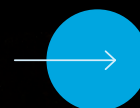


TEN YEARS PROMOTING CULTURE AND CREATIVITY

**The IDB's
Commitment
to the Cultural
and Creative
Industries**



This report summarizes the intersectoral work of the Inter-American Development Bank in the field of culture and creativity and highlights the most significant results of the past decade.

2023
Report

Creativity and
Culture Unit



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Cover image: IFF Panama Foundation has developed several initiatives supported by the IDB and IDB Lab, such as Cinema in Classrooms, Cinema Sanitas, IFF Panama FORCINEMA, Su Mirada, Primera Mirada, Humanidad en Realidad Virtual, IFF Panama Film Match and the International Film Festival IFF Panama 2020 and 2021 (PN-T1237).



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INTRODUCTION



Culture and creativity have been part of the IDB agenda since its inception. The purpose of this document is to describe the types of projects undertaken and the intersectoral work that has been performed on more than 120 projects with components of the cultural and creative industries (CCI) over the past decade.

The creative economy has been one of the productive areas with the highest growth rates over the past decade. It represents 3% of world's GDP, employs more than 30 million people¹ and generates an estimated US\$2.25 billion worldwide.² These trends also occur in Latin America and the Caribbean (LAC), where the cultural and creative industries generate revenues of US\$124 billion, 2.2% of the regional GDP and 1.9 million jobs.³

Culture and creativity have been part of the IDB agenda since its inception. The purpose of this document is to describe the types of projects undertaken and the intersectoral work that has been performed on more than 120 projects with components of the cultural and creative industries (CCI) over the past decade. The power of culture as a catalyst for social change has always been at the heart of the design of the IDB's operations. Some projects have focused on rescuing and updating urban infrastructure and heritage neighborhoods. Others have highlighted economic impact. Along these lines, the term "orange economy" was coined to contribute to efforts to assess the economic impact of these sectors and allowed us to refer to a productive model in which the goods and services that are marketed have economic and intellectual value.

The Bank is currently developing projects designed to support the creative ecosystem, knowledge generation, traditional and online open access courses, and the empowerment of MSMEs, inclusion, job recovery, digitization, exportation of creative goods and services, and urban development so that culture and the creative sectors become an asset for cities. The IDB has led studies on measuring the impact of culture and creativity, and on their potential for job creation and sustainable development. Some of our work has also highlighted this field's ability to contribute to both intersectional and cross-cutting solutions to longstanding problems in other sectors.

In an effort to enhance the creative industries' economic impact, the IDB has promoted projects focused on the design of new financial instruments such as creative vouchers. For example, the Colombian Business Development Bank (Bancóldex) launched the first Orange Bond (2019) with the IDB's support.⁴ The Bank has also contributed to initiatives that integrate the latest technologies, education programs, and training in the skills required in creative ventures and in sectors such as musical arts, performing arts, urban art, visual arts, animation, carnivals, and cultural tourism. Others have been designed to strengthen the value chain of the audiovisual industry and the use of technologies in the sale of artisan goods or culinary products,⁵ among others. All of them have a common goal: creating job opportunities.

¹ UNCTAD, *Creative Economy Outlook 2022. The International Year of Creative Economy for Sustainable Development: Pathway to Resilient Creative Industries*. (Geneva: United Nations Conference on Trade and Development [UNCTAD], 2022). <https://unctad.org/webflyer/creative-economy-outlook-2022>

² Ernst & Young, *Cultural Times: The First Global Map of Cultural and Creative Industries*. (London: Ernst & Young, 2015). https://en.unesco.org/creativity/sites/creativity/files/cultural_times._the_first_global_map_of_cultural_and_creative_industries.pdf

³ *Ibid.*

⁴ For more information, see: <https://www.iadb.org/es/news/colombia-emite-el-primer-bono-naranja-con-apoyo-del-bid>

⁵ For example, this was achieved through the projects [Structuring an Innovative Handicrafts Value Chain for the Migrant Warao's Indigenous Population \(BR-T1477\)](#) and [Flavors of Ecuador: Food Tech for Innovation in the Food Chain \(EC-T1454\)](#).

Many of these projects have involved public-private partnerships that have allowed us to partner with the different stakeholders in the value chain of activities associated with the CCIs. Never before has the involvement of the private sector in strengthening the cultural and creative industries been so important. First, they have the required know-how and a practical understanding of the skills required in the various industries. Second, private sector entities are often the ones that will use or need these products or services.

In 2021, the IDB carried out the First Regional Policy Dialogue on Cultural and Creative Industries with an Intersectoral Approach to show their role in the economic recovery of Latin America and the Caribbean. This dialogue was unique in that it included participants from the Treasury and the Ministries of Education, Tourism, Science and Technology, Production and the private sector in addition to representatives of Ministries of Culture. This reflects the growing interest in and importance of intersectoral dialogue in our region regarding the development of policies that promote the cultural and creative sector throughout the value chain, strengthening its ecosystem.

The IDB was invited to participate in the 40th Unesco World Conference on Cultural Policies and Sustainable Development in 2022. This is one of the most important fora in the field at the international level. Mexico hosted this year's event. In this context, 150 countries adopted the Declaration for Culture,⁶ which defines culture as a "global public good," advocates for the integration of culture "as a specific objective in its own right" in the context of the Sustainable Development Goals, and sets out a road map for the countries to recognize the cultural and creative sector as a key driver of economic development that contributes to the economy of a country in terms of added value, diversification of the productive matrix, exports, employment, investment and increased productivity.

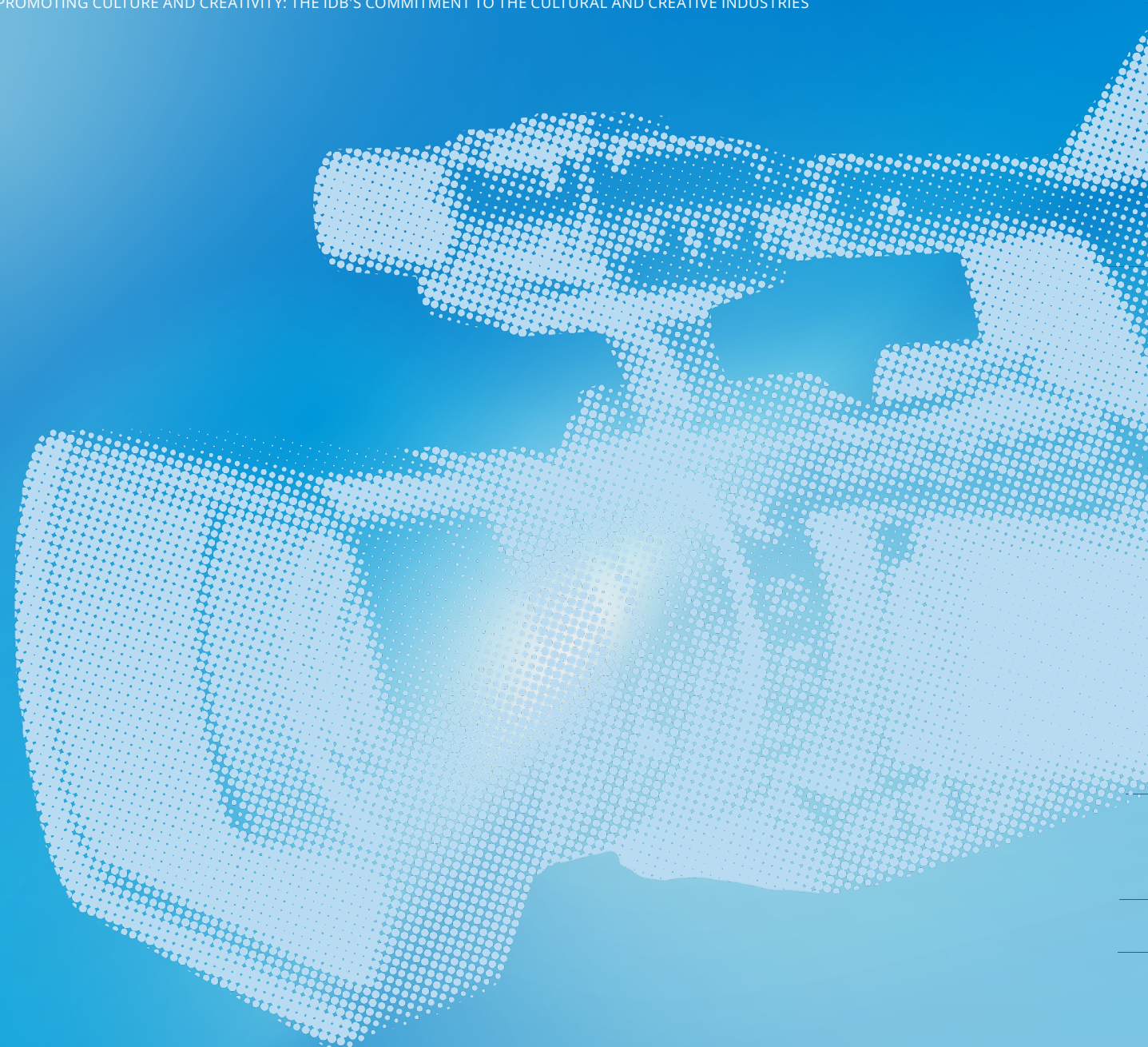
This document summarizes the work conducted by the IDB in the field of creativity and culture over the past 10 years, and outlines challenges, opportunities and recommendations. It is meant to map out paths to making decisive progress on strengthening culture and creativity as a driver of economic recovery in Latin America and the Caribbean.

⁶ UNESCO, *Final Declaration - UNESCO World Conference on Cultural Policies and Sustainable Development (MONDIACULT 2022)*. (Mexico City: United Nations Educational, Scientific and Cultural Organization [UNESCO], 2022). https://www.unesco.org/sites/default/files/medias/fichiers/2022/09/6.MONDIACULT_EN_DRAFT%20FINAL%20DECLARATION_FINAL_1.pdf.



With the objective of transforming one of Panama City's most congested intersections into a less pedestrian-hostile place, the IDB supported the initiative "Panama Walks: Sharing Downtown" (PN-L1146).

THE IDB
CREATIVITY
AND CULTURE
UNIT



The IDB is the only multilateral organization to have a Creativity and Culture Unit. This entity is comprised of specialists in areas of the cultural and creative industries. We work intersectorally with other IDB teams to promote economic growth, inclusion and job creation, focusing on the value potential of creativity and culture as drivers of development.

Lines of Action

- 1** **We work** with the different sectors of the IDB to generate business opportunities through CCI initiatives and operations in the region.
- 2** **We participate** in and support the sectors in the design, implementation, monitoring and evaluation of CCI projects.⁷
- 3** **We connect** the Bank with the main stakeholders and global initiatives in the CCI to engage with the most important partners for LAC.
- 4** **We develop** knowledge products⁸ with internal and external partners as part of this pioneering work for the region.
- 5** **We contribute** to the discussion of intersectoral public policies for the cultural and creative area and the recognition of their importance for countries' development strategies.

⁷ See *Featured Projects (2013 - 2022)*.

⁸ See *Highlights (2013 - 2022)* and *Publications (2013 - 2022)*.



Phase 1 of the Audiovisual Sandbox project implemented by the Colombian Ministry of Culture, Netflix and the IDB, focused on training young people to access opportunities in the audiovisual industry (CO-T1668).

The Importance of Intersectoral Work

In a constantly changing world, creativity and culture will be key catalysts for innovation in traditional areas of development such as health, education, diversity and promoting social cohesion through the creation of public policies and operations that offer solutions through the cultural and creative industries. The IDB has identified several sectors that work with the CCIs on their projects. This allows us to be present throughout the entire value chain. Part of the mission of the Creativity and Culture Unit is to make sure that these projects have an intersectoral vision. This has allowed us to position the cultural and creative industries as sectors with great potential to promote the economic recovery and overall development of the region.

Below we highlight the various approaches of the sectors whose joint effort has positioned the IDB as a leader in the CCI sector in the region by incorporating components of cultural and creative industries in its operations:

The **Institutions for Development Sector (IFD)**, through its **Competitiveness, Technology and Innovation Division (CTI)** and its focus on the development of competitive policies through the identification of innovations and technologies that can add value to the creative economy and boost the visibility of the CCIs as a source of profitable business; the **Connectivity, Markets and Finance Division (CMF)** has contributed innovative financing instruments for the public sector to have a greater impact on the creative sectors; and the **Innovation in Citizen Services Division (ICS)** has provided support to countries in the transformation of public administration, digital government, public safety and transparency so that cultural and heritage assets remain safe. The **Climate Change and Sustainable Development Sector (CSD)** promotes sustainable models based on human capital, natural wealth and the cultural heritage of the Amazon region through its Amazon Initiative; the **Environment, Rural Development, and Disaster Risk Management Division (RND)** has focused on strengthening tourism governance, improving the environmental sustainability of tourism and managing natural and cultural heritage; the **Climate Change Division (CCS)** contributes to conserving and recovering the region's natural and cultural capital; and the **Housing and Urban Development Division (HUD)** strives to position culture as an asset that contributes to the development of sustainable, inclusive and resilient cities. The **Water and Sanitation Division (WSA)** of the **Infrastructure and Energy Sector (INE)** has connected the creative economy to community-based management of rural drinking

water and sanitation services. The **Integration and Trade Sector (INT)** and its **Institute for the Integration of Latin America and the Caribbean (INTAL)** promotes trade and the regionalization of the value chain with the internationalization of creative goods and services. The **Social Sector (SCL)** supports these efforts through its various divisions: the **Education Division (EDU)**, which fosters creative talent in order to diversify job opportunities; the **Labor Markets Division (LMK)** promotes quality jobs in the creative and cultural sectors; the **Gender and Diversity Division (GDI)** focuses on promoting gender equality, the identity development of indigenous peoples and the inclusion of people with disabilities, Afro-descendants and the LGBTQIA+ population within the CCI; and the **Migration Unit (MIG)** improves the lives of migrants and their host communities in an effort to contribute to the inclusive development of LAC through culture and creativity. The **IDB Lab**, the Bank's innovation laboratory, promotes innovative ventures in their early stages to benefit poor and vulnerable populations in creative sectors that use new technologies. **IDB Invest**, the private sector of

the IDB, funds proposals that have a significant impact and invest in the digital content industry. The **Office of Outreach and Partnerships (ORP)** promotes dialogue and strategic alliances that are key to the work performed jointly by the government, the private sector and the CCIs. The **Knowledge, Innovation and Communication Sector (KIC)** highlights the value of innovation, creativity and culture as drivers of development in the region; and the **Creativity and Culture Unit (UCC)** fosters economic growth, inclusion and job creation through creativity and culture.

The IDB is committed to contributing to the value of the CCIs through its intersectoral work. Joining forces and working collaboratively with the public and private sectors could lead to the implementation of more cohesive policies that can contribute to the achievement of the Sustainable Development Goals (SDGs), particularly those that promote the creation of decent jobs, productivity and economic growth, gender equality and innovation.



"Humanity in Virtual Reality" initiative of IFF Panama, supported by IDB and IDB Lab (PN-T1237).

Our Work

1 Urban and Local Development through Culture and Creativity

Culture and creativity contribute to the creation of resilient, inclusive and sustainable cities. They shape how culture plays a key role in the productivity, innovation and urban social impact by creating jobs, promoting the creative ecosystem and fostering the development of local economies. Culture-driven urban renewal can bring new life to run-down neighborhoods and areas and increase their attractiveness as destinations for visitors, residents and investors. The cultural and creative industries are also characterized by a high rate of innovation,⁹ which contributes to raising levels of urban productivity, generating movement and impacting other traditional areas of the economy.

In terms of social impact, some studies show that the increase in levels of cultural participation has significant effects on citizens' well-being and mental health and that levels of tolerance and social cohesion increase¹⁰ through operations that support the redevelopment and revitalization of urban spaces, heritage conservation and management, promotion of cultural tourism and projects that promote the role of culture in the construction and management of sustainable, inclusive and resilient cities.

Preserving cities' material, cultural and natural heritage has been central to CCI initiatives and cross-cutting projects. This is the case of the [Investment Program to Improve the Historic Centers of Lima, Arequipa, Trujillo, and Ayacucho \(2019\)](#), in Peru, which aims to recognize the cultural heritage of the historic centers of Ayacucho and Lima-Rímac by improving the urban and natural environment, promoting local economic development and strengthening the institutional capacities of the Ministry of Culture and municipalities.

These operations also look to position these industries as active agents for development, social transformation and cultural tourism. An example of this is the [Comprehensive Tourism and Urban Development Program for the Colonial City of Santo Domingo \(2016\)](#), It was designed to revitalize the Colonial City of Santo Domingo (CCSD) in the Dominican Republic through the recovery of public spaces and historic monuments, habitability improvement, the development of local economies and strengthening management. This operation includes the Santo Domingo Digital Museum Project, which consists of digitizing the city's four museums through the creation of a virtual platform that brings together urban heritage and cultural activity. The digitization project also promotes the city as a cultural tourist destination at the regional level.

⁹ Hasan Bakhshi and Eric McVittie, *Creative supply-chain linkages and innovation: Do the creative industries stimulate business innovation in the wider economy?* (Innovation: Organization & Management, Volume 11, Issue 2, 2009). DOI: 10.5172/impp.11.2.169
Kathrin Müller, Christian Rammer and Johannes Trüby, *The Role of Creative Industries in Industrial Innovation*. (Innovation: Management, Policy & Practice. Volume 11, Issue 2, 2009). DOI:10.2139/ssrn.1328878

¹⁰ Enzo Grossi, Pier Luigi Sacco, Giorgio Tavano Blessi and Renata Cerutti, *The Impact of Culture on the Individual Subjective Well-Being of the Italian Population: An Exploratory Study*. (Applied Research in Quality of Life, Volume 6, Issue 4, pp. 387-410, 2011). DOI 10.1007/s11482-010-9135-1

The Bank's recent projects have sought to consolidate public spaces through culture with the shared objective of strengthening local identity and improving social cohesion and local economic development opportunities as a basis for achieving sustainability in the cities of the region. The project [Soy Vida - Urban Art \(2019\)](#),¹¹ in El Salvador is another example of how we can restore the social fabric in high-risk neighborhoods through urban art while recovering public spaces. The initiative seeks to generate opportunities for artistic expression, strengthening soft skills, providing vocational training and improving employability for at-risk youth.

Another example is the [Support for the Conservation and Management of Cultural and Natural Heritage \(2017\)](#) in Panama, a pioneering program in the region managing natural and cultural assets jointly between different state institutions. Its objective is to contribute to the preservation and enhancement of the country's heritage assets through the rehabilitation of three cultural heritage sites: the Reina Torres de Araúz Archaeological and Anthropological Museum, and the San Lorenzo and Portobelo Forts. The project includes building basic tourist infrastructure and museography, implementing educational programs, and developing and implementing a management plan. It also will allow communities to preserve four natural protected areas, improving their management and financial sustainability. These are Coiba National Park, Volcán Barú National Park, Portobelo National Park and the San Lorenzo Protected Forest and Protected Landscape. These efforts will strengthen the management of natural heritage and develop low-impact tourism potential in an environmentally sustainable manner. "[Panama Walks: Sharing Downtown](#)" was also promoted in the context of this initiative.¹² It was designed to transform one of the most congested intersections in Panama City into a less hostile place for pedestrians by improving the distribution of space. A temporary urban experiment was conducted in 2018 that used color, street furniture, art and culture to promote pedestrian traffic in the sector. The initiative also involved building identity and creating a space in which pedestrians, cyclists, private vehicles and public transport could come together.

