

ORANGE ECONOMY



**Innovations
you may not
know were from
Latin America and
the Caribbean**

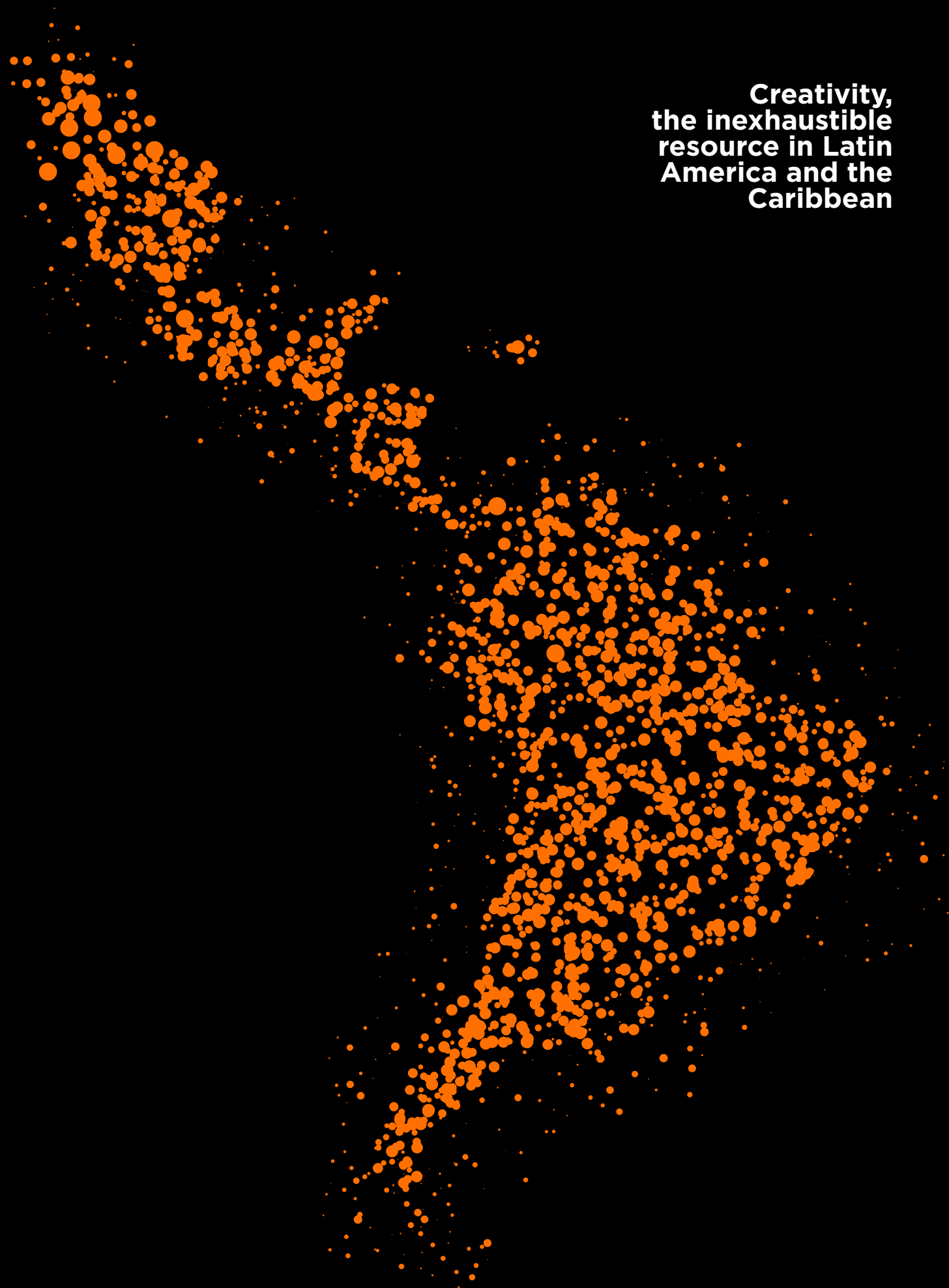
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Introduction



**Creativity,
the inexhaustible
resource in Latin
America and the
Caribbean**



Alejandra Luzardo

Senior specialist
of the IDB, strategist
of creative economies,
innovation and
entrepreneurship

Who would have thought that part of the response to the development challenges of Latin America and the Caribbean would be in the hands of creative talents, designers, artists and entrepreneurs? Creativity as a driver of innovation can contribute to diversification as a necessary tool for having a globally competitive knowledge-based economy. One of the areas of development is the so-called orange economy, that is, the set of activities that, in combination, allow for ideas to be transformed into goods and services whose value can be based on intellectual property, according to the definition of the Inter-American Development Bank (IDB).

The orange universe has two parts: 1) the cultural economy and creative industries and, at their point of intersection, the conventional cultural industries, and 2) areas of support for creativity.

With the publication of the book, *The Orange Economy*, the bank focused on a phenomenon that awakens more and more interest in the development agendas of the Latin American and Caribbean countries. The reason: Operation of the orange economy not only stimulates economic growth through creating value, but also its initiatives have become innovative systems in priority sectors for the region.

Services based on creativity generated globally, in 2012, a total of US\$547 billion (Unctad) and in 2015 accounted for 29.5 million jobs, comparable to all jobs generated by the economy of Great Britain.¹ For Latin America and the Caribbean, the orange economy meant 1.9 million jobs in 2015, comparable to all jobs generated by the economy of Uruguay or Costa Rica.²

¹ There are 31.84 million people employed in the United Kingdom. UK Labor market for October to December 2016, seasonally adjusted. Office for National Statistics. Available at: <http://bit.ly/2gZvl35>. Consulted in February 2017.

² International Labour Organization, 2016. "Panorama laboral 2016 América Latina & el Caribe." Available at: <http://bit.ly/2m4crh7>. Consulted in February 2017.

Orange economy
29.5M



European Union
 12M



United States
 7.25M



Japan
 5.5M

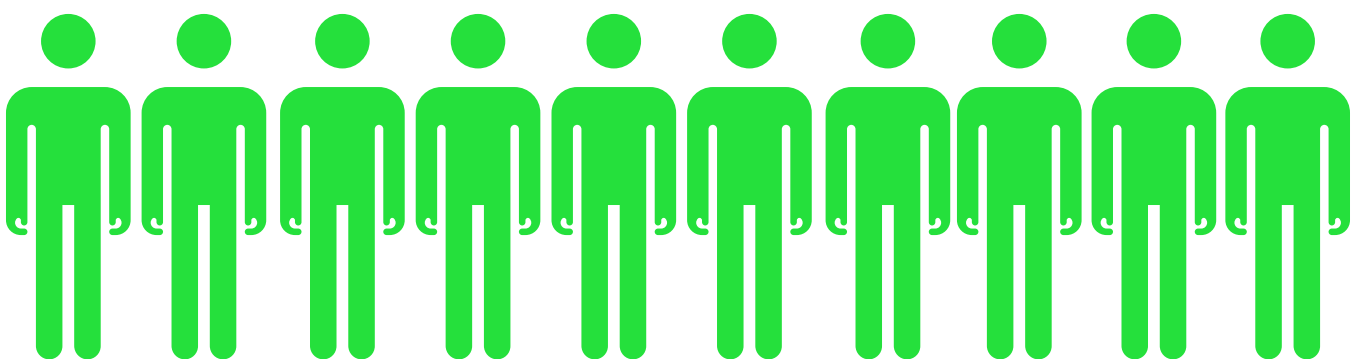
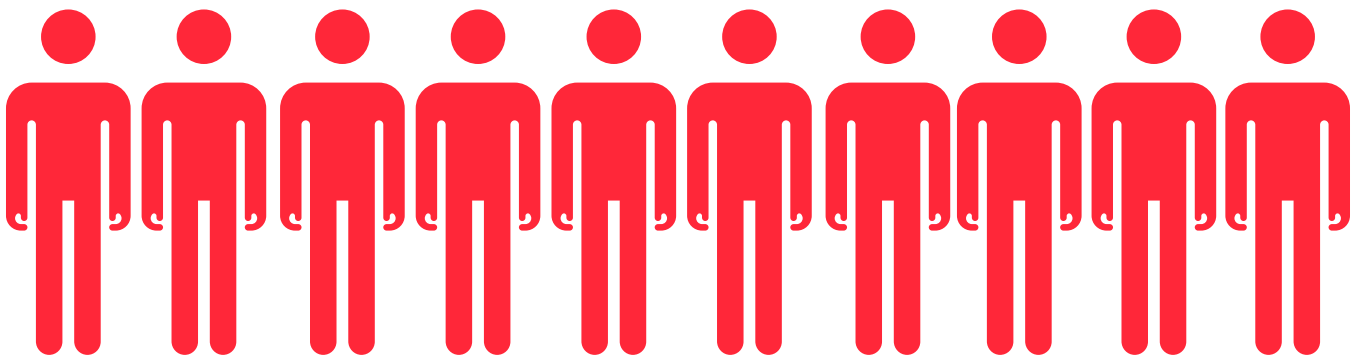


**The work force
of the orange
economy worldwide
exceeds that of the
automotive industry
in the European
Union, the United
States and Japan.**

Sources: European Commission. "Industria Automovilística." Available at: https://ec.europa.eu/growth/sectors/automotive_es. Consulted in May 2017.
Japan Automobile Manufacturers Association, Inc. (2015). The Motor Industry of Japan 2015. Available at: <http://www.jama-english.jp/publications/MIJ2015.pdf>.
Consulted in May 2017. Center for Automotive Research. (2015). Contribution of the Automotive Industry to the Economies of All Fifty States and the United States. Available at: <http://www.cargroup.org/wp-content/uploads/2017/02/Contribution-of-the-Automotive-Industry-to-the-Economies-of-All-Fifty-States-and-the-United-States2015.pdf>. Consulted in May 2017.

**Global labor force in 2013**

The number of workers in creative and cultural industries is equivalent to the combined populations of Paris, New York and London.

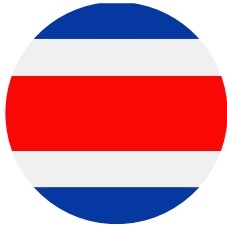


29.5 million workers

Source: EY. "Cultural Times: The First Global Map of Cultural and Creative Industries." United States, 2015. Available at: [http://www.ey.com/Publication/vwLUAssets/ey-cultural-times-2015/\\$FILE/ey-cultural-times-2015.pdf](http://www.ey.com/Publication/vwLUAssets/ey-cultural-times-2015/$FILE/ey-cultural-times-2015.pdf). Consulted in May 2017.

Labor force of Latin America and the Caribbean in 2015

In 2015, the orange economy in Latin America and the Caribbean sustained a number of jobs comparable to that generated by the entire economy of Costa Rica or Uruguay.



1.9 million workers

Source: EY. "Cultural Times: The First Global Map of Cultural and Creative Industries." United States, 2015. Available at: <http://www.ey.com/Publication/vwLUAssets/ey-cultural-times-\>. Consulted in May 2017.

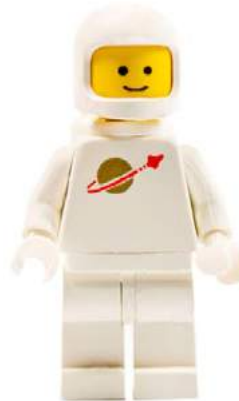
For many people, cultural industries are at least close-at-hand or tangible. In contrast, creativity as a concept seems to be much broader and is present in all human endeavors.

But what are we referring to when we speak of creativity? There is no single definition. As David Throsby points out, creativity is a far-ranging quality and its mysteries are barely understood by psychologists who, in fact, wonder whether it is a characteristic of human beings, as intelligence is, or a process through which new problems are resolved in a groundbreaking way.¹ This same question is discussed in the Report on the Creative Economy by UNCTAD,² which concludes that while psychology has studied the field of individual creativity extensively, specialists have not reached consensus about the concept. As Throsby puts it, there is no precise clarification about whether creativity is a personal attribute or a process in which ideas are generated. The report proposes the following definitions or categories:



Artistic creativity

involves imagination and the ability to create original and novel ideas.



Scientific creativity

is activated from curiosity about the observation of phenomena and the willingness to experiment and create new ways of resolving problems.



Economic creativity

is a dynamic process that leads to innovation in production technologies, commercial practices and marketing.

¹ Throsby, D. (2013). *The Economics of Cultural Policy*. New York: Cambridge University Press.

² UNCTAD and UNDP, 2010. "Economía creativa: una opción factible de desarrollo", p. 28. Available at: <http://www.unctad.org/creativeprogramme>. Consulted in February 2017.

2020

1- SOLUTION OF COMPLEX PROBLEMS

2- CRITICAL THINKING

3- **CREATIVITY**

4- PERSONNEL MANAGEMENT

5- COORDINATION WITH OTHERS

6- EMOTIONAL INTELLIGENCE

7- JUDGMENT AND DECISION-MAKING

8- SERVICE ORIENTATION

9- NEGOTIATION

10- COGNITIVE FLEXIBILITY



The 10 skills you will need for work in 2020

SOLUTION OF COMPLEX PROBLEMS -1

COORDINATION WITH OTHERS -2

ADMINISTRATION OF STAFF -3

CRITICAL THINKING -4

NEGOTIATION -5

QUALITY CONTROL -6

SERVICE ORIENTATION -7

JUDGMENT AND DECISION-MAKING -8

GOOD LISTENER -9

CREATIVITY -10

2015

These three definitions are closely related and are present in the orange economy.

The first reference to creativity as a personal attribute or product of chance is questioned by David Burkus in his book, *The myth of creativity*¹. In his view, assuming that creativity is the result of divine inspiration, luck or serendipity, is an erroneous supposition. Moreover, he suggests that these beliefs have not favored the recognition of the ability of creative talents to provide a different perspective on the world's challenges, leaving aside preconceptions and giving oneself the opportunity to explore new paths for innovation. Entrepreneurs are among these types of people.

One of the cross-cutting sectors of the orange economy is entrepreneurship. In the region, we have seen the emergence, with growing strength, of a new generation of entrepreneurs who have given creativity a central value in their productive and commercial activities. They have redefined their functions and challenged the myths that surround creativity as a phenomenon. Creative entrepreneurs have known how to adapt and transform themselves, building multidisciplinary teams that bring together the atypical abilities that allow them to innovate in sectors that 10 years ago were unthinkable. In this way, they have succeeded in integrating collaboration of the orange universe with traditional sectors such as education, transportation and health, producing resounding social and economic impacts by stimulating innovation in the rest of the economy.



