLD stands for Build, Offset, Land, and Defend. It’s essential that you be critical about your enterprise’s strengths and weaknesses. If not, you risk repeating mistakes or missing opportunities for development.

**INSTRUCTIONS**

As a group, refer to the “SWOT BOLD” template (page 54) and use the questions under each of the four SWOT sections to consider the environment that you are operating in.

Next, develop an action plan to respond to these insights using the BOLD sections. These actions can then be prioritized in relation to strategic importance, resources, time, finance, etc. Try to make these actions SMART: Specific, Measurable, Achievable, Relevant, and Timebound.
## SWOT Bold

### Strengths
What does your enterprise do better than others?
What makes your enterprise unique?
What do others see as your strengths?
- **Brand Perception**

### Weaknesses
Where do others have an advantage over your enterprise?
- **Small number of publications per year**

### Opportunities
What are your competitors not doing?
What unmet needs do people have?
Are there changes in technology or government policy?
- **Reach wider audiences through better use of technology**

### Threats
What are your competitors doing?
How vulnerable are you to changes in your supply chain?
Are there changes in technology or government policy?
- **Potential increased tax for publishers**

## Action Plan

### Build
What actions can you take to enhance your strengths?
- **Increase brand awareness by 20% locally next year to reach other markets in the region.**

### Offset
What actions can you take to reduce weaknesses?
- **Develop a growth strategy to increase at least 10% of the number of publications per year in the next two years.**

### Land
What actions can you take to secure opportunities?
- **Partner with at least three technology companies in the next year to allow us to digitalize 45% of our publications.**

### Defend
What actions can you take to lessen threats?
- **Revisit our financial model to plan for an increase.**
- **Establish regular calls with our accountant.**
What will you do with this information?

When will you revisit this activity?

---

**ADDITIONAL RESOURCES**

Transformación en tiempos de pandemia  
by Patricia Alvarado, Future_is

Time machine  
by Matthew Manos
Manage your intellectual property
While the legal framework that helps creatives protect their creative assets varies from country to country, the ideas and considerations behind intellectual property are the same. Intellectual property places protective parameters around the products of human creativity and is a concept that is generally underutilized by creatives.

Intellectual property can support you to protect and monetize elements of your work. When working with clients, it’s important to identify and contractually agree which parts of your work become their intellectual property and what remains yours.
Here are some key concepts of intellectual property that will help you understand it better. Consider how these, and others, might work in your context.

**WHAT IS INTELLECTUAL PROPERTY?**

Intellectual property is the transformation of mental and creative outputs into tangible commodities that you can license, sell, trade, divide, or retain your rights to. Each country has created laws to protect intellectual property. This is to ensure creators have a legal expression of their moral and economic rights to their creations, as well as the rights of the public to use these creations.

Intellectual property exists to promote trade that contributes to fair economic and social development for creativity along with its dissemination and application.²

Simply put, intellectual property aims to protect the creators or producers of intellectual services by giving them specific rights to control the use of their productions for a limited amount of time.

**MAIN FORMS OF INTELLECTUAL PROPERTY**

**INDUSTRIAL PROPERTY**
The legal rights that a person or company has for the invention or discovery of something.

Inventions and innovations
- Patents (rights for technical solutions, new rights inventions, and products)
- Utility models
- Industrial designs
- Industrial secrets

Distinctive features
- Brands
- Trademarks (for brand names, words, sounds, and sometimes even smells)
- Commercial notice
- Origin denomination

**COPYRIGHT**
Protects the authorship of works and content created by a person.

In the creative industries it can include:
- Literature
- Music (with or without lyrics)
- Drama
- Dance
- Drawing
- Sculpture
- Cartoons or comics
- Architecture
- Film
- Audiovisual
- Radio and TV
- Computer programs
- Photography

Within copyright there are licenses which grant permission by the copyright holder or related (licensor) to the user (licensee) which empowers them to use the creation in a specific way, in accordance with the conditions agreed between the two.³

An example is the Creative Commons license which allows free distribution of a creation that can be shared, used, or adapted with the author’s authorization.

**INTELLECTUAL PROPERTY PROTECTION: AUTHOR’S RIGHTS**
From the very first moment you create your work you have an author’s right towards it, no matter the format or who has published it. There are two types of author’s rights:

1 **Moral rights:** Protects the reputation of the author and cannot be transferred, assigned, or sold under any scheme.

