

1^o FIRST REGIONAL POLICY DIALOGUE ON **CULTURAL AND CREATIVE INDUSTRIES** WITH AN INTERSECTORAL APPROACH



The role of the **cultural and creative industries** in the economic reactivation of Latin America and the Caribbean

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1. INTRODUCTION

This document contains a report on the “First Regional Policy Dialogue” on cultural and creative industries with an inter-sectoral approach, an event held virtually on October 27-28, 2021, with the aim of bringing together and sharing experiences and best practices from the public and private sectors.

This first dialogue focused mainly on four lines of action that the Inter-American Development Bank (IDB) had previously identified through its Innovation and Creativity Division; Housing and Urban Development; Connectivity, Markets and Finance; Labor Markets; Competitiveness, Technology and Innovation; and the IDB Lab:

- **Urban and local development strategies through culture and creativity.**
- **Actions to strengthen the competitiveness of the creative sector through digitization.**
- **Opportunities for independent workers in the creative sectors.**
- **Financial mechanisms to promote the creative economy.**

A virtual discussion was held on each of these pillars between IDB sectoral leaders, senior officials from different governments in Latin America and the Caribbean, such as ministers and deputy ministers of countries, and various agents and public policy makers from the cultural and creative industries across the region.

It also featured several informative talks: the first on the impact of COVID-19 on the cultural and creative industries; the second on the work we have been carrying out with Netflix, focused on the importance of investing in

the talent of the audiovisual and entertainment sector in the region; the third on Creative Tech Lab — a platform for technological and creative entrepreneurship; and the fourth on the state of fintech in Latin America and the opportunities they represent for the cultural and creative industries.

We had spaces for creative visualization led by ministers from different sectors and countries, during which we discussed experiences related to inclusion, accessibility, gender focus, democratization of resources, labor formalization, training of human talent and the promotion of service exports.

The subjects discussed under each of the pillars were also addressed by 12 working tables as part of the dialogue process. Each day, the audience was divided into six small, isolated groups to generate a half-hour conversation among event attendees. Through catalytic questions, this exercise allowed us to continue to discover possible intersections between the creative industries and the more traditional sectors, and to ensure the central role that the creative economy can play in the region’s economic recovery.

On this point, the IDB’s Creativity and Cultural Unit pledged to connect and design future intersectoral working groups throughout 2022. These should include decision-makers from countries and territories in the region to draw up road maps that will enable them to make progress in their efforts, identify opportunities for collaboration and accompany the design of public policies that will reactivate their countries’ economies through employment, new technologies and inclusion.

2. OBJECTIVES AND SCOPE OF THE REGIONAL POLICY DIALOGUES

Regional policy dialogue is one of the Inter-American Development Bank's main instruments for promoting the exchange of experiences and knowledge among officials, experts in key development areas, decision makers and policy makers from Latin American and Caribbean countries. For these agents, these dialogues represent opportunities to explore possible areas of cooperation with a view to reducing the gap between investment needs and projected investment by the countries of the region.

Faced with the main challenges to have emerged from the COVID-19 health crisis, the IDB has promoted a vision of both support for governments and positive action, because although the crisis is an unprecedented event, we know that while it generates challenges for the cultural industries, it is also capable of generating many opportunities for innovation.

This "First Regional Policy Dialogue on Cultural and Creative Industries" sought to bring together agents working in various areas (Innovation and Competitiveness, Cultural and Creative Industries, Urban Development and Housing, Labor Markets, Integration and Trade, Education, among others) to facilitate collaboration and the exchange of innovative practices and lessons learned between the creative sector and more traditional development sectors.

The action strategies that we were able to see throughout the event focused on the following points: (i) encouraging "intersectoriality"

among ministries so that policy makers in traditional sectors can capitalize on what the cultural and creative sectors have to offer, and thus build more cohesive policies from their planning and design; (ii) raising awareness, strengthening collaborative ties and jointly tackling the challenges that can arise when shaping public policies.

3. BACKGROUND: WHY INTERSECTORAL?

In a world in constant transformation, creativity and culture can be key elements to catalyze innovation, to be incorporated into traditional areas of development such as health, education and diversity, and to promote social cohesion through the development of public policies and operations that promote genuine solutions.

Thanks to the impact generated by the cultural and creative industries (CCIs) over time, 2021 was declared the International Year of Creative Economy for Sustainable Development at the 74th General Assembly of the United Nations.¹ Despite this positive outlook, the pandemic took us all by surprise, including the CCI sectors, which are among the most affected, due to their high incidence of self-employment, informal work and work without social security protection, among other issues.

According to data from the survey conducted by UNESCO, IDB, SEGIB, OEI and Mercosur, during July, August and September 2020, 52% of cultural and creative companies in the region endured a reduction in sales of more than 80%, while 55% of cultural and creative workers reported a reduction of more than 80% in their income.²

1. General Assembly resolution 74/198 declaring "International Year of Creative Economy for Sustainable Development (2021)" A/RES/74/198 (January 14, 2020), available at: undocs.org/en/A/RES/74/198.

Cities and their cultural programming have also experienced unprecedented consequences. For example, with facility closures and a near 80% reduction in public turnout throughout most of the pandemic, museums endured a 40% to 80% reduction in revenue compared to what they received in 2019.

It is also important to note that creative companies tend to have higher innovation rates than other economic sectors. This is why arts and cultural and entertainment activities, for example, were able to make a digital leap and double their supply of creative services during the health crisis. This flexibility also enabled them to make a smooth transition to telecommuting, which helped reduce revenue losses across the industry.

While no one doubts the social function of culture, whether through the media or the preservation of our heritage, and the inspirational and motivational value of theater, film and literature, very little use has been made of how the cultural and creative sectors intersect with other more traditional sectors such as education, health, the environment and new technologies to generate a comprehensive impact on the populations of Latin America and the Caribbean.

Intersectorality among the ministries of the same country is key to placing the cultural and creative sector at the center of the region's economic recovery and overall development. Joining inter-ministerial efforts could lead to the implementation of more cohesive policies and better capitalization of what the cultural and creative sectors have to offer by more

traditional sectors, thus contributing to the Sustainable Development Goals (SDGs), particularly those focused on decent work and economic growth, gender equity and fostering innovation.

The IDB's Vision 2025 seeks to reinvest in the Americas, with a special emphasis on regional integration of creative goods and services, digitization, support for SMEs, promotion of gender and diversity, and action to address climate change. Therefore, it will be essential to invest in creative talent for the economic recovery of our region, since all sectors capable of creating products or services, in many cases linked to intellectual property, have huge potential to contribute to job creation and generate positive economic and social impacts.

4. DEFINING THE CHALLENGES AND ISSUES TO BE CONSIDERED DURING THE DESIGN OF THE "FIRST REGIONAL POLICY DIALOGUE"

To ensure the intersectoral vision required by the "First Regional Policy Dialogue" on cultural and creative industries, five working groups were held prior to the event with experts from various divisions of the IDB, including Innovation and Creativity, Housing and Urban Development, Connectivity, Markets and Finance, Labor Markets, Competitiveness, and Technology and Innovation, along with the IDB Lab.

The objective of these roundtables was to identify the main challenges prevailing in the region's cultural and creative industries and

2. Cathles, A. and Sasso, S. (2021). The Impact of COVID-19 on Cultural and Creative Industries in LAC: Findings from Regional Surveys of Firms and Workers. Unpublished raw data. Washington, D.C.: Inter-American Development Bank.

3. Idem.

4. Benavente, J. and Grazi, M. (July 2018). Tres maneras de entender la economía naranja y la innovación. Puntos sobre la i. Retrieved on December 13, 2021 from <https://blogs.iadb.org/innovacion/es/vinculo-entre-economia-naranja-e-innovacion/>.

5. Cathles, A. and Sasso, S. (2021). "The Impact of COVID-19 on Cultural and Creative Industries in LAC: Findings from Regional Surveys of Firms and Workers". Unpublished raw data. Washington, D.C.: Inter-American Development Bank.

also to review cases of cross-sectoral projects or initiatives that make use of creative capital to generate employment, innovation and social impact. (See Annex 2).

The following transversal challenges were of particular note:

- The scarcity of data on the contribution of culture to economies hinders the design of policies, measures and projects that take into account the complexities of the creative sector.
- Lack of access to capital and new financial instruments that take into account their products and services.
- The importance of technological literacy in closing and measuring the enormous digital divides present throughout the region, and the opportunities offered by new technologies to increase the creative supply.
 - The audiovisual sector has enormous potential as a source of employment for young people, but at the same time requires that schools and higher and technical training spaces keep their finger on the pulse to train according to the current demands of the industry.
- Informal or self-employment and its high incidence within the cultural and creative industries.
- The difficulty of offering social protection to these workers, who in most cases are self-employed or independent.

The IDB's Housing and Urban Development Division flagged the following as primary objectives:

- Improving the quality of life of local populations through the development of equitable and resilient cities with their own identity.

- Building public spaces and services that benefit the entire population living there in an inclusive manner.
- Designing spaces/districts/centers that encourage entrepreneurs and local communities to reactivate a sustainable cultural offering, and one that can be tailored to the reality of each region.
- Highlighting the direct impact that tourism has on the employment rate, particularly for Caribbean countries.

The Competitiveness, Technology and Innovation Division of the IDB:

- The division noted that the main barrier is the lack of professionals with the skills needed to use the digital tools required by the cultural and creative industries. This represents a challenge both on the demand side — when we consider that digital talent limits the productivity of companies — and on the supply side — when this lack of digital skills is limiting for employability.
- It underscored the opportunity presented by methodologies such as programming bootcamps focused on reskilling and upskilling workers in the creative sectors, especially those without any existing technological knowledge.
- It established as a possible objective the creation of scholarship and internship programs focused on digital technologies for the cultural and creative industries, and the design of curricula that include training in the technologies that are most in demand.
- It stressed the importance of taking further action to strengthen the digitization of the sector in general.

The IDB's Labor Markets Division emphasized the opportunities for self-employed workers in the creative sectors, including their possible inclusion in social security systems:

- Protecting the employment and labor rights of freelancers and self-employed workers in the cultural and creative industries (e.g., through interest-free unemployment benefits or credits, telework laws, direct hiring for new productions, tax deferrals and subsidies to cushion fixed professional costs).
- Aiding workers who are part of the support chain for the cultural and creative industries, such as accountants, lawyers and engineers.
- Regulating transnational remote employment and service provision to combat digital labor informality and regulate the black market and piracy.

The Connectivity, Markets and Finance Division:

- The division highlighted figures emanating from the National Association of Financial Institutions of Colombia (ANIF) showing that orange economy companies may find it harder to access credit, especially in the earliest stages of entrepreneurship, when they have no record of corporate activity or credit history.⁶
- It stressed the importance of designing and promoting new financing mechanisms, as they will be critical for the reactivation of the creative sectors. Examples: orange bonds, innovative financial instruments based on new technologies such as Fintech (Bankmoda), investment crowdfunding (Broota, Ideame) and new

investment funds dedicated to the fastest growing creative sectors (such as Screen Capital, a fund targeting the audiovisual sector).

The IDB Innovation Lab (IDB LAB):

- The Lab prioritized programs that foster human capital formation, capacity building and the importance of attracting investment from the private sector. This will be essential in shaping an industry that requires better trained technical positions with increasingly sophisticated skills in line with demand and industry standards.

The working groups drew up a map of IDB projects as part of the design of the "First Regional Policy Dialogue". This map can be found in Annex 2 on page 54.

6. See Sierra, E., Villacorta, O. and Rueda, A. (2020). La financiación de la economía creativa en Colombia. Washington, D.C.: Inter-American Development Bank.

THEMATIC PILLARS OF THE "FIRST REGIONAL POLICY DIALOGUE"



1. URBAN AND LOCAL DEVELOPMENT STRATEGIES THROUGH CULTURE AND CREATIVITY

Culture and creativity have a central role to play in the development of resilient, inclusive and sustainable cities, as well as in the generation of employment. This culture-driven urban regeneration can breathe new life into decaying neighborhoods and areas, and increase the attractiveness of cities as destinations to visit, live and invest in. In addition, cultural and creative industries are characterized by a high rate of innovation, which contributes to raising urban productivity levels, thus enabling the circulation of knowledge within traditional sectors. In addition, many studies show that increased levels of cultural participation have significant impacts on the well-being and mental health of citizens, while increasing levels of tolerance and social cohesion.⁷



2. URBAN AND LOCAL DEVELOPMENT STRATEGIES THROUGH CULTURE AND CREATIVITY ACTIONS TO STRENGTHEN THE COMPETITIVENESS OF THE CREATIVE SECTORS THROUGH DIGITIZATION:

According to the survey conducted by UNESCO, IDB, SEGIB, OEI and Mercosur, around one in two young workers in the cultural and creative sector were able to continue working during the pandemic, while less than one in three older workers (typically less familiar with digital technologies) was able to do so.⁸ This further reinforces the importance of strengthening digital skills in these sectors. To meet the new demands of the market and its audiences, creative types, whether working in the formal or informal sector, need to be aware of the possibilities offered by new technologies. Training in new technologies and direct digital skills for the cultural and creative sector, and its business, will be key to its reinvention and growth.

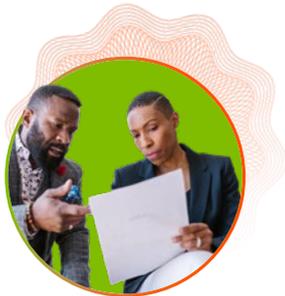
7. See Las industrias culturales y creativas en la revitalización urbana. Guía práctica (2020). Washington, D.C.: Inter-American Development Bank.

8. See Cathles, A. and Sasso, S. (2021). Idem.



3. OPPORTUNITIES FOR INDEPENDENT WORKERS IN THE CREATIVE SECTORS

Of all workers in the cultural and creative sector, 24% work informally and 18% of those surveyed work intermittently.⁹ It is imperative, therefore, to create mechanisms to facilitate the training and financial inclusion of these workers to enable them to access benefits for which they do not currently qualify and to open the doors to national and international markets.



4. FINANCIAL MECHANISMS TO PROMOTE THE CREATIVE ECONOMY

Orange economy companies may find it more difficult to access credit, particularly in the early stages, when they have no record of corporate activity or credit history. Promoting new financing mechanisms will be critical to the reactivation of these sectors, including innovative financial instruments based on new technologies (fintech, crowdfunding) and new investment funds dedicated to high-growth creative sectors.¹⁰

9. Ídem.

10. See Sierra, E., Villacorta, O. and Rueda, A. (2020). La financiación de la economía creativa en Colombia. Washington, D.C.: Inter-American Development Bank.