Trade in creative goods and services in 2012 totaled

US\$547 billion

Income generated by the creative and cultural industries (ICC)

Year

2013

Global Income

US\$2.250.000.000.000

ALC income

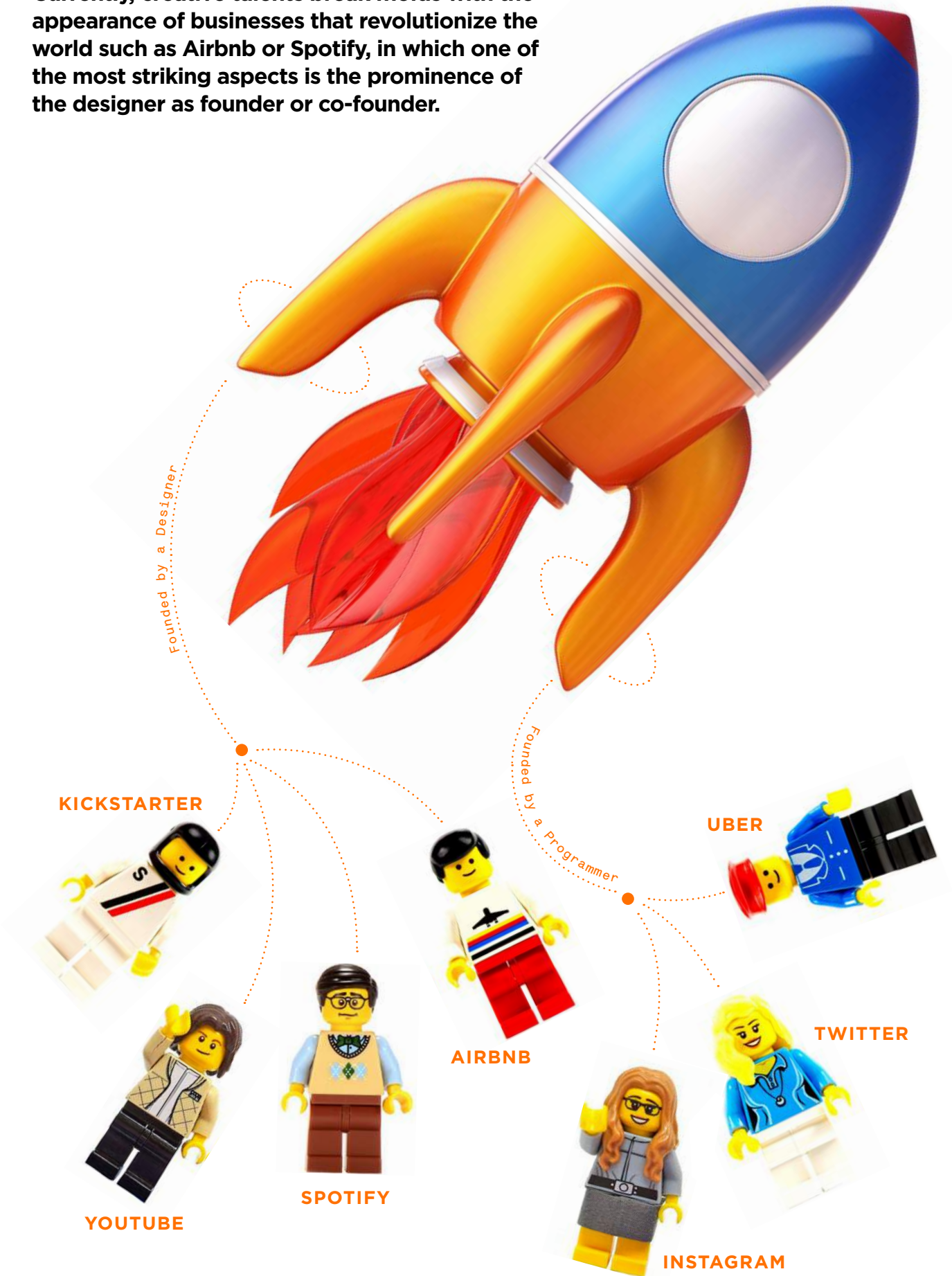
US\$124.000.000.000

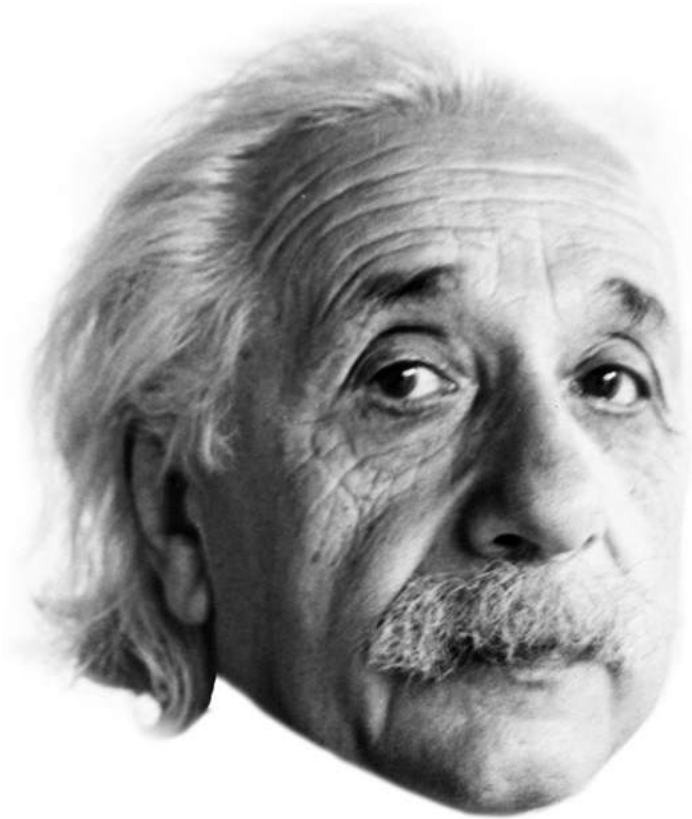
Source

EY. "Cultural Times - The First Global Map of Cultural and Creative Industries." United States, 2015. Available at: [http://www.ey.com/Publication/vwLUAssets/ey-cultural-times-2015/\\$FILE/ey-cultural-times-2015.pdf](http://www.ey.com/Publication/vwLUAssets/ey-cultural-times-2015/$FILE/ey-cultural-times-2015.pdf). Consulted in May 2017.

¹ Burkus, D. (2013). "The Myths of Creativity: The Truth About How Innovative Companies and People Generate Great Ideas." United States: John Wiley & Sons.

Currently, creative talents break molds with the appearance of businesses that revolutionize the world such as Airbnb or Spotify, in which one of the most striking aspects is the prominence of the designer as founder or co-founder.





In the midst of the fourth industrial revolution, creativity has become the protagonist for facing head on changes in styles of production and work. Albert Einstein once said:

"We can't solve our problems by using the same kind of thinking we used when we created them."

The future of businesses, independently of their size, will lie in their ability to break away from the way in which they developed their products and services in order to continue investing in the attraction of new talent, people who are able to design other logics for creating value.¹

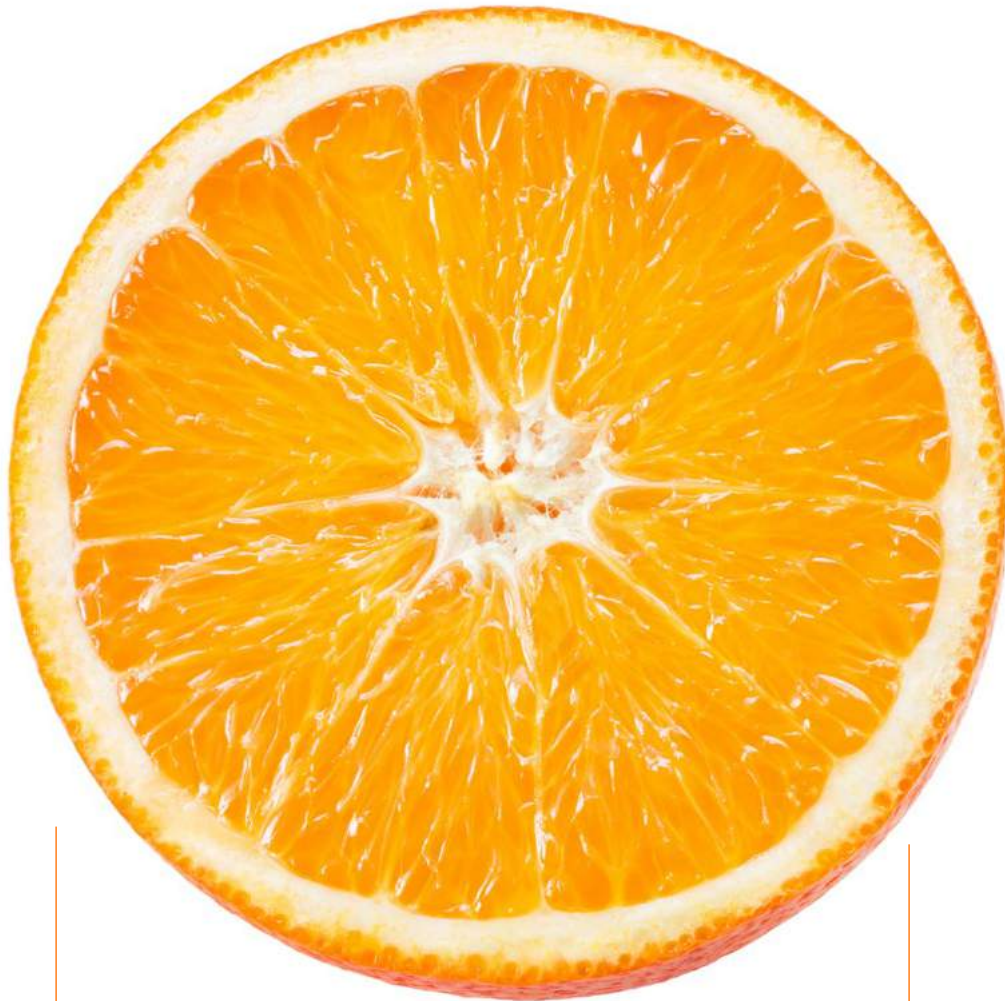
Currently, creative talents break molds with the appearance of businesses that revolutionize the world such as Airbnb or Spotify. These companies have teams and leaders distinct from those known up to now. One of the most notable changes is the prominence of the designer as a founder or cofounder of many of these companies. In Silicon Valley, according to the *Design in Tech Report*,² in the last 10 years more than 27 companies cofounded by designers have been acquired by companies such as Google, Facebook, Adobe, LinkedIn, Dropbox and Yahoo, Accenture, Capital One, BBVA, McKinsey & Co. These firms have produced billions of dollars of value and have stirred interest among large corporations and investors who now look favorably on the skills of the creative professionals.

The enterprises and innovations highlighted in this documents offer proof of how creativity and new talents reinvent products that are able to produce value, innovation and create new experiences for the users. All of them are located in Latin America and the Caribbean where creativity has also become one of the region's most relevant skills for accelerating growth, innovation and employment and serves as a point of attraction for talent, investors and entrepreneurs.

¹ Bonchek, M. (2016). "Why the Problem with Learning is Unlearning." *Harvard Business Review*, 2016. Available at: <http://bit.ly/2fgu3AF>. Consulted in February 2017.

² Maeda, J. "Design in Tech Report." KPCB, 2016. Available at: <http://bit.ly/1TJoprb>. Consulted in February 2017.

Do you know the value generated by the orange economy?



1 It generates value and wealth

2 It generates jobs

3 It generates social impact

Creative Entrepreneurs Innovate in Traditional Sectors

Multidisciplinary innovation has always existed. However, the availability of information and the digital revolution have accelerated and multiplied the participation of creative industries in the development of more sophisticated products, services and experiences in traditional productive sectors such as health, infrastructure, education and finance, among others.

Babybe is a case in point, a solution created by the designer Camilo Anabalón and the artist and mechatronics engineer Raphael Lang that could benefit the more than 15 million babies who are born prematurely worldwide every year.¹ Without any knowledge of medicine, through working hand in hand with doctors, they achieved an advance that improves lives.

Another experience is that of Urban 3D, a company that through using robotics, 3D printing and other technologies, has positioned itself as a pioneer in new construction methods that aim to solve the world's housing crisis, a problem that in Latin America and the Caribbean affects one out of every three families.²

In this orange universe, software and information technologies lead the transformations that stem from creativity. That is the case of Frei.re Lab, an educational software that, at the outset, sought to impact more than 11 million illiterate children in Brazil and already benefits about 77 million children across Latin America. Frei.re Lab is part of a global movement of ultrasophisticated videogames that use playful activities to promote social change.

¹ World Health Organization (2016). "Nacimientos prematuros." Available at: <http://www.who.int/mediacentre/factsheets/fs363/es/>. Consulted in February 2017.

² Bouillon, C.P., A. Muñoz Miranda, V. Fretes Cibils, A. Blanco Blanco, C. Buruchowicz, N. Medellín and V. Fretes Cibils, "Un espacio para el desarrollo: los mercados de vivienda en América Latina & el Caribe." *Banco Interamericano de Desarrollo*, 2016, p. 196. Available at: <http://bit.ly/21OdpwQ>. Consulted in February 2017.

Empathy and Creativity to Save the World

One of the most striking features of the 50 innovations highlighted in this report is the use of empathy. This cognitive skill of perceiving what the other person is feeling is a remarkable characteristic of many products of the orange economy. The creative talents have known how to capitalize on empathy, putting themselves in the place of others to make products and services that meet specific needs of society. In this new economy, setting out inclusive solutions that capitalize on intelligence through user participation is a competitive advantage in terms of social innovation. This is based principally on bringing beneficiaries into the creative process, facilitating a final outcome aligned with the needs of the project that accelerates the processes of empowerment and appropriation of innovations. This affects in a direct way the product preferences of consumers.

Even more important, empathy introduced into creative processes can achieve a social impact, create jobs and break with the traditional patterns in the production chain of various economic sectors. That is the case of the renowned Chilean architect [Alejandro Aravena](#) who applies participatory methods to incorporate the needs and cultural characteristics of beneficiaries of low-income housing, setting a trend that has gone beyond borders.

Proyecto Pietà is revolutionary. A brand of urban clothing with contemporary design born in the jails of Lima, Peru, this enterprise seeks to break with the dominant trend in the fashion world by giving prisoners the leading role in each item that goes to market. In addition to making their names and faces visible to society, the prisoners are given the possibility of transforming their sentences into an opportunity for learning, producing income and reducing their jail terms.

Creativity in Favor of Responsible Consumption

The creative and cultural industries represented in these 50 innovations show that in Latin America and the Caribbean there is a clear understanding of the importance of the emotional tie with the consumer, respect for cultural heritage and the social impact that the industries are capable of producing in the world.

The emotional plane is where brands can earn the preference and loyalty of consumers. This happens, for example, when brands participate in social causes, such as responsible consumption, that spark consumers' sensibility. Environmental conservation and social equality are valued and the objective is that brands will treat fairly all parties that make up their value chain. Those who choose a brand want to know firsthand the story behind each individual who is part of the product and the impact that this activity can produce in their surroundings and around the world.

The New Denim Project is in the heart of Guatemala. This textile business works with the waste from the assembly plants where jeans are made in the country, recycling them to create sustainable high-quality products. This enterprise understands the market opportunity for companies that are dynamic players in the circular economy and transform their manufacturing processes with the zero waste concept.

Mola Sasa is a clothing brand based on the complex craft of making textiles known as molas which have been developed since ancestral times by women of the Kuna communities in the Darién region, in territories shared by Colombia and Panama. Mola Sasa not only elevates this traditional Kuna textile technique by selling molas as luxury accessories for the fashion industry but also educates indigenous women in social and economic development.