2 **Property rights:** Protects the economic and patrimonial interests of the owner of the copyright (this owner may or may not be the author). It can be transferred completely or partially to one or more people and its duration after the author’s or creator’s death depends on the location.
• First of all, it is important that you understand your rights. Get information about how registering your intellectual property works in your country.

• Some of the benefits of registering your intellectual property are:
  • Entering a global market with your creation protected against piracy, forgery, theft, and any other crime that may undermine your work.
  • Avoiding the risk of others taking advantage of your creation.

• Global: World Intellectual Property Organization (WIPO)
  • Bolivia:
    • Servicio Nacional de Propiedad Intelectual
  • Chile:
    • Instituto Nacional de Propiedad Industrial (INAPI)
  • Colombia:
    • Superintendencia de Industria y Comercio (SIC)
    • Dirección Nacional de Derecho de Autor (DNDA)
  • Honduras:
    • Dirección General de Propiedad Intelectual
  • Mexico:
    • Instituto Mexicano de la Propiedad Industrial (IMPI)
    • Instituto Nacional del Derecho de Autor (INDAUTOR)
  • Venezuela:
    • Servicio Autónomo de la Propiedad Intelectual (SAPI)
Which entities are in charge of intellectual property in your country?

How can you find out more about how to register your intellectual property?

What will you do with this information?
Your intellectual property

**Introduction**

Identifying creative assets can be difficult to do beyond physical products, but broadly thinking about your intellectual property is helpful. It can help you identify what about your product is unique, how it contributes to your user experience, and which elements could be protected to help you maintain your market.

**Instructions**

Use the “Your intellectual property” template (page 62) to help identify all the intellectual property that you might have. Creative assets are the things you create that can be protected by a legal framework such as patents, brands, sounds, or even smells – consider which of these could be worth protecting.

Individually and in silence, write down on separate pieces of paper as many creative assets as possible (aim for up to 10). Think about what you can protect that is unique to your work. Then, still in silence, prioritize your creative assets.

As a group, take turns to share and explain the creative assets you have identified. Discuss the importance and relevance of each and prioritize them together. Use the “Your intellectual property” template to outline your top three creative assets and consider how they could be protected. Finally, identify specific actions and insights from your conversation before defining next steps such as: assigning roles for team members to be responsible for registering your creative assets or conducting further research on the topic.
2 PROTECT AND UTILIZE
Pick three assets that you would want to protect and consider which elements of them you may want to protect and how: think trademark, copyright, creative commons, etc.

1 IDENTIFY
Brainstorm together all of the assets and resources that constitute your intellectual property
MUSICAL COMPOSITION WITH LYRICS.

3 ACTIONS
- Get informed about how to register our musical composition within our country.
- Ask for feedback and help from colleagues in the music industry about their experience registering their intellectual property.
- Find a lawyer that can support us in the process.

How could we maximize this?
EXPLOIT THE COPYRIGHT OF OUR COMPOSITION TO MAKE PROFIT

What is the asset and how might we protect it?
MUSICAL COMPOSITION WITH LYRICS

How could we maximize this?
COLLECT EDITORIAL PERFORMANCE ROYALTIES FOR THE USE OF OUR COMPOSITION

How could we protect this?
GRANT OTHER LICENSES SO THAT OTHER MUSICIANS CAN INTERPRET OUR MUSIC

How could we maximize this?
EXPLOIT THE COPYRIGHT OF OUR COMPOSITION TO MAKE PROFIT

How could we protect this?
GRANT OTHER LICENSES SO THAT OTHER MUSICIANS CAN INTERPRET OUR MUSIC

What is the asset and how might we protect it?
MUSICAL COMPOSITION WITH LYRICS

How could we maximize this?
EXPLOIT THE COPYRIGHT OF OUR COMPOSITION TO MAKE PROFIT

What is the asset and how might we protect it?
MUSICAL COMPOSITION WITH LYRICS

How could we maximize this?
COLLECT EDITORIAL PERFORMANCE ROYALTIES FOR THE USE OF OUR COMPOSITION

How could we maximize this?
EXPLOIT THE COPYRIGHT OF OUR COMPOSITION TO MAKE PROFIT

How could we protect this?
GRANT OTHER LICENSES SO THAT OTHER MUSICIANS CAN INTERPRET OUR MUSIC

How could we maximize this?
COLLECT EDITORIAL PERFORMANCE ROYALTIES FOR THE USE OF OUR COMPOSITION

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How could we protect this?
GRANT OTHER LICENSES SO THAT OTHER MUSICIANS CAN INTERPRET OUR MUSIC
How are you going to protect your creative assets?