5. HIGHLIGHTS OF THE "FIRST REGIONAL POLICY DIALOGUE"

DAY 1 – OCTOBER 27, 2021

With this First Regional Policy Dialogue (RPD) on Cultural and Creative Industries (CCI) with an Intersectoral Approach, we are seeking to create a space to highlight the contribution that the creative sector can make to economic development. Through presentations, discussions and collaborative activities, we will give greater visibility to the already existing intersectorality between traditional industries and CCIs, along with their contribution to economic growth and to solving the region's ongoing challenges.

The intersectorality presented in this RPD is an opportunity for policy makers to find opportunities that add value to the CCIs and their relationship with inter-sectoral public policies from their planning stage onward, to promote the achievement of the Sustainable Development Goals (SDGs), decent work, gender equity, promotion of innovation and economic growth.

PRESENTATION ON THE IMPACT OF COVID-19 ON CULTURAL AND CREATIVE INDUSTRIES IN THE IN THE FRAMEWORK OF THE REGIONAL POLICY DIALOGUE

ADDRESS BY ERNESTO OTTONE RAMÍREZ

UNESCO DIRECTOR GENERAL FOR CULTURE.

During his presentation, Ernesto Ottone gave an overview of the impact of COVID-19 on the cultural and creative industries at the global level, and shared some of the reflections on how to promote creative sectors that are less vulnerable to crises.

Below, we highlight some of the key points he raised:

The losses caused by the pandemic and ensuing crisis are innumerable. It has also dramatically affected the cultural and creative industries. The fact that they are highly reliant on public turnout made them the first sector to close their doors and the last to reopen them.¹¹

The creative ecosystem, due to its high incidence of self-employment, informal

and in some cases precarious work, has made cultural workers exceedingly vulnerable to the economic crisis. Aside from these concerns, there are also the negative repercussions of the restrictions brought about by COVID-19.¹²

According to an economic impact study carried out by UNESCO, IDB, SEGIB, OEI and Mercosur, it was estimated that in 2020 there was a global decline of more than US\$750 billion in the gross value added of the cultural and creative industries in relation to 2019 (around 1% of global GDP), causing some 10 million job losses, without taking into account indirect and induced effects.¹³

11. See Cathles, A. and Sasso, S. (2021). The Impact of COVID-19 on Cultural and Creative Industries in LAC: Findings from Regional Surveys of Firms and Workers. Unpublished raw data. Washington, D.C.: Inter-American Development Bank.

12. Ídem

13. Ídem



“

Now is the time to redesign policies and seek out for measures to build a creative sector that is not only more resilient, but more resistant.

”

ERNESTO OTTONE RAMÍREZ
Director General of Culture, UNESCO

Ottone identified three key challenges:

- 1 Encouraging countries to review the labor conditions for artists and cultural workers to promote their access to social protection and enable them to cope with future crises.
- 2 Closing the gap of scarcity of data on the contribution of culture to economies and on the conditions of workers for decision making that factors in and understands the complexities of the sector.
- 3 Reducing existing gaps in the use and appropriation of digital technologies for the consumption and production of cultural and creative goods and services.

PILLAR 1

URBAN AND LOCAL DEVELOPMENT STRATEGIES THROUGH CULTURE AND CREATIVITY

Moderated by: Emilio de la Cerda, Undersecretary of Cultural Heritage, Chile.

Francisco de la Torre Prados, Mayor of Malaga, Spain.

Flavia Furtado, director of the Manaus Opera Festival, Brazil.



Culture and creativity are key to fostering sustainable cities that attract investment and promote economic development, employment and social inclusion. In other words, creativity can also become a driver of local development.

Knowledge- and creativity-intensive industries, such as digital technology and creative services, benefit greatly when they are clustered. Therefore, cities are the perfect space to incubate these ecosystems and benefit the local context transversally.

The mayor of Malaga, Francisco de la Torre Prados, described how his city council had decided on a socially and environmentally sustainable strategy in which culture could be given a transversal, or cross-cutting role.

Malaga has traditionally been a city with a high tourism component; however, it has recently developed its culture, innovation and technology sectors with the aim of boosting local social and economic development to attract new tourism profiles through a more cultural, creative and socially inclusive approach.

The mayor explained that culture was the driver of the city's transformation, more precisely through the design of an urban strategy characterized by a high level of innovation and promotion of the use of technologies, the expansion of the cultural offer and the rehabilitation of spaces and facilities to give them value and cultural uses. It is essentially a strategy to directly accommodate what culture has to offer by generating adequate and sufficient spaces, thus making the city a cultural epicenter within the wider region. Museums such as the Picasso Museum, the Russian Art Museum or the Pompidou Center, and even the Spanish Film Festival, are some examples of how this city has unlocked the value of its cultural spaces for local development.

As a complement, initiatives have been carried out to train receptive segments of the public. This ranges from proposals arranged with schools to the creation of cultural centers with free access and for local audiences, such as the Contemporary Art Center, which is operated and run by cultural management organizations and publicly funded.

Malaga is the embodiment of the idea of mainstreaming culture in the development of cities. This has been evidenced, for example, by the growth of more than one million visitors per year (more than 33%), who flock to the visit purely because of its new cultural offerings. It has even been ranked by Forbes as one of the best cities in the world to live and invest.¹⁴

Flavia Furtado, director of the Manaus Opera Festival, focused her presentation on the importance of designing cultural strategies in cities that are aligned with the Sustainable Development Goals (SDGs). She explained that there must be intersectoral coordination, meaning that culture must communicate with sectors such as tourism, education, planning and the environment.

The Manaus free trade zone has been the mainstay of the city's economy and employment. Furtado went on to explain that it gives a powerful boost to its cultural offer — specifically through the Amazonas Opera Festival of Manaus — while also recovering a historic theater, thus generating cultural outreach for locals and tourists, and providing jobs “to more people than eight sectors of the free trade zone.”

This shows that investing in a city's culture has positive repercussions on many scales, such as by generating local employment, driving tourism businesses and promoting trade in goods and services, such as handicrafts and gastronomy, among other benefits.



The logic of the role of culture in cities must be changed. It is clear nowadays that culture is a major employer in cities, sometimes even more so than other traditional industries.

FLAVIA FURTADO

Director of the Manaus Opera Festival, Brazil.

The key now is to focus the future of the economy and the development of Manaus on cultural and creative industries, as well as green industries, because, according to Flavia, the future of both the city and the Amazonas festival does not lie in traditional industry.

The challenges identified to enhance urban development through culture and creativity are:

- A** The need to strengthen cultural infrastructure.
- B** The development of local ecosystems to bring culture into the lives of the public as far as possible.
- C** The incorporation of culture and creativity as a transversal axis in urban planning and development.

¹⁴. See Rodríguez, C. (2020). The 20 Best Places for Americans to Live, Invest, Work in Europe. Forbes. Retrieved on December 13, 2021 from <https://www.forbes.com/sites/ceciliarodriguez/2020/11/08/the-20-best-places-for-americans-to-live-in-europe/?sh=5cc4b01c184e>

PILLAR 2

ACTIONS TO STRENGTHEN THE COMPETITIVENESS OF THE CREATIVE SECTORS THROUGH DIGITIZATION

Presentation of the Creative Tech Lab, by Kayla Grant, Senior Sector Associate, IDB.

Moderated by: Gonzalo Rivas, Chief of the Competitiveness, Technology and Innovation Division, IDB. Eduardo Airaldi, CSO of Crehana, Peru.

María Carolina Gómez, Head of Innovation and Growth, iNNpulsa, Colombia.

Marc Alain Boucicault, founder and CEO of Banj, Haiti.



The digital environment has been crucial for the resilience and adaptation of economies. Companies working in more technology and digitization-intensive sectors have been more resilient to the pandemic and ensuing crisis. Meanwhile, industries that traditionally did not have as much digital development were forced to develop strategies in this area in order to survive.

In other words, the pandemic has forced the acceleration of digitization processes across all branches of the economy, but especially in the creative and cultural industries, where it has facilitated the implementation of more effective business models with new monetization opportunities.

Beyond the pandemic, digital technology has managed to revolutionize the links of the value chain of the cultural and creative industries by generating new production schemes and consumption and dissemination potential, making them more competitive and enabling them to interact with other more traditional sectors.

Eduardo Airaldi, chief security officer (CSO) at Crehana, an educational digital platform

dedicated to industry professionals, explained the role that digitization can play in the creative industry. The platform offers structures that adapt to the reality of those working on ideas, with flexible tools and high quality content. With 60- and 90-minute courses available, and chapters lasting between three and eight minutes, it aims to be a more agile alternative to existing online courses. The platform focuses on in-demand categories such as design, illustration, photography, audiovisual, advertising and marketing, and offers two commercial models: paid memberships or free courses.



Today the need for digital skills is critical. One of the keys is capacity building and taking on new teaching roles that include technology and fostering digital literacy. However, in Latin America and the Caribbean we still have some gaps to close to reach our full potential.



EDUARDO AIRALDI
CSO Crehana, Peru.

A second experience was presented by Marc Alain Boucicault, founder and CEO of Banj, a co-working space that generates innovation networks for the creative sector in Port-au-Prince. This space seeks to reinforce the local entrepreneurial ecosystem, offering a place that stimulates creativity and provides concrete results for businessmen and entrepreneurs.

Banj promotes Creative Tech Lab Haiti, sponsored by the IDB, which seeks to build teams of developers and experts in technology and digital tools. To this end, it brings together creatives from sectors such as music, fashion, crafts, promotion, marketing, graphic design and visual arts to create innovative prototypes.

For Boucicault, Banj's focus is an opportunity to use new technologies such as blockchain, virtual reality, artificial intelligence and data science to enhance revenue streams and seize new market opportunities in the creative sectors. It builds on the positive experience of the Creative Tech Lab in Jamaica, which took place in March 2019.

However, the following challenges were raised in relation to the process of promoting digitization and innovation for the cultural and creative industries in Latin America and the Caribbean:

- A** Reducing gaps in technical digital skills and promoting access to new technologies.
- B** Continuing to implement technologies and innovation to help ensure the competitiveness needed to enter the international market, which will also rely on several key advantages in their development.
- C** Reducing connectivity gaps at subnational level, since in some countries there are still some territories that lack infrastructure for Internet connectivity.

D Promoting greater integration of the digital creative sector with value chains of traditional sectors and ensuring sustainable work and prospects for workers in the creative sector.

To meet these challenges, initiatives are required that recognize the value of the digital environment within the cultural and creative industries and generate tangible commitments for their development. Kayla Grant, from the IDB's Creative Tech Lab, gave a presentation to illustrate this point. This is a support platform for technological and creative entrepreneurship through training, digital services, networking and connections with business opportunities and investors. It connects hundreds of innovative digital and creative entrepreneurs in the Caribbean with a global community of technology experts to facilitate both the development of prototypes and the financing and scalability processes of these industries.

Another experience, presented by Carolina Gómez, Head of Innovation and Growth at iNNpulsas, Colombia, was that of digital transformation centers: an intersectoral strategy that connects the Ministries of Information Technology and Culture, Commerce, Industry and Tourism, iNNpulsas Colombia and private and higher education agents that support creative and non-creative MSMEs in their digital transformation process. This alliance works through the tactical appropriation of technologies as a long-term strategy that will help improve the productivity and competitiveness of the cultural and creative industries.

CREATIVE VISUALIZATION PANEL

CREATIVE VISUALIZATION PANEL: CULTURAL AND CREATIVE INDUSTRIES AS DRIVERS OF DEVELOPMENT

Moderated by: María Florencia Attademo-Hirt, General Manager of the Southern Cone Department, IDB. Angélica Mayolo Obregón, Minister of Culture of Colombia. Gabriel González, Vice-Minister of Culture of Panama.



Minister Mayolo gave an account of some of the projects that have been undertaken in Colombia to strengthen and develop the cultural and creative industries. Among them, she highlighted the creation of Foncultura, which is part of the wider plan to reactivate the sector: Reactivarte.

Recognizing the impacts that the pandemic has had, Foncultura “will facilitate the financing of projects by natural or legal, private and public persons throughout Colombia, thus promoting the democratization and decentralization of access to resources to ensure that culture plays a central role in the development and reactivation of the country’s territories,” remarked the minister.

Foncultura is able to finance projects to stimulate and support the social security of artists, creators and cultural managers; artistic and cultural programs, and research and culture in all their forms; creation, functioning

and improvement of cultural infrastructure; training processes; and promotion and dissemination of the arts in all their expressions.

Another initiative highlighted by Minister Mayolo was the launch of CoCrea, a non-profit mixed corporation that is designed to ally with both the public and private sector in promoting value chains in processes of training, creation, production, distribution, circulation and citizen access to the creative and cultural sectors. Interested parties will be invited to apply for an income tax reduction equivalent to 165% of the real value invested in this sector.

Meanwhile, Vice-Minister González highlighted the need for inter-institutional coordination, explaining that this aspect has been a strategic pillar for the Panamanian Ministry of Culture in developing the cultural and creative economy. Examples here include the synergies achieved between the



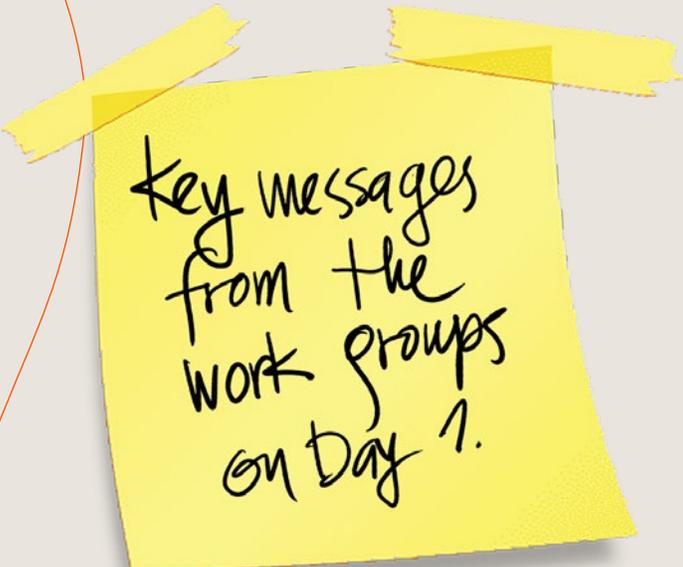
cultural sector and tourism, as well as the setting up of the Coordinating Commission for Cultural and Creative Industries, a network comprising 20 institutions, mostly public, but with the participation also of the private sector and civil society.

The Vice-Minister raised another important aspect during his speech, namely the incorporation of the inclusion approach into the national government's plan, particularly in the realm of culture. The Panamanian Ministry of Culture is committed to being a forerunner when it comes to process of inclusion, accessibility and gender focus. Among some of its initiatives is a training program for teachers specialized in the arts to work with people with disabilities and provide them with tools to make their artistic endeavors sustainable.