Analog Innovations Will Continue During the Fourth Industrial Revolution

In the maelstrom of the digital era when new technologies seem to be the only ones that facilitate innovation, analog devices continue dominating various sectors. Consumers seek experiences through goods and services that stimulate the five senses, although sometimes analog products are costlier than the digital equivalent. For some of their defenders such as David Sax, “analog experiences can give us the type of real pleasures and gratification that digital cannot (and) at times analog simply surpasses digital as the best solution.”¹

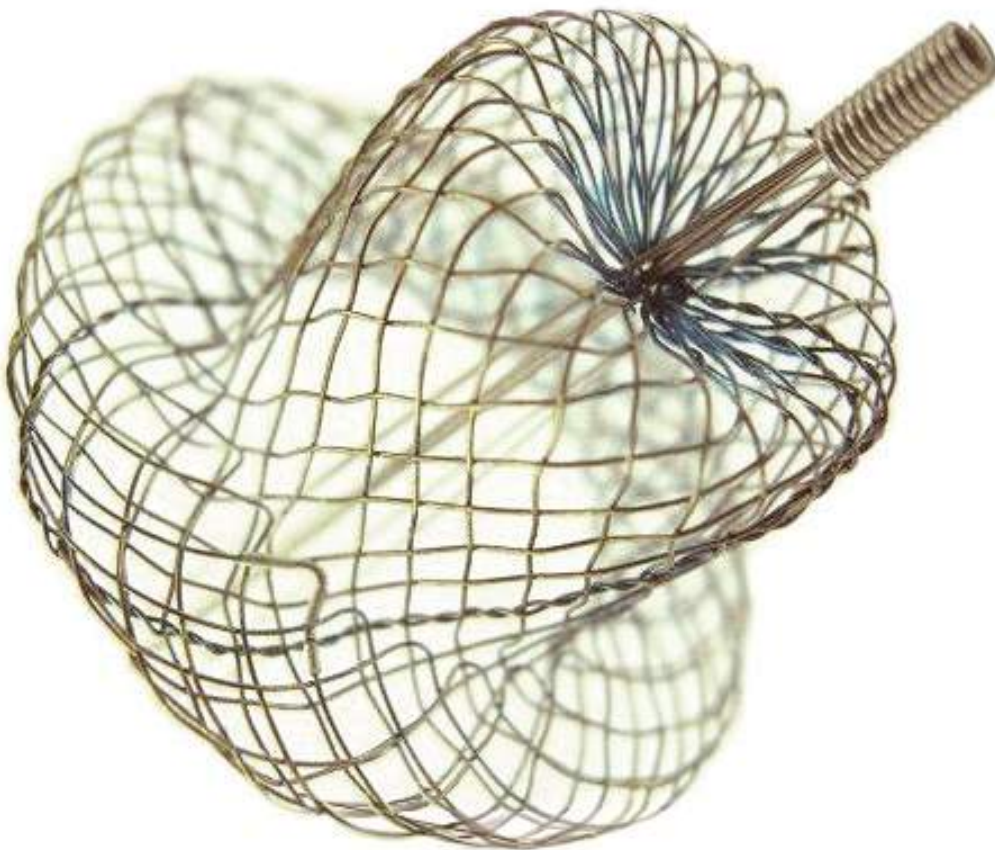
Among the 50 innovations, a series of non-digital products and services stand out which emphasize the culture and roots of Latin American peoples and, just like many of their digital counterparts, commit their audiences to social causes such as sustainability, female empowerment or civic responsibility regarding climate change.

In other ventures, analog is combined with digital, as in Didart, a startup that aims to educate children and stimulate them to value their culture through a program of interactive games. This company also offers on-site experiences that use organic materials from the immediate surroundings for producing handcrafts.

The experiences that combine analog with digital have the capacity to exploit the best of both worlds. This convergence will allow the reinvention of cities or the creation of innovative solutions, integrating what citizens feel, the atmosphere that surrounds them, community needs and heightened appreciation of traditions and cultural heritage.

¹ Kakutani, M. (2016). “The Revenge of Analog: See it. Feel it. Touch it. (Don’t click).” The New York Times, Dec. 5, 2016. Available at: <http://nyti.ms/2mBLi2D>. Consulted in February 2017.

“There is no machine in the world that does the work of Aymara women who, with their ancestral techniques, are capable of making a device for treating infantile heart disease.”



The Technological Challenge for Creative Talents

Just as the analog experience will not disappear, making a great leap in development of the region's creative and cultural industries requires applying technology to the maximum extent possible. There are many opportunities to explore and spaces for innovation in the intersection of science, technology, art and creativity. The innovations that arise from this juncture will create products that can compete in the market with uses and functions that exceed our imagination.

One of the eye-catching trends after mapping more than 300 creative and cultural businesses is that technological innovation in the region is still characterized by taking existing ideas from other markets and adapting them to local conditions and needs. Examples such as Carrot, PayU and the crowdfunder Fondeadora are based on existing business models in the United States such as ZipCar, Paypal and Kickstarter. The good news is that all these efforts inspired by external innovations are led by Latin American creative talents which propels an appropriate ecosystem such that from a next generation of entrepreneurs ideas will emerge centered on needs specific to their countries and carrying technological possibilities to the next level.

Creative and cultural industries will continue innovating with or without the use of technology. The agents who are part of the creative business ecosystem – civil society, the private and public sectors and academia – must find more opportunities for synergies focused on creative projects with collaborative spaces. This is the field of action for organizations such as cultural laboratories, coworking spaces or spaces for cooperative work and accelerators and incubators where the scientist, artisan, investor, merchant and creative talents can co-exist, create and learn. That is the genuine formula for innovation and the great opportunity for the creative entrepreneurs of Latin America and the Caribbean.

Latin America and the Caribbean, the Next Creativity Hub

Latin America and the Caribbean make up a creative region full of talent and imagination. We even venture to say that those are the region's most valuable assets. Its creative and cultural industries must be capable of competing in global markets, generating jobs, emphasizing the cultural heritage and identity of its peoples and improving the quality of life of its inhabitants.

The economy of this sector is an engine of development that we can maximize even more. Expansion of the sector demands new methods of measurement and follow-up to monitor progress and value. Its contribution to national economies is still invisible or is weakly represented. Not only is it important to measure its output consistently, but also to carry out impact evaluations that make it possible to consolidate knowledge about failures and successes, or to develop public policies that strengthen the ecosystem for innovation and creativity. The IDB works together with governments so they produce action plans with coherent policies that become tangible priority projects involving a necessary strategic bet taken by the region.

This is not new. The IDB has understood for a long time that culture and creativity are a vehicle for social and economic progress in the region. Since 2000, the bank has financed more than 300 operations with cultural components valued at more than US\$1.6 billion. It has supported more than 650 non-governmental organizations and foundations, through loans and non-refundable financing in a wide range of sectors implemented in all the sub-regions of Latin America and the Caribbean.

As part of this conviction, and with the intent of changing the way we confront the development challenges of Latin America and the Caribbean, in 2013 the IDB launched the movement "[Demand Solutions Ideas for Improving Lives](#)." The movement has the objective of bringing together some of the most brilliant minds in the creative and cultural industries to discuss, inspire and co-create innovative solutions. This platform has allowed the IDB to enter into a dialogue with global innovations that are changing the world.

This document is part of the effort to broaden the visibility of creative talents and innovators in the region. In its production, more than 300 startups, businesses and innovators were identified to reach a final selection of 50. This document is focused solely on some sectors of creative and cultural industries: handcrafts, architecture, design, media, fashion, music, software/digital platforms and creative services, although the **orange universe** is much larger. In that universe, the region has infinite opportunities.

—Alejandra Luzardo

Priority categories of the orange economy were determined based on the definitions of:

ORANGE UNIVERSE

Art and heritage

Visual arts

1. Painting
2. Sculpture
3. Installations and videoart
4. Art in motion
5. Photography
6. Fashion-haute couture

Performing arts and shows

7. Theater, dance and puppets
8. Orchestras, opera and zarzuela
9. Concerts
10. Circuses
11. Organized improvisations
12. Fashion-catwalks

Tourism and cultural heritage, material and intangible

1. Handcrafts, antiques, making violins and typical products.

2. Gastronomy
3. Museums, galleries, archives and libraries
4. Architecture and restoration
5. Natural parks and ecotourism
6. Monuments, archaeological sites, historic districts, etc.
7. Traditional knowledge, festivals, carnivals, etc.

Artistic and cultural education

Conventional cultural industries

Publishing

1. Books, periodicals and magazines
2. Graphic industry (printing)
3. Editing
4. Literature
5. Bookstores

Audiovisual

Film, television and video

Music industry

Radio and taped music

Creative industries, functional creations, new media and software

Design

1. Interiors
2. Graphic arts and illustrations
3. Jewelry
4. Toys
5. Industrial (products)

Software of content

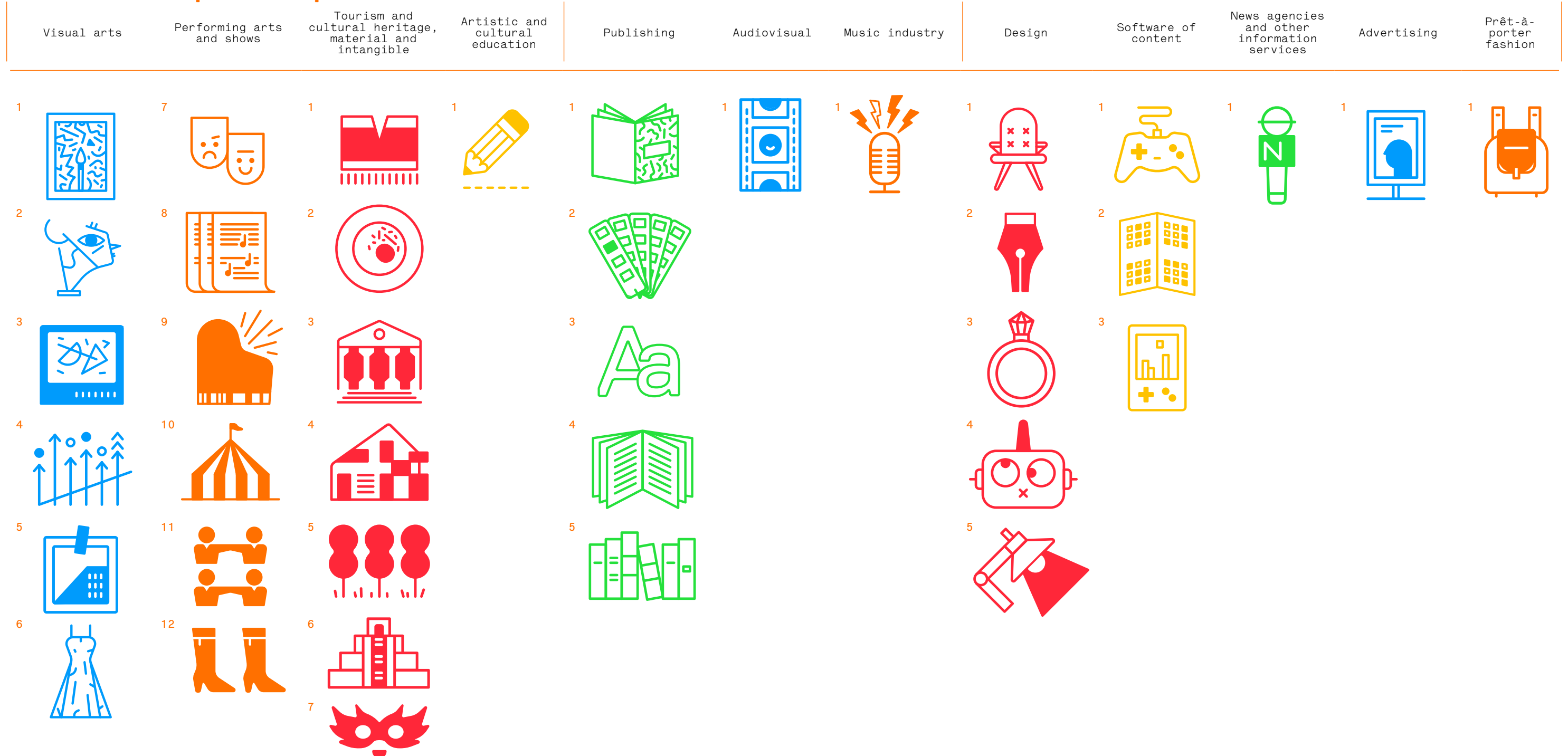
1. Videogames
2. Other interactive content (audiovisuals)
3. Digital content media support

News agencies and other information services

Advertising

Prêt-à-porter fashion

Creative Entrepreneurship*



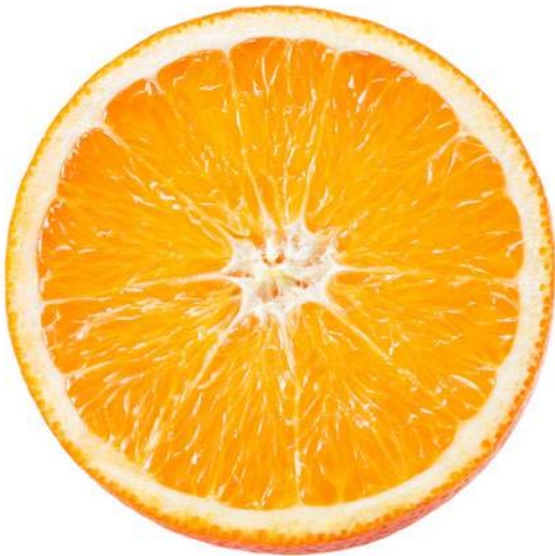
*Creative entrepreneurship is a cross-sectional area of the orange universe. Source: "The Orange Economy: An infinite opportunity." Inter American Development Bank, 2013.

**How Was the
Mapping Done?**



The mapping focused on gathering information about innovations in creative and cultural industries that foster new models and approaches in Latin America and the Caribbean with special but not exclusive emphasis on technological innovations.

The innovations were evaluated using the following definitions and criteria:



Orange economy


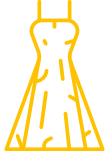



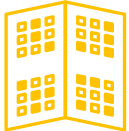


Is the set of activities that, in an interlocking way, allow ideas to be transformed into cultural goods and services whose value is determined by their intellectual property content. The orange universe is composed of: 1) the cultural economy and creative industries, and their intersection where conventional cultural industries are found; and 2) areas of support for creativity (*The orange economy: an infinite opportunity*. Inter-American Development Bank.)







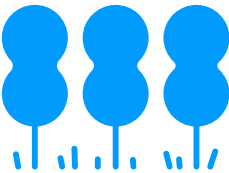

Innovation

Is the transformation of new ideas that generate economic and social value (Crespi, et al., 2014). An opportunity to accelerate the process of improving lives, rethinking how to generate alternative solutions, taking advantage of creativity and collective intelligence (Inter-American Development Bank).