What intellectual property instruments would work best for your activity?

When will you revisit this activity?

What will you do with this information?

Additional Resources

Región naranja podcast - Propiedad intelectual: La divisa de la creatividad by Región Naranja

World Intellectual Property Organization: wipo intellectual property handbook

International Confederation of Societies of Authors and Composers

Tips legales para mi emprendimiento social by Komenko and Disruptivo.tv
EXPLORING NEW OPPORTUNITIES

“Making it big” will mean different things to different people. Perhaps you want to increase sales and generate more income, reach broader audiences with your message, employ more people to contribute to the local creative economy, or be seen as a leader in your field. It’s crucial to agree on your scaling objectives and therefore the best way to achieve them. Testing and iterating your existing and new products will help you to scale or diversify your offer. Working with other like-minded enterprises is a great way to scale an aspect of your work too.

REMEMBER

- Alter the timeframes for your team’s size and experience – but do time bound each activity to stay focused.
- You are unlikely to complete the templates within the suggested timeframes. Each timeframe allows you to become familiar with the concept, host a discussion, and draft initial ideas. Complete the template together at a later date once you have gathered more data.
- If you are face-to-face, you will need pens, small pieces of paper or sticky notes, a timer, and a large piece of paper or whiteboard to draw the template where necessary.
- If you are remote, digitally re-create the template in your preferred online collaboration tool in advance.
- Get creative and hack CO·NECTA to suit your needs.
- Your outputs are not set in stone. Implement your ideas and reflect on the outcomes. In time, come back to the activity. The insights you gain will shift over time.

LEARNING OBJECTIVES

Practice prototyping .................., 100 mins

Diversify or scale your enterprise ........., 90 mins
LABVA is a product design laboratory from Chile. Its work is based on biodiverse product research, experimentation, and development of new materials. Its approach is territorial and with a denomination of origin (DO), seeking to make the most out of the natural and recycled resources that are abundantly available in Chile.

A multidisciplinary team collaborates and co-creates with local designers, artisans, and relevant stakeholders. This way of working allows for testing materials from both a functional and an emotional perspective.

LABVA aims to reach broader audiences by advocating for a new culture that reformulates the links between communities and their environment. LABVA works on education and dissemination of its methodologies and biomaterial palette to students and public and private organizations. LABVA also explores new opportunities to become a leader in connecting the traceability in the material production chain with the environmental impact it generates. LABVA’s scalability is closely associated with discovering new biomaterial opportunities in the native forest.
Practice prototyping
Prototyping

**INTRODUCTION**

Prototyping allows you to test ideas out quickly and cheaply. It helps you to understand whether they work and will expose any changes you may need to make. Prototype your communications, products, or services before you launch them with your customers. You can also use your digital engagement tools to test some of your ideas.
Here are some key concepts that will help you better understand prototyping. Consider how these, and others, might work in your context.

**WHAT IS PROTOTYPING?**

Prototyping is when you make an early or preliminary version of the product or service you intend on taking to market. By sharing and testing it first with a live audience, you’ll be able to identify anything you need to address before launching it fully.

You don’t need to wait until you have a fully formed idea to prototype it; you can be prototyping elements of an idea (big or small) as they are generated. Learn from these prototypes and then iterate to either build into the main idea or to reject and rethink. The initial idea is not always the best one, merely a starting point to build from. Your ideas are also assumptions about what will work, and without testing them you won’t know if they will create the intended change.

This is where prototyping comes in, enabling you to quickly, cheaply, and regularly test initial ideas in isolation in order to gain insights into what works, what doesn’t, and what to build upon. Don’t prototype just once; you should be continually prototyping elements of an idea (or a whole idea) throughout the duration of any project. Design continual loops of make, test, learn, iterate...

**WHEN DO YOU PROTOTYPE?**

You can use your prototype to test how something looks: Is it appealing? Do people understand how to use it?

You can use your prototype to test how something works: Does it do the job it is meant to, successfully?