¹¹ For more information, see: <http://soyvidaarteurbano.com/> and <https://kinoglaz.vxr.space/>

¹² For more information, see: <https://blogs.iadb.org/ciudades-sostenibles/es/un-experimento-urbano-para-vivir-la-ciudad-panama-camina-comparte-la-central/>

2 Enhancing the Competitiveness of the Creative Sectors through Digitization

Technology has become a crucial element of the growth of the cultural and creative sectors—in terms of both consumption and design—and these have played an important role in the development of new technological solutions for traditional fields such as education and healthcare.¹³ The wide range of available technological products and services include ventures that use artificial intelligence (AI), augmented reality, blockchain technology, the Internet of Things (IoT), cryptographic tokens, non-fungible tokens (NFT) and facial recognition in projects in the publishing sector, interactive games, video games, music, new media, robotics, creative services and wearables.¹⁴

According to a survey conducted by Unesco, BID, SEGIB, OEI and Mercosur Cultural, activities that include museums, galleries or the more traditional sectors such as handicrafts lack digitization and generally do not use technology to sell their products or services. During the COVID-19 pandemic, one in two young people in the cultural and creative sector was able to continue working, while fewer than one in three more senior workers remained employed, as they tend to be less familiar with digital technologies.¹⁵ This speaks to the importance of developing digital skills that allow professionals in these sectors to meet the new demands of the market and their audiences. Workers in the creative industry's formal and informal sectors must be familiar with the opportunities afforded by new technologies. Training in digital skills will be key to reinventing their businesses or allowing them to take advantage of future job opportunities.

The IDB has developed projects to strengthen the competitiveness of the creative sectors through digitization at the individual and institutional levels. The Bank is **now partnering with the Prado Museum** to build a knowledge transfer course on management and planning, governance, and digital transformation for museums and cultural institutions in the region (2022-2023).

The IDB also has developed a tool designed to improve the national innovation and entrepreneurship ecosystem called **The Creative Tech-Lab**. It has been implemented in Jamaica, Trinidad and Tobago, and Haiti, and will soon be launched in Honduras.¹⁶ This project offers entrepreneurs and experts in new technologies an opportunity to collaborate and create prototypes of innovative solutions focused on solving the problems faced by companies in the cultural and creative industries. The connections and collaborations that develop between experts from different disciplines and industries cover design thinking, data science or augmented reality methodologies. During the meetings, the artists focus on the creation of prototypes. This includes personalized digital tutorials. Based on this initiative, the Bank is implementing the regional project **Promoting Digital Technologies for the LAC Creative Industries (2021)**. The purpose of the undertaking is to strengthen the entrepreneurship and innovation ecosystem and support the development of innovative digital technological solutions for the cultural and creative industries. The Creative Tech Lab methodology will be updated in order to build capacity for public and private institutions in Latin America and the Caribbean and foster the competitiveness of local CCIs.

¹³ For more information, see: <https://www.iadb.org/en/whats-our-impact/ES-T1323>

¹⁴ Alejandra Luzardo, Gerardo Funes and 23 Design, *TechnoCreative Ventures: Creativity and Technology, Allies or Enemies?* (Washington D.C.: Inter-American Development Bank [IDB], 2019). <https://publications.iadb.org/en/technocreative-entrepreneurships-creativity-and-technology-allies-or-enemies>

¹⁵ IDB, UNESCO, SEGIB, OEI and MERCOSUR, *Evaluación del impacto del COVID-19 en las industrias culturales y creativas*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/es/evaluacion-del-impacto-del-covid-19-en-las-industrias-culturales-y-creativas> (Publication only available in Spanish).

¹⁶ For more information, see: <https://bidinnovacion.org/economiacreativa/creative-tech-lab/>

The **Andean Film Audiovisual Cluster**, which enjoys the support of the IDB, has become a reference for the entire region. The **Development of Creative Entrepreneurs in Mendoza** (2018), Argentina initiative aims to boost the ecosystem of creative entrepreneurs and position Mendoza as a creative city by strengthening the entrepreneurial ecosystem and access to financing. The program was executed in collaboration with the Asociación Civil Film Andes and enjoys the support of the IDB and the government of Mendoza. It is expanding the supply of audiovisual goods and services based on local and international demand. The following activities were carried out: i) tutoring of individual project participants by experts; ii) one- or two-day training sessions or workshops; iii) the distribution of vouchers to the offer (grants for the development of projects for scriptwriting, design of promotional material, etc.); and iv) organization of and participation in key international events (funding for travel and lodging). The program's impact evaluation highlighted its outcomes in the area of job creation, particularly for women. In 2019, Film Andes had a portfolio of over 200 creative projects in development including audiovisual initiatives, video games, augmented reality and transmedia projects, and e-sports.

A lack of technological know-how and trained local talent negatively impacts the quality of cultural offerings in the area of stage productions. The IDB Lab's Orange Challenge —a call for CCI solutions issued in collaboration with the Creativity and Culture Unit—, recognized the project **Sandbox: An Integration Space for Technology and the Performing Arts (2020)**. This project was a joint effort of the National Secretariat for Science, Technology and Innovation of Panama and the Espacio Creativo Foundation. Its goal is to increase opportunities for productive inclusion within the CCIs for at-risk youth in Panama. It also focuses on training that integrates the performing arts, new technologies, and 21st century skills. The initiative includes an internship program that offers participants the opportunity to gain practical experience alongside industry professionals. As a result, 232 young people have been trained in 21st century skills since May 2022. In addition, 132 have completed technical integration training, and 72 young women have benefited from the program and have participated in the development of technical academic programs.¹⁷

The creative economy has both commercial and cultural value, which has led governments around the world to focus on expanding and developing their creative economies as part of economic diversification strategies and efforts to increase prosperity and well-being.¹⁸ The COVID-19 pandemic accelerated the digitization of the cultural and creative industries in LAC, opening up new opportunities that require both continuous learning (upskilling and reskilling) and access to the Internet to generate more sophisticated creative product and service offerings that align with the demands of the global market.

¹⁷ For more information, see: <https://fec.org.pa/en/sandbox/impact/>

¹⁸ UNCTAD, *Global creative economy shows resilience, growth - report*. (Geneva: United Nations Conference on Trade and Development [UNCTAD], 2019). <https://unctad.org/news/global-creative-economy-shows-resilience-growth-report>.



Isabella Springmühl, first Guatemalan fashion designer with Down syndrome, during her presentation "Fashion and Design without Obstacles" at the IDB initiative Demand Solutions Mexico 2018.

3 Opportunities for Independent Creative Workers

The CCIs are characterized by a high percentage of self-employment and informality. To be precise, 24% of the workers in the cultural and creative industries are part of the informal sector, and 18% work intermittently.¹⁹ This affects their quality of life and access to benefits and financing. According to the IDB study *Towards An Orange Future: Fifteen Questions to Understand Creative Entrepreneurs in Latin America and the Caribbean*,²⁰ one noteworthy characteristic of creative professionals is that they tend to be highly trained. (This means that they have invested heavily in their own human capital.) However, even in the best of cases, these professionals often must combine various forms of precarious work models –part-time jobs, multiple independent projects, etc.–, with atypical contracts to achieve a certain level of income.²¹ It is therefore imperative to create mechanisms that facilitate the formalization and financial inclusion of these workers in order to ensure that they have access to benefits and both national and international markets.

The IDB has engaged in various efforts to create opportunities for independent creative workers. For example, it has engaged in technical cooperation such as the project **Animation Nation - Creating Employment Opportunities for an Inclusive Animation Industry in Barbados (2020)**, which focuses on creating a partnership with civil society and the private sector to provide market-oriented training in 2D animation that integrates both on-the-job learning through recurring internships and a recruitment program.

The term 'workertech' refers to digital services offered to freelancers to help them with the following: (i) access to social protections and basic labor rights, (ii) optimized productivity and professional development, and (iii) collective organization at the union and professional levels. The project **gigES: WorkerTech for Independent Workers and the Informal Sector in El Salvador (2021)** is designed to create and promote the workertech ecosystem by identifying and supporting concrete solutions from both the private and public sectors. This pilot project engages key players in the area of innovation and start-ups at the national and international levels. A public policy sandbox will be developed to conduct experiments related to strengthening the regulatory framework to improve the situation of independent and platform workers. The initiative will be regional in scope in the short term and global in the long-term.

Protecting the employment and labor rights of independent and self-employed workers who are part of the cultural and creative industries is key to the development of a sector that already faces serious limitations in terms of financing. This hampers companies' efforts to grow and access the international sphere. Encouraging ongoing training and the development of upskilling and reskilling opportunities is imperative, as the industry will not be able to develop if there is no talent to support it. As such, a long-term vision is essential, as are State policies that transcend specific administrations and sustained public and private investment.

¹⁹ IDB, UNESCO, SEGIB, OEI and MERCOSUR, *Evaluación del impacto del COVID-19 en las industrias culturales y creativas*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/es/evaluacion-del-impacto-del-covid-19-en-las-industrias-culturales-y-creativa> (Publication only available in Spanish).

²⁰ Alejandra Luzardo and Leticia Gasca, *Launching an Orange Future: Fifteen Questions for Getting to Know the Creative Entrepreneurs of Latin America and the Caribbean*. (Washington D.C.: Inter-American Development Bank [IDB], <https://publications.iadb.org/en/launching-orange-future-fifteen-questions-getting-know-creative-entrepreneurs-latin-america-and>

²¹ Ekaterina Travkina and Pier Luigi Sacco, *Culture Shock: COVID-19 and the Cultural and Creative Sectors*. (Paris: Organisation for Economic Co-operation and Development [OECD], 2020). <https://www.oecd.org/coronavirus/policy-responses/culture-shock-covid-19-and-the-cultural-and-creative-sectors-08da9e0e/>

4 Financial Mechanisms for Fostering the Creative Economy

Companies and ventures in the cultural and creative sector tend to have more difficulties accessing credit, particularly in their earliest stages, when they do not have a record of corporate activity or a credit history²². This is due to the fact that Latin America and the Caribbean continue to have scant funding sources for entrepreneurs. It will be critical to promote new financing mechanisms to reactivate these sectors, including innovative financial instruments based on new technologies (e.g. Fintech, capital crowdfunding, etc.).²³ Although governments also play a fundamental role in access to financing mechanisms, they are generally unfamiliar with this type of company and financial institutions. The needs that they are aware of tend not to be met by freelancers, SMEs and startups or even the larger companies that are part of the creative ecosystem. Despite the fact that Latin America's audiovisual sector will double its streaming user base between 2020 and 2024, adding 106 million customers in the next five years (an increase of 152% over 2019)²⁴ and that it created more than 1.6 million direct and indirect jobs in LAC in 2019,²⁵ this sector is still facing challenges related to financial access. This hinders the development of local and international productions, even when entities have contracts to produce content for international platforms.

Today it is increasingly difficult to find products and services from traditional economic sectors that have not been directly or indirectly touched by one of the many CCI sectors. We have a great opportunity to change this paradigm by developing new financial models. This might include, for example, the creation of mixed financing options that leverage both public resources and private investments based on the venture capital model, funds dedicated to sectors with the greatest growth capacity –such as Screen Capital, the only fund focused exclusively on the audiovisual sector– and, in general, new financial products that understand that the economy based on intangibles offers a great opportunity to reactivate our economies, diversify the region's productive matrix and accelerate job creation.

²² Eduardo Sierra, Omar Villacorta and Alejandro Rueda, *La financiación de la economía creativa en Colombia*. (Washington D.C.: Inter-American Development Bank [IDB], 2020). <https://publications.iadb.org/es/la-financiacion-de-la-economia-creativa-en-colombia> (Publication only available in Spanish).

²³ *Ibid.*

²⁴ João Paulo Pimentel, *Streaming Services Will Surpass Pay-TV in Latin America in 2020*. (LABS – Latin America Business Stories, 2020). <https://labsnews.com/en/articles/technology/streaming-services-will-surpass-pay-tv-in-latin-america-in-2020/>

²⁵ Olsberg SPI, *Global Screen Production: The Impact of Film and Television Production on Economic Recovery from COVID-19*. (London: Olsberg SPI, 2020). <https://static1.squarespace.com/static/5f7708077cf66e15c7de89ee/t/60282af90267734564e0fedd/1613245181073/Global-Screen-Production-and-COVID-19-Economic-Recovery-Final-2020-06-25.pdf>

One of the options that the IDB offers to develop financial mechanisms to promote the creative economy that has already been replicated in other countries is the project **Innovation Vouchers for Creative Industries in Uruguay (2016)**. This initiative increases investment in R&D models in small and medium-sized creative companies by promoting collaboration for innovation between CCIs and other sectors of the economy. The project is also designed to promote the employment of creative workers in traditional industries and the participation of professionals from traditional sectors in creative companies so that innovation is accelerated in both cases. Training was offered in the use of new technologies –augmented reality and virtual reality– and in sectors such as animation, productions for the performing arts, and music. More than 1,413 new jobs have been created or maintained and 256 SMEs have been developed that work collaboratively. All of the collaborative projects were successfully completed. Over 2,400 people were impacted through 97 approved projects and a strategy to raise awareness of the value of collaborative work in these sectors.²⁶

In response to major financing challenges in the creative sectors, the Business Development Bank in Colombia (Bancóldex) launched the **Orange Bond (2019)** with support from the IDB. It was the first to focus on CCIs. This ordinary bond²⁷ aims to promote and strengthen productive sectors linked to Colombia's cultural and creative industries. This bond had influence in 32 departments of Colombia with a focus on about 10 CCI subsectors. Under this model, 31% was focused on the modernization of the company and 68% on working capital. The bond reached 60% of microenterprises, 38% of SMEs and 2% of large companies, leading to a 35% increase in exports.

In addition, the IDB is working with the cultural and creative industries for the first time through **IDB Invest**. This undertaking involves a US\$12.5 million investment in the company **Rock Content 2023**, a Brazilian platform that allows participating brands to launch high-quality content strategies. Rock Content increases exports and reduces imports of digital services in Latin America and the Caribbean, reducing the need for companies to purchase digitalization services from outside of the region while attracting business from the rest of the world to LAC. This is a major source of employment, especially for skilled workers such as engineers, web developers, web and graphic designers, and IT services.

The cultural and creative industries represent an opportunity for economic growth and income diversification for Latin American countries. Establishing strategies that favor the growth of the creative industry to expedite access to financing for companies, SMEs, cultural and creative start-ups with attractive and profitable alternatives through national governments has yet to be fully developed in the region.

²⁶ IDB, *Status Report for Project UR-T1150: Innovation Vouchers for Creative Industries in Uruguay*. (Washington D.C.: Inter-American Development Bank [IDB], 2020). <https://www.iadb.org/en/whats-our-impact/UR-T1150>

²⁷ An ordinary bond is a debt financial instrument that can be issued by the State or a private entity to obtain direct funds from the capital market to meet the recipient entity's objectives. The issuer agrees to return the principal to the investor with interest.



Closing of the IFF Panama 2021 International Film Festival, during the screening of the film "Sundown" by Mexican filmmaker Michel Franco. Initiative supported by the IDB and IDBLab (PN-T1237).

5 Export and Promotion of Creative Goods and Services

According to the latest report published by UNCTAD, international trade in creative goods and services generates increasing income for countries.²⁸ The entity estimates that global international exports of creative goods totaled US\$524 million in 2020 (representing 3% of total exports of merchandise and services), while creative services exports reached US\$1.1 trillion (21% of total exports of merchandise and services).²⁹ Sectors such as cinema, television, music, publishing or video games are driven by digital innovation and are the most advanced sectors in regard to their integration into the global market. Indeed, the digital content market will grow by US\$694.880 billion between 2023 and 2027, with an annual rate of 13.78% during said period.³⁰

One of the positive impacts of the COVID-19 pandemic was the increase in goods and services offered digitally in the CCI sectors, which went from 38% to 56%.³¹ Other factors must be considered in order to ensure that progress continues to be made in this direction. These include efforts to address piracy, which often operates on a large and organized scale, and involves stealing the results of other people's creative abilities and investments. For example, experts have found that a successful fight against piracy in the audiovisual sector would mitigate the loss of 48,500 jobs and reduce tax evasion by close to US\$1.1 billion per year. It would also prevent the loss of income for television providers and programmers (which involves an estimated US\$4.8 billion and US\$1.8 billion annually, respectively). Countries that have managed to reduce piracy levels produce 34.4% more content.³² The future of exports of products and services from the cultural and creative industries depends to a great extent on the ability of its stakeholders to modernize and integrate technology into their

processes and business models. It also will require the implementation of public policies that promote innovation and the development of these sectors and to combat the illicit traffic of their creations, ensuring that cultural heritage and intellectual property are preserved.

One of the most emblematic projects for promoting and strengthening the exportation of creative goods and services in the region is the **Program to Support Chile's Global Services Export Sector (2017)**. This initiative involved a loan of US\$27 million and was designed to contribute to the development of this sector in Chile. The funds were intended to improve the capacities of human resources and increase employment, exports and foreign direct investment in this sector, which is characterized as one of the most dynamic in world trade. International positioning efforts focused on trade promotion, business skills for export, pre and post investment services, training and certification of human resources in skills required by the private sector and an electronic platform with information on the regulation of and procedures for exporting services, business intelligence, and access to databases.

²⁸ UNCTAD, Creative Economy Outlook 2022. *The International Year of Creative Economy for Sustainable Development: Pathway to Resilient Creative Industries*. (Geneva: United Nations Conference on Trade and Development [UNCTAD], 2022). <https://unctad.org/webflyer/creative-economy-outlook-2022>

²⁹ *Ibid.*

³⁰ Infiniti Research Limited, *Global Digital Content Market 2023-2027 Report*. (Bengaluru: Infiniti Research Limited, 2022). https://www.reportlinker.com/p01861456/Global-Digital-Content-Market.html?utm_source=GNWLa

³¹ IDB, UNESCO, SEGIB, OEI and MERCOSUR, *Evaluación del impacto del COVID-19 en las industrias culturales y creativas*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/es/evaluacion-del-impacto-del-covid-19-en-las-industrias-culturales-y-creativas> (Publication only available in Spanish).

³² Millicom International Cellular, *El papel de la economía digital en la recuperación económica de América Latina y el Caribe*. (Luxembourg: Millicom International Cellular, 2022) <https://www.millicom.com/media/5157/katz-informe-latam-completo-junio-2022.pdf>

The project **Promotion of the Creative Economy in Paraguay (2017)** was launched in an effort to contribute to economic innovation and productive diversification. It was designed to strengthen the country's SME ecosystem and creative ventures with creative bonds. It has improved the business vision of these ventures and strengthened key public and private stakeholders through the creation of a techno-creative hub that allowed Paraguayan to export talent to the region and the rest of the world. Most importantly, it laid the groundwork for the creation and consolidation of the creative ecosystem. The results include the creation of Mesa 11 in the Ministry of Industry and Trade and the Federation of Creative Industries. These entities have worked to position the creative and cultural economy on the country's agenda since October 2018. The effort also led to the development of at least eight public policies and the first cultural and creative market, improving the visibility of Paraguay within the Latin American agenda.

The **Tamana Technology Factory (2021)**, which seeks to serve as a center for the promotion, production, and export of animation, gaming, and music technology services in Trinidad and Tobago, was also part of this effort. The center will provide young professionals in the sector with a shared physical and virtual workspace, giving them access to technology, skills enhancement and the opportunity to work together and use their skills in the creative and cultural sector internationally.

The Bank's work also includes the creation of the **South-Southeast Executive Boards of the Cultural and Creative Industries**. The entity focuses on the work of creative entrepreneurs in Campeche, Chiapas, Oaxaca, Yucatan and Mexico City and contributes to the development of a pilot project that consists of surveys and training to implement a business plan for each participant. The goal is to map out points of connectivity for those who are lagging behind at any point in the connectivity chain. Participants may come up against challenges related to fixed or mobile coverage, access to devices –smartphones, tablets, computers, etc.–, digital skills, digital sales habits, access to transactional content, and so on. This review of the connectivity chain is also related to the respective productive chain, particularly to efforts to build real and potential scenarios for entry or expansion in the digital economy of creative origin in a region of marked contrasts like this one. The first pieces of evidence obtained include the fact that handicrafts, fashion design and visual arts producers use Facebook Marketplace as their main marketing platform. It was also determined that half of them also use physical sales and market their products on WhatsApp.