Priority categories of the orange economy were determined based on the definitions of:

	Architecture		Fashion
	Handcrafts		Music
	Design		Creative Services
	Media		Software and Digital Platforms

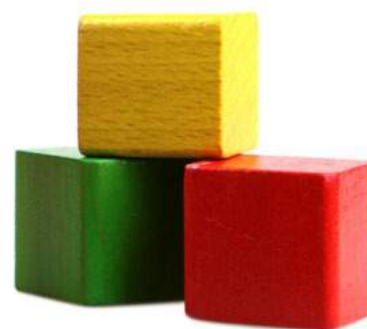
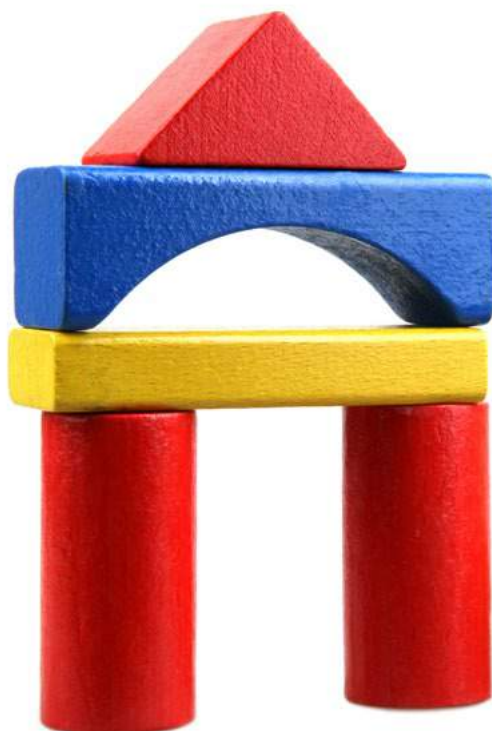
A secondary criterion was used to evaluate the capacity for improving lives:

	Cultural Heritage		Urban Development and Housing		Education
	Social Impact		Environment		Health and Well-being

Projects were evaluated from each of the 26 IDB member countries and ultimately a quantified analysis was made of those that stood out as the 50 selected:



Organizational criteria were applied to the innovations:



Private sector:

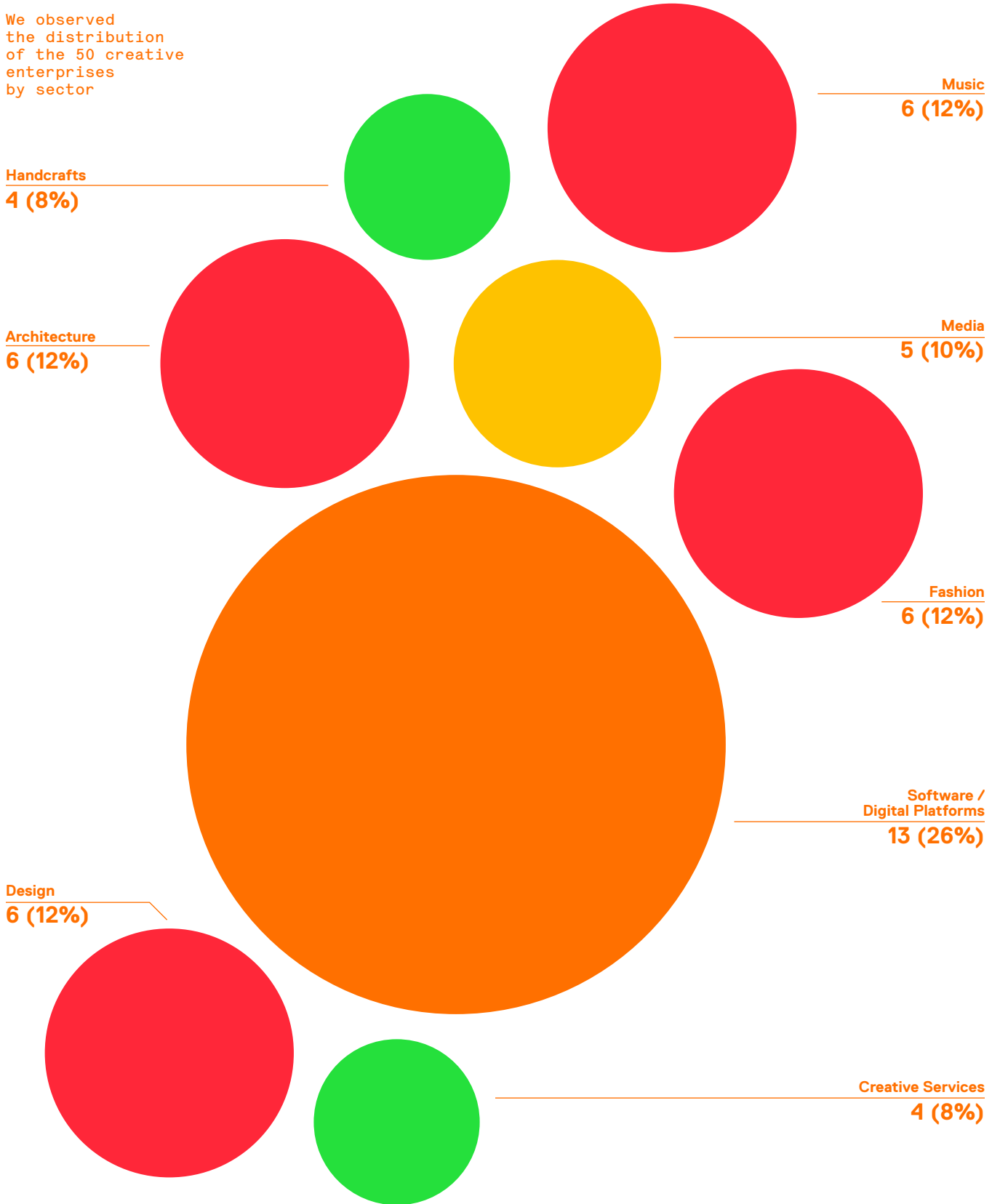
They come from businesses established as private entities in Latin America. Businesses established in other countries are also included if they have a direct impact on the region.

Entities of diverse sizes and stages:

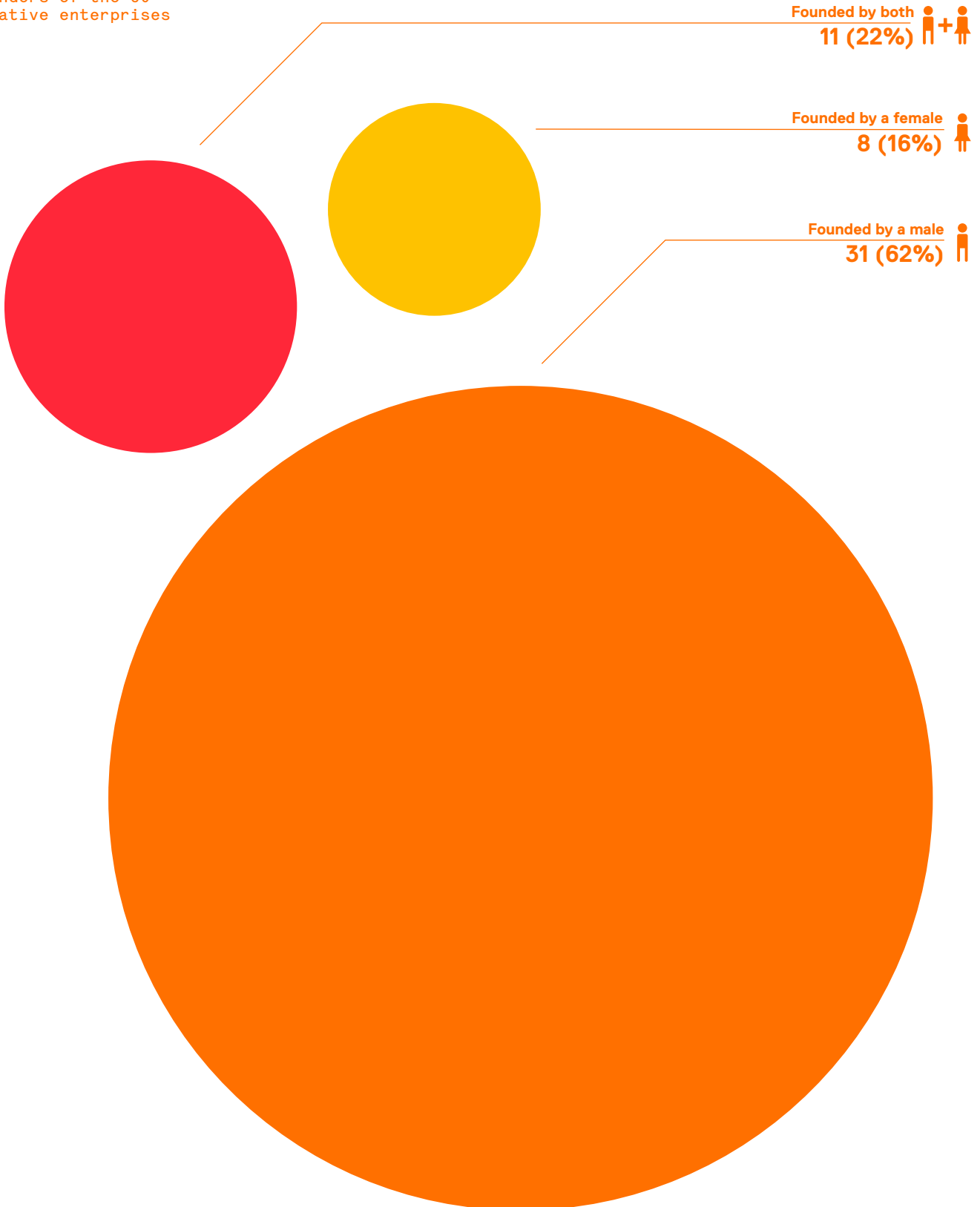
Various initiatives were included, ranging from projects that exist within an established business to a small- or medium-size business or a startup.

This search process identified a wide variety of businesses in creative and cultural industries and approximately 300 innovations. Finally, through a qualitative evaluation, the 50 most outstanding projects were selected.

We observed the distribution of the 50 creative enterprises by sector



We observed the distribution by gender of the founders of the 50 creative enterprises



Architecture



**The redefinition
of **architecture**
involves
communities
as part of the
solution, making
it possible
to narrow
inequality gaps.**

Architecture is one of the traditional creative sectors that make up the orange economy. This millennial profession is especially significant since, by bringing to life spaces and public and private buildings, it shapes the form in which cities evolve and how urban interaction takes place in the countries of the region. But in recent times, architectural practice, which is categorized as a creative service, has given greater emphasis to artistic expression for its own sake and does not necessarily focus on the service it can offer citizens and the city itself.

Innovation in architecture can occur in terms of aesthetic expression or the materials utilized. Architectural innovation in Latin America is produced in a way that reflects needs of groups that previously were left unattended or undervalued aspects of culture. New technologies are also used, either for economic or environmental impact, and there is a growing trend to use this creative field for solving social problems.

Trends

Inclusion and creation of community

Integration and participation of the individual and community in the process of building their surroundings, utilizing architecture as the vehicle for social inclusion.

Preservation and celebration of local culture

Proposals that challenge academia and traditional architecture and favor an aesthetic that bets on a contemporary architectural identity that extols native cultures.

Sustainability applied to construction

Recycling materials that decompose slowly, such as plastic and rubber, converting them into reinforcements for construction. This not only prevents pollution, by diverting waste headed for the dump, but also facilitates creation of an alternative for building housing in low-income communities.

Assimilation of new technologies for construction

Robotics and 3D printing are used to lower the costs of construction, reducing manual labor and promoting sustainability.

01

What

An initiative that takes the form of a workshop and spawns collaborations in which architects, artists, students and neighbors design and make cement tiles that will be installed in their communities. The workshop has a replicable methodology facilitated by leaders and videos that allow community residents to participate actively in the architecture of their surroundings.

Why

Proyecto Anda seeks to upgrade the places where we live and move about through collaboration with communities. To achieve this, it works with various organizations – such as neighborhood associations, schools and cultural institutions – to create cement tiles and develop a greater sense of belonging in their surroundings.

Who

The project is a collaboration between Inés Martino and Fabricio Caiazza and their publicity and communication company, Estudio Valija, founded in 2010.

Proyecto Anda

Improving lives:
Integrates
community residents
in construction of
their surroundings,
generating a
social impact



**Inés Martino
& Fabricio
Caiazza**



Country
Argentina

Launched
2010

Information

www.proyectoanda.com
www.estudiovalija.com.ar/new

**"The accent
[of the project]
is on social
construction
and not on the
construction of
objects, tiles."**

Fabricio Caiazza and Inés Martino, founders

Proyecto
Anda



02

Freddy Mamani

**Improving lives:
Preserves and
modernizes
cultural heritage
through
architecture**



**Freddy
Mamani**



Country
Bolivia

Launched
2008

What

A new architectural offer that emphasizes the Aimara culture of El Alto, Bolivia.


Freddy Mamani has been able to reinvent Andean architecture taking inspiration from his roots and, although his unconventional style is rejected by design schools, he has positioned this proposal internationally. He captures forms that come from local art, such as weavings and ceramics, and are part of the culture of El Alto, above La Paz.

Why

Mamani, dubbed by the local press as “the people’s architect,” without an official architect’s title, is successfully achieving a new proposal of a contemporary architectural language that is distinctly Bolivian and is not merely a reflection of the aesthetic of the elite. He seeks to highlight the culture of one of Latin America’s most destitute cities so it can recover characteristics of its origin and cultivate pride among Aimara communities.

Who

A former bricklayer who became an engineer, builder and self-taught architect who works from El Alto, a municipality in greater La Paz.

A man with dark hair, wearing a black leather jacket over a red turtleneck and blue jeans, sits on a wide, ornate staircase. The staircase has black and orange striped risers and grey metal treads. The background is a grand, brightly lit interior with yellow walls, large chandeliers, and decorative elements. A large orange circle is overlaid on the left side of the image, containing a quote in white text.

"I wanted to make architecture that spoke an Andean language since what is taught in universities has nothing to do with the Andes."

Freddy Mamani, engineer, builder and self-taught architect

Freddy
Mamani







Alejandro
Aravena



Country
Chile

03

Launched
2001

Elemental

Improving lives:
Focuses
architecture
on resolving
social problems

What

Elemental is an architectural firm led by the renowned architect, Alejandro Aravena.

The company stands out in Chile because its housing designs are aesthetically pleasing and can be modified and expanded in line with the resources of each family. In addition to building homes, its focus includes public spaces, transportation and infrastructure projects with a holistic vision.

Why

The company operates under the vision of participatory design in which the architects collaborate closely with the final users in order to resolve political and social conflicts. For that reason, construction projects such as schools or public housing are favored because they are considered more challenging than the design of private spaces. They are projects that require the interaction of many sectors, participation of the "client" in this case the community - making each decision a collective solution.

Who

Aravena leads the company that was founded in 2001 and currently includes four additional architects: Gonzalo Arteaga, Juan Cerda, Víctor Oddó and Diego Torres. It won the Pritzker prize in 2016, the most prestigious international architectural prize.

Information

elementalchile.cl/en

"We don't see ourselves as artists. Architects like to build things that are unique. But if something is unique it cannot be repeated, and therefore cannot be of service to many people in many places and its value becomes practically zero."

Alejandro Aravena, winner of the Pritzker Prize, 2016

Elemental





04

What

Urban 3D is positioned as a company pioneering the future of construction through the use of robotics, 3D printing and new technologies. Its building methods offer solutions to the worldwide crisis of inadequate housing with lower cost alternatives that speed up the building process.

Why

More than a billion people worldwide lack appropriate housing and it is estimated that one of every three families in Latin America and the Caribbean, or 59 million people, live in homes that are inadequate or have been built with unsuitable materials and lack basic infrastructure services. The lack of skilled manual labor and the rising cost of materials restrict many building companies from initiating or executing projects that could increase accessibility to quality homes. Conventional building methods fail to satisfy the real needs of the international housing market. The vision behind Urban 3D is to mitigate this lack, especially in developing countries, within the next 15 years.

Who

An emerging Brazilian social enterprise, founded by Anielle Guedes, CEO.

Urban 3D

Improving lives:
Mitigates the
housing crisis
in Latin America,
with potential on an
international scale



Anielle
Guedes



Country
Brazil

Launched
2015

Information

www.urban3d.co
hello@urban3d.co

"In the next 35 years we will have to duplicate all that we have built up to now if we want to have housing and cities for everyone. Therefore, we have to take advantage of the power of digital and industrial technology to build more rapidly, and in a more economical and sustainable way."