You can use your prototype to test how something feels: Is it comfortable to use? Or is it confusing? Do people enjoy using it?

You can use your prototype to test how something behaves: Does it respond as expected to human interaction?

**TYPES OF PROTOTYPES**

- **High fidelity**
  - Clickable prototype

- **Low fidelity**
  - Paper prototype
  - Crude sketch
The value in prototyping is that it allows you to mitigate risk by failing quickly and cheaply before putting all your time and money into a “big bang” implementation or launch.

In a traditional analytical approach, a lot of time and energy is spent analyzing the problem so that once the root cause is understood a solution can be developed. Often this will be launched with a one-off “big bang” implementation, with no room for adjustment or error.

Prototyping helps you accelerate your learning about how the product, service, or experience you’re developing should work. By using a design approach to problem-solving, start testing ideas to see how audiences react. This helps you test your assumptions about what works and what doesn’t, and understand the customer’s needs better. You can iterate your original idea to improve it or go back and redefine the gap your product is trying to address and create a new idea, moving back and forth between the two.
Once you have a potential product, service, or experience in mind, you need to test it to see how your customers respond to it. When doing this you should consider:

- What are you testing? Give your idea a name, identify if it is a product, experience, process, touch point, etc.
- Who are you testing it with? The end user, your suppliers, your team members?
- Why are you testing it? What are you hoping to find out? What are you expecting? Consider how it looks, works, feels, behaves.
- How will you know if it is successful? What does success look like? Is there something you will measure? How will you gain “fast feedback”?

**METHODS FOR PROTOTYPING**

**Experience prototype**
This method tests a new process by incorporating role play into a physical environment. This will allow your audience to experience how your solution works and feels. For example, build your idea for a retail environment using cardboard and draw lines for the test audience to follow so you can see how they react to each touch point you’ve designed.

**Mock-up**
This method makes your idea visible and tangible. This will allow your audience to experience how your idea works and behaves. For example, create a small model of a space or system and test how your audience interacts and connects with it.

**Wizard of Oz**
This method helps you understand how your audience experiences your idea. It is a cheap and efficient way to prototype interactive devices by using humans to carry out the functions of machines/technologies. For example, build a cardboard computer and use paper sketches of your wireframes. While the user is testing your prototype, you can be on the other side of the computer, reacting to their actions and changing frames.

**Paper prototyping**
This method tests the required functions or interfaces of your idea. This will allow your audience to experience how it looks and works. For example, prototype an app on paper to plan the sequence of steps before starting expensive app design and development.
As a group, look at the “Prototype plan” template (page 72) and discuss the idea that you aim to test and why you are testing it. Move into thinking about what you will create that is easy and cheap that can help you test your idea. Consider the resources available to achieve your goal. After you have defined your fidelity level, have a conversation about how your prototype will be implemented. Finally, fill in the blanks of the prototype statement to define what you will be prototyping.
**Prototype Plan**

<table>
<thead>
<tr>
<th>WHAT IS THE IDEA YOU WANT TO TEST? IS THERE A SPECIFIC CHALLENGE YOU ARE FACING? WHAT IS YOUR GOAL?</th>
</tr>
</thead>
<tbody>
<tr>
<td>• WE WANT TO TEST THE MENU FUNCTIONALITY OF OUR NEW APP.</td>
</tr>
<tr>
<td>• WE WANT TO MAKE SURE THAT THE ORDER AND CONTENTS OF THE MENU MAKES SENSE TO THE END USER.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HOW QUICKLY CAN YOU CREATE YOUR PROTOTYPE? WHAT KIND OF RESOURCES MIGHT YOU NEED? WHAT IS YOUR FIDELITY LEVEL?</th>
</tr>
</thead>
<tbody>
<tr>
<td>• WE CAN TEST THE FUNCTIONALITY OF THE MENU IN A LOW-FIDELITY Prototype. THIS WILL ALLOW US TO TEST IT FAST AND NOT DEPEND ON EXTRA RESOURCES.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HOW ARE YOU GOING TO IMPLEMENT YOUR PROTOTYPE? WHO WILL YOU TEST IT WITH?</th>
</tr>
</thead>
<tbody>
<tr>
<td>• WE WILL PRODUCE A SERIES OF PAPER CARDS SO WE CAN TEST THE MENU’S FUNCTIONALITY WITH OUR CUSTOMERS AT THE EVENT WE ARE HOSTING NEXT WEEK. WE WILL ASK THEM TO SORT THE CARDS TO CREATE A MENU THAT MAKES MORE SENSE TO THEM.</td>
</tr>
</tbody>
</table>