Working hand-in-hand with the cultural and creative industries means more than helping them return to the state they were in before the pandemic: it means providing support to help their business models adapt to a new digital reality ”

BENIGNO LÓPEZ
Vice-President for Sectors, IDB.



Key messages
from the
work groups
on Day 1.

How to incorporate cultural and creative industries into multi-sectoral projects as a driver of development

- By placing them and culture at the center of development policies.
- By including a pluricultural, pluriethnic or plurinational vision of initiatives that promote cultural and creative industries.
- By developing spaces for inter-sectoral and inter-institutional exchange and coordination at government level to promote joint projects and public-private interaction.

How to integrate cultural and creative industries into urban development programs

- By making culture and creativity central to local development programs.
- By designing governance strategies that focus on these industries.
- By revitalizing historic or abandoned areas to make them once again part of urban culture.
- By developing culture in physical ecosystems; creative districts dedicated to culture.
- By articulating technology with creative industries through innovation centers and strengthening of the local economy.

How to generate more innovation in the cultural and creative industries of Latin America and the Caribbean through digital technologies

- By implementing digital skills not only for content production and generation, but also for consumption and enjoyment.
- By promoting bilingualism, as English is the primary language for productive interactions in the digital environment.
- By generating intersectoral initiatives that make it possible to incorporate the digital environment into the dialogue of sectors such as science and technology, telecommunications, finance and culture.
- By supporting those sectors of the economy that have experienced the least digital transformation and reducing the differences in those cultural areas to have seen the least progress.

How can we reduce the digital skills and technical training gaps in the cultural and creative industries, while also strengthening human talent?

- By generating data and mapping the cultural and creative sector to make appropriate policy decisions and understand existing digital divides (especially by identifying in which sub-sectors and territories these gaps are present and determining who can offer solutions to them).
- By promoting exchanges and trade flows between cultural and creative industries and traditional industries to expand markets.
- By innovating in training methods as we harness the value of current tools and their virtuality.

DAY 2 - OCTOBER 28, 2021



“

Cultural and creative industries act transversally across virtually all economic sectors and dimensions of human life, promoting welfare, employment, sustainability, social inclusion, identity, and human and economic development ”

RICHARD MARTÍNEZ
Vice-President for Countries, IDB.

“ Let us work together to promote the growth of cultural and creative industries, so that they can be part of economic growth strategies, to protect their creations, to have the capacity to generate employment, and to foster their development through the creation of small and medium-sized enterprises ”



TATIANA CLOUTHIER
Secretary of Economy, Mexico.

THE GREAT OPPORTUNITY AWAITING THE PUBLIC AND PRIVATE SECTORS

Mercedes Mateo-Berganza Díaz,
Chief of the Education Division, IDB.
Pierre Emile Vandoorne,
Studio Policy Manager for Netflix Latin America.



To start by contextualizing the presentation, Mercedes Mateo-Berganza recalled three key facts:

- 1 There will soon be 30 Netflix productions based in Colombia.
- 2 Around 40 million subscribers are expected in Latin America by 2023.
- 3 In Mexico alone, Netflix will invest more than US\$300 million for 50 original productions in 2021.

Pierre Vandoorne addressed the challenge of searching for an efficient audiovisual production ecosystem, as this requires complex efforts on various fronts, from promoting training and skills development in the roles of the audiovisual value chain, to understanding it from its intersectoral nature, to achieving public recognition that the audiovisual industry is a productive and dynamic area, with a genuine impact on the economy and the generation of quality employment. It is therefore crucial to generate information, data, evidence and knowledge about it.

Regarding the promotion and reduction of skills gaps in sectoral roles, Vandoorne pointed out the need to view it as a medium- and

long-term commitment, because changes in training programs and academia require sensitivity and processes that are not necessarily immediate.

He also highlighted the contribution made by platforms such as Netflix to the promotion of culture and the heterogeneity of content, which can be seen in the diversity of languages and origins of productions that are trending, and which do not always have dominant characteristics. This phenomenon means that new languages and cultures can be brought to global audiences.

Last but not least, the collaboration between Netflix and the IDB was highlighted through the report *Behind the Camera: Creativity and Investment for Latin America and the Caribbean: Learnings from Conversations with Key Players in the Audiovisual Sector*.¹⁵ The report notes that the audiovisual and entertainment sector is an important source of employment for young people. What this also means is that schools and training centers —such as higher and technical education centers— must keep their finger on the pulse in order to train new generations more quickly and in line with the industry's requirements.

15. Olavarría, D., Luzardo, A., Mateo-Berganza, M. (2021). *Detrás de cámaras: creatividad e inversión para América Latina y el Caribe: aprendizajes de una conversación con voces claves del sector audiovisual*. Washington, D.C.: Inter-American Development Bank. Retrieved on December 13, 2021 from <https://publications.iadb.org/es/detras-de-camaras-creatividad-e-inversion-para-america-latina-y-el-caribe-aprendizajes-de-una>

PILLAR 3

OPPORTUNITIES FOR INDEPENDENT WORKERS IN THE CREATIVE SECTORS

WorkerTech presentation by Oliver Azuara Herrera, Senior Economist, Labor Markets Division, IDB.

Moderated by: Laura Ripani, Chief of the Labor Markets Division, IDB.

Eli Bracciaforte, co-founder of Workana, Argentina.

Sebastián Merino, Chief Advisor, Ministry of Labor, Chile.

Cecilia Retegui, CEO de Zolvers, Argentina.



Many workers in the cultural and creative industries require multi-sector policies, because those who develop products or services such as films, designs, video games, songs or animations are interact with people from different disciplines. So you have to think outside the box ”

LAURA RIPANI

Chief of the Labor Markets Division, IDB.

Given that tax and social security systems were typically designed and operate for traditional employment, and that the COVID-19 crisis has shown how the social safety net does not cover people with non-regular jobs, it has now become necessary to design new strategies that call on policy makers, employers and institutions to generate a more inclusive common regime of labor rights and social protection.

With this in mind, innovative proposals were presented during the dialogue to promote the formalization and financial inclusion of creative workers, such as the strategy of the Retirement Savings Laboratory, promoted by the IDB, or the public policy strategy to promote social security coverage for self-employed workers in Chile. Two examples of Worker Tech platforms were also reviewed, which are configured as possible solutions for bridging gaps in access to social and labor benefits for independent workers.

Oliver Azuara Herrera, senior economist at the IDB's Labor Markets Division, explained the workings of the Retirement Savings Lab project, which seeks innovative formulas to promote savings through interventions based on both behavioral economics and the use of new technologies and digital solutions. This is intended to generate reliable evidence through rigorous impact assessments¹⁶ and was designed in response to the low retirement savings rates of workers in Latin America and the Caribbean; something that particularly affects sectors such as the creative industries.

Azuara also highlighted WorkerTech, a platform for transport workers in El Salvador, which can also be a solution for the millions of creative freelancers present in the region who rely on platforms to carry out their work.¹⁷ WorkerTech seeks to promote savings through interventions based on behavioral economics and the use of new technologies and digital solutions. Its purpose is to generate reliable evidence through rigorous impact assessments that can be leveraged by workers of all industries and profiles, including those offering services on WorkerTech platforms.

Sebastián Merino, Chief Advisor to the Chilean Ministry of Labor, spoke about how public labor policy in Chile has focused on the promotion, access and universal coverage of social security, regardless of the

BOX 1 **WORKERTECH is defined as digital services that offer benefits to the self-employed to improve their social protection and productivity. Thinking now only in terms of full-time, open-ended salaried work ignores the millions of people who generate further sources of income and shape their lives through a wide variety of unconventional employment relationships that are growing as we move through the 21st century. The shift from traditional salaried work to new modalities means that people need to rebuild the labor structure necessary for work. This is where WorkerTech services come in. This concept, which originated in Europe, is relevant to Latin America and the Caribbean especially in view of the high unemployment rates in the region due to the pandemic. The concept can be applied to those who work in the informal sector and who share many of the challenges of the modern self-employed.**

16. See Azuara, O., Bosch, M., Caballero, G., Cofré, F., González, S., Hand, A., Keller, L., Rodríguez, C., Silva, M. and Vivanco, F. (2021). Ahorro sin barreras: Lecciones de las intervenciones del Laboratorio de Ahorro para el Retiro. Washington, D.C.: Inter-American Development Bank. Retrieved on December 13, 2021 from

<https://publications.iadb.org/es/ahorro-sin-barreras-lecciones-de-las-intervenciones-del-laboratorio-de-ahorro-para-el-retiro>

17. See Cañigüeral, A., Heredero, E., Okumura, M., Molina, E., Ripani, L. (2021). WorkerTech: cómo la tecnología puede mejorar los empleos emergentes en América Latina y el Caribe. Washington, D.C.: Inter-American Development Bank. Retrieved on December 13, 2021 from <https://publications.iadb.org/es/workertech-como-la-tecnologia-puede-mejorar-los-empleos-emergentes-en-america-latina-y-el-caribe-0>

type of employment relationship. Universal social protection and access to certain minimum benefits are now considered essential, whether you are self-employed or an independent worker. This has had a positive impact on those who offer their services via service platforms by guaranteeing a minimum hourly wage and establishing clear rates and discounts by the platforms or employers, among other benefits.

Initiatives such as WorkerTech have become a way to put technology at the service of workers by helping them access basic labor rights and coverage, fostering productivity and professional development, and facilitating collective organization at both the union and professional levels.

Two other Latin American projects were also presented that illustrate the potential scope and benefits of WorkerTech, particularly for sectors such as the creative industry. Eli Bracciaforte, co-founder of Workana, explained that Workana is a highly recognized online freelance work platform in Latin America, which currently has almost two million registered freelancers and where more than a thousand job offers of this type are posted every day. However, as a service platform, Workana is still facing several challenges in terms of public policy within the region to develop the potential of workers, such as proper regulation of service exports, which is still rather opaque in many countries.

Cecilia Retegui, CEO of Zolvers, a technology platform that connects clients with those seeking work in home cleaning or maintenance, explained the enormous benefits generated by platforms such as Zolver for

providing access to information, especially on issues of labor rights and benefits. And like many other service platforms, it gives people added flexibility in terms of their schedule and location possibilities. Lastly, Retegui highlighted the virtues of the platform in improving financial inclusion, which ensures credit history so that users can move on to access other financial services.

According to Laura Ripani, Chief of the IDB's Labor Markets Division, WorkerTech platforms represent an opportunity to improve the lives and conditions of independent workers, many of whom are part of the creative economy. Ripani also highlighted the need for national and local governments in each country to promote innovative regulatory frameworks and regulations that bring the cultural and creative industries and platforms into the discussions.

PILLAR 4

FINANCIAL MECHANISMS TO PROMOTE THE CREATIVE ECONOMY



Mauricio Herrera Falla,
lead specialist in financial markets, IDB.

Moderated by: Alejandra Luzardo,
lead specialist in innovation and creativity, IDB.

Javier Díaz Fajardo, president of Bancóldex, Colombia.

Joyce Zylberberg, Managing Partner of Screen Capital, Chile.

Alejo Nitti, CEO of Ideame, Argentina.

Luciane Gorgulho, Head of the Urban Development, Heritage and Tourism
Department of the National Bank for Economic and Social Development, Brazil.

Alejandra Luzardo, leader of the Innovation and Creativity sector and coordinator of the IDB's "First Regional Policy Dialogue" on cultural and creative industries with an intersectoral approach, pointed out that one of the main stumbling blocks facing the cultural and creative industries in the region has to do with access to financing mechanisms. Whether this is due to a general lack of knowledge among banks and financial institutions as to the potential of these industries, or perhaps the difficulties that these borrowers have in meeting the requirements imposed by lenders, the fact is that achieving satisfactory levels of financing for these sectors remains a challenge for policy makers and the private sector.

However, Luzardo remarked, financing models have been designed that have meant some advances for the financing of the sector, including fintechs.

Diego Herrera Falla, IDB lead specialist in financial markets, explained how fintechs

have enormous potential in supporting cultural and creative industries in Latin America and the Caribbean through innovation and the intensive use of digital resources. This opens up new possibilities for MSMEs and entrepreneurs to achieve financial inclusion, thus reducing restrictions and costs in their online transactions and payments.

He went on to highlight two major findings on financing mechanisms for the cultural and creative industries derived from recent studies conducted by the IDB:

- 1 These industries are mainly financed through loans or reward mechanisms—crowdfunding— which is indicative of a low risk appetite among investors in the creative sector.
- 2 There is now a great opportunity to promote equity profit-sharing mechanisms and venture capital funds to finance the cultural and creative industries.

Alejo Nitti, CEO of Ideame, highlighted the benefits that crowdfunding has brought to the cultural and creative industries across the region. This is a key mechanism for generating funding, he said, because it promotes community building and audience engagement, while also allowing for the validation of creative projects by the public.

As for Ideame's experience, Alejo has worked on projects in several Latin American countries and in various creative sectors, including publishing, techno-creative and audiovisual. One of the platform's biggest success stories was raising more than one hundred thousand dollars for the production of a Chilean film, which shows how committed the community can be with the projects and how effective the platform can be in raising funds.¹⁸

However, he says that equity crowdfunding platforms have had to contend with various challenges in Latin America and the Caribbean, including the problem of introducing the concept within communities and authorities, and the fact that some countries have very little in the way of rules and regulation on such arrangements.

Joyce Zylberberg, of Screen Capital, explained how the independent audiovisual sector—like other creative sectors—has traditionally been financed by public subsidies or from the television sector; however, these subsidies are limited and do not always respond to the needs of the audiovisual industry in a country like Chile. She added that the arrival

of digital platforms for streaming audiovisual content has allowed for a plurality of subject matter to find space within the market and become more sustainable in financial terms.

Here, she explained how the Chilean Production Development Corporation (Corfo) launched the Screen Capital strategy as a mixed financing fund for the audiovisual sector, which has public resources that leverage private investments based on a venture capital model.

The logic behind venture capital has high potential for the creative industries. Thus, encouraging the creation of investment funds, particularly in technocreative sectors, and setting up a proper structure of cultural, communications and technology and finance authorities are key opportunities for further sectoral development.