Anielle Guedes, founder and CEO of Urban 3D

05

Conceptos Plásticos

Improving lives:
Mitigates environmental pollution and provides infrastructure and housing to vulnerable groups



Oscar Andrés Méndez



Country
Colombia

Launched
2010

Information

www.conceptosplasticos.com
contacto@conceptosplasticos.com

What

A business that transforms plastic and rubber into an alternative building system for temporary and permanent housing. The initial emphasis was to create a solution in the form of construction blocks for homeless people, but the system has also worked for making shelters, classrooms, community halls and other buildings. Its proposal produces a triple impact: environmental, social and economic.

Why

Every year, about 300,000 tons of plastic are produced worldwide and only 10% of it is recycled.¹² That's why Conceptos Plásticos seeks to reduce pollution while transforming waste into building materials needed to provide access to housing for a greater number of vulnerable communities. The housing scarcity continues to be one of the most widespread problems in Latin America. One in every three families in Latin America and the Caribbean lives in inadequate housing or homes that lack basic infrastructure services,¹³ making this a very relevant solution. These alternative homes bolster the economy and create value added out of waste, generating hundreds of jobs and creating a sustainable, replicable and scaleable business.

Who

Oscar Andrés Méndez, its founder, is an architect and businessman in Bogotá.

¹² Wassener, B. (2011). "Raising Awareness of Plastic Waste," *The New York Times*. Aug. 14, 2011.

¹³ Bouillon, C.P., et al. (2012). *Op. cit.*

"We offer solutions of innovative and sustainable change with high environmental, social and economic impact based on recycling to improve the living conditions of vulnerable communities, generating products and alternatives focused on sustainable development."

Oscar Andrés Méndez, founder

Conceptos
Plásticos





Francisco
Gutiérrez



Country
Mexico

06

Launched
2016

Atelier de Hoteles

Improving lives:
Reinterprets
traditional models
of hotel management
while, at the same
time, producing social
and environmental
impact in diverse
communities

Information

atelierdehoteles.com
contacto@atelierdehoteles.com

What

A hotel chain that has been called innovative and disruptive in the industry. Its proposal is to make hospitality a means for telling positive stories about Mexico. To this end, it proposes to give prominence to visual, auditive and sensory arts of Mexican creative talents in the 20 hotels that are projected for the next four years. The concept is based on a collective of more than 40 artists who work together to create distinct spaces, environments and experiences in each of its hotels.

Why

By capturing and capitalizing on local creativity in a positive way in order to elevate the country, Atelier de Hoteles seeks to be a responsible enterprise that contributes to the social, environmental and economic upgrading of the communities that surround it. It proposes, for example, to create jobs for vulnerable groups, including indigenous, single women and disabled people. In addition, the hotels are built in accordance with optimal environmental standards and they hold the certification of Leadership in Energy and Environmental Design (LEED).

Who

Francisco Gutiérrez, CEO, leads a team that celebrates diversity and creativity, and that proposes to create 10,000 direct jobs in four years in Mexico.

"We seek to include in the development of all our concepts and experiences the talent of any person who is willing to break the paradigms of traditional hotel management with new, different and provocative ideas."

Atelier de Hoteles

Atelier de
Hoteles



Handcrafts



**The intersection
of **handcrafts**
and design
opens a universe
of possibilities
for creation of
unique pieces
that connect the
stories of their
creators with the
consumer.**

According to Unesco,¹⁴ handcrafts are an expression of cultural heritage and inherited traditions. But beyond that, handcrafts are important for the economic, social and cultural development of Latin American and Caribbean countries. The challenge for this creative sector lies in how to develop handcrafts in order to improve quality and marketing worldwide, and to integrate its creative talents in a transparent way, respecting their traditions and heritage.

Innovation in this sector seeks to balance traditional and manual skills with a contemporary viewpoint to create new economic opportunities. That is manifest in the work of artisan enterprises emerging in the region that are changing the perception of handmade products. The vision is to shift handcrafts from decorative objects or souvenirs to a tool for the development and empowerment of vulnerable communities in Latin America.

Trends

Handmade products regain value

Proposals focused on rescuing, preserving and exalting the artisanal cultural heritage. In this way, their quality and origin are emphasized as part of a branding strategy and marketing pitch.

The artisan as co-creator

Just as in the fashion industry, in the past the role of the artisan in the creative process was seen only as manual labor and the intellectual property of his or her ancestors was appropriated without recognition or fair compensation. Although a lot remains to be done, the artisan and his talent are an integral part of the enterprise and the story the brand tells the consumer. Innovation is found in those enterprises where collaboration in the creative process is more equitable, centered on fair trade with a social end.

Collaboration and modernization for selling to global markets

The reinterpretation of handcrafts is evident in the exchange of knowledge between designers, artists and artisans, with the purpose of innovating in the sector and opening the door to new export markets.

¹⁴ Aranda, L.S. (2009). "La artesanía latinoamericana como factor de desarrollo económico, social & cultural." Havana, Cuba: UNESCO Office Havana and Regional Bureau for Culture in Latin America and the Caribbean.

What

Platform that merges contemporary art with the age-old techniques of Guatemalan handcrafts.

The project proposes to work with women artisans, to generate projects and opportunities for communities of Guatemalan artisans, and to offer a modern take on traditional handcrafts. Through collaborating with designers, artisans improve their ability to produce in technical fields.

Why

There is an opportunity to promote innovation and knowledge-sharing between artists, designers and artisans. In this way, the productivity of women artisans is increased and the potential for placing their products in international markets is enhanced.

Who

Simbiótica is a project of the Guatemalan Export Association (Asociación Guatemalteca de Exportadores, Agexport), a private non-profit organization. At present, Irene Aycinena acts as the coordinator of the Agexport Handcrafts Commission. Simbiótica's work benefits more than 2,500 people in rural areas.

Information

www.simbiotica.gt
hola@simbiotica.gt



Country
Guatemala



Irene Aycinena

Launched
2015

07

**Improving lives:
Proposes working
with women artisans
to generate projects
and opportunities for
artisan communities**

Simbiótica

**"Simbiótica
merges art and
design with
techniques of
Guatemalan
artisanal
production to
create handmade
articles for the
international
market."**

Handcrafts Commission, Agexport

Simbiótica





08

Los Tejedores

Improving lives:
Preserves and modernizes the culture of handcrafts, offering fair trade and sustainable design



Ricardo Ariel Toribio
& Natalia Ortega
Gámez



Country
Dominican
Republic

Launched
2015

What

Los Tejedores is a line of hats and design products made using artisan weaving techniques. A young Caribbean enterprise that combines the tradition of weaving with natural materials and the novelty of modern design. Groups of Dominican and Haitian artisans work together to create the highest quality of weaving and local designs.

Why

The idea of Los Tejedores is to broaden the context and visibility of artisanal work in Santo Domingo and Haiti. This activity preserves the valuable techniques and practices of weaving on the island through fair trade.

Who

Directed by Natalia Ortega Gámez, designer and artist, together with Ricardo Ariel Toribio, a musician and actor.

Information

lostejedores.com
nataliaortegagamez.com
nataliaortegagamez@gmail.com

"With respect to design, we use traditional designs as a starting point, but we work with artisans to update colors, materials and adjust the shapes."

Ricardo Ariel Toribio, Los Tejedores

Los
Tejedores





What

Didart is a didactic program that combines interactive games, videos and augmented reality with physical materials for making handcrafts to stimulate children to value their culture.

The materials used come from natural resources collected by indigenous women for making their own handcrafts.

Didart has created 18 types of didactic kits that have been acquired by five schools in Guatemala and one in El Salvador, impacting about 400 students.

Why

It is important to promote a sense of cultural belonging among boys and girls.

At the same time, technology can enable the adequate use of natural resources and comprehensive knowledge of native techniques for handcrafts.

This initiative educates and generates employment for more than 250 artisans in different parts of Guatemala.

Who

Crista Núñez, industrial designer, social entrepreneur and founder of Didart, was recognized by U.S. President Barack Obama in the Global Innovation through Science and Technology contest and was a finalist in Central American Eco-Challenge (Eco-Reto Centroamérica).

Didart was selected in 2016 as one of the most innovative startups in [Demand Solutions](#) Ideas for Improving Lives by the IDB.



Crista Núñez



Country
Guatemala

09

Launched
2011

Didart

Improving lives:
Preserves heritage
through cultural
and environmental
education

Information

didartcultura.com
info@didartcultura.com

**"We want
to promote
culture in
Guatemala
through
different
cultural
experiences."**

Crista Núñez, founder

Didart





10

What

A brand of accessories that incorporates the textile tradition of the Mola, originating with the Kuna community of the Darién region between Colombia and Panama, known for their colors and geometric figures.

Mola Sasa represents a modern vision of the handicrafts tradition that combines design, equitable collaboration with indigenous communities and recognition of the quality and value of their work. Each artisan-designed Mola is unique and no two are the same. Their designs represent traditions handed down from mother to daughter, grandmother to granddaughter. The clutches that have made the brand famous are produced by hand by a cooperative of 60 craftswomen, expert in the 100-year-old technique, and are sold online and in boutiques around the world.

Why

The development of products that use the mola for reaching new markets has changed the perception of this artisanal technique, giving value and recognition to handwork as a quality luxury product. It is a way of preserving the tradition and supporting empowerment of indigenous women through business development and fair trade practices.

Who

Mola Sasa is a collaboration between the designer, Yasmín Sabet, and the indigenous Kuna communities of Colombia and Panama.

Mola Sasa

Improving lives:

Transforms the perception of handicrafts and the lives of women and indigenous communities



Yasmín Sabet



Country
Colombia

Launched
2015

Information

molasasa.com
contacto@molasasa.com



**"Our designs
are based entirely
on their techniques
and their culture.
For the different
collections,
we discuss ideas
and colors with
the artisans."**

Yasmín Sabet,
Mola Sasa

Mola
Sasa



Design



Design has evolved from a trend that is exclusively aesthetic to become a problem-solving tool in fields such as education, health and housing.

Social challenges confronting the region represent great opportunities for using design as an engine for innovation. Design has gained strength as a tool for developing effective and efficient innovations, producing results in the short and long term in settings where resources are scarce. Design has evolved from a trend that is exclusively aesthetic, which is how it used to be seen, to become a tool that is a force for renewal in fields such as education, health and housing. Design work has made a relevant contribution in addressing many social issues as well as in incorporating technology into solutions.

The designer's role goes beyond offering services and creating products. Design and designers have the ability to create, to work in favor of a more just society, generating empathy in the face of privations and needs of people.

Trends

Influence of popular culture in design

Proposals that seek to rescue, document and disseminate authentic traditions of Latin America as the heritage and legacy of design.

Industrial design for improving lives

Development of products that help people improve their physical and mental health with solutions that incorporate new technologies.

Platforms for emerging talents

The upsurge of platforms and spaces dedicated to the design community to give them visibility. A boom is in sight in alternative methods for promoting, showcasing and marketing the work of rising local talents, stimulating the community of common interests and knowledge-sharing.

11

BabyBe

**Improving lives:
Increases the
well-being and
health of premature
babies through
the intersection
of design and
technology**

**Launched
2013**



**Camilo Andrés
Anabalón Álamos &
Raphael M. Lang**



**Countries
Chile/
Germany**

Information

babybemedical.com
contacto@babybemedical.com

What

The BabyBe system is a device for incubators of newborns that connects mothers with their premature babies through simulated contact with their bodies.

BabyBe transmits breathing sounds and the heartbeat and imitates the sensation of the mother's body through a material that mimics the density and texture of skin in the form of a mattress. The crib gathers important data about the health of the baby while it is in the incubator. The mother uses a component shaped like a turtle in order for the baby to hear and feel her signals in the mattress. BabyBe also has a taping function that can reproduce the parents' voices and allows them to sing, talk and calm their newborn.

Why

BabyBe has the objective of shortening the time that premature babies spend in incubators by involving the mother actively in the child's care. This reduces hospital expenses for families and enables better care for the baby.

Who

Camilo Andrés Anabalón Álamos is a designer and professor at the Universidad de Chile and co-founder of BabyBe with Raphael P.M. Lang. The product was developed in collaboration with doctors specialized in neonatology and nurses.

"When premature babies are in contact with their mother, they grow more rapidly."

Camilo Andrés Anabalón Álamos, founder





BABYBE

Be with your Baby

**Keeping preterm newborns
connected to their mothers**



12

What

Popular de Lujo is a digital platform dedicated to research and dissemination of popular Latin American graphics as visual culture. It promotes the work of graphic creative talents, painters and sign makers who produce publicity, posters, signage for buses and murals. They have participated in exhibits, workshops, conferences, publications and projects in different parts of the world to rescue graphics from anonymity, value its customs and dignify its contribution to design

Why

Popular graphics are local designs that represent the multicultural nature of Latin America. For the founders of Popular de Lujo, local design is born out of the pulse of popular graphic creative talents who work outside design studios and advertising agencies. Appreciation for these artists as initiators of original Latin American design and emphasis on their work for new generations of creative talents is to rescue cultural heritage. It is a way of giving greater visibility to people, communities, experiences, customs and creativity that have little recognition and representation in Latin America.

Who

Popular de Lujo was founded in Bogotá, Colombia, by Juan Esteban Duque, Roxana Martínez and Esteban Ucrós.

Popular de Lujo

**Improving lives:
Preserves cultural heritage through graphic art**

Launched —
2001



Country
Colombia



**Juan Esteban Duque,
Roxana Martínez
& Esteban Ucrós**

Information

populardelujo.com
info@populardelujo.com



"We highlight the value of a visual culture long underestimated and contribute to giving visibility to people and communities that have not been sufficiently represented in Latin America."

Juan Esteban Duque,
co-founder



Popular
de Lujo





**Guillermo Altamirano,
Josefina Álvarez, José
Roberto Paredes,
Roberto Dumont,
Claudia Washington &
Harry Washington**



Country

El Salvador

Launched

2012

13

The Carrot Concept

**Improving lives:
Boosts economic
and cultural
development
through design**

Information

thecarrotconcept.com
info@thecarrotconcept.com

What

The Carrot Concept is a creative space and an incubator that positions Salvadoran design in international markets, and brings design closer to the lives of the public at large. This is promoted through creative work, education and social interaction.

The collective brings together architects, designers and entrepreneurs to promote new practices in creation, production and marketing in design, art and environment. In addition to a showroom for selling designer goods and art, the space shelters two architecture studios, a graphic design and illustration studio, a textiles and printed fabrics workshop and an organic food shop that develops and sells local products. The Carrot Concept creates sustainable opportunities for the growing design community of El Salvador and meets the need of a physical space for displaying their work.

Why

In El Salvador, as in Latin America and around the globe, there is a lack of new business models that promote creative and cultural industries as a tool for boosting cultural and economic growth. The Carrot Concept proposes a way of transforming Salvadoran design into a disciplined and systematic method, improving its quality and involving local producers to give them their place in world design.

Its vision has been to elevate the creative efforts of El Salvador on the national and international level.

Who

The project is directed by a collective of Salvadoran designers: Guillermo Altamirano, Josefina Álvarez, José Roberto Paredes, Roberto Dumont, Claudia Washington and Harry Washington. They collaborate with approximately 30 designers from their studios.

**"We believe
in the potential
of working and
sharing our ideas
because it is
a way of
improving our
professional
skills, of learning,
collaborating
and achieving
world-quality
products."**

Josefina Álvarez, co-founder

The Carrot
Concept





14

La Lonja MX

What

La Lonja MX is the most important itinerant fair in Mexico for emerging design.