The sale and marketing of creative products and services are very much sector-specific. For example, the video games sector is very different from the music, audiovisual, handicrafts and fashion industries in the sense that it requires more strategic knowledge. The cultural and creative industries represent a great opportunity for the countries of the region to diversify their production matrix and enter the global digital content market. To achieve this, they must continue to drive the convergence of CCIs and technology and greater understanding of these sectors and how they work at the time of sale.

6 Development of Public Policies for the Sector and Strengthening of Government Institutions

There are numerous ways to justify public intervention in the creative economy, including the development of public goods and intervening in the market. We are currently faced with various challenges, such as a lack of clarity regarding which public agency is responsible for these activities; a lack of coherence between the goals, objectives and assigned resources; the absence of systematic monitoring and evaluation of the initiatives implemented; the lack of a system of incentives; and incoherent legal frameworks and formal coordination mechanisms, which leads to the use of ineffective policy instruments. In most LAC countries, various institutions still share responsibility for public policies related to the development of the creative economy and there is a lack of coherent long-term strategic plans.³³

In order to create spaces for dialogue regarding the design of public policies with an intersectoral approach focused on the creation of new business models for CCI, the IDB organized the **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** in 2021.³⁴ The Bank is currently designing inter-institutional executive boards for the implementation of public policies that strengthen cultural and creative industries and reactivate the economy through employment, new technologies, and inclusion in four states of southern and southeastern Mexico: Yucatan, Mexico City, Chiapas and Oaxaca. This initiative also covers the federal level.

The regional project **Cultural and Creative Industries in Sustainable Urban Revitalization Projects (2017)** is designed to develop effective coordination of the economic potential of CCI and sustainable urban renewal projects. The project specifically involves the production of technical guides for national and local governments and the exchange of public policies on the cultural and creative industries.

The Bank also has made an effort to ensure that the CCI have an institutional and regulatory framework, a necessary element of developing successful public policies. The **Program to Support Reforms Agenda to Promote Productive Development, Innovation and the Creative Economy in Colombia (2020)** supports the implementation of a series of public policy reforms designed to strengthen the institutional framework and public policies that promote innovation, productivity at the business level and entrepreneurship.

The IDB has also promoted the development of strategies that foster the sustainable economic growth of CCI through improved competitiveness policies and the promotion of emerging sectors. This is the case of the **Economic Diversification and Competitiveness Promotion Program (2019)**,³⁵ in Panama. This initiative focuses on improving the country's competitive conditions through the promotion of a business-friendly digital environment. It is also designed to strengthen the national quality system and encourage emerging sectors to generate sources of growth for the economy. Its outcomes include the creation of the Ministry of Culture and the adoption of the Panama Hub Digital strategy, which promotes the ICT industry.

Based on current evidence on CCI's contribution to economic and social recovery in LAC, this is an opportunity to include them in development agendas and recovery plans undertaken as part of efforts to overcome the crisis being faced by the countries of the region. This effort will include designing long-term policies that allow us to implement analytical instruments with a more holistic and transversal perspective, ensuring that a coordinated response is developed to address the sector's needs throughout the productive matrix.

³³ José Miguel Benavente and Matteo Grazzi, *Public Policies for Creativity and Innovation: Promoting the Orange Economy in Latin America and the Caribbean*. (Washington D.C.: Inter-American Development Bank [IDB], 2017). <https://publications.iadb.org/en/public-policies-creativity-and-innovation-promoting-orange-economy-latin-america-and-caribbean>

³⁴ Oliver Azuara Herrera, Kayla Grant, Matteo Grazzi, Diego Herrera, Alejandra Luzardo, Jesús Navarrete, Estrella Peinado-Vara, Eliana Prada, Pau Puig Gabarró, Sylvia Rodríguez, Eduardo Saravia, Graciana Rucci and Trinidad Zaldívar, *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*. (Washington D.C.: Inter-American Development Bank [IDB], 2022). <https://publications.iadb.org/en/first-regional-policy-dialogue-cultural-and-creative-industries-intersectoral-approach-role>

³⁵ The **Economic Diversification and Competitiveness Promotion Program II (PN-L1167)** was developed once the initial initiative was completed.



Member of the Youth Symphony Orchestra of Dominican Republic during Demand Solutions Santo Domingo 2017.

7 Post-pandemic Reactivation of the Creative and Cultural Sector

According to the survey *Assessment of the Impact of COVID-19 on the Cultural and Creative Industries*³⁶ published in 2021 by the IDB, Unesco, SEGIB, OEI and Mercosur Cultural, 52% of the cultural and creative companies in Latin America and the Caribbean saw their sales drop by more than 80%. In other words, two out of three independent workers in the sector saw their income drop by more than 80%. The pandemic has accentuated health, economic, and social crises in most of our countries and has forced both urban and rural communities to find ways to heal and reorganize. This requires rethinking how governments can build mechanisms to enhance the employability and social protection of thousands of independent workers who are part of the CCIs.

Since the beginning of the pandemic, the IDB has implemented various projects designed to develop innovative ways to limit the spread of COVID and promote recovery through the reactivation of the cultural and creative industries. The project [Supporting LAC Creative Industries to Recover from the COVID-19 Pandemic \(2020\)](#) stands out. It was designed to contribute to improving the capacity of public policy makers in the region to design, implement, monitor and evaluate ideas for supporting the efforts of the region's cultural and creative industries to recover from the pandemic.

The Bank also has contributed to efforts to update productive promotion strategies to accelerate the recovery of the sector post-pandemic. This is the case of the project [Support for the recovery of the Creative Industries sector in the Context of COVID-19 \(2021\)](#). The effort was implemented in Chile and aims to update the creative sector's productive development strategy, specifically the Production Development Corporation's Chile Creativo program.³⁷ The project involved assessing new stakeholders and challenges in light of the COVID-19 pandemic, updating a road map for the sector for 2021-2025, implementing a tool for promoting a pilot project and the design and implementation of a monitoring system for said road map.

Creativity and culture offer opportunities to analyze strategies for overcoming the challenges that we face as a society from an intersectoral, creative and innovative perspective. These projects are part of the IDB's efforts to generate solutions that allow member countries to restore the health of their inhabitants and reactivate economic growth in the face of this historic crisis.

³⁶ IDB, UNESCO, SEGIB, OEI and MERCOSUR, *Evaluación del impacto del COVID-19 en las industrias culturales y creativas*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/es/evaluacion-del-impacto-del-covid-19-en-las-industrias-culturales-y-creativas> (Publication only available in Spanish).

³⁷ The Production Development Corporation (CORFO) is the Chilean Government agency responsible for promoting local production and regional economic growth.

8 Opportunities for Social Inclusion, Cultural Diversity and Human Development³⁸

CCIs make possible numerous opportunities for social inclusion, cultural diversity, and human development for youth, women, indigenous peoples, the Afro-descendant community, and members of the LGBTQIA+ community. This is due to the closeness that develops among participants in the creative process and the rapid acceptance of the cultural and creative industries of workers with identities that have been subject of exclusion. IDB studies have found that creative ventures engage 13% more women than other ventures.³⁹ According to the latest report issued by Unesco,⁴⁰ nearly half of those who work in the cultural and creative industries are women. All of these suggest that the CCIs can play a key role in promoting gender equality and mitigating social tension in the workforce. This opportunity is so important that the IDB Group's 2022-2025 Gender and Diversity Action Plan outlines its commitment to include the gender and diversity approach in all country strategies and in 80% of its operations by 2025.

There is no data on gender gaps in the creative and cultural sectors even though half of the CCI labor force is female. For this reason, during 2023, the IDB published *Gender Gaps: Female Work in Cultural and Creative Sectors*,⁴¹ the first study on gender gaps in the CCIs. This report focuses on providing a framework and background to investigate the determinants of female labor specifically in Argentina, Brazil, Chile, Colombia, Mexico and Uruguay in the following creative sectors: performing arts, visual arts, audiovisual, music and video games. The purpose of these efforts is to collaborate on the design of strategies for building a more equitable sector in the region.

Due to the great development potential of its audiovisual industry, Colombia's Ministry of Culture has expressed interest in providing training and support to young creatives so that they can access growth opportunities within the audiovisual industry. [Sandbox Audiovisual Colombia: Developing Creative Talent to Diversify Job Opportunities in Colombia \(2022\)](#) was launched with these goals in mind. The project that aims to: i) make visible the social and economic value of careers in the cultural and creative industries so that they inspire young people to broaden their training paths; ii) offer training on technical skills and 21st century skills so that youth can access job opportunities in the audiovisual industry ; iii) expose young people to practical training opportunities and internships in the audiovisual sector with local production companies and expand their perspectives for future employment; and iv) support and guide young people in their efforts to enhance their education and professional profiles within the industry. This project focuses on at-risk youth aged 18-30 who have historically been excluded from the industry. including women, indigenous people, Afro-descendants and members of the LGBTQIA+ community. Program participants generally have creative talent but little or no experience in the industry. The project will be implemented in La Guajira, Putumayo, Cauca, Chocó, Sucre and Bogotá. Most of these areas have experienced armed conflict.

³⁸ In order for a project to be strategically aligned with the cross-cutting theme of gender and diversity at the heart of the IDB's institutional strategy, it must include three elements: (i) an analysis of the problem or development gap related to gender and/or diversity; (ii) at least one activity/solution that addresses the specific gender and/or diversity problem identified; and (iii) at least one indicator in the project results matrix that is related to the solution. [Anne-Marie Urban, Judith Morrison, Florencia Savoca Truzzo, Yuri Soares, Ana Castillo Leska, Stephanie Oueda Cruz and Isabel Berdeja Suarez, *Plan de Acción de Género y Diversidad del Grupo BID 2022 - 2025*. (Washington D.C.: Inter-American Development Bank [IDB], 2022)]. <https://idbdocs.iadb.org/wsdocs/getdocument.aspx?docnum=EZSHA-RE-266317725-90>.

³⁹ Alejandra Luzardo and Leticia Gasca, *Launching an Orange Future: Fifteen Questions for Getting to Know the Creative Entrepreneurs of Latin America and the Caribbean* (Washington D.C.: Inter-American Development Bank [IDB], 2018). <https://publications.iadb.org/en/launching-orange-future-fifteen-questions-getting-know-creative-entrepreneurs-latin-america-and>

⁴⁰ UNESCO, *Re|shaping policies for creativity: addressing culture as a global public good*. (Paris: United Nations Educational, Scientific and Cultural Organization [UNESCO], 2022). <https://unesdoc.unesco.org/ark:/48223/pf0000380479>

⁴¹ Sofía Lobos, *Gender Gaps: Female Work in Cultural and Creative Sectors* (Washington D.C.: Inter-American Development Bank [IDB], 2023). <https://publications.iadb.org/en/gender-gaps-female-work-cultural-and-creative-sectors>.

The project **SPOOL (2021)** provides training and job opportunities to vulnerable Venezuelan migrant women in Trinidad and Tobago and vulnerable low-income and host community women. The initiative centers on fashion design and clothing and costume manufacturing with a focus on providing costumes for the Carnival in Trinidad and Tobago and elsewhere in the Caribbean.

The COVID-19 pandemic led to a decrease in employment in Chile, particularly in the service sectors that involve the most personal interaction (lodging and food service activities; artistic, entertainment and recreational activities), followed by construction and trade activities.⁴² This led the IDB to develop the project **Food For All (2021)**, which aims to create a virtual space (web and APP) that connects Chilean companies, foodies and scholars through gamification and microlearning. The undertaking is meant to create work opportunities and promote entrepreneurship among women and at-risk youth, who will receive training and skills development.

The project **Lazos de Agua**⁴³ (2016) was jointly developed by the IDB,⁴⁴ the FEMSA Foundation, the Coca-Cola Foundation and the One-Drop Foundation to promote the adoption of hygiene habits and the culture of water through art. The initiative, which has been implemented in Mexico, Colombia, Nicaragua, Guatemala and Paraguay, consists of the following: (i) improving access to water and sanitation services; (ii) strengthening the local value chain in the water, sanitation and hygiene sector, and (iii) encouraging the adoption of key behaviors around the topic through the approach *Arte Social para el Cambio de Comportamiento (SABC)*.TM The latter is achieved through collaborative social art activities that foster an emotional connection among participants, helping communities to adopt healthy habits that impact the sustainability of water and sanitation systems.


The project **Training in Creative Industries: An Opportunity for Emotional, Social and Economic Inclusion in Migrant Receiving Communities (2020)** seeks to contribute to the sociocultural, emotional and economic inclusion of young people and youth leaders who have faced exclusion in the labor market in Soacha, Cundinamarca (Colombia).⁴⁵ It addresses three core themes: (i) training in cultural and labor skills to strengthen entrepreneurship; (ii) linking cultural managers through strategic technical support networks, and (iii) quality early childhood care provided by artists to the children of artists.

⁴² Latin American Center for Economic and Social Policies, *Recuperación del empleo: ¿cuánto hemos recuperado?, ¿cuánto falta por recuperar?* (Santiago: Centro Latinoamericano de Políticas Económicas y Sociales [CLAPES UC], 2021). https://s3.us-east-2.amazonaws.com/assets.clapesuc.cl/Recuperacion_del_empleo_Cuanto_hemos_recuperado_Cuanto_falta_por_recuperar_2fe91e3cf9.pdf

⁴³ For more information, see: <https://www.lazosdeagua.org/>

⁴⁴ This initiative was financed through the operations RG-T2712, MX-T1443, PR-T1226 and CO-T1596 and by the IDB Lab.

⁴⁵ According to Migración Colombia, as of December 31, 2019, some 26,140 Venezuelan migrants had registered and settled in Soacha.

A futuristic digital display featuring a wireframe globe in shades of blue and green. The globe is composed of a complex network of lines and dots, with a glowing blue ring around its equator. In the foreground, a person is captured in a dynamic, almost floating pose, with arms and legs extended. The background is a dark space filled with numerous small white dots, resembling a star field. The overall aesthetic is high-tech and digital.

**El futuro de América Latina
y el Caribe es creativo**

FUTURE

OPPORTUNITIES

Development organizations and governments throughout Latin America and the Caribbean are striving to find new ways to promote economic and social well-being. As social, technological and economic changes continue to unfold, new approaches will be needed to promote work, health and education. The CCIs have not only innovated through the use of new technologies in sectors such as music (Spotify, Apple Music), cinema (Netflix, HBOMax, MUBI, Filmin, among others) and communications (Twitter, Facebook, Instagram, TikTok, etc.).⁴⁶ Since their inception, they have also developed cultural plans focused on sustainability and respect for cultural heritage.

The CCIs have the potential to provide concrete solutions in different sectors that will improve the productivity and competitiveness of our economies, promote social mobility and contribute to the reduction of structural inequalities, all of which are serious obstacles to the well-being and prosperity of our region. The historical heritage and oldest testimonies of the arts are reliable evidence that culture has been one of the manifestations that has allowed us to grow as a society. The section below outlines possible areas of work presented by the Creativity and Culture Unit as ideas to explore jointly with various sectors of the IDB:

⁴⁶ Alejandra Luzardo and Leticia Gasca, *Launching an Orange Future: Fifteen Questions for Getting to Know the Creative Entrepreneurs of Latin America and the Caribbean*. (Washington D.C.: Inter-American Development Bank [IDB], 2018). <https://publications.iadb.org/en/launching-orange-future-fifteen-questions-getting-know-creative-entrepreneurs-latin-america-and>

Opportunities for Collaboration

- 1 Investing in Skill, Reskill and Upskill Processes:** Regional investment in human capital that has historically been excluded from the cultural and creative industries, such as women, indigenous people, Afro-descendants, LGBTQIA+ community, and migrants.
- 2 Developing Sustainable Cultural Tourism:** A holistic approach to implementing sustainable tourism that integrates both tangible and intangible cultural heritage.
- 3 Protecting Culture and Traditions:** Emerging technologies capture ancient insights and amplify the voice of a new generation in front-line creative and cultural production.
- 4 Promoting Sustainable Value Chains:** Work on the valuation of Pan-Amazonian products and services to reduce damage to the environment and preserve traditions and heritage.
- 5 Preventing Assets Laundering through Cultural and Material Assets:** There is a great opportunity to create regional regulations and regulatory frameworks to prevent the laundering of LAC tangible cultural heritage.
- 6 Activating Cities through the Audiovisual Industry:** LAC's audiovisual industry has a great potential, which requires investment in the development of infrastructure projects, new technologies and talent training that can impact the country through branding and film tourism.
- 7 Comprehensive Investment in the Creative Sector:** This initiative is focused on the entire production and human capital chain, accompanied by systematic institutions and policies. This model could be replicated throughout the region.



Martina Santoro, Laia Barboza, Phillip Penix-Tadsen, Juan Pablo Pisón and Guillermo Arduino at the "Video Games to Save Lives" conversation at the IDB initiative Demand Solutions Mexico 2018.

CREATIVITY AND
CULTURE BY
THE NUMBERS

Data Collection Methodology

The UN has determined that the cultural and creative industries are cross-cutting and key elements in the three pillars for sustainable development: economy, society and the environment. It has also found that they are critical to achieving the goals outlined in the 2030 Agenda. Over the past 10 years, the IDB has developed operations with components of these industries in collaboration with various sectors of the Bank in 24 countries and at the regional level. These initiatives have the potential to be replicated in other countries. It was challenging to identify the projects developed in the region because the cultural and creative industries are not an official sector of the IDB. Thus, we developed a Tableau visualization using an R programming language (open source) that would allow us to visualize the projects and better understand the 38 subsectors of these industries that the Bank has invested in. Part of the visualization was based on a taxonomy that uses AI from text analytics and machine learning as well as The PoolParty software. The visualization allowed us to establish a baseline that was later expanded by specialists from each sector. These experts also collated the extracted data.

General Data

The IDB had 126 projects in its portfolio of operations and technical cooperation between 2013 and 2022 that involved a total of US\$2,538,341,476. Of these projects, 70 are being implemented and 56 are complete.