Regarding initiatives promoted by the public sector, Javier Díaz Fajardo, president of Bancóldex Colombia, spoke about the experience of promoting financing schemes tailored to the cultural and creative industries, noting that the institution has disbursed more than US\$800 million over the past three years through subsidized and non-subsidized lines of credit, which shows the demand for financial services in this sector. He also noted that investment funds and technical support programs have been designed for new ventures. Lastly, he remarked on the issuance of the Orange Bond, with the support of the IDB, which raised around US\$120 million to leverage part of the portfolio and therefore support the creative economy.¹⁹

18. See the movie "UBERDRIVER" (2020). Ideame. Retrieved on December 13, 2021 from <https://www.idea.me/projects/76525/pelicula-uberdriver>

Luciane Gorgulho, chief of the Urban Development, Heritage and Tourism Department of Brazil's National Bank for Economic and Social Development since 2006, spoke about the exclusive financing facilities for creative industries that they manage, which were joined by the tourism and urban development sectors in 2018. This initiative has been supported by venture capital funds and has even launched a crowdfunding program, which features a matchfunding mechanism in which the bank puts up two reals for every real raised by the crowdfunding platform. This instrument, which was used to finance the Amazonas Theater in Manaus, has been able to support more than 50 historical heritage projects with smaller budgets and reduce the operational cost of this financial institution by raising more than two and a half million reals (about US\$500,000). Notably, many of these donors (60%) had no prior experience with heritage projects. Sixty-four percent claimed they would have used that money to cover other expenses.

In the particular case of Manaus, in addition to the contributions received for the heritage, a third of the proceeds were used to develop a virtual tour and a video game of this unique piece of heritage. These developments, which aim to make theater visits more visible and dynamic, will be ready by the end of 2021.

Despite the huge impact they can generate in our cities, innovative financing schemes are still scarce in Latin America and the Caribbean, particularly due to the lack of



Crowdfunding not only has a funding function, but also manages to raise awareness and influence society's commitment to know and understand the importance of heritage, thus generating a connection with the public and a sense of community ”

LUCIANE GORGULHO

Head of the Urban Development, Heritage and Tourism Department of the National Bank for Economic and Social Development, Brazil.

regulation of crowdfunding and investment funds in general or public-private funds such as private equity investment.

19. See "¿Qué son los bonos naranja?" (2018). Bancoldex. Retrieved on December 13, 2021 from <https://www.bancoldex.com/noticias/que-son-los-bonos-naranja-2331>

CREATIVE VISUALIZATION: THE INTERNATIONALIZATION OF CREATIVE SERVICES

Moderated by: Fabrizio Opertti, Manager of the Integration and Trade Sector, IDB.

Víctor Bisonó, Minister of Industry, Commerce and MSMEs, Dominican Republic.

Sylvie Durán Salvatierra, Minister of Culture and Youth, Costa Rica.

Diane Edwards, President of the Development Corporation, Jamaica.



In the case of the Dominican Republic, said Minister Bisonó, one of the main challenges facing the Ministry of Industry, Commerce and MSMEs, has been to cater to the entire national productive fabric. Efforts in this regard have led to the recognition of the cultural sector as a key sector in the national economy. It has also led to the creation of projects that promote the supply and demand of productive sectors for its cultural and creative industries.

Meanwhile, a more precise set of indicators has been devised to measure the economic contribution of the sector and come up with better policies. A program to promote the orange or creative economy was also designed, following an inter-institutional effort to design a suite of continuous training projects in skills and talents in line with sectoral advances. The aim was also to integrate lines of research, innovation and technology, and to publicize the national creative offer in local and international markets.

To help with the marketing and sale of goods and services produced by the cultural and creative industries, the Dominican Republic has designed programs to promote the sector and that rely on the entire value chain. An example of this is the National Industrialization Plan, which comprehensively addresses issues such as investment attraction, productive linkages and formalization. Another example is the Digital Agenda 2030 and the creation of an innovation cabinet, which provides guidelines for digital technologies to enable the country's social and economic development. These initiatives include the strengthening of public institutions, more robust regulatory frameworks capable of enabling agile innovation, the timely identification of sources of financing, and the training of human talent in creative and technical skills that will ultimately enable them to manage sectoral businesses.

In the case of Costa Rica, the Minister of Culture and Youth noted that they have

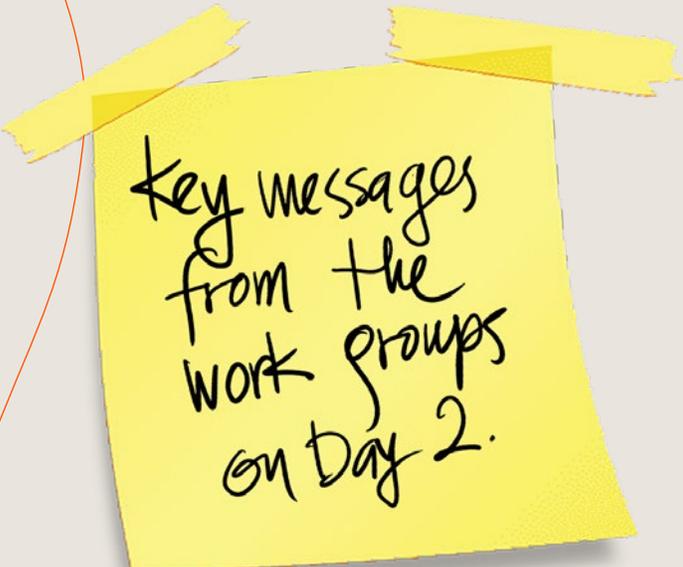
created a long-term policy with a view to 2030 and an artistic perspective of management and entrepreneurship. This has required changes in the sector's way of thinking and in public policy, in a bid to strike a balance between the sector's traditional support schemes, such as scholarships and competitive grant funds, and support mechanisms for sustainable industrial projects.

When it comes to promoting exports of cultural and creative industries, Costa Rica has increased its available resources for the export of cultural and creative goods and services. It has also sought to create resources so as to develop administrative, entrepreneurial and management skills within the sector and get it ready for the task ahead.

Diane Edwards highlighted the strategies implemented by the Jamaica Development Corporation (Jampro) as the agency tasked with promoting the economic development of Jamaica's cultural and creative industries. These consist of four programs. The first focuses on supporting exports through mentoring programs, management skills support and product development. The second, known as Kingston Creative, seeks

to formalize and accelerate entrepreneurship and provide assistance and capacity building to generate new businesses. The third is based on the sustainability of audiovisual production studios and aims to make national animation companies more sustainable and international. Last but not least, the fourth program focuses on the commercialization and visibility of cultural goods and services to bring short audiovisual productions to the international market and give relevance to local productions in international markets and festivals.

Jamaica has also focused on digitization and the use of new technologies to generate links between the cultural and creative industries and international distributors such as Netflix or Amazon Prime, empowering creators and making them available to the world. To succeed in this task, it drew up a map of agents operating in those industries, which revealed that the main challenge facing the country was a lack of business skills. As a result, Jampro has focused on providing tools to creatives so that they have more mechanisms for income and financial sustainability.



Key messages
from the
work groups
on Day 2.

How can we broaden funding opportunities to include the cultural and creative sector through public policies?

- By creating tax exemption instruments to encourage investment in their ventures.
- By generating information so that investors and private banks can see and appreciate the project's growth potential. Here, the idea is to deploy mechanisms to raise awareness among lenders of the wealth present within the creative sectors.
- By opening and balancing funding portfolios for market and non-market cultural and creative projects, on the understanding that part of this universe requires subsidiary schemes, while others may be self-sustaining and eligible for private funding.

What mechanisms could we deploy to guarantee access to social benefits and protection for creative and cultural workers?

- By generating quantitative and qualitative information to identify working conditions and needs, and drawing up a detailed map of the supply of services available for such needs.
- By promoting formal work through bespoke initiatives and by covering the social benefits of these workers; also, by identifying those products and strategic allies that can help them get inside the social protection network.
- By evaluating the costs of achieving formal work for entrepreneurs, as in some cases these costs represent a barrier to the generation of jobs under regular conditions.

What mechanisms could we deploy to guarantee access to social benefits and protection for cultural and creative workers?

- By devising value streams within financial markets to encourage their formalization and bankarization, along with access to financial services and social benefits.
- By using new technologies to facilitate access to social security coverage as a mechanism for mapping, agent identification and information gathering, as we take advantage of tools such as blockchain.

What are the obstacles to the development of financing initiatives for the creative and cultural sector?

- Lack of sectoral economic indicators and information enabling financial and traditional industry sectors to understand the size or potential of the sector.
- Lack of venture capital investment for the cultural and creative industries, thus forcing sector agents to finance only through debt, government subsidies or sponsorship.
- The fact that many entrepreneurs have little in the way of administrative, business management or financial expertise, which often prevents them from approaching potential lenders.

- Lack of specific financing mechanisms tailored to the unique features of these industries.
- General lack of coordination and weak regulatory frameworks for the protection of copyrights, which often means that the intangible goods or services offered by these industries have to be pledged as security or collateral under lending arrangements. One solution to this problem might be to design guarantee fund policies that accept intangible assets as collateral for borrowing.

What financial models could be deployed to expand financial access to cultural and creative industries?

- Conducting a diagnosis to establish the size of the agents, their financial needs and their knowledge of available financial instruments. This diagnosis could be the basis for the subsequent design of policies and measures that meet the requirements of the sector. For example, one could incentivize venture capital investment mechanisms through tax benefits.
- Implementing voucher schemes so that traditional entrepreneurs request creative and cultural goods and services from local enterprises.
- Generating mechanisms for the easy monetization of intellectual property and copyrights.

6. ACHIEVEMENTS AND MAIN SUCCESS INDICATORS OF THE "FIRST REGIONAL POLICY DIALOGUE" ON CULTURAL AND CREATIVE INDUSTRIES WITH AN INTER-SECTORIAL APPROACH

One of its greatest achievements was to ensure at all times the inter-sectoral efforts that the creative economy has been calling out for. This was reflected in the presence of more than 243 participants and panelists from different areas, coming from more than 25 countries. The IDB is clearly leading discussions on the role of the cultural and creative industries in economic reactivation thanks to this first dialogue. Although this is an unprecedented undertaking, we found that it was already an existing need among policy makers.

During the two-day event, it became clear that support for the cultural and creative industries is aligned with the IDB's 2025 strategy, because their contribution to the region's economic recovery is clearly important. This is particularly true if inclusive policies are developed that focus on investing in regional talent and integration, the digital economy, support for SMEs, gender, diversity and climate change action.

The active participation of various ministries in the region — including finance, culture, education, labor, SMEs, innovation and new technologies — as well as banks such as Bancoldex, BNDES, investment funds and service export agencies, clearly illustrates the indispensable role that intersectorality will play in developing the region's cultural and creative industries.

A survey was carried out at the end of the dialogue, revealing that more than 61% of the

participants were very satisfied and more than 68% were satisfied with the quality of the discussions. 79% will use this experience to implement projects and 50% to reform existing policies or programs. All of the participants said they would certainly be interested in taking part in further dialogue down the line.



“

If we want to overcome this crisis, we will need to come together: legislators, policy makers, the public and private sector, and institutions like the IDB, as we need to start thinking outside the box. We need to look at creativity as a fundamental resource for achieving economic recovery ”

TRINIDAD ZALDÍVAR

Chief of the Creativity and Culture Unit, IDB.

CONCLUSIONS AND LESSONS LEARNED

1 Latin America and the Caribbean need to create public policies with an intersectorial approach:

Adapting and reinventing public policies for new market models and industry 4.0. urgently calls for governments to prioritize some of the following points:

- Generating quantitative and qualitative information and knowledge of the cultural and creative industries in the region to make them visible, highlight their potential and identify their main gaps for the design of meaningful public policies.

Making culture and creativity one of the transversal axes of urban planning and development in order to strengthen the cultural infrastructure present within cities, develop local ecosystems and provide citizens with the greatest possible access to cultural life.

- Developing programs that promote the formation of human capital, especially in digital skills and the use of new technologies.
- Increased subregional connectivity to reduce existing gaps in access to content, digital learning models and mechanisms for producing goods and services online.
- Integrating the digital creative sector with value chains of traditional sectors to add value to creative goods and in turn promote the sustainability of workers in the sector.
- Designing mechanisms for security coverage in the cultural and creative industries, which in general have a high incidence of informal, self-employed or

freelance work. We need to rely on private actions with a high technological component and information transparency —such as WorkerTech— or to draw inspiration from international policy experiences that have achieved positive impacts on coverage and formalization of these workers.

- Designing and encouraging financial mechanisms aimed at attracting public-private investment, such as equity mechanisms, venture capital or investment funds, while also creating indirect financing mechanisms to bring the cultural and creative industries closer to the traditional sectors, such as voucher schemes.
- Active listening and permanent exchange at the regional level, since there is a considerable lack of knowledge about the projects within countries and territories, especially when considering that many of them can be replicated in the rest of Latin America and the Caribbean.

2 The huge opportunity to develop projects with an intersectorial approach:

There is a unique opportunity for future projects to be designed and implemented with an intersectorial approach, thus creating opportunities all along the value chain, strengthening the entire ecosystem and generating industry and trade (as opposed to a set of isolated projects throughout the region). To achieve this, a common strategy that encompasses a broad spectrum of public policies should be considered.

7. ACKNOWLEDGMENTS

We hope that this document will promote constructive dialogue among the different players present within the creative ecosystem in Latin America and the Caribbean. The team behind this publication is grateful to all the industry professionals, creators, researchers, executives and government officials who agreed to talk and share their experiences with our team at different times, among them:

ANNEX 1: LIST OF PANELISTS

ANNEX 2: LIST OF IDB PROJECTS WITH AN INTER-SECTORAL APPROACH

ANNEX 1: PANELISTS



FEDERICO BASAÑES

Manager of the Knowledge, Innovation and Communications Sector, IDB

Federico Basañes is Manager of the Knowledge, Innovation and Communication Sector, where he works to generate and disseminate the Bank's content to strengthen the capacities of public and private sectors alike across Latin America and the Caribbean.

Between 2014 and 2018, Mr Basañes served as Knowledge and Learning Manager. In this work, he championed the role of open knowledge as a key tool for development, generating an ecosystem to leverage the Bank's knowledge and experiences to increase the region's development.

Between 2007 and 2013, Mr Basañes was Head of the Water and Sanitation Division, where he was responsible for the Bank's portfolio of water, sanitation and solid waste management projects; generation and dissemination of sector knowledge; supervision of the funds assigned to the division (Spanish Cooperation Fund for Water and Sanitation in Latin America and the Caribbean, and AquaFund), in addition to the relationship with public and private sector partners in the framework of the initiatives (Latin American Alliance of Water Funds, Regional Inclusive Recycling Initiative) and the various platforms (HydroBID and AquaRating) of the division.

Mr Basañes is a citizen of Argentina and holds a Master's degree and a Ph.D. in Economics, both from the University of Illinois Urbana-Champaign. He also holds a Master's degree in Public Policy from the Instituto Torcuato Di Tella in Argentina and graduated from the University of Buenos Aires.



ERNESTO OTTONE R.