**Prototype Statement**

- **I want the...** USERS OF OUR APP (Who is your audience? User, beneficiaries, investor, partner, etc.)
- **to...** EXPERIENCE AND VALIDATE (What actions? Understand, learn, experience)
- **how the...** MENU’S FUNCTIONALITY WORKS (What is it you’re testing? Name of idea/product/solution)
- **(The focus: feels, works, behaves, looks)**
**Reflección de preguntas**

- Who will you test it with?
- What are you testing for?
- How will you set this up?
- What will you measure?
- How will you know if it’s successful?
- What will you do with this information?
- When will you revisit this activity?

**Recursos adicionales**

- Prototipando para innovar
  by 23 Design
- Caso de estudio: Metrobús. Prototipar para una ciudad en movimiento
  by 23 Design
- Prototipado para la innovación social
  by Daniela Moya, INSTITUM Argentina
Diversify or scale your enterprise
When thinking about “scaling up,” it can be tempting to assume this means increasing the size of your team or making a service or product more widely available. But there are a number of ways to scale that aren’t always immediately obvious. Perhaps there is a method you want to spread or maybe you want to develop a community with a shared vision. You can start to diversify your work in order to reach a variety of customers.

Read the ideas for scaling or diversifying. Consider and discuss how these, and others, might work in your context.
<table>
<thead>
<tr>
<th>METHOD</th>
<th>DESCRIPTION</th>
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<tbody>
<tr>
<td>TRAINING</td>
<td>If you want your concept or idea to be taken up by others, this route will offer you low levels of control on how your ideas are implemented but you can reach a wide audience. Whether it’s through presentations, mentoring, or coaching, share your vision and get others to spread it by training them.</td>
</tr>
<tr>
<td>CONSULTANCY</td>
<td>If you are an expert in your field, sharing your knowledge with others can provide a way to grow your revenue streams and your status. This can generate income in order to scale other areas of your enterprise.</td>
</tr>
<tr>
<td>NETWORKS</td>
<td>You can expand your reach and encourage uptake of a service if you create networks with like-minded enterprises. This can take many forms: membership models, franchising, accreditation, communities of practice, and more. It might be a loose relationship between members of a network or more formal, depending on how much fidelity you want to retain with regards to the original idea, service, or product. Such networks can also be a source of income, for example through licensing that allows others to use your brand.</td>
</tr>
<tr>
<td>QUALITY MARKS</td>
<td>Are there any certifications or “kite marks” that your enterprise could seek to obtain? Associating yourself with recognized bodies can increase your reputation, reach, and income.</td>
</tr>
<tr>
<td>PARTNERSHIPS AND ALLIANCES</td>
<td>What partnerships can you form which will allow you to access skills, technologies, capabilities, or competencies that would otherwise take a long time to develop? These can be short ventures or more formal mergers. Whether it’s an online platform, a distribution network, or access to cutting-edge equipment, you may be able to form alliances which allow you to make use of a partner’s infrastructure.</td>
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<tr>
<th>METHOD</th>
<th>DESCRIPTION</th>
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<tr>
<td>BRANCHING OUT</td>
<td>Is there a core part of your enterprise that can be replicated consistently? Growing an organization by creating branches is one of the most common routes and gives you control of how the spread occurs. Evaluate how your enterprise fits within your market. Conduct market research to understand your points of sale locally and internationally. You need to make sure your brand is recognized within the market so you can branch your business model.</td>
</tr>
<tr>
<td>UPSKILLING OR EXPANDING THE TEAM</td>
<td>Perhaps you need to invest in the capacity, development, and skillset of the existing members of your organization, or consider hiring more team members, before taking on new work.</td>
</tr>
<tr>
<td>COLLABORATIONS</td>
<td>Identify other enterprises that aren’t direct competition but have the same target audiences or values as your own. Consider how you might work together to create a new service, product, or offer that will also promote your work and reach new audiences.</td>
</tr>
<tr>
<td>INCUBATORS AND ACCELERATORS</td>
<td>Disruptive and innovative ideas are a great match to incubators which will support you as you build your business model and grow your enterprise. Incubators are typically in co-working spaces, which facilitates network building, connecting to your community, and peer learning. Incubators usually have a variety of programs to support you with the growth of your enterprise (e.g., mentorship opportunities). Accelerators will “accelerate” or speed up the growth and scale of your enterprise through a robust and relatively fast-paced program that provides training as well as financial and technical support.</td>
</tr>
</tbody>
</table>
Which avenues to scale had you overlooked?