PROJECT STATUS⁴⁷

55,6%

70 Ongoing

44,4%

56 Closed

Status	Percentage	Count
Ongoing	55,6%	70
Closed	44,4%	56

70 Ongoing

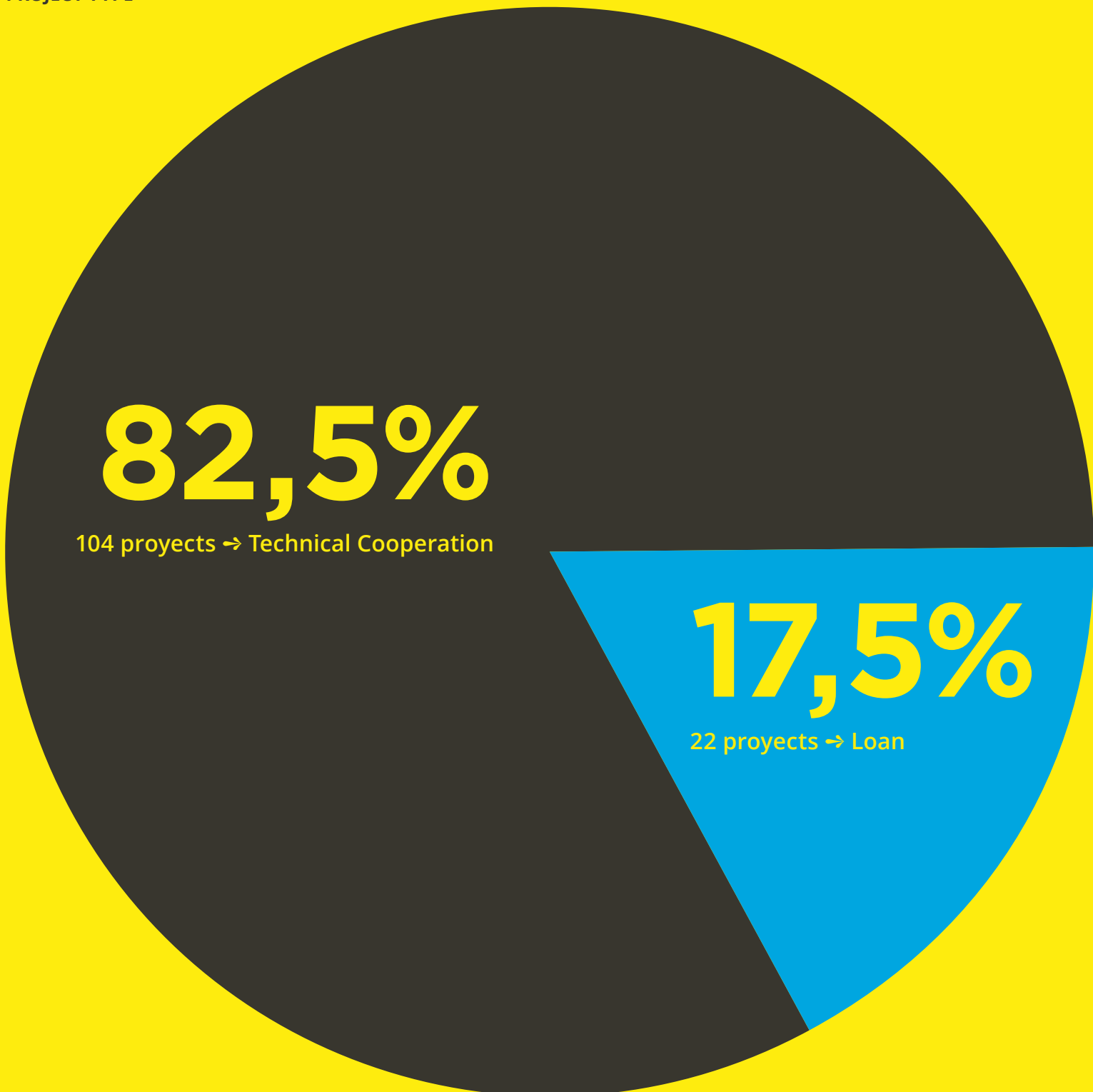
44,4%

56 Closed

⁴⁷ Source: Inter-American Development Bank, with information collected until December 2022.

Regarding the type of projects, 22 out of 126 are loans and 104 are technical cooperation efforts that focus on institutional strengthening, knowledge transfer and studies, including diagnostics, pre-investment and sector studies that support the formulation and preparation of plans.⁴⁸

PROJECT TYPE⁴⁹



⁴⁸ For more information, see: <https://www.iadb.org/en/how-we-can-work-together/public-sector/technical-cooperation>

⁴⁹ Source: Inter-American Development Bank, with information collected until December 2022.



Result of the exchange with researchers of the project Flavors of Ecuador: Food Tech for Innovation in the Food Chain (ECT1454), which seeks to enhance the gastro-food chain.

Twenty-one of the operations are regional and involve a total investment of US\$10,314,675. The country that has received the most funding is Colombia, with US\$1,537,880,000 in 11 operations, followed by Panama, with US\$562,730,930 and 14 operations. The number of operations and amount invested by country is outlined in the following table⁵⁰ and in the two graphs below:

COUNTRY	NUMBER OF OPERATIONS BY COUNTRY	AMOUNT ⁵¹ BY COUNTRY (IN US\$)
Regional	21	10,314,675
Panama	14	562,730,930
Colombia	11	1,537,880,000
Chile	7	137,950,000
Honduras	7	47,441,746
Peru	6	32,659,000
Argentina	6	3,850,000
Paraguay	5	33,150,000
Suriname	5	22,271,417
Trinidad and Tobago	5	2,630,866
Guatemala	5	732,000
Uruguay	4	16,749,980
Ecuador	4	1,820,000
Dominican Republic	3	93,837,962
El Salvador	3	2,400,000
Brazil	3	1,100,000
Mexico	3	1,125,000
Barbados	3	656,444
Jamaica	2	950,000
Bolivia	2	27,000,000
Nicaragua	2	662,264
Costa Rica	2	261,000
Guyana	1	150,000
Belize	1	11,000
Bahamas	1	7,192
TOTAL	126	2,538,341,476

⁵⁰ Source: Inter-American Development Bank, with information collected until December 2022.

⁵¹ Total project funding. There is no disaggregated information for specific components.

Operations by Country⁵²



⁵² Source: Inter-American Development Bank, with information collected until December 2022.

Investment by Country⁵³



⁵³ Source: Inter-American Development Bank, with information collected until December 2022.

Operations by Year⁵⁴

The following table shows the number of operations with creativity and culture components executed by the IDB between 2013 and 2022. As both the table and graph show, the years with the highest number of approved projects were 2019 (26 operations), 2021 (19) and 2018 (18).

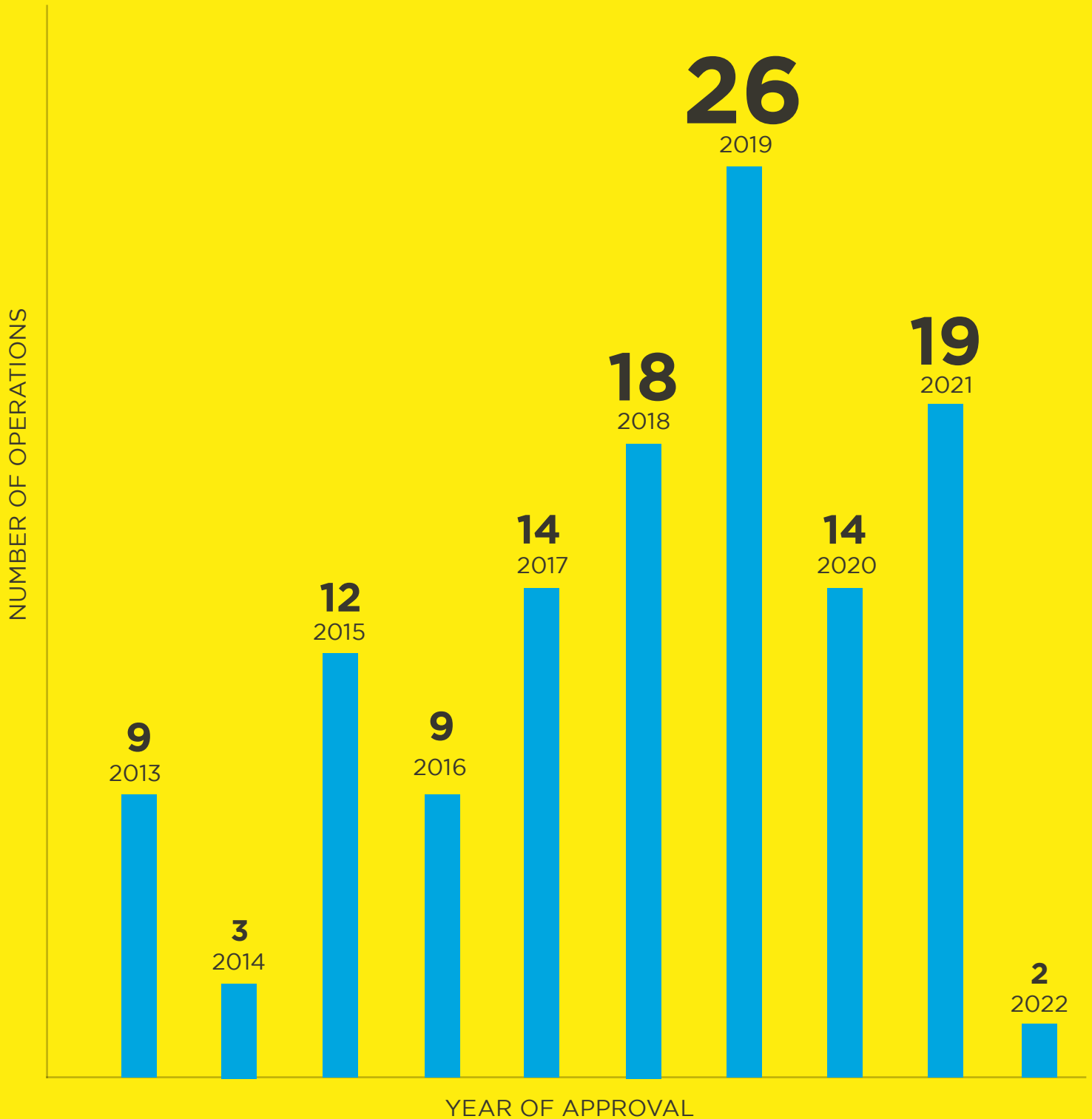
YEAR OF APPROVAL	NUMBER OF OPERATIONS	COUNTRY	AMOUNT ⁵⁵ BY YEAR (IN US\$)
2022	2	Colombia and Honduras	1,300,000
2021	19	Bolivia, Brazil, Chile (3), Dominican Republic, El Salvador, Guatemala (2), Panama, Peru (2), Regional (3), Trinidad and Tobago (2) and Uruguay (2)	195,832,762
2020	14	Barbados, Colombia (3), Ecuador, El Salvador, Honduras, Jamaica, Panama (2), Paraguay, Peru and Regional (2)	855,692,650
2019	26	Argentina (2), Brazil, Colombia (7), Costa Rica, Ecuador, El Salvador, Guyana, Honduras (2), Jamaica, Panama (3), Peru, Regional (4) and Suriname	1,066,615,000
2018	18	Argentina (2), the Bahamas, Barbados, Bolivia, Dominican Republic, Ecuador, Honduras, Mexico, Panama, Paraguay, Regional (4), Suriname, Trinidad and Tobago, and Uruguay	33,376,480
2017	14	Chile (2), Guatemala, Panama (4), Paraguay, Regional (3), Suriname (2) and Trinidad and Tobago	161,026,300
2016	9	Argentina (2), Chile, Dominican Republic, Panama (2), Regional (2), and Uruguay	95,616,960
2015	12	Brazil, Chile, Ecuador, Honduras, Mexico, Nicaragua, Paraguay (2), Peru (2), Regional and Trinidad and Tobago	124,495,700
2014	3	Guatemala, Mexico and Regional	1,350,000
2013	9	Barbados, Belize, Costa Rica, Guatemala, Honduras, Nicaragua, Panama, Regional and Suriname	3,035,624
TOTAL	126	25 countries⁵⁶	2,538,341,476

⁵⁴ Source: Inter-American Development Bank, with information collected until December 2022.

⁵⁵ Total project funding. There is no disaggregated information for specific components.

⁵⁶ 24 countries and at the regional level.

NUMBER OF OPERATIONS BY YEAR OF APPROVAL⁵⁷



⁵⁷ Source: Inter-American Development Bank, with information collected until December 2022.

Operations by Bank Sector⁵⁸

The table below shows the number of operations and the amount invested by Bank sector. The five sectors with the most operations with creativity and culture components are: Private Firms and SME Development (29); Social Investment, (26); Education (17); Housing and Urban Development (17); and Science and Technology (13). The sectors with the largest investments are Private Firms and SME Development (US\$1,229,609,514), Financial Markets (US\$660,200,000) and Housing and Urban Development (US\$476,028,508).

Finally, the table and graph below show the number of operations and the total funding allocated to the CCI sector. The sectors with the largest number of operations and highest amounts of funding are: (i) the Cultural and Creative Industries in general, with 60 operations and an investment of US\$1,993,817,214; (ii) Tourism and Cultural Heritage, with 20 operations and US\$520,978,508 invested; (iii) the Music Industry; and (iv) the Food Industry.

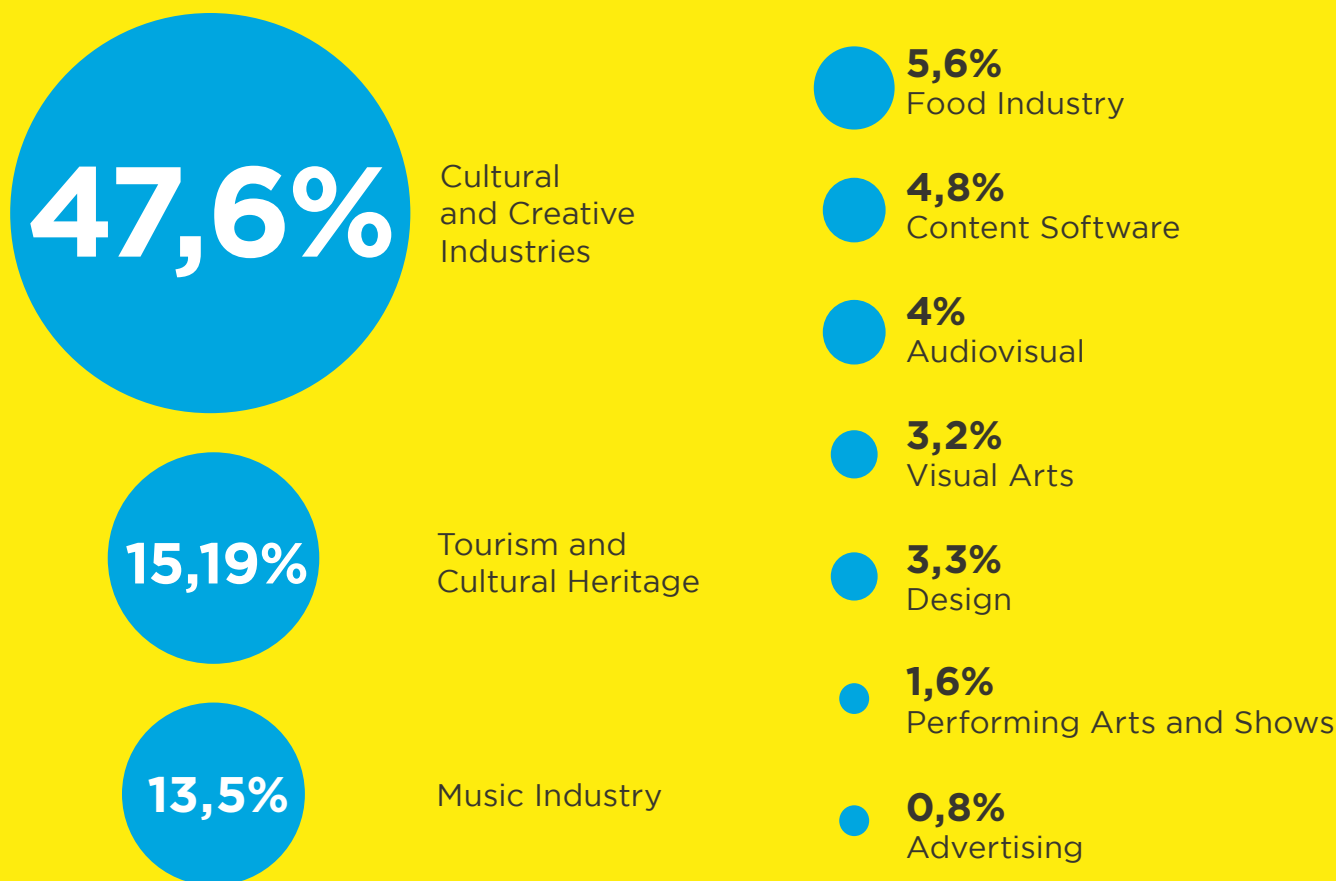
The Bank has carried out few operations specifically focused on the cultural and creative industry sectors in recent years. In the vast majority of cases, these are creative components that have been included in larger projects. The IDB has the opportunity to continue coordinating projects in a manner that develops synergies and engages with these industries to maximize the hitherto untapped potential.

SECTOR	OPERATIONS BY SECTOR	AMOUNT ⁵⁹ BY SECTOR (IN US\$)
Private Firms and SME Development	29	1,229,609,514
Financial Markets	3	660,200,000
Housing and Urban Development	17	476,028,508
Reform and Modernization of the State	3	70,850,000
Trade	12	55,070,000
Social Investment	26	29,283,919
Education	17	9,666,535
Science and Technology	13	5,213,000
Environment and Natural Disasters	2	950,000
Water and Sanitation	2	920,000
Sustainable Tourism	1	300,000
Agriculture and Rural Development	1	250,000
TOTAL	126	2,538,341,476

⁵⁸ Source: Inter-American Development Bank, with information collected until December 2022.

⁵⁹ Total project funding. There is no disaggregated information for specific components.

Operations of Cultural and Creative Industries by Sector⁶⁰



Creative and Cultural Industries: This includes operations focused on institutional strengthening, knowledge sharing, productive development of the creative sector, boosting exports and the promotion of creative goods and services.

Tourism and Cultural Heritage: This includes projects on urban renewal, promotion of sustainable and resilient tourist cities, conservation and management of cultural and natural heritage, restoration and preservation of cultural heritage, and support for the organization of handicrafts production.

Music Industry: This includes projects on the improvement of youth orchestras, job placement and social inclusion through musical training, strengthening local cultural identity through the promotion of music and training in practical and professional skills for professionals in the music sector.

Food Industry: This includes operations related to job creation and culinary entrepreneurship for at-risk youth and women, development of open innovation ecosystems and entrepreneurship in the culinary sector and strengthening the value chain of traditional cuisines.

Content Software: This area brings together projects focused on technical and professional training for young people in coding, programming, technology, robotics, artificial intelligence, algorithms, animation, system design and management, and the acceleration of the application of robotic technologies to solve problems or the creation of technology-based companies.

Audiovisual: This area covers operations focused on training in the audiovisual market to strengthen the cinema value chain, generate new channels for displaying audiovisual products, develop audiences, or contribute to the diversification and sophistication of the exportable offer of the audiovisual industry.

Visual Arts: These are projects focused on promoting sociocultural and labor inclusion through job training in the artistic sector, the recovery of public spaces and the restoration of the social fabric through urban art, among others.

Design: This includes operations related to professional training in technical skills related to design, fashion design and clothing manufacturing for social rehabilitation and labor reintegration.

Performing Arts and Shows: This area covers projects focused on promoting the integration of technology and the performing arts and job creation through training in performing arts and shows.

Advertising: Advertising operations seek to increase the employability of young people through a training model in ICT, media and advertising.

⁶⁰ Source: Inter-American Development Bank, with information collected until December 2022.



Young people from the Sandbox Audiovisual project developing the animation sequence exercise. Project implemented by the Colombian Ministry of Culture, Netflix and the IDB (CO-T1668).

HIGHLIGHTS

2013 - 2022



Mundano, artist and activist from Brazil, executing the initiative "Pimp my carroça, recycling with style: street art to improve the quality of life of those most in need", during Demand Solutions Peru 2015.

1 We partnered with the private sector (Netflix, New York Film Academy, FEMSA, among others) to strengthen the orange economy.

Working in partnership with the private sector is critical to advancing the cultural and creative industries agenda, particularly in terms of investing in human capital and creative talent. Today, more than ever, we need to provide concrete and replicable solutions to end discrimination related to skills in the different subsectors of the cultural and creative industries. This will allow us to improve productivity and competitiveness and contribute to ending the structural inequalities that hinder the well-being and prosperity of our region. The Netflix team, the Creativity and Culture Unit and the IDB's Education Division launched a partnership with *Behind the Camera: Creativity and Investment for Latin America and the Caribbean: Learnings from Conversations with Key Players in the Audiovisual Sector*.⁶¹ This study reviews the current state of the audiovisual sector in Latin America and the Caribbean in the context of the boom in demand brought about by streaming and national industries. The research maps audiovisual milestones and focuses on public policy debates and 21st century skills. After interviewing nearly one hundred emerging creators, producers, entertainment company executives, institutional workers and film associations, the partner entities were able to identify the main challenges and opportunities in the region. The study includes a survey of 417 producers, focusing on the above and below the line technical and 21st century skills that are most in demand for the development of the audiovisual sector in our countries. The partnership led to the creation of **Sandbox Audiovisual Colombia in 2022**.⁶² The project's strategic partners are the IDB, Netflix and the Colombian Ministry of Culture, which will support and train young people so that they can access job opportunities in the audiovisual industry. This program is expected to generate inclusion opportunities for 1,500 young people aged 18-30, and will focus on women, indigenous peoples, Afro-descendant communities, migrants, and the LGBTQIA+ community.