A pioneering project that has boosted the career of approximately 500 designers and influenced the consumption of domestically produced design. It has demonstrated that, despite the challenges facing the country, there also is an ambience of creative and cultural development with the potential for making a positive impact on growth. Its objective is to open the market for Mexican products in other cities of the world and to represent a modern country through the work of its creative talents.

Why

Its mission is to exalt “made in Mexico” and offer a flexible and unique marketing space for emerging talent. In this way, a positive message is conveyed about Mexico and the potential behind its creative industries is put on display.

Who

La Lonja MX was founded by entrepreneurs Carmen Ortega Casanovas, a graphic designer and film producer; Joanna Ruiz Galindo, designer and advertising and marketing expert; and Mariana Aguilar Rubio, specialist in communication, journalist and editor.

Improving lives:
Modernizes
cultural heritage
and promotes
consumption of
Mexican design

Launched
2010



Country
Mexico

Carmen Ortega Casanovas,
Joanna Ruiz Galindo &
Mariana Aguilar Rubio



Information

lalonja.mx
info@lalonja.mx

**"La Lonja MX
is the beachhead
of a pop-up
movement in this
country. Through
each edition, a new
shopping experience
has been created
in an ecosystem in
which commercial,
cultural and social
components blend
in a unique way."**

Carmen Ortega Casanovas and
Joanna Ruiz-Galindo Gutiérrez, founding partners

La
LonjaMX







**Nicolás
García Mayor**



Country
Argentina

15

Launched
2013

What

CMAX is a system of emergency shelters. In addition to providing shelter almost immediately in the face of a crisis, its modular design allows two people to put up a shelter with sanitary services where a family of 10 can live, eat and sleep in just a few minutes, without tools. The system is a hybrid design between tent and trailer, in a single piece that meets the basic needs of a family. It is so versatile that it could be used as a school or a health clinic.

Why

In a volatile world such as ours there is a need to dignify and improve the quality of life of people displaced by natural disasters or conflicts. For these situations, it is important to reestablish structures such as housing, schools and hospitals to save lives and help the world's most vulnerable and unprotected families.

Who

CMAX System was created by Nicolás García Mayor, an industrial designer and social entrepreneur, who has been recognized worldwide for his work in innovative humanitarian aid and environmental conservation.

CMAX System

**Improving lives:
Offers a
humanitarian
design solution
for vulnerable
populations**

Information

cmaxsystem.com
info@cmaxsystem.com

**"With
innovation we
can dignify and
save millions
of refugees
in the world
who have lost
everything
and sleep on
the ground."**

Nicolás García Mayor, founder

CMAX
System





16

What

A business dedicated to the development of products based on 3D printing, electronics and new technologies that help improve lives. Its catalogue of inventions includes a thimble that translates text printed in Braille in real time, four prototypes of prostheses of hands that use a system called mechanomyography that allows the user to have the sensation of holding an object without needing surgery and a shirt capable of monitoring the heart and sending an alert to a hospital. Atomic Lab works in distinct areas, such as electronics, engineering, robotics, programming, 3D printing, virtual and augmented reality, with its team of designers, inventors and creative talents. Its inventions are distinguished for being disruptive, accessible and adaptable. Its Limbs initiative manufactures and distributes low-cost prostheses for amputees.

Why

Motivated by the desire to change lives through innovation, its objective is to create products capable of producing a positive impact for society and being accessible for the most needy. As part of its mission, Atomic Lab seeks to give away 1,000,000 prostheses made on 3D printers around the globe.

Who

Gino Tubaro is the inventor and founder of Atomic Lab. The young inventor has been recognized by former President Barack Obama, MIT and the History Channel for his leadership in creating solutions for disabled people.

Atomic Lab

**Improving lives:
Social impact
through disruptive
designs that
promote
well-being**



Gino Tubaro

Launched
2014



Country
Argentina

Information
atomiclab.org
gino@atomiclab.org

"You have the tool and the design, the only thing you have to do is print it to be able to help people. This idea is to allow technology to reach the greatest number of people, be easily accessible and inexpensive."

Gino Tubaro, founder

Atomic
Lab





© Andrés Cuenca Aldecoa



© Andrés Cuenca Aldecoa

Media



Technology
generates an
appetite for
Latin American
and Caribbean
content by
making our
culture known
in the global
marketplace.

The adoption of new technologies and their accessibility have increased the quantity of content production and its consumption in the region. Dissemination no longer depends on large media conglomerates or expensive equipment, but rather relies on the talent and imagination of content creators.

Ranging from animation, videogames and high quality television series to feature films for Hollywood, the creative viewpoint is centered on the search for Latin American identity and the stories of its peoples.

Trends

Self-produced content to open new markets

Original proposals of entertainment and content that seek to narrate Latin American stories from the view and talent of the creatives in the region, to reach new markets.

Local investment for development and distribution of content

New models for financing content, focused on the complete cycle of a creative enterprise.

Content to create social awareness

Platforms that facilitate the creation and dissemination of content that tells stories to produce a positive social impact.

What

A multimedia company that produces and distributes content for social impact.

Present on five continents and active in 161 countries, Posibl. connects foundations, non-profit organizations, social enterprises and people committed to making a better world with resources for maximizing the impact of their ideas, projects and social causes. The business model is based on four global trends: the power of social networks, crowdsourcing or collective collaboration, philanthropy and corporate social responsibility.

Why

The stories are capable of creating empathy, encouraging solidarity and bringing about a positive social impact. Connecting people with humanitarian causes is indispensable for producing change in the world.

Who

Martín Parlato is CEO and co-founder of Posibl. From its inception, it has set up alliances for content with media leaders such as CNN, Telemundo, NBC and Fox, among others.

Information

Posibl.com
@posibl.media



Country
Argentina



Martín Parlato

Launched
2012

17

**Improving lives:
Gives visibility to
social problems
through multi-
media content**

Posibl.

**"Our dream
is to unite
all social
actors behind
just and
humanitarian
causes."**

Martín Parlato, founder

Posibl.





What

Dynamo is one of the fastest-growing and best known production companies in Latin America, with more than a decade of experience in producing and financing its own content and formats for film, television and digital platforms. A large part of its development is due to work in the Colombian films best known internationally such as *Contracorriente*, *Satanás* and *La cara oculta*. Its hits for television include *Narcos*, the Netflix series. They are partners with Participant Media, Canana Films of Mexico and Fábula of Chile, and in Participant PanAmerica. They also have Dynamo Capital, an investment arm and Latin America's only private equity fund for financing films. With the support of its fund and an international distribution network, Dynamo develops and distributes Latin American content worldwide.

Why

Dynamo seeks to support the development of new talents, stimulate higher growth in audio-visual productions and to meet the demand for domestic film production for export. Its mission is to encourage development of the film industry in Colombia and Latin America, betting on its growth and financing advances of up to 40% of production costs in the initial stages of each project.

Who

The production company and investment fund were established in 2006 by Andrés Calderón, president and executive producer, together with executive producers Diego Ramírez Schremp, Rodrigo Guerrero Rojas and Cristian Conti.



Andrés
Calderón



Country
Colombia

18

Launched
2006

Dynamo

Improving lives:
Invests and
strengthens native
Latin American
content and
local talents

Information

Dynamo.net
info@dynamo.net

"We saw an opportunity to propel the film industry in Colombia and give it international status."

Cristian Conti, executive producer

Dynamo





19

Zambo Dendé

**Improving lives:
Raises the quality
of Latin American
creative products
to be competitive in
the global market**



**Nicolás
Rodríguez**



**Country
Colombia**

**Launched
2011**

Information

7glab.com
zambodende.com
director@7glab.com

What

Zambo Dendé is the first Latin American superhero with African and indigenous roots invented by the Colombian Company, 7GLab. A transmedia project that includes a videogame, animated series, television series, an animated short film, feature film, comic, interactive apps and a line of toys. The project is backed by Disney and Fox Colombia. It is a 100% Colombian production, and all the stage sets and environments are created through digital animation.

Why

This team of talented experts in digital animation, audiovisual development, videogames, software and mobile applications has been able to show that in Latin America it is possible to produce Hollywood-quality products, creating new marketing opportunities and diversifying the creative offer.

Who

Zambo Dendé is the product of the imagination of its creator, Nicolás Rodríguez, creative entrepreneur, expert in strategic communication and founder of 7GLab Entertainment.

"It's time the entertainment industry gets with it, because Colombia and Latin America are the new creative hub of the planet."

Nicolás Rodríguez, creator of Zambo Dendé

Zambo
Dendé

ZAMBO DENDÉ



ZAMBO DENTIST



7g
Lab

Fokaa.
Carlos Morado J

What

Ánima Estudios has won acclaim as the animation studio with the greatest experience and know-how in Latin America. The success of its productions have made it a reference for the industry worldwide. Since its founding, in 2002, it has produced several prize-winning feature films that were box office hits, including *Don Gato & su pandilla*, *La leyenda de las momias de Guanajuato* and *Guardianes de Oz*. The studio has worked in the production of successful television series such as *El Chavo*, *El Chapulín Colorado* and *Generación Fairytale*. It is the first Latin American studio to produce an original series for Netflix.

Why

Through the internationalization of its productions, Ánima Estudios contributes diversity and new voices to the global entertainment industry, opening spaces for telling Mexican and Latin American stories from the point of view of its creative talents and winning over new audiences. The company has generated jobs for 200 people related to the animation industry and has offices in Mexico, Madrid, California and New York.

Who

Founded by Fernando de Fuentes and José C. García de Letona.



Fernando de Fuentes & José C. García de Letona

20

Ánima Estudios

**Improving lives:
Opens global markets for telling Latin American stories and creating jobs and economic and social impact**



Country
Mexico

Launched
2002

Information

animaestudios.com
hello@animaestudios.com/contacto

**"The appetite
for animated
Mexican film
increases
constantly... we
can tell universal
stories with a
Mexican flavor."**

Fernando de Fuentes, founder

Ánima
Estudios



ánima
estudios

GUARDIANES

De

OZ



21

Arch Daily

**Improving lives:
Captures and
spreads good
practices of
architecture
to form better
cities and a more
just society**



David Basulto y
David Assael



Country
Chile

Launched
2008

Information

archdaily.com
@ArchDaily

What

ArchDaily is the most visited architecture web page in the world and the principal source of information, research and inspiration for architects.

Conceived in Chile, it contains the most complete database of architectural projects globally in its product, Plataforma Arquitectura. For architects, it is important to have access to up-to-date examples of good architectural projects and products not only in their immediate surroundings, but also around the world. The platform has succeeded in digitalizing content that previously existed only in print magazines.

Why

Through its editorials about environmental and social challenges of our cities and urban architecture, ArchDaily gives visibility to the work of a new generation of architects, paving the way for their recognition in different markets.

The global platform responds to these needs and creates knowledge-sharing exchanges and a network of opportunities for attaining a more just society, better cities and and for making the tools of architecture available to the public.

Who

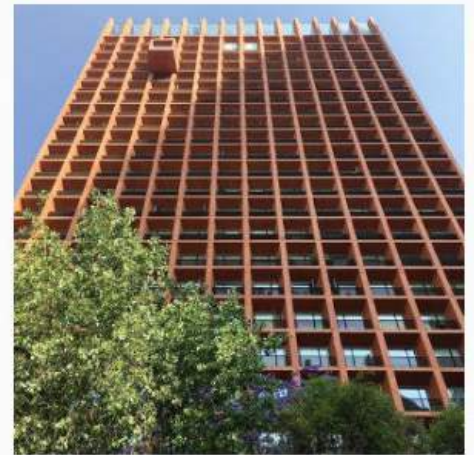
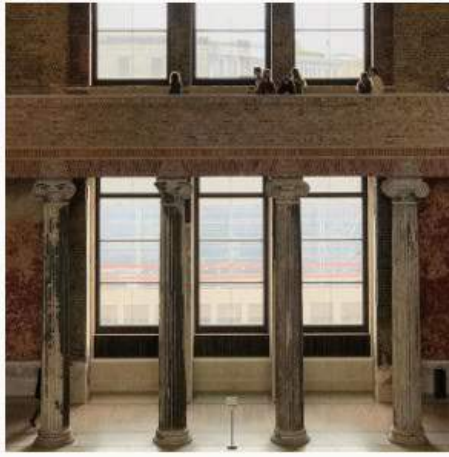
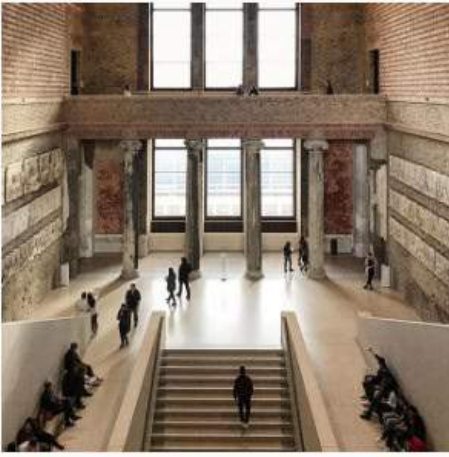
Founded by David Basulto, architect and programmer, together with David Assael, architect. In 2013, they received the National Prize for Innovation (Premio Nacional de Innovación) from the government of Chile.

"ArchDaily is a bridge for communication between architects globally and seeks to be the source of inspiration, knowledge and tools so they can confront the challenges posed by cities."

David Basulto, co-founder and CEO

Arch
Daily





Fashion



The region's **fashion** designers are aware that the value of their products lies in the cultural richness of their surroundings.

The fashion industry in Latin America is traditionally known as a center of mass production and a locus of raw material and cheap labor. Today, a new generation of creative entrepreneurs and designers are breaking this paradigm.

Many Latin American brands are claiming their place in the global market for fashion, exporting collections and talent. Emphasis is placed on what is local, regional, authentic and distinct, drawing inspiration from handcrafts, manual and cultural components in the creative process. There is greater awareness about the life cycle of a product and a concern about offering new solutions to environmental problems, violation of human rights due to the lack of labor regulations and the production of residues caused by the fast fashion business model.

The new generation of creative talents in the fashion industry takes on the challenge of responding to these issues. They innovate in a responsible way, incorporating models of the circular economy and fair trade practices, and make products with a social purpose to improve lives.

Trends

Responsible innovation with a focus on sustainability

Conscious of the life cycle of a product and aware that the fashion industry is the second most polluting business in the world, the region's designers adopt business models that incorporate sustainable practices such as upcycling,¹⁵ slow fashion, fair trade, circular economy and integrated manufacturing processes.

Fashion with the purpose of achieving a positive social impact

For the new generation of fashion designers, social purpose occupies an important place in their business strategy. This fuels social enterprise proposals to create a better quality of life and empower communities. Through the development of their products, these entrepreneurs seek to capitalize on the trend of conscious consumption for the well-being of vulnerable groups.

The search for identity

The region's designers are aware that the value of their products lies in the cultural richness of their surroundings. Globalization of fashion has turned the perspective of the designer and consumer inward in search of what is their own. What is local figures prominently, is new and is cool.

The artisan as a co-creator

The artisan has occupied a secondary place in the creative process and has been seen solely as manual labor. Many brands appropriate their thousand-year-old designs without giving them recognition or fair compensation. A new generation of designers seeks to create more equitable conditions and preserve handwork traditions. They take on the challenge of giving a more prominent role to artisanal production as a differentiator of quality and authenticity. Many brands stand out for working hand-in-hand with artisans in making their products, giving them the position of co-creators of their designs and value to the quality of their work.