Who can you work with to grow your enterprise?
INTRODUCTION

The Latin American and Caribbean region is like no other! It has its own unique opportunities and challenges which of course vary from country to country too. If you’re at the stage to scale into new countries, it’s important to consider language, culture, geography, currency, the different customer segments, and how you can respond to their needs. There are legalities and guidance that you must follow too. This information sheet is a starting point but be sure to do your own research relevant to your current location, the market you want to enter, and your industry.

INSTRUCTIONS

As a group, read the information sheet about free trade agreements and regional fairs in Latin America. These lists are not exhaustive and there will likely be others in your region or sector.

Then use the discussion prompts to hold a conversation about what scaling could look like for your enterprise. In order to scale, there are a number of things to consider that will ensure you are on the right path.
WHAT ARE FREE TRADE AGREEMENTS?
Their aim is to break down import and export barriers between countries. There are a number of free trade agreements in Latin America and the Caribbean.

WHY IS THIS RELEVANT TO THE CREATIVE INDUSTRY?
Creative goods can be sold across countries with little or no government subsidies, tariffs, or quotas. This means you can expand to other countries easily without having to think about exporting fees.

WHAT ARE SOME FREE TRADE AGREEMENTS?
- Alianza del Pacífico (Chile, Colombia, Mexico, Peru)
- Mercosur (members: Argentina, Brazil, Paraguay, and Uruguay; associated members: Bolivia, Chile, Colombia, Ecuador, Guyana, Peru, and Suriname)

Regional fairs are unique opportunities for your enterprise. They allow you to build networks, connect with regional and international investors, create partnerships with important organizations or other entrepreneurs, and promote your enterprise in other countries.

There are a variety of fairs for creatives in the region for a multitude of industries. Consider which ones are the best fit in your case and take advantage of them.

EXAMPLES OF REGIONAL FAIRS

Market of Cultural Industries of the South (MICSUR)
Biannual event connecting creatives with potential clients or partners through seminars, exhibitions, and talks.

Feria Internacional de la Música para Profesionales (FIMPRO)
Annual fair for the music industry in Latin America. Promoting and connecting creators and event programmers.

Foromic
Annual event organized by the IDB Group. It focuses on reinventing inclusion with creative initiatives, based on digital solutions and new business models.

The Ícaro International Film Festival
Central American fair featuring cinema and audiovisual work. Supports the production, training, distribution, commercialization, and promotion of the industry.
**Scaling Plan**

**Business Model and Money**
- Is there a viable business model with a clear overview of cost structures and revenues?
- Is there evidence of sufficient demand?
- Can you handle effective supply at a larger scale?

**Know-How**
- Are your systems/processes capable of operating at higher volume or expansion?
- Does your team possess the knowledge needed for the changes your organization will experience? (e.g., finance, management, organizational change, accountability)

**Physical Resources**
- Are the resources necessary for expansion readily available, affordable, and controllable?
- Is the timing for demand and supply chains at a larger scale clear?

**People and Governance**
- How might accountability and governance need to change?
- Will management be able to keep focus and maintain strong leadership as the enterprise grows?

**Reputation and Effectiveness**
- Can you show evidence of the effectiveness of your work?
- How strong is your brand?
- Who are your champions and how might they be able to help?
Which avenues to scale had you overlooked?

Who can you work with to grow your enterprise?

What are the regional fairs you can consider attending?

Which trade agreements, networks, or programs can you use to enter new markets?