The 2021 partnership developed by the IDB, the New York Film Academy and the Ministry of Industry, Mining and Energy of Uruguay⁶³ allowed beginners, professionals and technicians in the audiovisual sector to access scholarships that cover up to 100% of the cost of attending the Film and TV Production Course offered by the New York Film Academy, one of the world's top film schools. The goal of this initiative is to promote the professionalization of the audiovisual sector through the implementation of programs that build human capital so that at-risk youth and women can meet the demands of the industry and connect with entry-level opportunities in one of the region's most dynamic economic sectors. The region will build a diverse and equitable skills pool that can be transferred to other sectors through support for creative occupations, enabling us to build the jobs of tomorrow.

During the Unesco World Conference on Cultural Policies and Sustainable Development, **Mondiacult 2022**, the IDB organized the **International Forum "Public-Private Alliances in Culture"** in partnership with the FEMSA Foundation, the Ministry of Culture of Mexico, the Development Bank of Latin America (CAF) and the Ministry of Culture of Nuevo León. The purpose of the event was to create an opportunity for participants to analyze the role, benefits and opportunities provided by the strategic link between the public and private economic spheres involved in the promotion of culture and the exercise of cultural rights. The forum also facilitated a discussion of the impact of investment in culture and its contribution to improving quality of life, sustainable development and citizen participation and allowed attendees to share reflections on the strategic lines of the cultural policies of the future. During Mondiacult, the IDB co-organized the event **"From the Script to the Screen: How Public Policy Frameworks Can Contribute to the Development of Diverse and Emerging Talent"** in partnership with Netflix, the Government of Mexico, the Ministry of Culture of Mexico, Unesco and Disney. The goal of the initiative was to create a space for experts to explore what innovation means for the cultural and creative industries and what types of public-private collaboration are needed to produce a prosperous creative economy.

⁶¹ Diego Olavarría, Alejandra Luzardo and Marías Mercedes Mateo-Berganza Díaz, *Behind the Camera: Creativity and Investment for Latin America and the Caribbean: Learnings from Conversations with Key Players in the Audiovisual Sector*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/en/behind-camera-creativity-and-investment-latin-america-and-caribbean-learnings-conversations-key>

⁶² For more information, see: <https://www.mincultura.gov.co/Sandbox-Audiovisual/Paginas/indexhtml>

⁶³ For more information, see: <https://www.gub.uy/ministerio-industria-energia-mineria/comunicacion/noticias/miem-apoya-programa-becas-para-cursar-produccion-cine-tv-new-york-film>

2 We partner with key stakeholders and decision makers around the world to conduct macro and microeconomic studies of the cultural and creative industries.

This is the case of the publication *Assessment of the Impact of COVID-19 on the Cultural and Creative Industries*,⁶⁴ which was conducted by the IDB with Unesco, SEGIB, OEI and Mercosur Cultural (2021). This undertaking was a coordinated response to the impact of COVID-19 on the sector and part of an effort to identify strategies for improving the situation of CCIs. The publication includes an economic estimate of the impact of the pandemic on companies and cultural and creative workers, as well as an analysis of the public policies implemented by ministries and national cultural organizations in response to the emergency. The study offers a regional perspective that can facilitate efforts to identify new opportunities and strengthen regional cooperation in these sectors.

3 We create spaces for dialogue between different sectors, generating opportunities to think about the future of CCIs.

We held the **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** in 2021.⁶⁵ This event was designed to highlight experiences with and best practices developed in the public and private sectors. It was focused on four lines of action identified by the Innovation and Creativity Division; Housing and Urban Development Sector; Connectivity, Markets and Finance Division; Labor Markets Division; Competitiveness, Technology and Innovation Division, and the IDB Lab: (1) urban and local development strategies through culture and creativity; (2) actions to strengthen the competitiveness of the creative sector through digitization; (3) opportunities for freelancers in the creative sectors; and (4) financial mechanisms

that can be used to promote the creative economy. A virtual conversation was held between IDB sector leaders, senior officials from different governments in Latin America and the Caribbean, and agents and public policymakers from the cultural and creative industries on each of these core themes.

This was also the case of the **summit “Healing a Broken World.”**⁶⁶ which was organized by the IDB in April 2021 as part of the effort to commemorate World Creativity and Innovation Day. The summit featured the participation of renowned cultural leaders, artists, economists, urban planners, architects, and technologists from across the region to address issues of economic recovery and growth in the post-pandemic era. The two-day summit included a keynote speech, three panel discussions and five performances commissioned for the occasion.

4 We generate conceptual frameworks that allow us to build capacity around CCIs within the IDB.

One of these initiatives was the **Jumpstarting Creativity Workshops** (2020), a series of activities focused on increasing the participation of the creative economy in Bank operations and compiling recommendations from various sectors of the IDB. The latter included the creation of public policy dialogues and the generation of practical knowledge for stakeholders interested in promoting the topic in their countries and its dissemination among a wider audience, which can generate enthusiasm within the public sector about the creative economy and its contribution to development. The workshops included the participation of specialists from the IDB Lab, the Connectivity, Markets, and Finance Division (CMF), the Competitiveness, Technology, and Innovation Division (CTI), the Integration and Trade Sector (INT), and the Water and Sanitation Division (WSA), the Vice Presidency for Finance and Administration (VPF) and the Knowledge, Innovation and Communication Sector (KIC).

⁶⁴ IDB, UNESCO, SEGIB, OEI and MERCOSUR, *Evaluación del impacto del COVID-19 en las industrias culturales y creativas*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/es/evaluacion-del-impacto-del-covid-19-en-las-industrias-culturales-y-creativas> (Publication only available in Spanish).

⁶⁵ Oliver Azuara Herrera, Kayla Grant, Matteo Grazi, Diego Herrera, Alejandra Luzardo, Jesús Navarrete, Estrella Peinado-Vara, Eliana Prada, Pau Puig Gabarró, Sylvia Rodríguez, Eduardo Saravia, Graciana Rucci and Trinidad Zaldívar, *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*. (Washington D.C.: Inter-American Development Bank [IDB], 2022). <https://publications.iadb.org/en/first-regional-policy-dialogue-cultural-and-creative-industries-intersectoral-approach-role>

⁶⁶ Tatiana Bilbao, Luis Camnitzer, Cecilia Ciancio, Christopher Cozier, Amanda de la Garza, Gustavo Dudamel, Analía Hanono, Carolina Huffmann, Voluspa Jarpa, Charles Landry, Matías Lastra, Steven Henry Madoff, Ana María Millán, Victoria Noorthoorn, Ernesto Ottone R., Manuela Reyes and María Belén Sáez de Ibarra, *Healing a Broken World: The Power of Art for Social Transformation in the Post-Pandemic Era*. (Washington D.C.: Inter-American Development Bank [IDB], 2022). <https://publications.iadb.org/en/healing-broken-world-power-art-social-transformation-post-pandemic-era>

5 We develop products such as practical guides and tools designed to operationalize the CCIs.

The IDB created a **network of experts from the culture, the arts, and cultural and urban public policies** in 2021 to discuss the CCIs' contribution to urban development in the region, the challenges they face, and the best public policy practices related to efforts to address these challenges and ensure that the creative and cultural sector is considered from the beginning.

In 2020, the IDB convened a **regional network of experts in cultural and creative industries** to reflect on how to support the creative and cultural sectors so that they could overcome the economic and social crisis unleashed by COVID-19. This network, which is comprised of Latin American professionals from the public and private sectors and NGOs, met to discuss the biggest challenges, obstacles, opportunities, threats and needs of the creative and cultural sector and the public policies that are most urgently needed to support this sector. The meetings led to a new publication titled *The Pandemic Tests the Creative Economy: Ideas and Recommendations from a Network of Experts*.⁶⁷ It outlines the main ideas and conclusions reached by the participants.

6 We create and disseminate content in various formats to position the economic value and impact of the cultural and creative industries.

The IDB has broadcast podcast **Orange Region**⁶⁸ since 2020. The program was created to discuss creativity and Latin American entrepreneurs and innovators and learn about trailblazers who are making a difference in their communities and showcasing the potential of regional talent. Creative sectors such as film, fashion, art, video games and cuisine play a role in efforts to care for the environment, generate a positive social impact and foster economic development. This is also the case of the blog **Creative Industries: Culture, Art and Creativity**,⁶⁹ which was created in 2016 by the IDB's Creativity and Culture Unit. It highlights ideas, trends and innovations from this ecosystem in Latin America and the Caribbean.

Another example is **Demand Solutions, Ideas for Improving Lives**,⁷⁰ an initiative implemented by the IDB in 2013 with the aim of bringing together the brightest minds in the cultural and creative industries to discuss, inspire and revolutionize the way we respond to development challenges in LAC.

7 We work with scholars to strengthen the skills of various members of the creative ecosystem.

During 2020, the IDB launched its first massive open online course (MOOC), **The Value of Creativity and Innovation: The Orange Economy**.⁷¹ The course, which is available on Coursera, addresses the importance of creativity, innovation and culture as essential tools for promoting economic development in Latin America. Its goal is to identify the impact of the cultural and creative industries on economic growth, job creation and competitiveness. It also explores mechanisms for promoting interaction among public and private actors in the creative ecosystem of Latin America and the Caribbean.

⁶⁷ Ana Carla Fonseca, David Melo, Enrique Avogadro, Felipe Mujica, María Frick, María García Holley, Magdalena Moreno, Mariana Delgado, Omaira Rodríguez, Pablo Rosello, Sofía Lobos, Trinidad Zaldívar, Matteo Grazzi, Alejandra Luzardo, Andrea Ruy, Eliana Prada and Simone Sasso, *La pandemia pone a prueba a la economía creativa: Ideas y recomendaciones de una red de expertos*. (Washington D.C.: Inter-American Development Bank [IDB], 2020). <https://publications.iadb.org/es/la-pandemia-pone-prueba-la-economia-creativa-ideas-y-recomendaciones-de-una-red-de-expertos> (Publication only available in Spanish).

⁶⁸ For more information, see: <https://link.chtbl.com/regionnaranjabid>

⁶⁹ For more information, see: <https://blogs.iadb.org/cultura-arte-creatividad/es/>

⁷⁰ For more information, see: <https://www.iadb.org/en/news/idb-opens-its-doors-inventors-demand-solutions-event>

⁷¹ For more information, see: <https://www.edx.org/es/course/el-valor-de-la-creatividad-y-la-innovacion-la-economia-naranja>

We also partnered with Nesta to develop the **CO.NECTA: The Guide for Teams of Creative Entrepreneurs in Latin America and the Caribbean (2021)**. The goal is to support creative teams' efforts to develop new ways of working, expand and foster their internal and external relationships, and build strategies to sustain their companies. CO.NECTA was designed with a practical modular approach and is comprised of three modules: (1) *Building your Creative Team*,⁷² (2) *Building your Relationships*⁷³ and (3) *Building your Sustainable Enterprise*.⁷⁴

Another collaborative project carried out by the IDB and NESTA was the **Space for Trainers in Creative Entrepreneurship** program,⁷⁵ which aimed to improve the entrepreneurial and collaborative skills of creative teams through certified trainers and to promote creative entrepreneurship in Latin America and the Caribbean. The first pilot of the program was carried out in Mendoza, Argentina in 2019 with the participation of more than 25 people from the audiovisual sector in association with the Film Andes audiovisual cluster. Given the success of the program, Nesta and the IDB joined forces again in 2021 to expand the program's reach and adapt it to post-pandemic needs, launching a virtual version of the training workshop. Seventeen professionals from the region were trained free of charge.

Another example of this initiative was the **CCI Workshops for Public Policymakers**, a series of activities focused on the role of the creative economy for economic development and the link between creativity, innovation, productivity and growth. The training program also showcased policy instruments that can be used to address the market failures that characterize this sector. Participants discussed public tools for promoting the creative economy and institutional arrangements in other countries that have been used to generate lessons for others. The workshops were held in Valparaíso, Chile⁷⁶ (2017); Barranquilla, Colombia (2018); Mexico City and Santo Domingo, Dominican Republic⁷⁷ (2019); and Honduras⁷⁸ (2021).

8

We develop initiatives with other Bank departments designed to foster the adoption and scalable replication of CCI solutions in their sectors.

One said initiative is **PLAY Challenge**⁷⁹ (2020), which was implemented with the IDB's Education Division. It is designed to identify video games, digital platforms and products that use gamification to measure or certify 21st century skills. Another example is the **Orange Innovation Challenge**,⁸⁰ which we launched in 2019 in collaboration with the IDB Lab. The Challenge identifies and finances proposals, providing up to US\$500,000 to the entities with the best and most innovative business models that use cutting-edge technologies in the creative economy.

⁷² Matteo Grazzi, Simone Sasso, Diana Hidalgo and Kimberley Ballantyne, CO.NECTA: *The Guide for Teams of Creative Entrepreneurs in Latin America and the Caribbean: Building your Creative Team*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/en/conecta-guide-teams-creative-entrepreneurs-latin-america-and-caribbean-building-your-creative-team>

⁷³ Matteo Grazzi, Simone Sasso, Diana Hidalgo and Kimberley Ballantyne, CO.NECTA: *The Guide for Teams of Creative Entrepreneurs in Latin America and the Caribbean: Building Your Relationships*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/en/conecta-guide-teams-creative-entrepreneurs-latin-america-and-caribbean-building-your-relationship>

⁷⁴ Matteo Grazzi, Simone Sasso, Diana Hidalgo and Kimberley Ballantyne, CO.NECTA: *The Guide for Teams of Creative Entrepreneurs in Latin America and the Caribbean: Building your Sustainable Enterprise*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/en/conecta-guide-teams-creative-entrepreneurs-latin-america-and-caribbean-building-your-sustainable>

⁷⁵ For more information, see: <https://bidinnovacion.org/economiacreativa/espacio-para-trainers/>

⁷⁶ For more information, see: <https://bidinnovacion.org/economiacreativavalparaiso/>

⁷⁷ Financed by technical cooperation DR-T1139.

⁷⁸ Financed by technical cooperation HO-T1332.

⁷⁹ For more information, see: <https://comunidad.socialab.com/challenges/PLAY>

⁸⁰ For more information, see: <https://www.iadb.org/en/news/idb-launches-orange-innovation-challenge-boost-cultural-and-creative-industries>

9

We interact with the cutting-edge creative entrepreneurship ecosystem, bringing its innovations closer to the development world.

In 2020, the IDB created **Open Museum**,⁸¹ an open knowledge platform that provides a space for experimentation, collaboration, and learning to the museum community and cultural institutions in LAC. Its purpose is to support their digital transformation efforts. The initiative is aimed at professionals in the museum sector (officials, cultural managers, curators, administrators or managers) and the entire ecosystem of cultural institutions (from artists to service providers). In its first six months of operation (June to December 2020), Open Museum was visited more than 16,000 times by more than 7,400 unique users. Another example of this is the project **Orange Region**⁸² (2017), which sought to position Latin America and the Caribbean as a creativity hub by creating the region's most diverse talent network.

⁸¹ For more information, see: <https://cursos.iadb.org/es/indes/open-museum>

⁸² For more information, see: <https://www.youtube.com/watch?v=YQJphq-2j8g> and <https://www.youtube.com/watch?v=B3r1MkWOB4I>



Alex Angelini, winner of Demand Solutions 2016, tells us about his project Badabada, a children's musical series available on Netflix and internationally awarded. Demand Solutions Paraguay 2017.

FEATURED




PROJECTS

2013 - 2022







Panos Panay, Founder of Berklee Institute for Creative Entrepreneurship, presenting the leading online platform to match bands with music promoters at Demand Solutions Mexico 2018.




This section presents a variety of projects⁸³ that illustrate the nature of the intersectoral work that we carried out between 2013 and 2022. This list is a selection of initiatives that are aligned with and contribute to efforts to meet the UN 2030 Sustainable Development Agenda Sustainable Development Goals (SDGs), based on the methodological framework for impact analysis of projects and publications on the SDGs of the Spanish Network for Sustainable Development.⁸⁴







PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
Development of Creative Entrepreneurs in Mendoza (AR-T1209) RETURN TO TEXT	Country Argentina Year 2018	This project was designed to support the entrepreneurial fabric and enhance access to financing in Mendoza as a creative city.	Sector Private Firms and SME Development 
Knowledge Exchange on Creative Industries (BH-T1067)	Country Bahamas Year 2018	The goal of this project was to promote the exchange of knowledge among Caribbean countries in order to help them take advantage of public-private initiatives to support the development of the creative industries sector. This project was implemented in the Bahamas, Barbados, Guyana, Jamaica, Suriname, and Trinidad and Tobago.	Sector Private Firms and SME Development 
Animation Nation - Creating Employment Opportunities for an Inclusive Animation Industry in Barbados (BA-T1072) RETURN TO TEXT	Country Barbados Year 2020	The purpose of this initiative was to create an industry partnership between civil society and the private animation sector to provide market-oriented training in 2D. It included learning through recurrent work practices and a recruitment program.	Sector Social Investment 

⁸³ The IDB has carried out 126 projects with CCI components in LAC.