Assistant Director-General, UNESCO

Ernesto Ottone R. is Assistant Director-General for Culture at UNESCO. Prior to this position, he was Chile's first Minister of Culture, Arts and Heritage between 2015 and 2018. As Minister of Culture, he created a First Peoples Department and a Migrants Unit and worked to create stronger copyright and heritage protection laws. During this time, he also chaired the Regional Center for Book Promotion in Latin America and the Caribbean (CERLALC), in the 2016-2017 biennium. From 2011 to 2015, Mr Ottone R. served as General Director of the Center for Artistic and Cultural Extension of the University of Chile, which manages the National Symphony Orchestra of Chile, the National Ballet of Chile (BANCH), the Symphonic Choir of Chile and the University Vocal Camerata. From 2001 to 2010, he held the position of Executive Director at the Matucana 100 Cultural Center in Santiago.

Mr Ottone R. holds a Master's degree in Management of Cultural Institutions and Policies from the University of Paris IX Dauphine (1998) and a Bachelor's degree in Theater from the University of Chile (1995).



JESÚS NAVARRETE

Lead Specialist of the Housing and Urban Development Sector, IDB

Dr Jesús Navarrete is Lead Specialist for the Housing and Urban Development Sector at the Inter-American Development Bank.

He currently works out of the Bank's Country Office in Panama, where he leads the Bank's sector operations and conducts sector policy dialogue with national counterparts. He also acts as coordinator of the IDB's Patrimonio Vivo (Living Heritage), a regional program that supports LAC governments in preserving the unlocking the value of urban heritage. Dr Navarrete holds a Bachelor of Architecture degree from Universidad Nacional Autónoma de México, a Master's degree from McGill University and a PhD from University College London. Prior to joining the IDB, he was a lecturer at the McGill School of Architecture in Montreal and a research associate with the Minimum Cost Housing Group at McGill and taught at the Development Planning Unit of University College London. He has research and professional experience in several Latin American countries, as well as in China and India.



EMILIO DE LA CERDA

Undersecretary of Cultural Heritage, Chile

Emilio De la Cerda Errázuriz is an architect and holds a master's degree in architecture from Pontificia Universidad Católica (2006). From 2007 to date he has worked as a professor at the School of Architecture of Pontificia Universidad Católica de Chile, mainly in first year workshop courses, knowledge delivery, degree courses and master's degree courses in architecture and cultural heritage.

He has undertaken various public and private projects from his architecture studio OWAR Arquitectos, several of which have garnered significant national and international acclaim. He is co-author of the Quinta Monroy project in Iquique, the first housing complex developed by the ELEMENTAL initiative.

In April 2011, he became Executive Secretary of the Council of National Monuments of Chile, a technical body attached to the State and tasked with the protection and guardianship of cultural heritage within the framework of Law No. 17,288 on National Monuments. In early 2018, he took over as Undersecretary of Cultural Heritage of the newly created Ministry of Cultures, Arts and Heritage.

He held the position of School Director of the UC School of Architecture from 2014 to early 2018.



FRANCISCO DE LA TORRE PRADOS

Mayor of Malaga, Spain

Francisco de la Torre Prados was born in Malaga in 1942. He is married and has four children. His qualifications include a degree in Sociology from Universidad Pontificia de Salamanca; specialist in Regional Development from the University of Rennes, France; Doctorate in Agricultural Engineering from the University of Madrid. He has been the Mayor of Malaga since 2000, having been re-elected by absolute majority on three consecutive occasions heading the PP list (2003, 2007 and 2011). He was then re-elected in 2015 by simple majority, this time with the support of political party Ciudadanos. In 2019 he again garnered

majority support, this time among 14 councilors, and was sworn in as mayor with the votes of the PP and the two councilors of Ciudadanos with whom he had signed an agreement to form a coalition government. He has been Vice-President of the Bureau of the Euro-Mediterranean Regional and Local Assembly (ARLEM) representing the Council of European Municipalities and Regions (CEMR) and other associations since 2012, a position to which he was nominated again in February 2021. He also served as Vice-President until 2020 of the Euro-Mediterranean Association of Local and Regional Authorities (COPPEM). He has chaired the Finance Committee and the Mobility and Accessibility Committee of the Spanish Federation of Municipalities and Provinces (FEMP). He has been Vice President of the Andalusian Federation of Municipalities and Provinces and member of the Congress of Local and Regional Authorities of the Council of Europe. Member of Parliament for Malaga (UCD), between 1977 and 1982, and Senator for Malaga (PP), between 2011 and 2014. He was President of the Provincial Council of Malaga and Minister of Economy, Finance and Tourism of the first Pre-Autonomous Government of Andalusia. He was decorated in 2017 by the French Republic with the Legion of Honor for his role as an exceptional collaborator with France in cultural matters. In 2018, he received the Pushkin Medal of the Russian Federation for the promotion of cultural ties between Russia and Spain; and in 2019 he was awarded the Distinction of the Minister of Foreign Affairs of Japan for his outstanding contribution to the promotion of friendly relations between Japan and Spain. In 2020, he is appointed to the advisory board of Unitar, the United Nations Agency for Vocational Training and Research. This body ensures that the quality standards adopted in accordance with UNITAR's mandate and UN guidelines are respected and well integrated into all activities of both the agency and the CIFAL Global Network.



FLAVIA FURTADO
Director of the Manaus Opera Festival, Brazil

Trained as a pianist, she studied in Brazil with Linda Bustani and in Belgium with Heidi Hendricks. She would later graduate in Foreign Trade and thereafter work on the economy of culture in different areas, with the Latin American Opera and the Amazonas Opera Festival.

In 2006 she created Vlaanderen Produções Culturais, a company specialized in major classical music events with more than 70 productions in the curriculum, including operas, theater, concerts and festivals, working with some of the most important institutions in the country, such as Theatro Municipal do Rio de Janeiro, Theatro Municipal de São Paulo, Theatro São Pedro, Teatro Amazonas, Centro Cultural Banco do Brasil, Fundação Clóvis Salgado, Universidade Federal do Paraná, Palácio das Artes and Theatro da Paz. In 2020, she was one of 10 finalists for the Classical Next - Innovation Award in the Netherlands for her work in promoting all economic and social aspects of the opera industry in Brazil. She is the founder and one of the directors of the Brazilian Forum of Opera, Dance and Concert Music. In 2021, she was appointed chairwoman of New Markets within the Advisory Board of Opera Co-Pro, an international organization based in London.



MATTEO GRAZZI

Senior Specialist, Competitiveness, Technology and Innovation Division, IDB

Matteo Grazzi is a Senior Specialist at the Competitiveness, Technology and Innovation Division of the Inter-American Development Bank, where he designs and develops programs to promote innovation and the creative economy in Latin America and the Caribbean.

He holds a PhD in Economics and International Law from Bocconi University in Milan (Italy) and an MSc in Development Economics from the University of Sussex in Brighton (United Kingdom). His main research interests focus on economics of innovation and creativity, green innovation, gender and science, and ICT for development.



KAYLA S. GRANT

Senior Sector Associate at the Competitiveness, Technology and Innovation Division, IDB

Kayla S. Grant is a Senior Sector Associate at the Competitiveness, Technology and Innovation Division of the Inter-American Development Bank, where she promotes technology adoption and seeks to strengthen innovation and entrepreneurial ecosystems in Latin America and the Caribbean. She is a member of the American Evaluation Association and the Project Management Institute. Kayla holds a master's degree in international trade policy from the University of the West Indies (UWI), a bachelor's degree in economics and international business from the University of Indianapolis, and a monitoring and evaluation certification from American University.



GONZALO RIVAS

Chief of the Competitiveness, Technology and Innovation Division, IDB

Gonzalo Rivas is an economist from the University of Chile and holds a Master's degree in economics from Katholieke Universiteit Leuven, Belgium. Among other positions, he has been Executive Vice President of the Chilean Economic Development Agency (CORFO) and President of the Chilean National Innovation Council. He currently serves as Chief of the Science, Technology and Innovation Division of the IDB.



EDUARDO AIRALDI

CSO Crehana, Peru

Eduardo Airdi, 38, is Chief Sales Officer at Crehana. He studied Business Administration at Universidad de Lima. He has collaborated with various internationally recognized tech firms, including: Lenovo, IBM and Google, as well as with Rimac and WeWork. He currently leads the Crehana for Business team across LATAM as Chief Sales Officer. What he enjoys doing most at Crehana is helping more companies develop their work teams through quality education and a digital learning ecosystem that identifies their needs.



MARÍA CAROLINA GÓMEZ

Head of Innovation and Growth at iNNpulsa, Colombia

María Carolina Gómez is an Industrial Microbiologist from Pontificia Universidad. She is a specialist in the Environmental Impact of Projects and holds a master's degree in Territorial Planning and Environmental Management, Land Management, Urban Planning and Environment from the International Center of Barcelona.

She has served as Deputy Director of Ecosystems and Rural Affairs at the Mayor's Office of Bogotá, Environmental Advisor, and Arboriculture Manager of the Botanical Garden.

She is currently Head of Innovation and Growth at iNNpulsa Colombia. Through this work she discovered how she has been able to apply innovation inspired by nature: systemic, interconnected and interdependent. This relationship has allowed her to lead iNNpulsa Colombia, among other projects there to inspire entrepreneurs to apply circular business models, innovation and creativity with the aim of reducing costs and negative impacts on the environment, prolonging the useful life of products and gaining access to new markets, among other benefits. She leads the innovation and growth programs of the Vice-Presidency of Innovation Scaling, using them to promote the transfer of technology and knowledge and programs that contribute to social and corporate responsibility within the country.



MARC ALAIN BOUCICAULT

Founder and CEO of Banj, Haiti

Marc Alain Boucicault (MAB) is an ecosystem builder. He is the founder of Banj, a business center located in Port-au-Prince. He brought Facebook and Google to Haiti to work with developers and support entrepreneurship in a nation still viewed as a destination mainly for humanitarian work. Born, raised and college educated in Port-au-Prince, he worked seven years in international development in Washington, DC and Port-au-Prince at the World Bank and with the Inter-American Development Bank before deciding to start his own business. He is also co-founder of Groupe ECHO Haiti, a grassroots organization that values the potential of young adults in development in Haiti and through which he created and led several innovative projects, including ELAN Haiti, the largest international platform of its type that brings together a community of students, young people, leaders and entrepreneurs from Haiti, its diaspora and the world focused on taking joint action in Haiti. MAB is responsible for partnerships at the Haiti Tech Summit: the largest international technology event in the country's history. He also serves as a board member of the French-Haitian Chamber of Commerce and Industry (CFHCI) and the Haiti Education and Leadership Program (HELP).

Marc Alain is a Fulbright Scholar and a One Young World Ambassador. He holds a master's degree in Financial and Economic Policy from American University and a bachelor's degree in Applied Quantitative Economics from CTPEA. He believes that entrepreneurship is the only way out of poverty for Haiti and, through his various alliances, he offers a seat at the table to all those who are looking to head in that direction.



MARÍA FLORENCIA ATTADEMO-HIRT

General Manager of the Southern Cone, IDB

Florencia Attademo-Hirt is a citizen of Argentina and Italy. She has been General Manager of Southern Cone Countries since June 2021 and Country Manager of the Inter-American Development Bank Group (IDB Group) in Chile since April 2021. Previously, she was IDB Group Representative in Paraguay (July 2018 – March 2021) and The Bahamas (August 2015 – June 2018). She has worked in various capacities at the IDBG for over 20 years, first in the Legal Department and then on the operations side of the organization. Her work spans public and private sector projects, institutional and corporate matters, and strategic aspects while reporting to three Vice Presidents.

As Country Representative, her responsibilities encompass all IDB Group projects and activities in the country, including country dialogue, public sector loans and grants, private sector financing, knowledge products, and relationship and collaboration with civil society and academia. She holds a degree in law from the Universidad Nacional de Litoral in Argentina, and a Master of Laws degree from the University of Chicago Law School. She was a Fulbright Scholar and is qualified to practice law in Buenos Aires and New York.



ANGÉLICA MAYOLO OBREGÓN

Minister of Culture, Colombia

Lawyer from Pontificia Universidad Javeriana de Cali, with a Master's Degree in International Law from the University of California, United States, and specialist in administrative law. She has previously worked as a public manager, advisor and consultant. In 2014, Revista Semana named her one of the Special 30 young people aged under 30 with the potential to transform Colombia. As for her professional career, Minister Mayo was Executive President of the Buenaventura Chamber of Commerce, where she led the implementation of economic reactivation programs working with entrepreneurs and micro and small business owners.

Additionally, she served as Secretary of Economic Development of Cali, where she led the formulation and approval of the Public Policy of Economic Development for this city, a 10-year action plan to promote business development, investment attraction and employment generation, where one of her greatest endeavors was to promote creative economy strategy by focusing on culture as a cornerstone of sustainable socio-economic transformation.

She succeeded in having Cali recognized by UNESCO as a creative city in Media Arts, and she pushed the Creative Enterprise Movement forward as one of the most important intersectoral festivals in the country. She also supported various cultural festivals as part of her work, including the Cali Fair and the Petronio Álvarez Pacific Music Festival, attracting international press to promote the festival as the most important showcase of Colombian Pacific culture. Together with the Ministry of Culture, she inaugurated the La Linterna Graphic Arts School Workshop, the first in the city of Cali. In doing so, she helped to protect and disseminate this important art form, while providing young people with the opportunity to learn these valuable skills. She was

Chief of the International Affairs Office of the Ministry of Environment and Sustainable Development, and also worked at the Sustainable Cities Department of Findeter, where he helped to shape Findeter's programs through the Todos Somos Pacifico plan, an important initiative of the National Government focused on contributing to the social, economic and environmental development of the Pacific Coast.

In addition, Mayolo advised the High Council for Competitiveness and Strategic Projects of the Presidency in the development of the special zone of economic activities project in Buenaventura, and aided in the coordination of the Government's plans and projects in this Pacific port. From ProPacifico, Cali, she advised the executive management on strategies to promote projects that champion competitiveness in the region and mechanisms to facilitate coordination with community organizations.



GABRIEL GONZÁLEZ

Vice Minister of Culture, Panama

Gabriel González (Panama City, 1978). Architect, painter and first Vice Minister of Culture in the history of Panama.

He studied at St. Augustine School for the Deaf and the Blind, Florida. In Panama, he graduated in architecture and interior design from Universidad Santa María La Antigua. He went on to earn a postgraduate degree in higher education. He holds a bachelor's degree in Translation and Interpretation into Panamanian Sign Language and a Master's Degree in Special Education (UDELAS).

As a painter, his work has been exhibited in New York, Argentina, Puerto Rico, Nicaragua, El Salvador and Guatemala, among other important venues both inside and outside the country.