Taking the gender out of fashion defines a new generation

A form of creative expression that shatters stereotypes and gender codes is already seen as a global fashion trend that, due to its intentional ambiguity, reflects a lifestyle of equality. It is a way of staking out a new identity with which new generations identify, the Millennials and the Z, known as the gender-neutral generation.

¹⁵ This consists of transforming an object that is useless or discarded into a new product.

What

A project of confections made from recycled textiles, focused on producing high-quality fabrics.

They buy and convert textile waste from plants where jeans are assembled and convert them into thread for weaving new cloth that is transformed into products under a circular economy model. Its manufacturing process is free of chemicals and uses a minimum of water and electricity. Its technique reduces the consumption of new products, minimizes waste of virgin raw material and reuses textiles and discarded fibers to prolong their useful life, creating ethical products of good quality with accessible prices. The New Denim Project was created as a new line of innovative products of Iris Textiles, an industrial group that operates since 1956 in Guatemala with the objective of unifying technology and ecology in its production to be environmentally responsible and competitive in the market.

Why

The fashion industry is the world's second most-polluting industry. According to data from The New Denim Project and Zero Waste International Alliance, an estimated 13 million tons of textiles are thrown out every year and only 15 percent is recovered for recycling. Producing a pair of jeans consumes 8,500 liters of water and 2,600 liters are required to manufacture a single shirt. Upcycling is essential to minimize the environmental impact of fashion and to reduce the quantity of waste sent to garbage dumps. Under this new production model, The New Denim Project seeks to be part of the solution to environmental problems caused by the textile industry.

Who

The enterprise was founded by Arianne Engelberg, Jaime Engelberg and Uri Benchoam with the intention of creating an environmentally-friendly business with zero waste.

Information

thenewdenimproject.com
tndp@iristextiles.com



Country
Guatemala



**Arianne Engelberg,
Jaime Engelberg &
Uri Benchoam**

Launched
2013

22

**Improving lives:
Reduces the
environmental
impact of the
fashion industry**

**The New
Denim
Project**

"We want to create a conscience that incites buyers to research the environmental impact that each piece of clothing has on our planet and in society."

Arianne Engelberg, founder

The
New Denim
Project





23

What

IX Style is a social enterprise that markets and distributes rustic sandals, Mayan purses and jewelry made by more than 800 artisans in Guatemala through its online store.

For each purchase of sandals made by indigenous artisans, IX Style donates 15 percent of its profits to help provide potable water for children in Guatemala. Through alliances, they provide business training and financial assistance to women for starting up the business of their choice. Once they graduate from the program, participants receive a water filtering system to mitigate the water pollution that affects the population of Lake Atitlán.

Why

Many Guatemalan children cannot attend school because they must walk long distances to get potable water for their families. According to Environment and Natural Resources Ministry data, 90 percent of Guatemala's rivers are highly contaminated with solid waste, sewage, industrial wastewater, among others. Many of these discharges flow into lakes and lagoons, carrying solid waste and polluting residues from industry and agriculture.

Who

Francesca Kennedy is a social entrepreneur with experience in the financial sector and is the founder of IX Style. Based in New York, the daughter of Guatemalan parents, she has participated in the Stanford University program for Latin American business leaders and was selected for the TED Residency: Ideas Worth Spreading.

IX Style

Improving lives:
Creates designs based on the aesthetic of indigenous communities in favor of preserving the environment



Francesca Kennedy



Country
Guatemala

Launched
2013

Information

ix-style.com
fkennedy@ix-style.com

"The goal of IX Style is to empower women and create a social impact that transforms lives. IX Style tries to leave the world better than how we found it."

Francesca Kennedy,
founder



IX Style





**Gustavo
Castellanos &
Jessica Escobar**



Country
Mexico

24

Launched
2014

Merma Negra

**Improving lives:
Promotes
fair trade,
gender policy
and equity**

Information

mermanegra.com
contact@mermanegra.com

What

Merma Negra fashion brand is androgynous, urban and accessible. It is a fashion design that does not distinguish by gender in order to generate an alternative aesthetic. Each piece is designed as one-size-fits-all so it can be used by both genders in a neutral design. This is achieved through a method designers call "experimental couture" which mixes fabrics for daily use with haute couture patterns to create pieces that both sexes can use and share. Merma Negra launches one collection per year that is marketed through its web page and stores in Mexico.

Why

Merma Negra seeks to generate a positive change through neutrality of gender to break limits on useability and culture. With fabrics made in Mexico, they practice fair trade. They work in a collaborative way with pattern-makers, tailors and dressmakers, cutters and all participants in the production process in order to promote transparency and equity in the sector.

Who

The line of clothing was founded by the designers Gustavo Castellanos and Jessica Escobar. Merma Negra participated in the seventh edition of *Collection Inspired by Perrier*, an exhibition that highlights the work of emerging designers and artists.

**"We are
showing what
it is to be
Mexican."**

Jessica Escobar and
Gustavo Castellanos



Merma
Negra



25

Proyecto Pietà

**Improving lives:
Contributes
to the training
and social
reintegration of
prisoners through
art and design.**



Thomas Jacob



Country
Peru

Launched
2012

Information

<http://projectpieta.com/>

What

A social initiative and brand of urban clothing made by Peruvian prisoners. Its clothing is made by men and women in three jails located in Lima, generating jobs locally and the opportunity for reintegration into society through using technical and personal skills. Each piece of clothing is developed using exclusively natural, ecological materials of high quality. Each prisoner receives reduction of his or her sentence and a percentage of the sales which goes to help their families.

Why

Creativity can be an important tool for resolving social problems. For convicts in Peru, this has meant the possibility of practicing a trade, generating an income and improving their quality of life. The vision of Proyecto Pietà is to develop a work project to make the idle hours of inmates profitable and bring about a positive social impact.

Who

In 2012, Thomas Jacob, former executive of the famed Chanel fashion house, visited a theater production in a Lima jail. There, the French executive got the idea for the proposal he made to the penitentiary officials of Lima – to set up a workshop for producing fashion in the jail. His vision resulted in a work project that creates a profit from the idle hours of prison inmates and produces a beneficial social impact in Peru.

"We are potential workers. Work helps redeem us, contributes money to our families and makes us feel useful. We are not unproductive."

Santos Arce Ramos, 46 years of age and condemned to an 18-year sentence, participant in Proyecto Pietà

Proyecto
Pietà





What

A brand of clothing of an irreverent social nature that integrates technology in a functional and intuitive way. Innovators and enthusiasts of the development of wearable technology or “intelligent clothing” connected with wifi or bluetooth. The brand takes its inspiration from current social movements and the digital world. Machina designs the entirety of its products, from the technology to the garments. Its MJ v1.0 design is the first jacket that allows the wearer (DJ, producers and musicians) to create music through movement sensors and a mobile application.

Why

Creativity can be an important tool. The project seeks to bring about a better integration between fashion and technology through collective, collaborative research. Its designs are inspired in a culture of cooperation such as open code and the creation of “do it yourself.” The vision of Machina is to design pieces of clothing that influence culture. More than a brand, it looks to represent in its designs a community of technology aficionados so they will interact and work with each other. In their future plans, the entrepreneurs seek to enter the market of videogames and to develop products for the health sector.

Who

Antonio Rodríguez, textile designer, Linda Franco, marketing expert, and Daniel Fernandez de Cordoba, electronic engineer, are the co-founders who built this pioneering wearable technology company. They have won the Seedstars World - Mexico City competition.

Information

machina.cc



Country
Mexico



**Antonio Rodríguez,
Linda Franco
& Daniel Fernández
de Córdoba**

Launched
2011

26

**Improving lives:
Advances the
integration of
technology with
fashion with social
and cultural impact**

**Machina
Wearable
Technology**

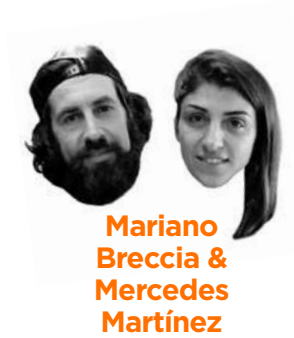
"In Machina, we are integrating our OBE technology which transforms a traditional garment into an intelligent one that can make music, give digital hugs, control drones, among other things."

Linda L. Franco, co-founder and CEO

**Machina
Wearable
Technology**







Country
Chile

27

Launched
2004

12-na

**Improving lives:
Mitigates
environmental
impact of the
fashion industry and
promotes conscious
consumption**

Information

12-na.com

What

A creative platform that utilizes recycling as a means of expression for creating original clothing and transmitting a message of sustainability. The 12-na designs exemplify the intersection between art and fashion through the deconstruction of vintage clothing and wastes from textiles in projects that incorporate costumes, installations, films, workshops and interventions in public streets.

Why

There is very little awareness about the life cycle of a piece of clothing and its environmental and social impact. Each year, of the 80 billion pieces of clothing that are produced worldwide, three of every four garments will end up in garbage dumps or will be burned, and only one fourth of them will be recycled, according to Greenpeace. The inefficiencies in clothing manufacturing and consumption practices produce waste and pollution. This enterprise is a creative response to the problem of fast fashion that seeks to appeal to conscious consumption through recycled clothing that values the artisanal creative process and the environment.

Who

12-na is a project based in Chile of the Argentine artists Mariano Breccia and Mercedes Martínez.



"We take recycling as the unifying thread for practicing textile activism in what we call 12-na."

Mariano Breccia and Mercedes Martínez

12-na





Music



**Innovation
where **music**
and technology
intersect is
revealed in
the renewed
appreciation
of indigenous
music and the
democratization
of music.**

Music is a creative expression closely tied to the society and culture of each country where it arises. As an industry, it is undoubtedly fertile around the world and in Latin America it has stood out for the quantity and diversity of its talent.

The introduction of new technologies over the past few decades has unleashed a world of possibilities as much for creative talents as for music audiences and markets, locally and globally. Innovation where music and technology intersect is revealed in the renewed appreciation of indigenous music and the democratization of music as an instrument of human development focused on the particular realities and needs of our region.

Trends

Use of technology for cultural preservation in music

This is about integrating technology in media such as audio and video in order to capture traditional and local musical expressions that otherwise would disappear. This demonstrates a reevaluation of the autochthonous and an awakening towards cultural heritage.

Crowdfunding and crowdsourcing to promote new talents

These platforms contribute to innovating in the musical sector in Latin America, providing greater visibility, more opportunities of self-financing and collaboration. These mechanisms connect talent with knowledge and financing, producing new links between Latin American artists and global audiences.

Democratization of education through music

Multimedia tools are used as a vehicle for maximizing access to education. In particular, musical stimulus of children is applied to improve their communication, visual and verbal skills.

28

What

A social network specifically for the music industry.

The Enterprise seeks to be a platform in which bands, producers, promoters, studios, locations and other players in the industry, including the public, can interact and identify the opportunities in this industry. This community, exclusively for those interested in music, offers services that range from the best musical studios to the latest market news and the possibility of forming a band.

Why

The expanding independent music scene in Latin America gives room to more innovations of the digital world and technology that bet on its development. With Louderband, its founder strives for other private sector businesses and brands to sponsor the platform, rather than the artists who, in his view, already contribute a great deal with their talent. The site is free and its overarching purpose is to support the emerging music scene.

Who

Mariano de Luca, designer specialized in digital marketing, and Javier Sverdloff, CEO, musician and veteran music industry professional, are co-founders of the enterprise. In their country, the project has stood out for its innovation and creativity, and for being a sustainable solution based on technology designed specifically for the cultural sector. For that reason, it was one of the 32 projects selected in the National Cultural Innovation Contest (Concurso Nacional de Innovación Cultural) in Buenos Aires in late 2016.

Louderband

Improving lives:
Supports emerging
musical talent in
Latin America

Launched —
2014



Country
Argentina



Javier Sverdloff &
Mariano de Luca

Information

louderband.com
jasloff@gmail.com

"Louderband is a platform that connects all those who are part of the musical industry with tools and apps designed by musicians for fostering the talent of its users and encouraging the public to support new artists."

Javier Sverdloff and Mariano de Luca, co-founders

Louderband



UNITE A LOUDERBAND

Es muy fácil. Contanos primero qué sos.

PERSONAS

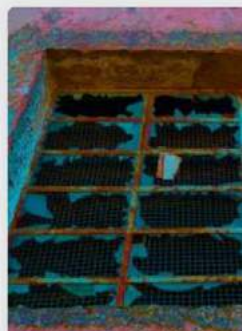
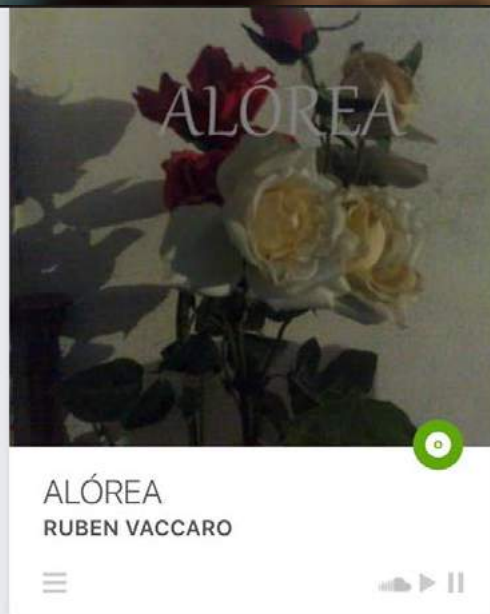


BANDAS, EMPRESAS O LUGARES



Soy Música

SIGUIENTE



What

Semana de Música Avanzada (Week of Advanced Music) is an annual art and music festival held in Guatemala City.

Its main objective is to influence the advance of music internationally.

In addition to typical concerts, it uses a multidisciplinary offering of activities including conferences, panel discussions, workshops, graphic arts and audiovisual exhibits, film and fiestas with local artists and Central American and international talent.

Its live presentations are given in the colonial center of the city, showcasing talent in public spaces accessible to all free of charge or for a nominal admission fee.

Why

Music continues to be a universal language that knows no frontiers and, on the contrary, builds bridges. This is reflected in the mission of this enterprise which utilizes music as a mechanism for unity beyond race, sex or religion, and in general, for promoting forward-looking thinking through this form of artistic expression. The festival is also a platform for placing Guatemalan local talent on an equal footing with international artists and exploring in depth aspects of the music culture that are overlooked, ranging from the evolution of different electronic genres to the development of software and hardware for musical composition.

Who

CUBE is the organization behind the Week of Advanced Music festival, and is a business founded in 2007 by Andrés Castaño with the purpose of strengthening the cultural movement of electronic music in Guatemala. Since its creation, it has functioned as a radio program, promotion company, record label (CUBE Records) and booking agent for musical talent (CUBE Bookings), as well as producer of the festival which in 2017 will have its seventh edition.



Semana de Música Avanzada

**Improving lives:
Promotes the evolution of musical culture in Guatemala with an international perspective and from an inclusive, educational platform**

Information

<http://www.sma502.com>

<http://cube-culture.com>

"The Semana de Música Avanzada gives a glimpse at the future that bets not only on exploring musical creativity, but also on creating a cultural dialogue that allows us to seek a new musical identity, authentic for our current reality."