⁸⁴ Alfons Martinell Sempere, María Cristina Heredia Hurtado, Marta García Haro and Lucía Vázquez García, *Sustainable Development Goals and Their Targets From a Cultural Perspective*. (Madrid: Red Española para el Desarrollo Sostenible [REDS], 2021). https://reds-sdsn.es/wp-content/uploads/2022/02/OBJETIVOS-DE-DESARROLLO-SOSTENIBLE-Y-SUS-METAS_web.pdf

PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Supporting the National Youth Orchestra (BL-T1062)</p>	<p>Country Belize</p> <p>Year 2013</p>	<p>The goal of this project was to improve Belize's youth orchestra programs.</p>	<p>Sector Social Investment</p> 
<p>Digitalization of Indigenous Youth to Boost Employment and Entrepreneurship (BO-T1375)</p>	<p>Country Bolivia</p> <p>Year 2021</p>	<p>This program has two goals: (i) to increase international tourism income to contribute to the country's economic growth through the diversification of exports and (ii) to increase tourism job creation and income and thus reduce poverty.</p>	<p>Sector Education</p> 
<p>Structuring an Innovative Handicraft Value Chain for the Migrant Warao's Indigenous Population (BR-T1477)</p> <p>RETURN TO TEXT</p>	<p>Country Brazil</p> <p>Year 2021</p>	<p>The main purpose of the project was to enhance the existing value chain and introduce innovations in order to change the lives of indigenous Warao refugee families in Brazil. The first step towards the development of a successful handicraft value chain involved creating a Warao artisan association/startup. This entity will serve as the foundation for creating a new entity focused on repairing the community's most fragile links.</p>	<p>Sector Tourism and Cultural Heritage</p> 
<p>Program for the Integration of Vulnerable Neighborhoods (CH-J0001)</p>	<p>Country Chile</p> <p>Year 2021</p>	<p>The goal of this effort is to strengthen the capacity of Chile's Ministry of Housing and Urban Development to promote social and urban integration of migrants and host communities in at-risk neighborhoods.</p>	<p>Sector Social Investment</p> 







PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>FOOD FOR ALL - Inclusive Reactivation (CH-T1267)</p> <p>RETURN TO TEXT</p>	<p>Country Chile</p> <p>Year 2021</p>	<p>This project created a virtual space (website and app) for creating jobs and encouraging entrepreneurship in the food industry. The beneficiaries were at-risk women and youth.</p>	<p>Sector Social Investment</p> 
<p>Support for the Recovery of the Creative Industries Sector in the Context of COVID-19 (CH-T1255)</p> <p>RETURN TO TEXT</p>	<p>Country Chile</p> <p>Year 2021</p>	<p>The goal of this technical cooperation is to update the productive development strategy of the creative sector in Chile through: (i) the assessment and identification of new stakeholders and challenges in light of the COVID-19 pandemic; (ii) updating the development road map for the sector for 2021-2025; (iii) the implementation of a development instrument pilot; and (iv) designing and implementing a road map monitoring system.</p>	<p>Sector Private Firms and SME Development</p> 
<p>Institutional Governance Proposal for the Heritage Area of Valparaiso City (CH-T1188)</p>	<p>Country Chile</p> <p>Year 2017</p>	<p>The purpose of this project is to support the Government of Chile in the structuring and implementation of an adequate institutional instrument for the management of the Unesco World Heritage Site and the surrounding areas.</p>	<p>Sector Housing and Urban Development</p> 

PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Program to Support Chile's Global Services Export Sector (CH-L1138)</p> <p>RETURN TO TEXT</p>	<p>Country Chile</p> <p>Year 2017</p>	<p>The general purpose of the program is to contribute to improving the global export services sector in Chile. The specific goals are: (i) to increase the effectiveness and efficiency of the public sector to boost the global export services industry, concentrating efforts and increasing coordination between the various institutions related to export promotion and investment attraction, specifically CORFO, ProChile and InvestChile; (ii) to increase global export services, especially by SMEs; (iii) to increase foreign direct investment in the global export services sector; and (iv) to improve the capacities of human resources and raise the level of employment in the global export services sector.</p>	<p>Sector Trade</p>  
<p>Revitalization of Neighborhoods and Heritage Infrastructure (CH-L1084)</p>	<p>Country Chile</p> <p>Year 2015</p>	<p>This project was designed to implement new management models for the renewal of neighborhoods and emblematic heritage infrastructure with the purpose of: (i) improving the habitability and environmental conditions of the resident population; (ii) valuing their heritage properties; (iii) increasing their commercial and cultural activity; and (iv) encouraging the participation of the residents in the revitalization process.</p>	<p>Sector Housing and Urban Development</p> 
<p>Sandbox Audiovisual Colombia: Developing Creative Talent to Diversify Job Opportunities in Colombia (CO-T1668)</p> <p>RETURN TO TEXT</p>	<p>Country Colombia</p> <p>Year 2022</p>	<p>The purpose of this project is to provide training and support to at-risk youth in Colombia and enhance their ability to access growth opportunities in the audiovisual industry, taking advantage of the industry's potential to create jobs. This will be done through the design and implementation of a pilot 'Sandbox Audiovisual' program that will strengthen the ecosystem of the sector in Colombia.</p>	<p>Sector Education</p>   










PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Training in Creative Industries: An Opportunity for Emotional, Social and Economic Inclusion in Migrant Receiving Communities (CO-T1551)</p> <p>RETURN TO TEXT</p>	<p>Country Colombia</p> <p>Year 2020</p>	<p>The main goal of this project is to contribute to the sociocultural, emotional and economic inclusion of young people and youth leaders who have been excluded from the labor market in Soacha, Cundinamarca through job training focused on management and entrepreneurship skills that can be used in the cultural and creative sectors. The project's specific goals are: (i) to develop skills in artistic practices and project management within the cultural and creative economy; (ii) to increase access to jobs in the cultural sector; and (iii) to enhance access to comprehensive quality education, nutrition and early childhood care provided by artists for the children of artists.</p>	<p>Sector Education</p> 
<p>Productive Development and Creative Economy Support Program (CO-L1254)</p>	<p>Country Colombia</p> <p>Year 2020</p>	<p>The general goal of this series is to contribute to improving the productivity of the Colombian economy through measures that promote the development of the productive sector and its diversification. The specific goals of this project are: (i) to maintain a stable macroeconomic environment; (ii) to strengthen the institutional framework and public policies that promote innovation, productivity and entrepreneurship at the business level; and (iii) to provide an institutional and regulatory framework that favors the development of the creative economy.</p>	<p>Sector Private Firms and SME Development</p> 
<p>Program to Support Reforms Agenda to Promote Productive Development, Innovation and the Creative Economy in Colombia (CO-T1584)</p> <p>RETURN TO TEXT</p>	<p>Country Colombia</p> <p>Year 2020</p>	<p>This project is designed to support the development of a series of policy reforms to align with and contribute to the achievement of the goals of operation CO-L1254. These include: (i) strengthening the institutional framework and public policies that promote innovation, productivity and entrepreneurship at the business level; and (ii) providing an institutional and regulatory framework that favors the development of the creative economy.</p>	<p>Sector Science and Technology</p> 

PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>First Productive Business Financing Program, Orange Bond (CO-L1228)</p> <p>RETURN TO TEXT</p>	<p>Country Colombia</p> <p>Year 2019</p>	<p>The general goal of this project is to contribute to improving the productivity of small businesses through financing channeled by Bancóldex. The specific goals are: (i) to increase productive financing for small businesses; (ii) to scale up its financing of investments in energy efficiency projects; and (iii) to contribute to the creation of a financing market for small businesses in the orange economy. The issuance of the first Orange Bond⁸⁵ launched by Bancóldex in Colombia impacted nearly 120,000 companies in the cultural and creative industries between 2018 and 2021. The purpose of this bond was to contribute to the strengthening of these industries, the promotion of creativity, care for and enjoyment of national heritage, to contribute added value to companies' products and to support the exportation of creative goods and the formalization of processes and ownership rights over their ideas and new products.</p>	<p>Sector Financial Markets</p>  
<p>Program to Support the Diversification and Internationalization of the Colombian Economy (CO-L1241)</p>	<p>Country Colombia</p> <p>Year 2019</p>	<p>The general objective of the program is to contribute to a greater diversification and internationalization of the Colombian economy to boost the country's economic growth. Its specific goals are: (i) to promote exports of knowledge-based services through the programs of the Ministry of Commerce, Industry and Tourism; and (ii) to increase foreign direct investment flows through the implementation and use of new tools designed to streamline procedures and promote and attract investment.</p>	<p>Sector Trade</p>  





⁸⁵ For more information, see: <https://www.iadb.org/es/news/colombia-emite-el-primer-bono-naranja-con-apoyo-del-bid>

PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Conditional Credit Line for Investment Projects (CCLIP) for Productive Business Financing (CO-00004)</p>	<p>Country Colombia</p> <p>Year 2019</p>	<p>The goal of this initiative is to contribute to the improvement of business productivity through the channeling of medium- and long-term resources for investments in creative innovation, technological modernization and environmental sustainability. Bancóldex will support projects by offering financial products with appropriate terms and conditions. Specifically, the CCLIP will narrow the financing gaps faced by MSMEs and businesswomen and entrepreneurs with accelerated growth.</p>	<p>Sector Financial Markets</p>  
<p>Support for Costa Rica's Creative and Cultural Ecosystem (CR-T1178)</p>	<p>Country Costa Rica</p> <p>Year 2019</p>	<p>This project is meant to improve capacities for the design, implementation, monitoring and evaluation of public policies aimed at clusters and the development of the cultural and creative ecosystem.</p>	<p>Sector Science and Technology</p>  
<p>Flavors of Ecuador: Food Tech for Innovation in the Food Chain (EC-T1454)</p>	<p>Country Ecuador</p> <p>Year 2020</p>	<p>This project entails creating an ecosystem of open innovation and entrepreneurship in the country's culinary and food sector. The proposed innovation ecosystem includes: 1) specialized training spaces for food production, manufacturing and marketing; 2) research and innovation spaces that allow the stakeholders in the food production chain to access equipment and advice so that they can design innovative culinary prototypes; and 3) technical and financial mechanisms for the incubation, acceleration, and corporate venturing of enterprises focused on high value products for the food industry.</p>	<p>Sector Private Firms and SME Development</p>    







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PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>gigES: WorkerTech for Independent Workers and the Informal Sector in El Salvador (ES-T1341)</p> <p>RETURN TO TEXT</p>	<p>Country El Salvador</p> <p>Year 2021</p>	<p>The goal of the project is to create and promote the WorkerTech ecosystem for independent and informal workers in El Salvador. The project will identify and support concrete solutions from the private and public sectors to improve benefits for independent or informal workers from the platforms. An observatory will be created to generate knowledge for key stakeholders from the private and public sectors and civil society.</p>	<p>Sector Private Firms and SME Development</p>  
<p>Virtual Reality Lab for Nursing Education - Medix Lab (ES-T1323)</p> <p>RETURN TO TEXT</p>	<p>Country El Salvador</p> <p>Year 2020</p>	<p>Virtual Reality Lab for Nursing Education - Medix Lab (ES-T1323) Creative innovations like a virtual reality laboratory (Medix Lab) that can be used by nursing students to learn basic processes improve teaching and training prior to hospital practice.</p>	<p>Sector Education</p>   
<p>Soy Vida - Urban Art (ES-T1306)</p> <p>RETURN TO TEXT</p>	<p>Country El Salvador</p> <p>Year 2019</p>	<p>The goal of this project is to recover public spaces and restore the social fabric of high-risk neighborhoods in San Salvador through urban art. The initiative is designed to create opportunities for artistic expression, strengthening soft skills, vocational training and employability for at-risk youth.</p>	<p>Sector Housing and Urban Development</p>    










PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Guatemala Training And Working Opportunities For Current And Former Incarcerated People (GU-T1333)</p>	<p>Country Guatemala</p> <p>Year 2021</p>	<p>Serigrafía de la Gringa (SDLG) offers a rehabilitation program designed to break cycles of violence by engaging detained individuals in legal and meaningful work both during and after incarceration. The program also supports their current and future well-being. The program consists of six months of professional training (three months of theoretical instruction and three months of practice) and is certified by the Guatemalan Ministry of Education. Detained individuals are taught both hard skills (e.g. screen printing, graphic design or quality control) and soft skills (interview skills, CV writing or punctuality and discipline).</p>	<p>Sector Education</p> 
<p>Developing Guyana's ICT Sector (GY-T1162)</p>	<p>Country Guyana</p> <p>Year 2019</p>	<p>The goal of this project is to provide intensive technical and cross-curricular training to young people in coding, animation and design, and systems management to facilitate their transition to technology jobs in the local ICT sector in Guyana.</p>	<p>Sector Education</p> 
<p>Supporting Efforts for the Conservation and Recovery of the Natural and Cultural Capital of Ciudad Blanca (HO-T1391)</p>	<p>Country Honduras</p> <p>Year 2022</p>	<p>The purpose of this initiative is to contribute to conserving and recovering the natural and cultural capital of Ciudad Blanca. This will be achieved through the immediate development of integral management activities and the design of a sustainable mechanism for leveraging resources to finance these activities in the medium and long term. These actions are expected to contribute to the conservation of approximately 500 km² of tropical forest with significant biological, archaeological and social value.</p>	<p>Sector Environment and Natural Disasters</p> 








PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Digitalization of the Microenterprise and Small Business Sector- Digital Hub 504 (HO-T1375)</p>	<p>Country Honduras</p> <p>Year 2020</p>	<p>The goal of this project is to accelerate the digital transformation of the micro and small business sector in Honduras through a partnership with the private sector (in coordination with the public sector). Its purpose is to improve capacities in order to increase resilience, ensure the continuity of business activity, adapt business models to the health crisis and new normal, and favor the expansion and formalization of decent employment in the country.</p>	<p>Sector Private Firms and SME Development</p>  
<p>Digital Transformation for Increased Competitiveness (HO-L1202)</p>	<p>Country Honduras</p> <p>Year 2019</p>	<p>This program will promote the digital transformation that the government provides to citizens and will strengthen the capacity of SMEs and start-ups to participate in the digital economy. In order to achieve this, the program aims to: (i) improve government services through e-government solutions for citizen services; (ii) implement a digital identity program; (iii) provide broadband connectivity infrastructure; and (iv) promote a digital ecosystem for employment and investment in the digital economy, strengthening the capacity of SMEs and start-ups with higher levels of specialized human capital in the creative and digital industries.</p>	<p>Sector Reform and Modernization of the State</p>  
<p>Naranja Republik: A Digital Creative District (HO-T1322)</p>	<p>Country Honduras</p> <p>Year 2018</p>	<p>The goal of this project is to create Naranja Republik (Digital Creative District) and support urban revitalization process that will turn the historic center of Tegucigalpa and Comayagüela into an innovation ecosystem that engages citizens, entrepreneurs, companies, universities, and public and private institutions within the orange economy, focusing on the youth population.</p>	<p>Sector Housing and Urban Development</p>   

PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Catalyzing Social Transformation through the Arts, Creativity and Technology (JA-T1193)</p>	<p>Country Jamaica</p> <p>Year 2020</p>	<p>The goal of the project is to provide a model to harness the creativity of local vulnerable communities and offer a community-based cultural product/service that allows local residents to monetize their talent.</p>	<p>Sector Private Firms and SME Development</p> 
<p>Jamaica Global Services Sector - Moving Firms Up the Global Value Chain (JA-T1162)</p>	<p>Country Jamaica</p> <p>Year 2019</p>	<p>The purpose of this program is to support the growth of Jamaica's Global Services Sector (GSS) by helping to upgrade companies in the GSS group, particularly SMEs, to higher segments of the global value chain.</p>	<p>Sector Trade</p> 
<p>Support to Institutional Capacities of Competitiveness in Strategic Areas (ME-T1327)</p>	<p>Country Mexico</p> <p>Year 2018</p>	<p>The general aim of this project is to contribute to improving the performance of institutions that support productive development and new areas with potential in the country. The specific goals are: (i) to assess institutional and sectoral capacities to increase productivity through cluster strategies, increased local added value of exports and the insertion of companies in global value chains; (ii) and to assess the potential of the activities of creative and cultural industries and green innovation.</p>	<p>Sector Science and Technology</p> 







PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Support for Policy Development to the National Gastronomy (ME-T1289)</p>	<p>Country Mexico</p> <p>Year 2015</p>	<p>The goal of this project is to strengthen the value chain of traditional Mexican cuisine in order to enhance regional productive development and encourage tourism.</p>	<p>Sector Sustainable Tourism</p>   
<p>Program Violence Prevention through Music (NI-T1200)</p>	<p>Country Nicaragua</p> <p>Year 2015</p>	<p>The main goal of this project is to contribute to the reduction of risk factors in Nicaraguan youth through musical expression and related activities, promoting their (i) engagement and participation in youth orchestras and (ii) groups as spaces for encouraging new attitudes and behaviors that favor healthy individual development and contributing to the inclusiveness and friendliness of a social group.</p>	<p>Sector Social Investment</p> 
<p>Economic Diversification and Competitiveness Promotion Program II (PN-L1167)</p>	<p>Country Panama</p> <p>Year 2021</p>	<p>The general goal of the second operation is to promote sustainable economic growth in Panama, improving the country's competitiveness and boosting its emerging sectors.</p>	<p>Sector Private Firms and SME Development</p>  

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



PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Sandbox: An Integration Space for Technology and the Performing Arts (PN-T1259)</p> <p>RETURN TO TEXT</p>	<p>Country Panama</p> <p>Year 2020</p>	<p>This space is designed to integrate technology into the performing arts as part of an effort to develop a solution that addresses the challenges faced by the arts in Panama. The idea is to promote the value, job creation and the catalytic effect of the cultural and creative industries in regard to generating social impact.</p>	<p>Sector Education</p>   
<p>Comprehensive Urban Development Program With Tourist Vocations (PN-L1154)</p>	<p>Country Panama</p> <p>Year 2019</p>	<p>The goal of this project is to contribute to the urban and socioeconomic development of small and medium urban tourist destinations. Its specific goals are: (i) to improve access to and the quality of services, infrastructure and urban management; (ii) to increase tourism by implementing new facilities and promoting productive community development with a gender approach; and (iii) to strengthen the planning, management and promotion of sustainable and resilient tourist cities at the national and local levels.</p>	<p>Sector Housing and Urban Development</p>    
<p>Latin American Cinema from Panama, Central America, and the Caribbean (PN-T1237)</p>	<p>Country Panama</p> <p>Year 2019</p>	<p>The goal of this project is to position film production as a social and economic tool in Panama, Central America and the Caribbean. This will be achieved through the creation of a business/entrepreneurship model, exhibition/market channels and audiences through the use of new technologies and partnerships with innovative ventures, companies and key links.</p>	<p>Sector Private Firms and SME Development</p>  






PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Economic Diversification and Competitiveness Promotion Program (PN-L1149)</p> <p>RETURN TO TEXT</p>	<p>Country Panama</p> <p>Year 2019</p>	<p>The general goal of this project is to promote sustainable economic growth in Panama by improving the country's competitiveness and the promotion of emerging sectors. The specific goals are: (i) to improve the country's competitive conditions by promoting a business-friendly digital environment and strengthening the national quality system; and (ii) to promote the development of emerging sectors that generate economic growth.</p>	<p>Sector Private Firms and SME Development</p>  
<p>Support for the Conservation and Management of Cultural and Natural Heritage (PN-L1146)</p> <p>RETURN TO TEXT</p>	<p>Country Panama</p> <p>Year 2017</p>	<p>This project is designed to contribute to the preservation and enhancement of the country's cultural and natural heritage assets. The specific goals are: (i) to increase the population's access to cultural assets, rehabilitating three cultural heritage buildings and improving their management; (ii) to preserve four protected natural areas by improving their management and financial sustainability; and (iii) to increase enterprises linked to the country's cultural and natural heritage.</p>	<p>Sector Housing and Urban Development</p>   
<p>Promotion of the Creative Economy in Paraguay (PR-T1232)</p> <p>RETURN TO TEXT</p>	<p>Country Paraguay</p> <p>Year 2017</p>	<p>The goal of this project is to create a techno-creative hub in Paraguay that increases exports of its talent to the region and the rest of the world.</p>	<p>Sector Private Firms and SME Development</p>  












PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Improvement of Housing and Habitat (PR-L1082)</p>	<p>Country Paraguay</p> <p>Year 2015</p>	<p>The goal of this project is to review the housing conditions of low-income populations in the Asunción Metropolitan Area through (i) housing subsidies that can be used to improve and expand housing; (ii) the comprehensive enhancement of the La Charcarita Alta neighborhood; and (iii) the improvement of the management, monitoring and evaluation of housing programs by the National Secretariat of Housing and Habitat.</p>	<p>Sector Housing and Urban Development</p> 
<p>Revitalizing the Peruvian Gastronomy Sector (PE-T1459)</p>	<p>Country Peru</p> <p>Year 2021</p>	<p>The project offers employment opportunities to families that are part of AR's supply chain, focusing on the most vulnerable sectors of rural and urban areas of Peru. This would be done in the fishing, agricultural techniques and production sectors through support that enhances the competitiveness of SMEs through the design of a strategy for each chain and integrated training and advisory activities for the selected sectors.</p>	<p>Sector Agriculture and Rural Development</p>   
<p>Investment Program to Improve the Historic Centers of Lima, Arequipa, Trujillo, and Ayacucho (PE-L1246)</p>	<p>Country Peru</p> <p>Year 2019</p>	<p>The goal of this initiative is to enhance the cultural heritage of the historic centers of Ayacucho and Lima-Rímac. To achieve this goal, we will seek to improve the urban and natural environment, promote local economic development and strengthen the institutional capacities of the Ministry of Culture and the municipalities.</p>	<p>Sector Housing and Urban Development</p>  