Are there any chambers of commerce that can support your enterprise scale?
# Appendix:

## PRINTABLE TEMPLATES

<table>
<thead>
<tr>
<th>DEFINING YOUR PURPOSE</th>
<th>MAPPING YOUR PROCESSES</th>
<th>SUSTAINING A HEALTHY ENTERPRISE</th>
<th>EXPLORING NEW OPPORTUNITIES</th>
</tr>
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<tbody>
<tr>
<td>Identify your enterprise values</td>
<td>Design a project plan</td>
<td>Consolidate the building blocks of your enterprise</td>
<td>Practice prototyping</td>
</tr>
<tr>
<td>Enterprise values</td>
<td>Project roadmap</td>
<td>Business model canvas</td>
<td>Prototype plan</td>
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<tr>
<td>Set your vision and mission</td>
<td>Process map</td>
<td>Prepare for the expected (and unexpected)</td>
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<tr>
<td>Your storyboard</td>
<td>Map a workflow sequence</td>
<td>SWOT</td>
<td></td>
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<tr>
<td>Vision and mission</td>
<td>Map your delivery points</td>
<td>BOLD</td>
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<td>Your blueprint</td>
<td>Your intellectual property</td>
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### Enterprise Values

<table>
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<tr>
<th>List of Enterprise Values</th>
<th>Top Three Values</th>
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<tbody>
<tr>
<td><strong>Why are these the most important values for your enterprise?</strong></td>
<td><strong>How are you going to apply them to your work?</strong></td>
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**Identify your enterprise values**
# YOUR STORYBOARD

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<th>BLOCKBUSTER TITLE:</th>
<th>RELEASE DATE:</th>
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### Vision and Mission

#### Vision

**FOR REFLECTION**
- What problem are you trying to solve?
- Why is your enterprise relevant, why does it exist?
- Where are you heading?
- If everything you set is achieved, what would your enterprise or ecosystem look like in five to 10 years?

**OUR VISION STATEMENT:**

---

#### Mission

**FOR REFLECTION**
- How do you do your work?
- Why is your work important?
- What are you doing or will you be doing?
- Who will benefit from your work and how?

**OUR MISSION STATEMENT:**

---

DEFINING YOUR PURPOSE

Set your vision and mission
# Project Roadmap

<table>
<thead>
<tr>
<th>TIME</th>
<th>PROJECT GOALS AND DELIVERABLES</th>
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<tr>
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<tr>
<td>WHAT ARE YOU BLUEPRINTING?</td>
<td></td>
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<tr>
<td>----------------------------</td>
<td>---</td>
</tr>
<tr>
<td><strong>TIME</strong></td>
<td>What is the timeline or the phases of your product or service?</td>
</tr>
<tr>
<td><strong>CUSTOMER JOURNEY</strong></td>
<td>What is your customer doing?</td>
</tr>
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<thead>
<tr>
<th>LINE OF INTERACTION</th>
<th></th>
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<tbody>
<tr>
<td><strong>FRONT-END</strong></td>
<td>What are the actions that you are doing to engage with your customer directly?</td>
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<table>
<thead>
<tr>
<th>LINE OF VISIBILITY</th>
<th></th>
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<tbody>
<tr>
<td><strong>BACK-END</strong></td>
<td>What are the actions that support your front-end to run smoothly?</td>
</tr>
<tr>
<td><strong>SUPPORT PROCESSES</strong></td>
<td>What are the internal interactions that support you delivering your product or service?</td>
</tr>
<tr>
<td>BUSINESS MODEL CANVAS</td>
<td>KEY PARTNERS</td>
</tr>
<tr>
<td>-----------------------</td>
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</table>

| KEY ACTIVITIES | What key activities does your value proposition require? | What activities are most important for your distribution channels, customer relationships, revenue streams, etc.? |

| VALUE PROPOSITION | What core value do you deliver to your audience? | Which needs are you satisfying? |

| CUSTOMER RELATIONSHIPS | What relationship does the target audience expect you to establish? | How can you integrate that into your work in terms of cost and format? |

| CUSTOMER SEGMENTS | Which groups are you creating value for? | Who is your most important audience? |

| KEY RESOURCES | What key resources does your value proposition require? |

| DISTRIBUTION CHANNELS | Through which channels does your audience want to be reached? | Which channels work best? How much do they cost? How can they be integrated into your and your audiences’ routines? |

| COST STRUCTURE | What are the most important costs in your work? | Which key resources/activities are most expensive? |

| REVENUE STREAM | What are your audiences willing to pay for? | What have they paid for recently and how? How would they prefer to pay? How much does each revenue stream contribute to the overall revenues? |

SUSTAINING A HEALTHY ENTERPRISE

Consolidate the building blocks of your enterprise

89
### SWOT Analysis

#### STRENGTHS
What does your enterprise do better than others?
What makes your enterprise unique?
What do others see as your strengths?