At the Ministry of Culture, as vice minister, he leads projects for inclusive culture and equal opportunities for all Panamanians. He works to bring disability and culture on an equal footing with human rights and for them to be viewed and treated appropriately.



TRINIDAD ZALDÍVAR

Chief of the Creativity and Culture Unit, IDB

Trinidad Zaldívar is Chief of the Creativity and Culture Unit of the Knowledge, Innovation and Communications Sector of the Inter-American Development Bank. She is a specialist in the Creative and Cultural Industries. Her work also seeks to expand the worlds of culture and creativity to infuse innovative thinking across the spectrum of the Bank's work. Before moving to the United States, she juggled her career between academia and private sector pursuits. At the age of 25, she founded and managed her own company. She produced and published books on history and art; corporate, educational and cultural history, as well as art exhibitions and screenwriting. During that time, she graduated with a PhD in history from Pontificia Universidad Católica de Chile and from Université Paris 1, Pantheon Sorbonne. Subsequently, she began a career as a university lecturer and researcher. Upon moving to the United States, she worked for several international organizations. She joined the Organization of American States (OAS) to

lead the fundraising and development efforts for the OAS museum and to update the museum's mission and vision. She then moved briefly to the World Bank, where she was part of the Change Management Process.



THERESE TURNER-JONES

Gerente General del Caribe, BID

Therese Turner-Jones, de nacionalidad bahameña, es Gerente del Departamento de Países del Grupo Caribe (CCB), a partir de abril de 2016 y ha representado el BID en Jamaica desde mayo de 2013.

La Sra. Turner-Jones tiene más de 20 años de experiencia en las áreas de macroeconomía y desarrollo económico, con especial énfasis en el Caribe. Ha ocupado puestos clave en el Fondo Monetario Internacional (FMI), incluyendo, más recientemente, el de Subjefe de División para la División II del Caribe, Departamento del Hemisferio Occidental, y previamente el de Asesora del Director Ejecutivo por Canadá, Irlanda y el Caribe. Previamente, fue Gerente Adjunta del Departamento de Investigación del Banco Central de Las Bahamas. La Sra. Turner-Jones se graduó de la Universidad de Toronto y tiene una Maestría en Economía de la Universidad de East Anglia, Reino Unido.



RICHARD MARTÍNEZ

Vicepresidente de Países, BID

Richard Martínez Alvarado, an Ecuadorian citizen, was appointed Vice President for Countries on November 16, 2020. Prior to joining the IDB, he served as Minister of Economy and Finance of Ecuador since May 2018. In that role, he led the design and implementation of the Prosperity Plan, which supports fiscal consolidation, monetary stability, social protection, revitalization of employment and productivity, and transparency. He also reestablished Ecuador's relations with the international financial community, resulting in the country's first International Monetary Fund (IMF) Exceptional Access program. He also renegotiated Ecuador's private external debt; and restructured the country's bilateral debt with China. As Minister, Mr Martínez spearheaded measures to safeguard jobs and industry. He also pursued initiatives to catalyze investment, simplify and strengthen the tax system, ensure sustainability of the public debt, secure the independence of the Central Bank, expand social protections and increase transparency in fuel pricing. During this period, Mr Martínez also served as President of the Board of the Ecuadorian Development Bank (BEDE) and President of the Board of CAF (Development Bank of Latin America). He was also a member of the Global Coalition of Finance Ministers for Climate Action, an initiative that brings together 50 countries to lead a fair transition to a low-carbon economy, as well as a member of the World Bank Group's Advisory Council on Gender and Development, which advises on gender equality as a requirement for poverty reduction and shared prosperity.

He was named a Young Global Leader by the World Economic Forum in 2019 and was chosen Latin American Finance Minister of the Year by GlobalMarkets newspaper in 2020. Previously, Mr Martínez was President of the Ecuadorian Business Committee (2015-2018), President of the National Federation of Chambers of Industries of Ecuador (2015) and Executive President of the

Chamber of Industries and Production of Ecuador (2014-2018). He also led the creation and implementation of Productive and Sustainable Ecuador 2030, a private-sector initiative that empowers actors across society to pursue the UN's Sustainable Development Goals through the Fourth Industrial Revolution.

Mr Martínez holds a degree in economics from the Catholic University of Ecuador, a postgraduate degree in international economics from the University of Barcelona and an MBA from Ecuador's IDE Business School. He has also taken specialized courses at Harvard University's Kennedy School, INCAE Business School, the Polytechnic University of Madrid and at several international organizations.



TATIANA CLOUTHIER
Secretary of Economy, Mexico

She has served for 12 years in municipal and state public administration and has been a federal deputy twice. She was a delegate to the World Summit on Sustainable Development in South Africa and took part in the National Economic Development Forum. She has taught and lectured at various educational institutions, including the University of California at Berkeley and the London School of Economics in the United Kingdom. She also holds a Master's Degree in Public Administration from Universidad Autónoma de Nuevo León and a bachelor's degree in English Language from Tecnológico de Monterrey (ITESM).



MARÍA MERCEDES MATEO-BERGANZA
Chief of the Education Division, IDB

Mercedes Mateo Díaz is the Chief of the Education Division of the Inter-American Development Bank, where she leads a team of specialists and professionals to support the transformation of education systems in Latin America and the Caribbean.

Mercedes also leads a broad initiative to rethink education and strengthen learning ecosystems to equip individuals with 21st century skills. Her work covers different areas of social policy, with an emphasis on inequality. She has coordinated research, design, implementation and evaluation of innovative projects in education and also made contributions in the areas of institutional reform, female labor participation, early childhood education and child care policies, soft skills development and social cohesion. She holds a doctorate in political science from Université de Louvain. In 2004, she was a postdoctoral researcher at the Belgian Fund for Scientific Research (FNRS), and until 2007 she was an honorary researcher at the same institution. From 2002 to 2004, she was a Marie Curie postdoctoral researcher at the Robert Schumann Center of the European University Institute.



PIERRE EMILE VANDOORNE
Studio Policy Manager, Netflix Latin America

Member of the Netflix team specialized in public policy in Latin America. He holds a B.A. from the School of Image Arts at Ryerson University (Canada) and a M.A. in Hispanic American Literature from Pontificia Universidad Católica del Perú (PUCP). He was head of the Department of Audiovisual, Phonography and New Media-DAFO at the Peruvian Ministry of Culture (2012-2021), Executive Secretary of the Conference of Audiovisual and Cinematographic Authorities of Ibero-America (CAACI) (2018-2020) and in 2012 he was appointed full professor of the Department of Communications at PUCP.



GRACIANA RUCCI
Leader of the Labor Markets and Social Security Division, IDB

Graciana Rucci is a lead specialist at the Labor Markets and Social Security Division of the Inter-American Development Bank. Graciana joined the Bank in 2005 as a Young Professional, collaborating with the Office of Evaluation and Supervision, Social Division for Andean countries and with the Health and Social Protection Division. Prior to joining the Bank, Graciana worked at the World Bank and at the Research Department of the National University of La Plata (UNLP). Her areas of expertise include labor and education economics, econometrics and impact and outcome evaluation, development economics, and social protection. Graciana has experience in the design, implementation and evaluation of labor, skills training and social protection projects in Argentina, Brazil, Chile, Colombia, Costa Rica, Ecuador, Guatemala, Guyana, Mexico, Peru and Uruguay. Currently, Graciana is working in the areas of skills training and productive development, both in the field and analytical and research projects. Graciana holds a PhD in Economics from the University of California and a master's degree in Economics from the National University of La Plata.



OLIVER AZUARA HERRERA
Senior Economist, Labor Markets Division, IDB

Oliver Azuara has been a senior economist at the IDB's Labor Markets Division since August 2017, where he heads up operations and research focused on digital social security, future of work and evaluation. In 2020, he worked on how technology can facilitate job recovery after COVID-19, and he is also the coordinator of the IDB's Retirement Savings Lab. Oliver joined the IDB in 2012, at the Office of Evaluation and Oversight (OVE). Prior to joining the IDB, Oliver worked as a researcher in the effect of social protection programs on labor markets and in the design of impact assessments on financial education and pensions in Mexico.

In the Mexican public sector, he has served as Director of Social Foresight at the Ministry of Social Development (SEDESOL) and Project Leader at the National Commission for Retirement Savings (CONSAR). Oliver earned a master's degree and doctorate in Public Policy from the University of Chicago, a postdoctoral degree from Yale University and a diploma in pension reform from the Harvard Institute for International Development.



LAURA RIPANI
Chief of the Labor Markets Division, IDB

Laura Ripani is Chief of the Labor Markets and Social Security Division of the Inter-American Development Bank.

She specializes in the field of labor markets, with a special interest in improving employment opportunities for all people. Laura has published extensively in academic journals in the realms of labor markets, education and social protection. With over 20 years of experience, Laura has developed an extensive network of international contacts in the public, private and academic sectors, making her a leading voice on the subject of the future of work. Before joining the Bank, she worked for the World Bank on projects related to poverty and labor markets in Latin America and the Caribbean. She holds a doctorate and master's degree in Economics from the University of Illinois at Urbana-Champaign, and a B.A. and M.A. in Economics from the Universidad Nacional de La Plata.



ELI BRACCIAFORTE
Cofundadora Workana, Argentina

Eli Bracciaforte es Cofundador y COO de Workana, la mayor y más activa plataforma de trabajo freelance en América Latina y el Sudeste Asiático. Lic. en Administración de Empresas y con MBA en el mismo área, por la IAE Business School, es speaker de TEDx Córdoba (Argentina) y se ha presentado en eventos como Campus Party Argentina, Forbes Best Employers Talk y Vaio Talks.



SEBASTIAN MERINO
Chief Advisor, Ministry of Labor, Chile

Lawyer from Pontificia Universidad Católica de Chile (PUC), specializing in Labor Law. In 2011 he earned a diploma in Labor Law from Universidad de los Andes, Chile, and in 2016-17 a Master of Laws degree from University College London (UCL), London, United Kingdom, with a specialization in Litigation and Alternative Dispute Resolution (LLM specializing in Litigation and Alternative Dispute Resolution), earning the highest distinction in the process. He has been professionally involved in the world of labor law for more than 12 years, both in the private and public spheres, currently serving as Chief Labor Advisor of the Ministry of Labor and Social Security of the Government of Chile, where he has been directly involved in the design, creation and implementation of the various initiatives adopted by the Ministry to address the labor impacts of the COVID-19 pandemic. Sebastián is the author and co-author of a number of publications related to Chilean labor law, is a labor arbitrator and member of the Chilean Labor Arbitrators List, and has been appointed arbitrator in processes related to collective bargaining.



CECILIA RETEGUI
CEO Zolvers, Argentina

Cecilia Retegui: CEO and co-founder of Zolvers, a platform that connects households with certified domestic workers to help ensure better job opportunities and financial inclusion for thousands of workers in Argentina, Chile, Mexico and Colombia.

Cecilia has a degree in Systems Engineering from Universidad Técnica Nacional and an MBA from UCEMA.



DIEGO MAURICIO HERRERA FALLA
Lead Specialist, Financial Markets Sector, IDB

Diego is Lead Specialist at the Connectivity, Markets and Finance Division of the Inter-American Development Bank. His fields of expertise include regulation, capital markets, fintech, financial inclusion, and productive financing. He was previously Superintendent of Market Risk and Integrity at the Superintendencia Financiera de Colombia. He currently leads the FintechLAC initiative, a platform for the promotion of the Fintech ecosystem in Latin America and the Caribbean. He also leads REDES, a platform for sustainability in the financial system. Previously, Diego worked as Chief Risk Officer and in asset trading within the private financial sector in Colombia. He was professor of financial microeconomics and financial risk at Universidad del Rosario and Universidad de Los Andes in Colombia.

Diego holds a Master of Science in Risk Management from New York University-Stern School of Business and a master's degree and a bachelor's degree in economics from Universidad del Rosario in Colombia. He is also certified in Fintech from Massachusetts Institute of Technology - MIT. He is the author of various academic papers on financial regulation and MSMEs.



ALEJANDRA LUZARDO
Lead Specialist for the Innovation and Creativity Sector, IDB

Alejandra Luzardo is sector leader for Innovation and Creativity at the IDB Group, where she leads initiatives on cultural and creative industries, creative entrepreneurship and new technologies. She also coordinates research, design, implementation and evaluation of projects in the orange economy-sectors. Alejandra is currently articulating the policy dialogue for the creative economy sector with a cross-sectoral axis to rethink how to enhance the contribution of the creative sector to employment and economic recovery in Latin America and the Caribbean. She spearheaded the creation of Idear Soluciones (Demand Solutions), a business model that applies business logic and creative approaches to address problems in areas such as health, transportation, energy and public safety. Her work covers different areas of the entertainment sector and disruptive technologies, where she has built technology solutions for more than two decades through a variety of international organizations. She is co-author of several publications, the most current of which is Behind the Camera: Creativity and Investment for Latin America and the Caribbean: Learnings from Conversations with Key Players in the Audiovisual Sector, with support from Netflix. She is a founding member of Prodiseno, School of Visual Communication and Design in Caracas, Venezue-

la, and holds a master's degree in Communication and Film Production from American University, Washington DC.



JAVIER DÍAZ FAJARDO
President of Bancóldex, Colombia

Javier Díaz Fajardo has more than 20 years of experience in Latin American financial markets. His work in this field includes business development and transactional positions in New York, Washington and Colombia.

From January 2018 to January 2019, Javier served as President of trust company Renta 4 Global, Colombia's newest asset manager at that time. During this time there, the trust tripled its monthly revenues, doubled its assets under management and increased the number of clients eightfold. Between 2013 and 2017 he held the positions of Commercial Vice President and Corporate Vice President (e) of the Colombian Stock Exchange, where he actively took part in the transformation of the exchange's business model, created the first fintech for SME financing through the capital market, and helped to double the exchange's consolidated revenues. During this time he also served as a principal member of the boards of directors of the Colombian Foreign Exchange Clearing House, SET ICAP, Precia (formerly Infovalmer) and Derivex. Javier is a founding member of the Colombian Institute of Corporate Governance. Previously, he served as Vice President of Investor Relations of Grupo Aval, the largest financial group in Colombia. Between 2010 and 2012, he supervised the listing process of Grupo Aval with the U.S. Securities and Exchange Commission (SEC) and participated in local and international securities offerings worth more than USD 2.7 billion. Prior to joining Grupo Aval, he founded and served as Managing Director of Andes Capital, an investment fund in Colombia. Until 2007 he served as Chief Counsel of the Multilateral Investment Fund based in Washington. He also worked as an associate at law firms Cleary, Gottlieb, Steen & Hamilton in New York and Cárdenas & Cárdenas in Colombia.

He holds an M.B.A. in International Business from the Fletcher School, Tufts University, and obtained his undergraduate law degree from Universidad de los Andes in Colombia.