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PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Accelerating the Digitization of SMEs in Latin America and the Caribbean (RG-T3902)</p>	<p>Country Regional</p> <p>Year 2021</p>	<p>Our region has a serious lack of information on the digital situation of micro, small and medium-sized enterprises (MSMEs), which makes it difficult to design effective policy interventions. This led the IDB to develop the Digital Checkup, a virtual self-diagnostic tool that allows companies to measure their digital maturity and understand the key concepts behind digitization and its benefits. The tool also provides MSMEs with recommendations for starting or accelerating the digital transformation process, facilitating the use of locally available resources such as training, tools and financial support. The tool was developed at the request of the Chilean Ministry of Economy, Development and Tourism. It was launched in October 2019 and has been transferred to 12 other countries in the region, generating more than 16,500 self-assessments.</p>	<p>Sector Science and Technology</p>  
<p>Promoting Digital Technologies for the LAC Creative Industries (RG-T3974)</p> <p>RETURN TO TEXT</p>	<p>Country Regional</p> <p>Year 2021</p>	<p>The goal of this technical cooperation initiative is to strengthen the regional business and innovation ecosystem to support the development of innovative digital technological solutions for the cultural and creative industries.</p>	<p>Sector Science and Technology</p>  

PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Supporting LAC Creative Industries to Recover from the COVID-19 Pandemic (RG-T3688)</p> <p>RETURN TO TEXT</p>	<p>Country Regional</p> <p>Year 2020</p>	<p>The general goal is to contribute to improving the capacity of LAC policymakers to design, implement, monitor and evaluate policies aimed at supporting the region's cultural and creative industries in their efforts to recover from the COVID-19 pandemic.</p>	<p>Sector Private Firms and SME Development</p>  
<p>Development of the Living Heritage Program (RG-T3285)</p>	<p>Country Regional</p> <p>Year 2018</p>	<p>This technical cooperation project aims to support the design and implementation of the Heritage Cities Program through the development of methodological and operational instruments.</p>	<p>Sector Housing and Urban Development</p> 
<p>Promoting Digital Disruption in Latin America and the Caribbean (RG-T3232)</p>	<p>Country Regional</p> <p>Year 2018</p>	<p>This project is designed to support LAC countries' efforts to strengthen public institutions such as innovation and digital agencies, industry ministries and other institutions that have a mandate to promote the use of the digital economy. The specific goals are: (i) to generate evidence and knowledge of business digitization and develop comprehensive digital transformation strategies; (ii) to explore the design and testing of policy interventions and cost-effective solutions to improve digital transformation conditions; and (iii) to make policymakers and business owners aware of the opportunities and risks of disruption posted by the digital economy.</p>	<p>Sector Science and Technology</p>  

PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Cultural and Creative Industries in Sustainable Urban Revitalization Projects (RG-T2981)</p> <p>RETURN TO TEXT</p>	<p>Country Regional</p> <p>Year 2017</p>	<p>This project is designed to achieve effective coordination of the economic potential of cultural and creative industries and sustainable urban revitalization projects by developing practical technical guides for stakeholders, especially national and local governments in the region. In addition, this technical cooperation will manage regional dialogues, knowledge products and the exchange of public policies on cultural and creative industries for sustainable urban renewal. The project will analyze and incorporate the South Korean experience and the lessons learned.</p>	<p>Sector Housing and Urban Development</p>  
<p>Broadband as a tool for Creative Industries in Jamaica and Trinidad & Tobago (RG-T2627)</p>	<p>Country Regional</p> <p>Year 2015</p>	<p>This program is aimed at increasing the capacity of the broadband network to generate added value in Jamaica and Trinidad & Tobago. The work involves identifying innovations and technologies that could require high-intensity broadband capacity. The project responds to the need to develop a favorable public policy environment as part of the IDB strategy to foster innovation in the cultural and creative industries, especially for those who work in content development. This will be achieved by removing obstacles that prevent SMEs from adopting ICT technologies.</p>	<p>Sector Science and Technology</p>  

PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Comprehensive Tourism and Urban Development Program for the Colonial City of Santo Domingo (DR-L1084)</p> <p>RETURN TO TEXT</p>	<p>Country Dominican Republic</p> <p>Year 2016</p>	<p>This program is aimed at revitalizing urban, economic and cultural tourism in the Colonial City of Santo Domingo (CCSD) through: (i) the recovery of public spaces and historic monuments; (ii) the improvement of living conditions for residents; (iii) the development of local economies; and (iv) the strengthening of their management.</p>	<p>Sector Housing and Urban Development</p> 
<p>Employment in the Creative Industries (SU-T1095)</p>	<p>Country Suriname</p> <p>Year 2017</p>	<p>This creative hub will serve as a platform for entrepreneurs, technology and innovation, and the cultural and creative industries to showcase Suriname's cultural diversity. It is designed to serve as a space where business groups, infrastructure, capital, talent and technology come together. The proposed project will finance: (i) the development of cultural and creative content and (ii) a business incubator for the sale of these products and services.</p>	<p>Sector Science and Technology</p>  
<p>Tamana Technology Factory (TT-T1107)</p> <p>RETURN TO TEXT</p>	<p>Country Trinidad and Tobago</p> <p>Year 2021</p>	<p>The goal of this project is to create a center for the promotion, production and export of animation, gaming and music technology services in Trinidad and Tobago using a nearshoring model.</p>	<p>Sector Private Firms and SME Development</p>  

PROJECT NAME

COUNTRY AND YEAR

DESCRIPTION

IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES

SPOOL (TT-T1111)

Country
Trinidad and Tobago

Year
2021

The goal of the project is to provide life skills training, gender-sensitive support, and training and employment opportunities for Venezuelan migrant women in Trinidad and Tobago and low-income and vulnerable women from host communities. Participants will be trained in fashion design and clothing and costume manufacturing with a focus on providing costumes and appearances for Carnival in Trinidad and Tobago and elsewhere in the Caribbean region.

Sector
Social Investment



[RETURN TO TEXT](#)

Bridging the Gap to Commercial Application of Innovation (TT-T1073)

Country
Trinidad and Tobago

Year
2017

The goal of this project is to increase innovation by companies in Trinidad and Tobago. The solution proposed by the Caribbean Industrial Research Institute involves capacity building in technology transfer services through technical support for local companies in the sale of innovation. The proposed program will support individuals and companies with innovative ideas by providing special experience in IP validation, sales and licensing. The program will support participants in the following areas: (1) novelty testing; (2) definition of the IP asset inherent to the innovation; (3) development of the value proposition; (4) market demand assessment; (5) traditional prototypes to demonstrate functionality, and (6) sales through business support services or sales/licensing to an existing company.

Sector
Private Firms and SME Development



PROJECT NAME	COUNTRY AND YEAR	DESCRIPTION	IDB SECTOR AND MAIN SDGs TO WHICH IT CONTRIBUTES
<p>MSME Digital Transformation Program (UR-L1174)</p>	<p>Country Uruguay</p> <p>Año 2021</p>	<p>This program contributes to the digital transformation of SMEs in Uruguay with the adoption of new digital technologies and business model changes. It is also designed to strengthen the ICT sector and the accelerated development of a critical mass of digital talent.</p>	<p>Sector Private Firms and SME Development</p>  
<p>Investment Facilitation in Knowledge-based Goods and Services Sectors (UR-T1235)</p>	<p>Country Uruguay</p> <p>Year 2021</p>	<p>The goal of this project is to promote investment and encourage exports of knowledge-intensive goods and services from Uruguay. Additional goals include mapping the investment and talent ecosystem, structuring instruments to promote investment and employment, and developing a comprehensive plan to attract international talent, including business roundtables. The project will support initiatives that complement the design and execution portfolio of the Trade and Investment Division in Uruguay. The reconfiguration of international economic relations and discriminatory policy interventions in relation to both trade and foreign direct investment, especially those related to localization, open up opportunities for this country to take better advantage of the reconfiguration of global value chains.</p>	<p>Sector Trade</p>  
<p>Innovation Vouchers for Creative Industries in Uruguay (UR-T1150)</p>	<p>Country Uruguay</p> <p>Year 2016</p>	<p>This project provides incentives for the development of enterprises in the cultural and creative industry sector through the establishment of connections with other areas of the economy and knowledge and technology providers, as well as the expansion of their potential client base. These vouchers were key to helping MSMEs to promote their products and services, and to develop the country's creative entrepreneurship ecosystem.</p>	<p>Sector Private Firms and SME Development</p>  

[RETURN TO TEXT](#)



tecnología
creatividad
arte
comunicación

Ricardo Laganaro, one of the most innovative Brazilian filmmakers, during his presentation at Demand Solutions Chile 2018. Laganaro spoke about the potential of virtual reality, storytelling and immersive narratives in the creative industries.

PUBLICATIONS

2013-2022

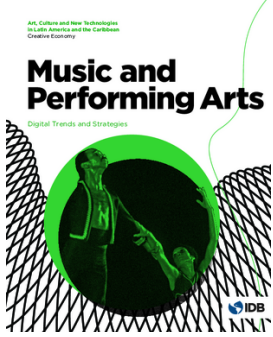






The IDB has developed a research agenda and publications and knowledge products designed to help member countries strengthen their creative economies.

PUBLICATION	COVER	DESCRIPTION	MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Gender Gaps: Female Work in Cultural and Creative Sectors⁸⁶</p>		<p>In recent years, gender equality has become increasingly important in discussions on the formulation of public policies to achieve greater balance and the development of fairer and more sustainable societies. Although the cultural and creative sector has played an active role in making gender gaps visible, the availability of information and analysis on how these gaps materialize specifically in the Latin American labor market is still limited. This report focuses on providing a framework and background to investigate the conditioning factors of female labor specifically in Argentina, Brazil, Chile, Colombia, Mexico and Uruguay in the following creative sectors: performing arts, visual arts, audiovisual, music and video games</p>	
<p>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 Caribbean⁸⁷</p>		<p>This document showcases the content of the "First Regional Policy Dialogue on Cultural and Creative Industries with an Intersectoral Approach," including the experiences and best practices developed in the public and private sectors. The discussions focused on four themes: urban and local development strategies through culture and creativity; actions to strengthen the competitiveness of the creative sector through digitization; opportunities for freelancers in the creative sectors; and financial mechanisms that can be used to promote the creative economy.</p>	



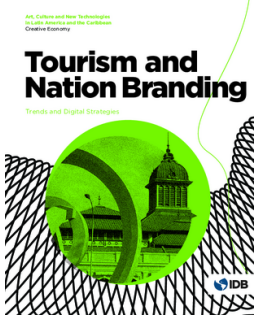

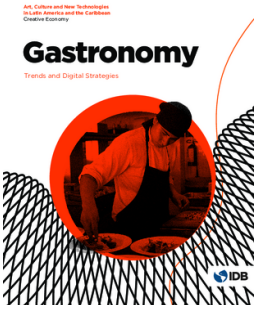

⁸⁶ Sofía Lobos, *Gender Gaps: Female Work in Cultural and Creative Sectors*. (Washington D.C.: Inter-American Development Bank [IDB], 2023). <https://publications.iadb.org/en/gender-gaps-female-work-cultural-and-creative-sectors>

⁸⁷ Oliver Azuara Herrera, Kayla Grant, Matteo Grazi, Diego Herrera, Alejandra Luzardo, Jesús Navarrete, Estrella Peinado-Vara, Eliana Prada, Pau Puig Gabarró, Sylvia Rodríguez, Eduardo Saravia, Graciana Rucci and Trinidad Zaldívar, *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*. (Washington D.C.: Inter-American Development Bank [IDB], 2022). <https://publications.iadb.org/en/first-regional-policy-dialogue-cultural-and-creative-industries-intersectoral-approach-role>

PUBLICATION	COVER	DESCRIPTION	MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Music and Performing Arts: Trends and Digital Strategies: Art, Culture and New Technologies in Latin America and the Caribbean⁸⁸</p>		<p>This report compiles data on the main effects of the COVID-19 pandemic on music and the performing arts, as well as technology adoption in these sectors, the challenges they faced and the resulting innovations. It analyzes trends and strategies related to bringing technological innovation to the performing industries.</p>	
<p>Edutainment: Trends and Digital Strategies: Art, Culture and New Technologies in Latin America and the Caribbean⁸⁹</p>		<p>This publication addresses the challenges related to and opportunities provided by edutainment in connection with new technologies in response to the digital scenarios driven by COVID-19. It analyzes the main characteristics that distinguish the most innovative type of work in the area of edutainment, presents data that facilitate analyses of opportunities for growth and innovation, and offers reflections on the creation of public policies and the injection of resources into the sector.</p>	 

⁸⁸ Pablo Solís Vega, *Music and Performing Arts: Trends and Digital Strategies: Art, Culture and New Technologies in Latin America and the Caribbean*. (Washington D.C.: Inter-American Development Bank [IDB], 2022). <https://publications.iadb.org/en/music-and-performing-arts-trends-and-digital-strategies-art-culture-and-new-technologies-latin>


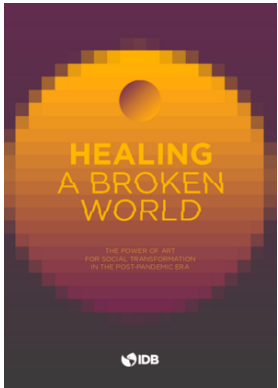

⁸⁹ Andrea Villers and Oswaldo Hernández Trujillo, *Edutainment: Trends and Digital Strategies: Art, Culture and New Technologies in Latin America and the Caribbean*. (Washington D.C.: Inter-American Development Bank [IDB], 2022). <https://publications.iadb.org/en/edutainment-trends-and-digital-strategies-art-culture-and-new-technologies-latin-america-and>

PUBLICATION	COVER	DESCRIPTION	MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Carnivals and Festivals: Trends and Digital Strategies: Art, Culture and New Technologies in Latin America and the Caribbean⁹⁰</p>		<p>This study identifies the main changes and innovations that were generated in the context of carnivals and festivals in Latin America and the Caribbean as a result of the health crisis caused by COVID-19. It emphasizes new business models within the digital sphere and proposes strategies that can jumpstart their development within the virtual world, incentivizing economic reactivation and pushing for more sustainable development within the sector.</p>	
<p>Tourism and Nation Branding: Trends and Digital Strategies: Art, Culture and New Technologies in Latin America and the Caribbean⁹¹</p>		<p>This report addresses the challenges and opportunities posed by the link between tourism and the cultural and creative industries in Latin America and the Caribbean. It also analyzes the situation of said industries in the context of the COVID-19 pandemic in regard to facing the global context and creating new lines of action that can be linked to technological innovation.</p>	
<p>Gastronomy: Trends and Digital Strategies: Art, Culture and New Technologies in Latin America and the Caribbean⁹²</p>		<p>This publication analyzes the processes that form part of the culinary value chain in order to locate technological innovation in each of the links. It presents key data on the impact of COVID-19 on the sector and tracks the effects of the crisis and the technological proposals generated from it. Finally, it offers reflections on trends and innovation strategies related to the recovery of the food industry.</p>	

⁹⁰ Pablo Solís Vega, *Carnivals and Festivals: Trends and Digital Strategies: Art, Culture and New Technologies in Latin America and the Caribbean*. (Washington D.C.: Inter-American Development Bank [IDB], 2022). <https://publications.iadb.org/en/carnivals-and-festivals-trends-and-digital-strategies-art-culture-and-new-technologies-latin>

⁹¹ Félix Lossio Chávez, *Tourism and Nation Branding: Trends and Digital Strategies: Art, Culture and New Technologies in Latin America and the Caribbean*. (Washington D.C.: Inter-American Development Bank [IDB], 2022). <https://publications.iadb.org/en/tourism-and-nation-branding-trends-and-digital-strategies-art-culture-and-new-technologies-latin>

⁹² Isabel Gil Gómez and Oswaldo Hernández Trujillo, *Gastronomy: Trends and Digital Strategies: Art, Culture and New Technologies in Latin America and the Caribbean*. (Washington D.C.: Inter-American Development Bank [IDB], 2022). <https://publications.iadb.org/en/gastronomy-trends-and-digital-strategies-art-culture-and-new-technologies-latin-america-and>

PUBLICATION	COVER	DESCRIPTION	MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Museums - Digital Trends and Strategies: Art, Culture and New Technologies in Latin America and the Caribbean⁹³</p>		<p>This document identifies the digital and technological innovations adopted by museums to adjust their operational dynamics in response to the COVID-19 health crisis. It generates data that can be used to analyze technological growth and new trends in this sector.</p>	
<p>Derechos de propiedad intelectual y políticas públicas para la economía creativa: recomendaciones para América Latina y el Caribe.⁹⁴</p>		<p>Intellectual property is a key part of the creative economy. This study analyzes various aspects of intellectual property, copyright, trademarks and patents, connecting their function to the creative economy. It also presents general challenges related to intellectual property in the creative economy, good practices identified in countries of the region or on other continents, and provides useful recommendations for them.</p>	
<p>Healing a Broken World: The Power of Art for Social Transformation in the Post-Pandemic Era⁹⁵</p>		<p>This publication is a compilation of essays written by renowned cultural leaders, artists, economists, urban planners, architects, and technologists from the region who participated in the virtual summit Healing a Broken World held by the IDB in 2021. They reflect on how art and culture can provide a space for healing, coming together, engaging in joint efforts and finding solutions to development challenges. The texts address the role of cultural institutions in re-imagining communities; artists and their ability to react in times of crisis; the future of our cities and their technological advances related to advances in remote work and learning; and new communication and mobility platforms.</p>	  

⁹³ Luis Vargas Santiago, *Museums: Trends and Digital Strategies: Art, Culture and New Technologies in Latin America and the Caribbean*. (Washington D.C.: Inter-American Development Bank [IDB], 2022). <https://publications.iadb.org/en/museums-trends-and-digital-strategies-art-culture-and-new-technologies-latin-america-and-caribbean>





⁹⁴ Esteban Santamaría Hernández, *Derechos de propiedad intelectual y políticas públicas para la economía creativa: recomendaciones para América Latina y el Caribe*. (Washington D.C.: Inter-American Development Bank [IDB], 2022). <https://publications.iadb.org/es/derechos-de-propiedad-intelectual-y-politicas-publicas-para-la-economia-creativa-recomendaciones> (Publication only available in Spanish).

⁹⁵ Tatiana Bilbao, Luis Camnitzer, Cecilia Ciancio, Christopher Cozier, Amanda de la Garza, Gustavo Dudamel, Analía Hanono, Carolina Huffmann, Voluspa Jarpa, Charles Landry, Matias Lastra, Steven Henry Madoff, Ana María Millán, Victoria Noorthoorn, Ernesto Ottone R., Manuela Reyes and María Belén Sáez de Ibarra, *Healing a Broken World: The Power of Art for Social Transformation in the Post-Pandemic Era*. (Washington D.C.: Inter-American Development Bank [IDB], 2022). <https://publications.iadb.org/en/healing-broken-world-power-art-social-transformation-post-pandemic-era>

PUBLICATION	COVER	DESCRIPTION	MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Marshallian and Jacobian Externalities in Creative Industries⁹⁶</p>		<p>Marshallian externalities are the benefits obtained by a sector due to geographical agglomeration, and Jacobian effects are spillovers related to the novel combinations that can occur in cities with diversified economic activities. This paper argues that most of the quantitative literature on creative industries is asking whether they are a source of Marshallian or Jacobian effects, inasmuch as a stronger creative sector is a direction of diversification that is likely to have positive spillovers to the rest of the economy. Exploring both questions under a common framework, the results are consistent with the existence of Marshallian but not of Jacobian effects, which calls to caution when making policy suggestions regarding the sector.</p>	
<p>Do Creative Industries Enhance Employment Growth? Regional Evidence from Colombia⁹⁷</p>		<p>Do creative industries have positive spillovers for the local economy in middle-income countries, for instance by attracting creative workers who benefit entrepreneurs and workers in other industries? Creative industries are considered highly innovative and productive and several studies in high-income countries have revealed such spillovers. However, the institutional and economic settings in middle-income countries may not be as conducive to them.</p>	

⁹⁶ Daniel Goya, *Marshallian and Jacobian Externalities in Creative Industries*. (Washington D.C.: Inter-American Development Bank [IDB], 2022). <https://publications.iadb.org/en/marshallian-and-jacobian-externalities-creative-industries>

⁹⁷ Mercedes Campi, Marco Dueñas and Tommaso Ciarli, *Do Creative Industries Enhance Employment Growth? Regional Evidence from Colombia*. (Washington D.C.: Inter-American Development Bank [IDB], 2022). <https://publications.iadb.org/en/do-creative-industries-enhance-employment-growth-regional-evidence-colombia>

PUBLICATION	COVER	DESCRIPTION	MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Assessment of the Impact of COVID-19 on the Cultural and Creative Industries⁹⁸</p>		<p>The IDB, Unesco, SEGIB, OEI and MERCOSUR Cultural pooled their resources to support this project, embarking on a joint initiative to analyze the impact of COVID-19 on cultural and creative industries. The publication presents the main results of this project and includes an estimate of the impact of the pandemic on companies and cultural and creative workers, as well as an analysis of the public policies developed by ministries and national cultural organizations in the face of the emergency.</p>	
<p>CO.NECTA: The Guide for Teams of Creative Entrepreneurs in Latin America and the Caribbean</p>		<p>CO.NECTA is a guide for teams of creative entrepreneurs in Latin America and the Caribbean developed by the IDB and NESTA. The goal is to support creative teams to develop new ways of working, expand and foster their internal and external relationships, and build strategies to sustain their companies. CO.NECTA has been designed with a modular approach, intended for practical use as needed. It is comprised of three modules: (1) Building your Creative Team,⁹⁹ (2) Building your Relationships¹⁰⁰ and (3) Building your Sustainable Enterprise¹⁰¹</p>	

⁹⁸ IDB, UNESCO, SEGIB, OEI and MERCOSUR, *Evaluación del impacto del COVID-19 en las industrias culturales y creativas*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/es/evaluacion-del-impacto-del-covid-19-en-las-industrias-culturales-y-creativas> (Publication only available in Spanish).