#### WEAKNESSES
Where do others have an advantage over your enterprise?

#### OPPORTUNITIES
What are your competitors not doing?
What unmet needs do people have?
Are there changes in technology or government policy?

#### THREATS
What are your competitors doing?
How vulnerable are you to changes in your supply chain?
Are there changes in technology or government policy?

#### Action Plan

#### BUILD
What actions can you take to enhance your strengths?

#### OFFSET
What actions can you take to reduce weaknesses?

#### LAND
What actions can you take to secure opportunities?

#### DEFEND
What actions can you take to lessen threats?
1 IDENTIFY
Brainstorm together all of the assets and resources that constitute your intellectual property.

2 PROTECT AND UTILIZE
Pick three assets that you would want to protect and consider which elements of them you may want to protect and how: think trademark, copyright, creative commons, etc.

How could we maximize this?
What is the asset and how might we protect it?

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<table>
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<th>WHAT IS THE IDEA YOU WANT TO TEST? IS THERE A SPECIFIC CHALLENGE YOU ARE FACING? WHAT IS YOUR GOAL?</th>
<th>HOW QUICKLY CAN YOU CREATE YOUR PROTOTYPE? WHAT KIND OF RESOURCES MIGHT YOU NEED? WHAT IS YOUR FIDELITY LEVEL?</th>
<th>HOW ARE YOU GOING TO IMPLEMENT YOUR PROTOTYPE? WHO WILL YOU TEST IT WITH?</th>
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**Prototype Statement**

I want the... (Who is your audience? User, beneficiaries, investor, partner, etc.)

To... (What actions? Understand, learn, experience)

how the... (What is it you’re testing? Name of idea/product/solution)

(The focus: feels, works, behaves, looks)
Why CO-NECTA was created

IDB and Nesta conducted research on the creative sector in Latin America and the Caribbean (LAC) and found that creative enterprise teams were often disbanding around the three-year mark. These teams had the skills and motivation to launch their enterprise but found themselves unable to scale or sustain long term.

CO-NECTA has evolved from a number of face-to-face activities for creative enterprise teams that Nesta designed for IDB. These activities were piloted in a workshop with more than 25 participants from the audiovisual cluster Film Andes in Argentina in 2019.

But with the world changing in 2020 in ways we could not have expected, IDB and Nesta worked together to adapt this workshop content into a self-led learning guide. Our aim is to reach as many creative enterprise teams as possible with the learning materials, at a time when face-to-face delivery is limited but also when creative teams need support more than ever before.

IDB has long worked championing the creative economy in Latin America. The Orange Economy is a term coined by IDB that describes the creative and cultural economy in LAC. The term encapsulates both traditional and contemporary disciplines and a wide range of economic activities such as audiovisual, design, digital content, visual arts, performance arts, publishing, tourism and cultural heritage, and much more. It includes all industry players from small independent artists, to teams of creative entrepreneurs, to marketing departments in large (non-creative) organizations, to industry champions like investors and business support providers. The Orange Economy is an important engine of growth for LAC, generating almost two million jobs in the region in 2017.6
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End notes

1 Strategyzer

2 WIPO Intellectual Property Handbook
(2004). Page 3

3 50 años ley de propiedad intelectual (n.d.)
by Sociedad Chilena de Autores e Intérpretes Musicales

4 Playbook for innovation learning (2008) by
Bas Leurs and Isobel Roberts. Page 72

5 Adapted from Scaling Plan: explore different
ways to scale your work (n.d.) by Nesta

6 Public policies for creativity and
innovation (2017) by José Miguel Benavente
and Matteo Grazzi

Inter-American Development Bank (IDB) is the leading source of development finance for Latin America and the Caribbean (LAC). We offer loans, grants, research products, and technical assistance to improve lives in LAC. In our work we prioritize productivity and innovation; social inclusion and equality; and regional economic integration, while addressing the cross-cutting issues of gender equality and diversity; climate change and environmental sustainability; and institutional capacity.

Nesta is an innovation foundation. For us, innovation means turning bold ideas into reality and changing lives for the better. We use our expertise, skills, and funding in areas where there are big challenges facing society. Nesta is based in the UK and supported by a financial endowment. We work with partners around the globe to bring bold ideas to life to change the world for good.