JOYCE ZYLBERBERG
Managing Partner at Screen Capital SA, Chile

Joyce is currently co-founder and managing partner of Screen Capital, a venture capital firm focused on the entertainment business and on financing television series through streaming platforms. Its first fund, Screen One, is a \$20 million venture capital fund aimed primarily at financing series and films with partial distribution via streaming platforms. Screen Capital's model includes backing from the Chilean Production Development Corporation (CORFO), which supports the Chilean venture capital industry through long-term credit lines. By sharing the risk with the fund, it helps to attract investors. Previously, for more than eight years, Joyce served as Chile's Film Commissioner under the umbrella of the Ministry of Culture. In 2018 she began to work in parallel as Executive Secretary (s) of the National Audiovisual Council and Film Fund. During those seven years Joyce developed the Chilean Cash Rebate for Film and TV productions with CORFO and supported

more than 250 international film and TV productions filmed in Chile, among other projects. Joyce qualified in journalism from Pontificia Universidad Católica de Chile and holds a master's degree in Film and Television Production from Chapman University, California, awarded as a Fulbright Scholar.



ALEJO NITTI
CEO of Ideame, Argentina

Alejo Nitti (41), public accountant, Universidad de Morón. Co-founder of Toms Shoes, the brainchild of One for One, where for every pair of shoes sold, a pair of shoes was donated to a child in need. The venture has already succeeded in donating more than 90 million pairs of shoes worldwide.

Director at IdeaMe, the most experienced crowdfunding platform in Latin America, through which artists and entrepreneurs in the region disseminate, finance and get their projects off the ground thanks to the support of an active and committed online community. Creators present their cultural, technological, productive, or social impact ventures, and collaborators contribute money in exchange for innovative products, unique experiences or services to enable such initiatives to become a reality. More than 5,000 projects across the region have already received funding.



LUCIANEGORGULHO
Chief of the Urban Development, Heritage and Tourism Department of the National Bank for Economic and Social Development, Brazil

Luciane is currently Chief of the Urban Development, Culture and Tourism Department of BNDES (Brazilian Development Bank), providing financial and technical support to urban and tourism infrastructure projects for municipalities, including heritage restoration. From 2006 to 2018, she spearheaded the BNDES as it targeted the creative and culture economy and sought to finance small businesses in sectors such as audiovisual, books and gaming.



FABRIZIO OPERTTI
Integration and Trade Sector Manager, IDB

Fabrizio Operti, an Uruguayan citizen, was appointed Manager of the Integration and Trade Sector, effective October 2018. Mr Operti coordinates the sector's operational program and technical assistance, the support to regional initiatives, policy research agenda and capacity building programs, as well as several public-private policy dialogues and inter-institutional partnerships with international trade and multilateral agencies, with the goal of promoting trade and investment, economic integration and regional cooperation in Latin America and the Caribbean. Prior to his appointment, he helmed the Trade and Investment Division between 2011 and 2018, where he led the Bank's support to LAC countries in trade facilitation —including border coordinated management, trade logistics and single electronic windows for trade— as well as goods and services export promotion and international investment attraction operations. Mr Operti also led an IDB Group-wide team in the design and implementation of ConnectAmericas,

the first social network for business in the region designed to help small and medium-sized enterprises (SMEs) carry out more and better international trade and investment transactions. It was launched in March 2014 and currently has over 240,000 business people registered from over 150 countries and territories worldwide.

During his 20-year tenure at the Bank, Mr Opertti also led the creation and organization of several key IDB trade events, including the CEO Summit of the Americas (Colombia 2012, Panama 2015, Peru 2018), the Global Services-Outsource2LAC Business Forum (Uruguay 2011, Colombia 2012, Argentina 2013, Guatemala 2014, Mexico 2015 and Costa Rica 2017), the Asia-LAC Fora (Korea 2007, 2011, 2015 and 2017; China 2010, 2012, 2014, 2016 and 2018; Japan 2013 and 2016), among others. Mr Opertti

holds an MBA from Johns Hopkins' School of Business, a master's in science in Foreign Service from Georgetown University's School of Foreign Service, and a Bachelor of Arts in International Political Economy from American University.



VÍCTOR BISONÓ

Minister of Industry, Commerce and MSMEs, Dominican Republic

Víctor -Ito- Bisonó Haza, current Minister of Industry, Commerce and MSMEs of the Dominican Republic. Prominent Dominican politician, who for 18 years served as legislator, having amassed an outstanding track record as a proponent and promoter of various key legislative packages to have been enacted within the country, such as Law 171-07, granting Special Incentives to Foreign Source Pensioners and Annuitants; Law 57-07, on the Development of Renewable Energy Sources; Law 392-07, on Competitiveness and Industrial Innovation; Law 479-08, on Commercial Companies and Individual Limited Liability Companies; Law 170-07, on Municipal Participatory Budget; and Law 141-15, on Restructuring and Liquidation of Companies. He has received several awards and is the author of four books, titled “Las Bases de la Nación”, “Visión de Nación”, “Reflexiones para una Transformación en la República Dominicana” and “Mis Escritos”, the latter published in 2020. Since 2007, he has chaired the Center for Analysis for Public Policy (CAPP), a think tank that seeks to propose reforms in the realms of economics, defense and politics. At the international level, he also chairs the Parliamentarians for Global Action (PGA) Network, which brings together legislators from around the world committed to the values of democracy, freedom and the rule of law. In August 2020, he was appointed Minister of Industry, Commerce and MSMEs, developing an active agenda in pursuit of economic reactivation and job creation, through a transparent, agile management and active listening to all sectors of the national productive fabric. The ultimate aim is to improve the lives of thousands of Dominicans by helping them to do business, produce and grow. He has put forward work plans for relaunch the free trade zone sector and the tobacco industry and has been involved in the design of the National Industrialization Plan. He also worked to implement the Industrial Route program to learn first-hand about the needs of the industries and identify opportunities for collaboration.



DIANE EDWARDS

President of JAMPRO, Jamaica

Diane Edwards is the President of Jamaica Promotions Corporation (JAMPRO), the national investment and export promotion agency. Possessing a wealth of knowledge and experience in international marketing and business development, Ms Edwards is committed to developing and promoting Jamaica's commercial brand. Under her leadership, JAMPRO has facilitated some US\$1.75 billion in investments and US\$1.29 billion in export sales and created 51,000 jobs. She has led the transformation of JAMPRO development to serve as a catalyst for wealth creation through increased customer focus and more effective marketing communications programs and has promoted a culture of innovation to facilitate and support the development of new industries in Jamaica such as shared services, medical tourism and cannabis. She has also been a strong advocate for the transformation of the nation's business environment, with new initiatives including the National Enterprise Portal, the National Investment Policy and the Top 10 Business Report Ranking activities. Ms Edwards has also served as President and Board Member of the Caribbean Association of Investment Promotion Agencies (CAIPA) and the Caribbean Export Development Agency. Thanks to her continued guidance, JAMPRO has won two (2) Stevie Awards in the categories of Sales Process of the Year and Sales Distinction of the Year 2021, where the organization was awarded gold and bronze. It also received two (2) Stevie awards for business development. Executive of the Year and Woman of the Year in Sales for 2021, winning gold and silver. Before leading JAMPRO, she served as General Manager and Director of J. Wray & Nephew UK Ltd., where she successfully grew the British company's turnover by 77% over 10 years. Ms Edwards holds an MBA from Pace University in New York, a Master's degree in International Relations from Institut d'Etudes Politiques de Paris and is fluent in English, French, Spanish and German.



SYLVIE DURÁN SALVATIERRA

Minister of Culture and Youth, Costa Rica

Sylvie Duran Salvatierra is a renowned cultural manager. She has worked as a teacher and researcher, as well as a consultant for UNESCO, UNDP, AECID and SICA. Sylvie holds a master's degree in management, cultural policies and development.



BENIGNO LÓPEZ

Vice President for Sectors, IDB

Benigno López Benítez, a Paraguayan citizen, was appointed Vice President for Sectors and Knowledge on November 16, 2020. Prior to joining the IDB, he served as Minister of Finance of Paraguay from August 2018. In that role, he led a comprehensive tax-reform initiative aimed at improving the progressive capacity of the tax system, increasing government revenue to finance health and education reforms, and incentivizing labor formalization. He also coordinated efforts to restructure the pension system, reform public expenditure and the civil service, implement a results-based budgeting system, and promote e-government reform to improve public-sector functions and foster private-sector innovation. Mr López led Paraguay's emergency economic planning in response to the COVID-19 crisis. He also directed efforts to implement systemic education reform, improve human capital and promote research. Among his transparency and anti-corruption initiatives, he led work to ensure his country's compliance with the updated standards of the Financial Action Task Force (FATF).

From 2014 to 2018, Mr López served as Chairman of the Social Security Institute, Paraguay's employer-based health insurance and pensions system. During his tenure, he worked with board members to restructure the institution's debt, professionalize its administration and—in collaboration with IDB Invest—structure and diversify its investment portfolio.

In 2013, Mr López was appointed Executive Legal Director and member of the board of Itaipú Binacional, which administers the world's largest hydroelectric dam, on the Paraguay-Brazil border. His efforts centered on increasing operational efficiency, consolidating the company's governance structure and developing a strategy to increase funding for corporate social responsibility. From 2012 to 2013, Mr López served as Senior Advisor to the Executive Board of the International Monetary Fund in Washington, D.C.

Previously, he worked for more than two decades at the Central Bank of Paraguay. As Board Director from 2007 to 2012, he provided strategic vision for initiatives on inflation targets and financial inclusion. Efforts to prevent money laundering and terrorism financing resulted in the country's removal from the FATF blacklist. As head of the legal department, he helped produce the framework to ensure the Bank's institutional strength and independence. Mr López holds a law degree from Paraguay's Catholic University and a Master of Laws degree from Georgetown University.

ANEXO 2: LISTA DE PROYECTOS DEL BID CON ENFOQUE INTERSECTORIAL

NAME OF PROJECT	DESCRIPTION	SECTOR	PILLAR	COUNTRY
<p>① Development of Creative Entrepreneurs in Mendoza AR-T1209 </p>	<p>Support the ecosystem of creative entrepreneurs in Mendoza, as a creative city, by strengthening the entrepreneurial fabric and access to funding.</p>	<p>Private enterprise and SME development</p>	<p>PILLAR 2</p>	<p>Argentina</p>
<p>② Animation Nation: Creating Employment Opportunities for an Inclusive Animation Industry in Barbados BA-T1072 </p>	<p>To create an industry partnership between civil society and the private animation sector to deliver market-driven training in 2D animation which integrates both on-the-job learning via recurring work placements and a hiring program.</p>	<p>Social Investment</p>	<p>PILLAR 2</p>	<p>Barbados</p>
<p>③ Revitalization of emblematic neighborhoods and heritage infrastructure CH-L1084 </p>	<p>The aim is to implement new management models for the revitalization of emblematic neighborhoods and heritage infrastructure, in order to: (i) improve the habitability and neighborhood environment conditions of the resident population; (ii) enhance the value of their homes; (iii) increase their commercial and cultural activity; and (iv) encourage the participation of residents in revitalizing their neighborhood.</p>	<p>Urban Development and Housing</p>	<p>PILLAR 1</p>	<p>Chile</p>
<p>④ Program for the Integration of Vulnerable Neighborhoods CH-J0001 </p>	<p>The objective is to strengthen the capacities of the Chilean Ministry of Housing and Urban Development to promote the social and urban integration of migrants and recipient communities present in vulnerable neighborhoods.</p>	<p>Social Investment</p>	<p>PILLAR 1</p>	<p>Chile</p>
<p>⑤ Institutional governance proposal for the Heritage Area of the Valparaíso City and Port CH-T1188 </p>	<p>Support the Government of Chile in the structuring and implementation of an adequate institutional instrument for managing the Unesco World Heritage Site and surrounding areas.</p>	<p>Urban Development and Housing</p>	<p>PILLAR 1</p>	<p>Chile</p>

NAME OF PROJECT	DESCRIPTION	SECTOR	PILLAR	COUNTRY
<p>⑥ Program to support Chile's global services export sector CH-L1138 </p>	<p>The general objective of the program is to contribute to the development of the global export services sector in Chile. The specific objectives are: (i) to increase the effectiveness and efficiency of the public sector to boost the global export services industry, reducing the current dispersion of efforts and improving coordination between the various institutions engaged in export promotion and investment attraction, specifically CORFO, ProChile and InvestChile; (ii) to increase exports of global export services, especially from SMEs; (iii) to increase foreign direct investment (FDI) in the global export services sector; and (iv) to improve human resources capabilities and increase the level of employment in the global export services sector.</p>	Trade and commerce	Exports of Services	Chile
<p>⑦ Productive Development and Creative Economy Support Program CO-L1254 </p>	<p>The objective of this programmatic series and its first operation is to contribute to improve Colombian economy with measures that promote its productive sector development and its diversification. The specific objectives are: (i) to maintain a stable macroeconomic environment; (ii) to strengthen the institutional framework and public policies that drive innovation, business productivity and entrepreneurship; and (iii) to provide an institutional and regulatory framework for the development of the creative economy.</p>	Science and Technology	PILLAR 2	Colombia
<p>⑧ Program to support diversification and internationalization of the Colombian economy CO-L1241 </p>	<p>The general objective of the program is to contribute to greater diversification and internationalization of the Colombian economy in order to boost the country's economic growth. The specific objectives are: (i) to boost exports of Knowledge-Based Services (KBS) through the programs of the Ministry of Commerce, Industry and Tourism (MinCIT); and (ii) increase Foreign Direct Investment (FDI) flows through the implementation and use of new tools to streamline procedures and promote and attract investment.</p>	Trade and commerce	Exports of Services	Colombia