⁹⁹ Matteo Grazzi, Simone Sasso, Diana Hidalgo and Kimberley Ballantyne, *CO.NECTA: The Guide for Teams of Creative Entrepreneurs in Latin America and the Caribbean: Building your Creative Team*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/en/conecta-guide-teams-creative-entrepreneurs-latin-america-and-caribbean-building-your-creative-team>

¹⁰⁰ Matteo Grazzi, Simone Sasso, Diana Hidalgo and Kimberley Ballantyne, *CO.NECTA: The Guide for Teams of Creative Entrepreneurs in Latin America and the Caribbean: Building Your Relationships*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/en/conecta-guide-teams-creative-entrepreneurs-latin-america-and-caribbean-building-your-relationships>

¹⁰¹ Matteo Grazzi, Simone Sasso, Diana Hidalgo and Kimberley Ballantyne, *CO.NECTA: The Guide for Teams of Creative Entrepreneurs in Latin America and the Caribbean: Building your Sustainable Enterprise*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/en/conecta-guide-teams-creative-entrepreneurs-latin-america-and-caribbean-building-your-sustainable>



H₂O Sonidos del Agua Orchestra at the closing concert of Demand Solutions Paraguay 2017. Through sustainable instruments related to water, this orchestra raises environmental awareness for an equitable and sustainable water management.

PUBLICATION	COVER	DESCRIPTION	MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Behind the Camera: Creativity and Investment for Latin America and the Caribbean: Learnings from Conversations with Key Players in the Audiovisual Sector¹⁰²</p>		<p>This study discusses the state of the audiovisual sector in Latin America and the Caribbean in the context of the boom in demand brought about by streaming and the growing national industries. The research maps out audiovisual milestones and focuses on public policy debates and on 21st century skills. The publication presents the results of nearly one hundred emerging creators, producers, entertainment company executives, institutional workers and film associations and analyzes the main challenges and opportunities in the region. The study includes a survey of 417 producers that explores the most sought-after above- and below-line 21st century and technical skills for the development of the audiovisual sector in our countries.</p>	
<p>Public Funding for Culture and Creativity in Latin America and the Caribbean: Budget, Tools and Perspective¹⁰³</p>		<p>The study analyzes the instruments that can be used to promote the cultural and creative economy implemented in LAC countries, as well as governments' willingness to finance public programs in cultural fields and the creative economy. It includes countries in Latin America (Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Ecuador, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Uruguay and Venezuela) and the Caribbean (the Dominican Republic, Jamaica and Trinidad and Tobago).</p>	

¹⁰² Diego Olavarría, Alejandra Luzardo and Marías Mercedes Mateo-Berganza Díaz, *Behind the Camera: Creativity and Investment for Latin America and the Caribbean: Learnings from Conversations with Key Players in the Audiovisual Sector*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/en/behind-camera-creativity-and-investment-latin-america-and-caribbean-learnings-conversations-key>

¹⁰³ Sofía Lobos, Valentina López and Andrés Gribnicow, *Public Funding for Culture and Creativity in Latin America and the Caribbean: Budget, Tools and Perspective*. (Washington D.C.: Inter-American Development Bank [IDB], 2021). <https://publications.iadb.org/en/public-funding-culture-and-creativity-latin-america-and-caribbean-budget-tools-and-perspective>

PUBLICATION	COVER	DESCRIPTION	MAIN SDGs TO WHICH IT CONTRIBUTES
<p>The Pandemic Tests the Creative Economy: Ideas and Recommendations from a Network of Experts¹⁰⁴</p>		<p>The document contains the main ideas and conclusions developed by a group of experts from the cultural and creative sector in Latin America as part of a review of the impact of the pandemic on the sector's economy. It identifies solutions and measures that can be incorporated into crisis response strategies with a comprehensive and long-term approach. Although the cultural and creative industries were the first to be affected by the cancellation of events, festivals and other creative group activities, they played a key role during the crisis. However, the sector is in an unprecedented state of fragility and faces challenges that require exceptional solutions.</p>	
<p>Financing the Creative Economy in Colombia¹⁰⁵</p>		<p>This study analyzes the financing of companies that develop orange economy activities in Colombia. The publication identifies the characteristics of the sector, its failures in financial markets and possible opportunities to improve funding for these entities. The analysis uses data from Confecámaras and Supersociedades and disbursements from Bancóldex to determine companies' asset size, annual income and earnings, average age, and the credits they have received. The study finds a clear difference between the supply and demand of creative economy companies in Colombia, and proposes mechanisms to generate financing for the sector and public policy recommendations to promote it.</p>	

¹⁰⁴ Ana Carla Fonseca, David Melo, Enrique Avogadro, Felipe Mujica, María Frick, María García Holley, Magdalena Moreno, Mariana Delgado, Omaira Rodríguez, Pablo Rosello, Sofía Lobos, Sofía, Trinidad Zaldívar, Matteo Grazi, Alejandra Luzardo, Andrea Ruy, Eliana Prada and Simone Sasso, *La pandemia pone a prueba a la economía creativa: Ideas y recomendaciones de una red de expertos*. (Washington D.C.: Inter-American Development Bank [IDB], 2020). <https://publications.iadb.org/es/la-pandemia-pone-prueba-la-economia-creativa-ideas-y-recomendaciones-de-una-red-de-expertos> (Publication only available in Spanish).

¹⁰⁵ Eduardo Sierra, Omar Villacorta and Alejandro Rueda, *La financiación de la economía creativa en Colombia*. (Washington D.C.: Inter-American Development Bank [IDB], 2020). <https://publications.iadb.org/es/la-financiacion-de-la-economia-creativa-en-colombia> (Publication only available in Spanish).

PUBLICATION	COVER	DESCRIPTION	MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Creative and Cultural Industries in Urban Revitalization: A Practice Based Handbook¹⁰⁶</p>		<p>This guide describes how CCI-led renewal projects can address socio-economic needs related to historic downtown areas. The authors also discuss successful projects and the challenges they face. Lessons are drawn from existing practices and policy initiatives to provide guidance and advice to policymakers who are interested in integrating cultural and creative development into efforts to achieve urban sustainability.</p>	
<p>How to Level Up: Challenges and Opportunities in the Video Game Industry in Peru¹⁰⁷</p>		<p>This publication offers an overview of Peru's video game industry and the relationships that exist between its most important players. It features an analysis of the companies' main characteristics and potential reasons the industry's growth has not been sustained. The authors also present ideas for strengthening the industry, focusing on human capital, generating new opportunities, and sales tools.</p>	 

¹⁰⁶ Inter-American Development Bank, BOP Consulting and Korean Research Institute on Human Settlement, *Creative and Cultural Industries in Urban Revitalization: A Practice Based Handbook*. (Washington D.C.: Inter-American Development Bank [IDB], 2020). <https://publications.iadb.org/en/creative-and-cultural-industries-in-urban-revitalization-a-practice-based-handbook>

¹⁰⁷ Denisse Laos and Luis Wong, *Cómo pasar al siguiente nivel: Desafíos y oportunidades de la industria de videojuegos en el Perú*. (Washington D.C.: Inter-American Development Bank [IDB], 2020). <https://publications.iadb.org/es/como-pasar-al-siguiente-nivel-desafios-y-oportunidades-de-la-industria-de-videojuegos-en-el-peru> (Publication only available in Spanish).







PUBLICATION	COVER	DESCRIPTION	MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Learning from Disaster: Building City Resilience through Cultural Heritage in New Orleans¹⁰⁸</p>		<p>This study discusses New Orleans' experience with building resilience with cultural heritage in response to Hurricane Katrina and its devastating impact on residents' lives. The document provides an overview of resilience planning frameworks and explores their connections to cultural heritage and urban agendas. It also explores the challenges associated with heritage preservation and resilient urban development in LAC, and analyzes the experience of New Orleans and the conditions and factors that led the city to overcome the urgency of the disaster and become an international benchmark in urban resilience.</p>	
<p>Responding to COVID-19 with Science, Innovation, and Productive Development¹⁰⁹</p>		<p>The COVID-19 pandemic has shaken socioeconomic structures globally. There is no question that science, technology and innovation will play a key role in surviving this crisis. One of the urgent questions that we must address is how we can facilitate the development of these efforts with the capacities that we have in LAC. This document showcases a series of interventions deployed inside and outside the region. It also contains a series of reflections and initial public policy guidelines on how science, technology and innovation can generate conditions for surviving the crisis and lay the foundations for an economic reactivation in the region.</p>	 

¹⁰⁸ Jared Genova, Luis Sáenz, Rodrigo Caimanque, Tatiana Kopelman and Jesús Navarrete, *Learning from Disaster: Building City Resilience through Cultural Heritage in New Orleans*. (Washington D.C.: Inter-American Development Bank [IDB], 2020). <https://publications.iadb.org/en/learning-disaster-building-city-resilience-through-cultural-heritage-new-orleans>

¹⁰⁹ Pablo Angelelli, Michel Hennessey, Pauline Henríquez, José Miguel Benavente, Vanderléia Radaelli, Simone Sasso, Rafael Anta, Gustavo Crespi, Juan Carlos Navarro and Fernando Vargas, *Responding to COVID-19 with Science, Innovation, and Productive Development*. (Washington D.C.: Inter-American Development Bank [IDB], 2020). <https://publications.iadb.org/en/responding-to-covid-19-with-science-innovation-and-productive-development>



Carla Fernández, Mexican fashion designer, exhibiting her work with artisans from the communities of Michoacán, Colima, Oaxaca, Chiapas, and Guerrero. Demand Solutions Paraguay 2017.

PUBLICATION	COVER	DESCRIPTION	MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Living Heritage: Focus Paper¹¹⁰</p>		<p>The document describes the conceptual foundations of the Living Heritage renewal program, an initiative focused on addressing the urban problems of LAC cities from a comprehensive, inclusive and sustainable perspective. It describes the conceptual foundations and goals of the program, which are developed on the basis of five pillars: inclusion, productivity, eco-efficiency, resilience and collaboration.</p>	
<p>TechnoCreative Entrepreneurships: Creativity and Technology: Allies or Enemies?¹¹¹</p>		<p>This book challenges the idea that the orange economy is not connected to new technologies. When we think about handicrafts, we generally don't think of technology. However, the reality is that these sectors have more in common than one might think. We also show how creativity eliminates borders and permeates more traditional sectors such as health, education and Fintech.</p>	
<p>Video Games: More than Just a Game: The Unknown Successes of Latin American and Caribbean Studios¹¹²</p>		<p><i>Video Games Are Not A Game</i> highlights trends and success stories related to 50 Latin American and Caribbean studios, describing the potential of the industry as a business, the new role of e-sports, and the impact they have on women and the skills of the future. Readers will also learn about financing models and the role that governments play in making them known in international markets. The video game industry has been able to incorporate state-of-the-art technologies for the entertainment sector as well as more traditional fields like education and health care. Video games are here to stay. In fact, they are currently out-performing the film industry and even the biggest box-office hits. We invite you to be part of the most important game in history.</p>	

¹¹⁰ Jesús Navarrete, Rodrigo Caimanque, Luis Sáenz, Isidora Larrain de Andraca and Clara Irazábal, *Patrimonio vivo: Documento de enfoque*. (Washington D.C.: Inter-American Development Bank [IDB], 2020). <https://publications.iadb.org/es/patrimonio-vivo-documento-de-enfoque> (Publication only available in Spanish).

¹¹¹ Alejandra Luzardo, Gerardo Funes and 23 Design, *TechnoCreative Entrepreneurships: Creativity and Technology: Allies or Enemies?* (Washington D.C.: Inter-American Development Bank [IDB], 2019). <https://publications.iadb.org/en/technocreative-entrepreneurships-creativity-and-technology-allies-or-enemies>

¹¹² Alejandra Luzardo, Belisario de Azevedo, Mercedes Mateo Díaz, Laura Becerra, Gerardo Funes, Martina Santoro, Phillip Penix-Tadsen and Juan Pablo Pison, *Video Games: More than Just a Game: The Unknown Successes of Latin American and Caribbean Studios*. (Washington D.C.: Inter-American Development Bank [IDB], 2019).

<https://publications.iadb.org/en/video-games-more-just-game-the-unknown-successes-of-latin-american-and-caribbean-studios>

PUBLICATION	COVER	DESCRIPTION	MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Launching an Orange Future: Fifteen Questions for Getting to Know the Creative Entrepreneurs of Latin America and the Caribbean¹¹³</p>		<p>In order to find out how creative entrepreneurship can grow in Latin America and the Caribbean, it is first necessary to meet the talented people who develop these projects. In <i>Taking on an Orange Future</i>, you will learn about creative entrepreneurs in the region and their perceptions, failures and success stories. Because those who dare to have great failures achieve great success. Are you ready to be a creative entrepreneur? Download the report to find out: Who are Latin America and the Caribbean's creative entrepreneurs? What are the conditions under which creative ventures exist in Latin America and the Caribbean? How can we promote creative entrepreneurship through a regional brand? What incubator accelerators and co-working spaces exist in the region?</p>	
<p>The Creative Economy in Latin America and the Caribbean: Measurements and Challenges¹¹⁴</p>		<p>This report contributes to the IDB's efforts to highlight the impact of the Orange Economy through the compilation of available data on the cultural and creative industries. It explores recent indicators from 24 countries in Latin America and the Caribbean and includes recommendations for creating a systematic measurement methodology. The IDB hopes that highlighting the diversity of data and methodologies will encourage governments to prioritize efforts to find a systematic methodology for collecting them. This will in turn help us to continue to demonstrate the CCI's capacity to create jobs, wealth and social impact.</p>	





¹¹³ Alejandra Luzardo and Leticia Gasca, *Launching an Orange Future: Fifteen Questions for Getting to Know the Creative Entrepreneurs of Latin America and the Caribbean*. (Washington D.C.: Inter-American Development Bank [IDB], <https://publications.iadb.org/en/launching-orange-future-fifteen-questions-getting-know-creative-entrepreneurs-latin-america-and>)

¹¹⁴ Lázaro I. Rodríguez Oliva, *Economía creativa en América Latina y el Caribe: mediciones y desafíos*. (Washington D.C.: Inter-American Development Bank [IDB], 2018). <https://publications.iadb.org/es/economia-creativa-en-america-latina-y-el-caribe-mediciones-y-desafios> (Publication only available in Spanish).

PUBLICATION	COVER	DESCRIPTION	MAIN SDGs TO WHICH IT CONTRIBUTES
<p>Orange Economy: Innovations you may not know were from Latin America and the Caribbean¹¹⁵</p>		<p>This report addresses the question of how creativity will continue to play a key role in determining how we produce and work, along with the essential convergence of the analog and digital worlds. It also highlights 50 of the 300 innovative ventures with the greatest social impact in the region. These are grouped according to the eight main sectors of the CCI: architecture, handicrafts, design, media, fashion, music, creative services and software/digital platforms. The ventures were developed in 12 countries: Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, the Dominican Republic, El Salvador, Guatemala, Jamaica, Mexico and Peru. In addition, it describes the most noteworthy trends in these sectors.</p>	
<p>Public Policies for Creativity and Innovation: Promoting the Orange Economy in Latin America and the Caribbean¹¹⁶</p>		<p>The orange economy is an increasingly important driver of economic development in Latin America and the Caribbean. This study highlights the main challenges that the region faces and the main market and State failures present in these activities. It also proposes a conceptual framework for understanding its connections to innovation and analyzing the role of the public sector in promoting and financing the orange economy. In particular, it develops the concept of "creative ecosystems," proposing a systemic approach to the design of public interventions in this area based on a set of policies designed to stimulate supply, demand and interaction between its stakeholders.</p>	 

¹¹⁵ Alejandra Luzardo, Dyanis de Jesús and Michelle Pérez, *Orange Economy: Innovations you may not know were from Latin America and the Caribbean*. (Washington D.C.: Inter-American Development Bank [IDB], 2017). <https://publications.iadb.org/en/orange-economy-innovations-you-may-not-know-were-latin-america-and-caribbean>

¹¹⁶ José Miguel Benavente and Matteo Grazzi, *Public Policies for Creativity and Innovation: Promoting the Orange Economy in Latin America and the Caribbean*. (Washington D.C.: Inter-American Development Bank [IDB], 2017). <https://publications.iadb.org/en/public-policies-creativity-and-innovation-promoting-orange-economy-latin-america-and-caribbean>

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<p>Future Landscapes of the Orange Economy: Creative Pathways for Improving Lives in Latin America and the Caribbean¹¹⁷</p>		<p>The IDB and the Institute for the Future present this study on the trends that are changing our world and how they could impact the cultural and creative industries. Its goal is to provide a clearer vision of the economic and social impact that the orange economy will have on the development of the region.</p>	
<p>The Orange Economy: An Infinite Opportunity¹¹⁸</p>		<p>This manual is designed to present the key ideas and concepts related to a largely unknown discussion and an important development opportunity that Latin America and the Caribbean cannot afford to miss out on. The creative economy—hereinafter the orange economy—represents enormous wealth that is based on our region's talent, intellectual property, connectivity and cultural heritage. This publication provides basic information that will allow you to understand and explain what the orange economy is and why it is so important. You will also acquire analytical tools that will allow you to better take advantage of hidden opportunities in the arts, media and functional creations.</p>	

¹¹⁷ Tessa Finlev, Rachel Maguire, Ben Oppenheim and Sara Skvirsky, *Future Landscapes of the Orange Economy: Creative Pathways for Improving Lives in Latin America and the Caribbean*. (Washington D.C.: Inter-American Development Bank [IDB], 2017). <https://publications.iadb.org/en/future-landscapes-orange-economy-creative-pathways-improving-lives-latin-america-and-caribbean>

¹¹⁸ Pedro Felipe Buitrago Restrepo and Iván Duque Márquez, *The Orange Economy: An Infinite Opportunity*. (Washington D.C.: Inter-American Development Bank [IDB], 2013). <https://publications.iadb.org/en/orange-economy-infinite-opportunity>

Innovation comes
from the most
unexpected places



IDB team members, along with leading entrepreneurs and innovators, and former IDB President Luis Alberto Moreno, during the Demand Solutions closing event held in 2016 in Washington D.C.