NAME OF PROJECT	DESCRIPTION	SECTOR	PILLAR	COUNTRY
<p>9 First Productive Business Financing Program (ORANGE BOND) CO-L1228 </p>	<p>The general objective of the first program under CCLIP is to contribute to improving the productivity of smaller enterprises through financing channeled by Bancóldex. The specific objectives are: (i) to increase productive financing for smaller enterprises; (ii) to scale up financing for investments by smaller enterprises in energy efficiency projects; and (iii) to contribute to the creation of a financing market for smaller enterprises in the orange economy.</p>		PILLAR 4	Colombia
<p>10 Flavors of Ecuador: Food Tech for Innovation in the Food Chain EC-T1454 </p>	<p>The proposed solution is the establishment of an ecosystem of open innovation and entrepreneurship in the food and gastronomy sector in Ecuador. The proposed innovation ecosystem includes: 1) spaces for specialized training in food production, transformation and commercialization processes; 2) spaces for research and innovation that allow agents in the gastro-food value chain to have access to equipment and advice to design innovative culinary prototypes; and 3) technical and financial mechanisms for the incubation, acceleration and corporate venturing of high-value gastronomic ventures for the food industry.</p>	Private enterprise and SME development	PILLAR 2	Ecuador
<p>11 Soy Vida - Urban Art ES-T1306 </p>	<p>Recover public spaces and restore the social fabric in high-risk neighborhoods of San Salvador through urban art, to generate opportunities for artistic expression, strengthening of soft skills and vocational training and employability for young people in a socially vulnerable situation.</p>	Urban Development and Housing	PILLAR 2	El Salvador
<p>12 gigES: WorkerTech for Independent Workers and the Informal Sector in El Salvador ES-T1341 </p>	<p>The objective of the project is to create and promote the WorkerTech ecosystem for independent and informal workers in El Salvador. It will seek to identify and support concrete solutions from both the private and public sectors to improve the benefit of independent workers on the platforms or in the informal sector. In addition, an observatory will be created to generate knowledge for the relevant actors from the private, public and civil society sectors involved.</p>	Private enterprise and SME development - Social Investment	PILLAR 3	El Salvador

NAME OF PROJECT	DESCRIPTION	SECTOR	PILLAR	COUNTRY
<p>13 Micro and Small Enterprise Sector Digitization – Digital Hub 504 HO-T1375 </p>	<p>This project aims to accelerate the digital transformation process of MSMEs in Honduras through an intervention with the private sector (in coordination with the public sector). The aim is to improve capacities to increase resilience, ensure the continuity of entrepreneurial activity by adapting their business models to the prevailing health crisis and the new normal, and generally bring about an increase in decent employment and formal work within the country.</p>	<p>Private enterprise and SME development</p>	<p>PILLAR 2</p>	<p>Honduras</p>
<p>14 Naranja Republik: Digital Creative District HO-T1322 </p>	<p>The objective is to create Naranja Republik (Digital Creative District) and support a process of urban revitalization that will turn the CHTC into an innovation ecosystem that brings together citizens, entrepreneurs, companies, universities and public and private institutions within the orange economy, particularly focused on the young population.</p>	<p>Urban Development and Housing - Private enterprise and SME development</p>	<p>PILLAR 1 PILLAR 2</p>	<p>Honduras</p>
<p>15 Catalyzing Social Transformation through the Arts and Technology in Kingston City Center JA-T1193 </p>	<p>The goal of the project is to demonstrate a model for harnessing the creativity of local vulnerable communities and package a community-based cultural product/service that allows them to monetize their raw talent.</p>	<p>Private enterprise and SME development</p>	<p>PILLAR 1 PILLAR 2</p>	<p>Jamaica</p>
<p>16 Jamaica Global Services Sector – Moving Firms up the Global Value Chain JA-T1162 </p>	<p>The objective of this Technical Cooperation (TC) is to support the growth of Jamaica's Global Services Sector (GSS) by facilitating the upgrading of companies in the GSS cluster, especially SMEs, into higher segments of the global value chain.</p>	<p>Trade and commerce</p>	<p>Exports of Services</p>	<p>Jamaica</p>
<p>17 Support for the Rehabilitation and Management of Cultural and Natural Heritage PN-L1146 </p>	<p>Contribute to the preservation and enhancement of the cultural and natural heritage assets of the country. The specific objectives are: (i) to increase the population's access to cultural assets by rehabilitating three cultural heritage properties and improving their management; (ii) to preserve four protected natural areas, improving their management and increasing their financial sustainability; and (iii) to increase entrepreneurship linked to the country's cultural and natural heritage.</p>	<p>Urban Development and Housing</p>	<p>PILLAR 1</p>	<p>Panama</p>

NAME OF PROJECT	DESCRIPTION	SECTOR	PILLAR	COUNTRY
18 Sandbox: Space for Technology and Performing Arts Integration PN-T1259 	Space for technology and performing arts integration is a solution that addresses the challenges currently facing the performing arts sector in Panama to exploit the potential for value creation, job creation and catalytic effect of the creative industries for innovation and social impact, primarily.	Private enterprise and SME development	PILLAR 1 and PILLAR 2	Panamá
19 Comprehensive Urban Development Program for Cities with Tourist Vocations PN-L1154 	The objective is to support urban and socioeconomic development of small and medium-sized cities with tourism potential (SMCTPs) in Panama. Its specific objectives are to: (i) improve access to and the quality of services, infrastructure, and urban management; (ii) boost tourism development by improving infrastructure and promoting productive community development using a gender-based approach; and (iii) strengthen the planning, management, and promotion of sustainable and resilient tourism cities at the national and local levels.	Urban Development and Housing	PILLAR	Panamá
20 Latin American Cinema from Panama, Central America, and the Caribbean PN-T1237 	Strengthen the cinema chain as a social and economic tool in Panama, Central America and the Caribbean through the creation of a new business / entrepreneurship model in the region, the generation of new exhibition / market channels, and the creation of audiences with the help of new technologies, alliances with innovative ventures, companies and key actors / links.	Private enterprise and SME development	PILLAR 2	Panamá
21 Program for the Promotion of Competitiveness and Economic Diversification PN-L1149 	The general objective of the programmatic series and this first operation is to promote Panama's sustainable economic growth by improving the country's competitiveness and boosting emerging sectors. The specific objectives are: (i) to improve the country's competitiveness through the promotion of a business-friendly digital environment and the strengthening of the national quality system; and (ii) to boost the development of emerging sectors that generate sources of growth to the economy. This operation is the first in a series of two separate but technically linked operations ventures under the Programmatic Policy-Based Loan (PBP) modality.	Private enterprise and SME development	PILLAR 2	Panamá

NAME OF PROJECT	DESCRIPTION	SECTOR	PILLAR	COUNTRY
<p>22 Economic Diversification and Competitiveness Promotion Program II PN-L1167 </p>	<p>The general objective of the second operation is to promote Panama's sustainable economic growth by enhancing the country's competitiveness and advancing emerging sectors.</p>	<p>Private enterprise and SME development</p>	<p>PILLAR 2</p>	<p>Panama</p>
<p>23 Improvement of housing and habitat in Asunción PR-L1082 </p>	<p>The objective is to improve the housing conditions of the low-income population of the Asunción Metropolitan Area (AMA) through: (i) the delivery of housing subsidies for housing improvement and expansion; (ii) the integral improvement of Barrio La Chacarita Alta neighborhood; and (iii) the improvement of the management, monitoring and evaluation of SENAVITAT's housing programs.</p>	<p>Urban Development and Housing</p>	<p>PILLAR 1</p>	<p>Paraguay</p>
<p>24 Investment Program to Improve the Historic Centers of Lima, Arequipa, Trujillo, and Ayacucho PE-L1246 </p>	<p>The objective is to value the cultural heritage of the historic centers of Ayacucho and Lima-Rímac. To achieve this objective, the following will be sought: improving the urban and natural environment, promoting local economic development and strengthening the institutional capacities of the Ministry of Culture (MINCUL) and the municipalities.</p>	<p>Urban Development and Housing</p>	<p>PILLAR 1</p>	<p>Peru</p>
<p>25 Development of the Living Heritage Program RG-T3285 </p>	<p>This technical cooperation aims to support the design and implementation of the Patrimonial Cities Program (PCP) through the development of methodological and operational instruments.</p>	<p>Urban Development and Housing</p>	<p>PILLAR 1</p>	<p>Regional</p>
<p>26 Cultural and creative industries in sustainable urban revitalization projects RG-T2981 </p>	<p>This TC seeks to establish the effective articulation of the economic potential of the Cultural and Creative Industries (CCI) in sustainable urban revitalization projects. This will be achieved through practical technical guides for stakeholders, especially national and local governments in the region. Additionally, this TC seeks to promote regional dialogue and exchange of public policies on creative industries for sustainable urban revitalization. This TC will analyze and incorporate the South Korean experience and learnings.</p>	<p>Urban Development and Housing</p>	<p>PILLAR</p>	<p>Regional</p>

NAME OF PROJECT	DESCRIPTION	SECTOR	PILLAR	COUNTRY
27 Retirement Savings Laboratory 	Project to encourage voluntary savings among self-employed workers through interventions based on both behavioral economics and the use of new technologies and digital solutions.	Social Investment	PILLAR 3	Regional
28 Broadband as a tool for Creative Industries in Jamaica and Trinidad & Tobago RG-T2627 	This program aims to further expand the capacity of the broadband network in Jamaica and Trinidad and Tobago to generate added value by identifying innovations and technologies that could require high intensity broadband capacity. The project responds to the need to develop an enabling public policy environment as part of Inter-American Development Bank (IDB) strategy to foster innovation in creative industries, particularly those engaged in content development, by eliminating obstacles preventing small and medium-sized enterprises (SMEs) from adopting Information and Communications Technologies (ICTs).	Science and Technology	PILLAR 2	Regional
29 Promoting Digital Disruption in Latin America and the Caribbean RG-T3232 	The objective of this Technical Cooperation is to support LAC countries in strengthening their public institutions such as innovation and digital agencies, ministries of industry and other institutions tasked with promoting the digital economy. The specific objectives are: (i) to generate evidence and knowledge on the enabling factors of business digitization and draw up comprehensive digital transformation strategies; (ii) to explore the design and piloting of cost-effective policy interventions and solutions to improve the conditions for digital transformation; and (iii) to sensitize policy makers and entrepreneurs on the opportunities and risks of the disruptions brought about by the digital economy through the development of communication activities and platforms for knowledge dissemination.	Science and Technology	PILLAR 2	Regional

NAME OF PROJECT	DESCRIPTION	SECTOR	PILLAR	COUNTRY
<p>30 Accelerating the Digitization of MSMEs in Latin America and the Caribbean RG-T3902 </p>	<p>Currently, the LAC region suffers from a huge shortage of information on the digital situation of MSMEs, which hinders the design of effective policy interventions. In this context, the Bank developed the Digital Checkup tool, a self-diagnostic tool available online that allows MSMEs to measure their level of digital maturity and understand the key concepts behind digitization and its benefits. In addition, the tool provides MSMEs with customized recommendations to start or accelerate their digital transformation, facilitating their articulation with the supply of locally available resources (such as training, tools and financial support). The tool was initially developed at the request of the Ministry of Economy, Development and Tourism of Chile, where it was launched in October 2019 and to date has been transferred to 12 countries in the region, generating more than 16,500 self-diagnoses.</p>	Science and Technology	PILLAR 2	Regional
<p>31 Promoting digital technologies for LAC creative industries RG-T3974 </p>	<p>The overall objective of this technical cooperation is to strengthen the regional entrepreneurship and innovation ecosystem to support the development of innovative digital technology solutions for the cultural and creative industries.</p>	Science and Technology	PILLAR 2	Regional
<p>32 Employment in the Creative Industries SU-T1095 </p>	<p>This creative hub will serve as a platform for entrepreneurs, technology and innovation, creative and cultural industries to showcase Suriname's cultural diversity and is envisaged as a space where "business clusters, infrastructure, capital, talent and technology converge" in order to connect. The proposed project will finance (i) development of cultural and creative content; and (ii) establishing a business incubator for commercialization of these products and services.</p>	Science and Technology	PILLAR 3	Suriname

NAME OF PROJECT	DESCRIPTION	SECTOR	PILLAR	COUNTRY
33 Closing the Gap for Commercial Exploitation of Innovation TT-T1073 	<p>The objective of the project is to increase the rate of innovation exhibited by companies in Trinidad and Tobago. The solution proposed by CARIRIRI involves capacity building in Technology Transfer Services (TTS) through technical support for the commercialization of innovation by local companies. The proposed Innovation Support (IAS) program will support individuals and companies with innovative ideas through ideation with special expertise in idea validation, IP commercialization and licensing. The program will support participants through the following process: (1) proof of novelty; (2) definition of the IP asset inherent in the innovation; (3) development of the value proposition; (4) assessment of market demand; (5) traditional prototypes to demonstrate functionality; and (6) commercialization either through business support services or sale/licensing to an existing commercial enterprise. In the latter case, the program provides trusted intermediation between inventors/innovators and established companies that may be interested in acquiring or licensing an innovation for commercialization.</p>	Private enterprise and SME development	Exports of Services	Trinidad and Tobago
34 SPOOL TT-T1111 	<p>The objective of the project is to provide livelihood training, gender-sensitive support, coaching and employment opportunities for vulnerable female Venezuelan migrants in Trinidad and Tobago and low-income and vulnerable women from host communities in fashion design and fabrication of garments and costumes for the Trinidad and Tobago and other Caribbean carnivals.</p>	Social Investment	PILLAR 3	Trinidad and Tobago
35 Tamana Technology Factory TT-T1107 	<p>To establish a hub for the promotion, production and export of animation, gaming and music technology services from Trinidad and Tobago using a nearshoring model.</p>	Private enterprise and SME development	Exports of Services	Trinidad and Tobago
36 Innovation vouchers for Creative Industries in Uruguay UR-T1150 	<p>Support the development of the creative industries through the creation of connections with other sectors of the economy, linking them to knowledge and technology providers and increasing the number and scope of clients.</p>	Private enterprise and SME development	PILLAR 2	Uruguay

NAME OF PROJECT	DESCRIPTION	SECTOR	PILLAR	COUNTRY
<p>37 Investment facilitation in knowledge-based goods and services sectors UR-T1235 </p>	<p>The general objective of the TC is to facilitate investments and encourage exports of knowledge-intensive goods and services from Uruguay. The specific objective is to map the investment and talent ecosystem, structure instruments to promote investment and employment, and a comprehensive plan to attract international talent with a territorial focus, including conducting business matchmakings. This will support initiatives that complement the portfolio in design and execution of the Trade and Investment Division (INT / TIN) in Uruguay. The reconfiguration of international economic relations and discriminatory policy interventions, both in relation to trade and in relation to Foreign Direct Investment (FDI), especially those related to location, open up opportunities for Uruguay to take better advantage of the reconfiguration of global value chains (GVCs). Uruguay faces the challenge of promoting an economic reactivation and generating employment. To do this, it needs to increase the levels of investment and exports to boost sustainable economic growth, as well as improve its productivity, allowing economies to move towards the production and export of more complex products, with technological content and more sophisticated skills.</p>	Trade and commerce	PILLAR 4 + Exports of Services	Uruguay
<p>38 Program for Digital Transformation of MSME; Project Stage: Implementation UR-L1174 </p>	<p>Contribute to the digital transformation of SMEs in Uruguay by promoting the adoption of new digital technologies and changes in SME business models; the strengthening of the ICT sector and the accelerated development of a critical mass of digital talent.</p>	Private enterprise and SME development	PILLAR 2	Uruguay

8. CREDITS

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