Andrés Castaño, founder

Semana
de Música
Avanzada







**José Oyarzo
& Francisco
Fullenkamp**



Country
Chile

Launched
2013

30

Sazoot

**Improving lives:
Makes the music
of emerging
artists known
and opens up
new marketing
opportunities**

What

A digital platform for airing music that makes a direct bet on independent artists. Offers more than 10,000 songs and 1,200 bands, with special attention to emerging artists. The online site has won the support of Chilean governmental agencies and independent recording studios and media specialized in music. The project is also backed by Chrysalis, the business incubator of the Pontifical Catholic University of Valparaíso (Pontificia Universidad Católica de Valparaíso).

Why

Sazoot arises as an alternative to the offer of big labels that dominate the music industry. In this way, it gives opportunities to new artists to create original music of high quality so they can sell into new markets.

Who

José Oyarzo and Francisco Fullenkamp, of Valparaíso, Chile, founded the national platform in 2013. Sazoot was selected in 2016 as one of the most innovative startups by [Demand Solutions](#) Ideas for Improving Lives of the IDB.

Information

sazoot.com
@Sazoot

**"Offering
a space for
presenting
independent
musicians
and a varied
alternative for
users where
they can find
and enjoy
new music."**


José Oyarzo, co-founder




Sazoot



**STREAMING DE
MÚSICA INDEPENDIENTE**
SAZOOT.COM

 facebook.com/sazoot

 twitter.com/sazoot

Information

<http://www.jirondai.com>
@jirondai

What

A project of electronic music, art and technology with the aim of preserving the songs of Central American peoples and their cultural heritage. Jirondai is a musical group that seeks to impart a contemporary tone to Costa Rican songs in native languages, some of which are nearly extinct. The project reinterprets ancestral sounds using technology and transforming them into an experience that is both auditory and visual. The images that complement the songs project the meaning for the viewer who does not understand the lyrics, capturing the beliefs and art of the places where this music was born.



Country
Costa Rica



**Alexis Rodríguez,
Luis Porras, Larissa
Coto, Jordan Hughes,
& Luis Mora**

Why

Of all Amerindian languages spoken in the region, 26 percent face serious risk of disappearing, according to Unicef, making the use of technological and creative tools important for capturing these traditions for future generations. The group not only strives to rescue and make known Costa Rica's indigenous roots, but also to denounce the problems suffered by these communities. It is a way of reaching a larger audience, sparking awareness and interest in knowing more about this culture. Even if the songs are not understood, they seek to transport the audience through a sensory experience to perceive and appreciate the life of these communities.

Who

The group, born in 2005, is made up of Alexis Rodríguez, vocalist and composer; Luis Porras, audiovisual and keyboards; Jordan Hughes, guitars; Luis Mora, synthesizers; and Larissa Coto, percussion and chorus. They have performed in nearly 200 concerts and have released two recordings.

Launched
2005

31

**Improving lives:
Preserves,
modernizes and
disseminates
indigenous
cultural heritage
through music**

**Proyecto
Jirondai**

"The indigenous languages of America will disappear in this century if the peoples who know them stop speaking them freely on a daily basis."

Luis Porras Mora, founder and producer

Proyecto
Jirondai





32

Badabada

**Improving lives:
Democratizes
and contributes
to better
education for
youth in Latin
America through
music and
entertainment**



Alex Angelini



Country
Brazil

Launched
2012

Information

badabada.com.br
popix.com.br

What

A television series with a digital version that utilizes music to educate children between 0 and 5 years of age. The project combines puppets and digital animation (2D and 3D), stories and original musical creations. The animations are complemented with the use of supporting tools such as applications and printed and digital books. The initial series of 13 episodes was distributed on Netflix Brazil and has great potential for international distribution. The vision of the project is to give access.

Why

According to data of ECLAC (Economic Commission for Latin America and the Caribbean) covering 17 Latin American countries, nearly two million children do not attend pre-school. This stage in their formation is crucial for human development. It has been shown that music stimulates development of the brain and it is precisely at an early age when the greatest benefits may be gained from it, expanding logical reasoning and sensibility.

A project such as Badabada can produce a great social impact on future generations.

Who

Badabada is the foremost project of Popix Productions, a company founded by Alex Angelini, a specialist in democratization of education through entertainment, with a focus on children and youth of all social classes. Badabada was selected in 2016 as one of the most innovative startups by [Demand Solutions](#) Ideas for Improving Lives of the IDB.

"Badabada is a children's series that, through music education for children in Brazil and Latin America, develops their intellectual potential in their first years of life."

Alex Angelini, founder and producer

Badabada





What

A crowdfunding platform dedicated to the music industry and focused on the Brazilian market. The concept is inspired by the success of Kickstarter, but strives to be an alternative for emerging musicians that are overlooked or are not picked up by the big music labels. It is a space for direct connection between the artist and his or her fans enabled by technology which increases the possibilities of success of new bands. Apart from being an alternative source of financing, Embolacha also supports the marketing of musical content with an online shop so that artists can sell their products easily and securely. Up to now, transactions valued at nearly R\$1 million (approximately US\$315,000) have been completed on the platform.

Why

There is a new generation of musicians, composers, artists and producers in search of opportunities in the music scene. At the same time, there are audiences looking for alternatives to the famous groups and names that dominate the markets and are already familiar to everyone. In this context, there is a lack of new business models in the industry to enable its development.

Who

Bernardo Pauleira, CEO and founder, has more than 18 years of experience in the music industry. He worked with multinational record labels such as Warner Universal and Sony Music before dedicating himself to his own business in 2011. He currently has the backing of the Ministry of Science and Technology of Brazil.

33

Embolacha

**Improving lives:
Facilitates the
marketing of
emerging musicians
and their expansion
to new markets**



**Bernardo
Pauleira**



Country
Brazil

Launched
2011

Information

embolacha.com.br
contato@embolacha.com.br

"If you are connected with a group of fans, there are lots of things you can do with your audience and develop your ideas."

Bernardo Pauleira, CEO and musical producer

Embolacha



Creative
Services



Creative services
respond to the
great necessity
for training in
the skills unique
to the creative
sector and in
fields such as
finance, marketing
and trade.

The book *The Orange Economy, an Infinite Opportunity* points out that commerce in creative services grows at a rate 70 percent faster than trade in creative goods. This difference is due to the great need for training in finance, marketing, commerce and the skills specific to each cultural and creative sector.

Today, maximizing creativity implies acquiring technological know-how and business skills. In Latin America, taking advantage of the opportunities generated in this growing economy boosted by ideas depends increasingly on the desire of individuals to develop thoughts and the yearning of creative talents to dare to learn, start up businesses and collaborate.

Trends

Technological education communities

Educational digital platforms that are flexible and practical, that facilitate continual education, especially in skills found at the intersection of creativity, technology and business. Simultaneously, the platforms promote active interaction among participants and generate a sense of community.

Coding as a basic skill in the context of the expanding digital sector

Social impact programs in order for younger Latin Americans to maximize their skills in programming and embark on careers in the digital sector.

New methods for keeping creative entrepreneurs up to date

Agile methods that facilitate self-management and business development in the creative sector. They provide practical knowledge of the local context, which requires little time and investment, to become up to date with industry trends.

Collaborative spaces

Pioneering physical spaces in this field that open the door to development of the orange economy in its multidisciplinary expressions. They are offices, studios, exhibition halls, creative labs and coworking spaces that congregate individuals who usually work in creative industries and new media. Exchange of information in these spaces has propelled new opportunities for work, innovation and marketing of products.

34

Crehana

**Improving lives:
Strengthens
continual
education and the
development of
more creative youth**



Diego Olcese



Country
Peru

Launched
2015

Information

crehana.com
diego@crehana.com

What

An educational digital platform dedicated to professional creative talents. It offers structures adapted to the reality of workers of ideas, with flexible tools and high-quality content. Making available courses of one hour or 90 minutes, and chapters lasting between three and eight minutes, Crehana seeks to be a more agile alternative than existing online courses. The platform is focused on topics in demand such as design, illustration, photography, audiovisuals, publicity and marketing, and offers two commercial models: memberships or free courses. In 2016, they projected having 100,000 registered users outside Peru, reaching other Latin American countries and Spain, and in 2017 they hope to launch Crehana for businesses.

Why

Given the rapid growth of creative sectors, there is a public in search of quality specialized courses that allow them to remain updated in their fields. But the working conditions of creative talents leaves little time for extracurricular activities for career development, so they seek quick fixes adapted to their lifestyle and that are affordable.

Who

Diego Olcese, founder and CEO of the project, identified this unattended niche in his country and in 2016 was one of the 41 ventures supported by the startup, Wayra Peru.

"Creative talents spend a lot of time in work activities, leaving aside their continual education."

Diego Olcese, founder and CEO



#TeamCrehana

DESCUBRE
APRENDE
COMPARTE

35

Fábrica de Medios

**Improving lives:
Strengthens
ties and
multidisciplinary
collaboration to
favor creative
undertakings
and their
economic and
social impact**

Launched
2015



Country
Chile



**Alonso
Oyarzún**

What

Fábrica de Medios is a collaborative platform specialized in the audiovisual industry and new media of Latin America.

A coworking space present in Colombia, Chile and Peru that brings together content producers, designers and technology developers. Its principal function is to make it easier to overcome the barriers of entry to creative ventures, fostering networks of professionals linked to the development of communication products for promoting the emergence of a new business ecosystem for creativity.

Why

Through the physical space and its international expansion, Fábrica de Medios seeks to unify multidisciplinary talents to establish the collaborative economy. Its objective is to become a work lab and a place for innovating and launching ventures to benefit the surrounding communities.

Who

Alonso Oyarzún, businessman and audiovisual communicator, is the founder and executive director of Fábrica de Medios.

Information

fabricademedios.org
contacto@fabricademedios.org

**"In
Fábrica de Medios,
we believe that
communication is a
key process in the
human experience.
It allows us to
express what we are,
what we do,
connect us with
others and succeed
in having our ideas
make an impact
and transform our
surroundings."**

Alonso Oyarzún, founder and executive director

Fábrica
de Medios





What

A 20-step methodology for converting an idea into a business directed to any person interested in the world of entrepreneurship. The book proposes an agile means for fitting into the ecosystem of emerging businesses and taking advantage of the potential of creative talents. Its illustrated content is accessible, entertaining and functions as an essential guide, using ingenious, amenable and simple language. The author took inspiration from his own career path as a creative businessman and the experience he got working with more than 40 projects which he wishes to make available to other entrepreneurs through Startupismo. At present, it is available for downloading digitally and for no charge.

Why

The business world has begun to appreciate the potential of creative talents such as problem solvers who point to market opportunities and consumers' needs. With the unprecedented success of companies like Facebook and Airbnb, for example, technological startups aim to be the focus of opportunities beyond traditional industries. Countries such as Mexico have vast talent and an entrepreneurship ecosystem that is evolving to respond to many challenges. With adequate tools for strengthening entrepreneurs, this can become fertile ground so that businesses achieve an economic and social impact.

Who

Fric Martínez is a serial entrepreneur with a 20-year career history in diverse creative fields. The methodology he devised has been certified by the National Entrepreneurs' Institute (Instituto Nacional del Emprendedor, Inadem), the highest authority on the entrepreneurship ecosystem in Mexico.

Information

startupismo.com



Country

Mexico



Fric Martínez

Launched

2016

36

**Improving lives:
Provides an
easy, ingenious
guide to creating
businesses and
improving the
ecosystem for
entrepreneurship**

Startupismo

"We are part of a fertile age in which necessity and technology unite to produce an explosion of creativity and change."

Fric Martínez, author and businessman

Startupismo

STARTUPISMO



**Crea tu propio
negocio
en 20 pasos**
(libro ilustrado)

STARTUP ISMO

Metodología certificada por el Instituto Nacional Del Emprendedor

Information

centrocreativotextura.com
info@centrocreativotextura.com

37

What

A multidisciplinary center that promotes the development of creative industries through collaboration. It offers modern work and exhibition spaces, equipment and services for the local community. These facilities house a greater vision for maximizing the interaction of people with different abilities and make possible a broader integration between creativity, technology, marketing and management of urban spaces. The purpose is to benefit the creative economy, which is defined as the megatrend of the future.

Why

The center is based on the concept of urban renewal since it came to life in an old textile factory, and seeks to propel the development of an area of the city removed from cultural activity. In this way, Bogotá is incorporated into global trends of creative economies, integrating the community and promoting cultural and commercial dynamics that stimulate economic and social development.

Who

Henry Nasser is president and owner of the old textile plant, and in 2008 he had the vision of using urban renewal to favor cultural and economic development of the area. Establishment of the Centro Creativo Textura also depends on support from the Bogotá Mayor's Office (Alcaldía Mayor de Bogotá), the Universidad de Bogotá, Jorge Tadeo Lozano and the Pontifical Javeriana University (Pontificia Universidad Javeriana), as well as the community surrounding the factory.

Centro Creativo Textura

Improving lives:

**Sponsors
multidisciplinary
creative
collaboration
to propel social
and economic
development**

Launched ———
2011



Country
Colombia



Henry Nasser

"We believe in the sustainable development of the creative industries and the entire series of practices tied to the field of visual arts, theater, music, fashion and audiovisual production."

Centro
Creativo
Textura



**Software
and Digital
Platforms**



Software and digital platforms have not yet been fully exploited and represent an opportunity for transforming business models and making the leap to a new economy to produce greater impact.

There has been no greater change since the industrial revolution than that triggered by the use of digital computers, mobile telephony and the internet. Technology has permeated all aspects of our lives and it is hard to think of living without it. In the orange economy, this sector is brought together under Internet and software.

The potential stemming from increasing access to internet and the adoption of smartphones, whose coverage extended to 58% of the region's population in 2015, according to data published in the GSM Association study, *La Economía Móvil América Latina 2016 (The Mobile Economy Latin America 2016)*, has still not been fully exploited by the creative and cultural industries. Among the trends observed in this sector are crowdsourcing, crowdfunding, programming through videogames, apps and more conventional digital platforms such as web pages. In many cases, the products are a copy of successful software and platforms from other countries that have been adapted to the needs of consumers in our region.

The great opportunity lies not only in accelerating and adapting the use of new emerging technologies for the design of products such as virtual reality and artificial intelligence, but rather investing in our human capital which can be capable of transforming business models and making a leap to the new economy to produce greater impact.

Trends

Digital evolution of the creative and cultural industries

The transformation of traditional creative industries in the direction of new proposals that break schemes of production, exhibition, dissemination and marketing through digitalization. Latin America progresses and becomes up to date with global developments in the use of apps, e-books, new software, e-commerce and the formation of social networks, among other examples.

The shared or collaborative economy

Its digital base makes it an integral part of the orange economy, since it relies on internet, new software, digital apps and social networks. Latin America has opened up to proposing new patterns of supply and demand for creative services and products.

Crowdfunding for creative projects

This form of financing, an alternative to formal institutions, strengthened by the community, has been an arm for creative talents around the world and is already consolidated in many regions. In Latin America, it represents a still-incipient trend which goes hand in hand with the penetration of internet, social networks and electronic payments, but which attracts the attention of creative and cultural managers.

Fintech based on creative commerce

The innovation of digital financial services opens new possibilities for transactions for creative goods and services. FinTech companies attracted US\$19 billion in investments in 2016, according to the International Trade Association.

Gaming as a social change agent

The expansion of videogames as educational media for the generation that grew up amidst the digital boom. Beyond entertainment, they create a favorable environment for development of new and necessary digital skills aligned with creativity

38

Arte Manifiesto

**Improving lives:
Strengthens
and expands
the market for
Latin American
art, producing
economic and
social impact**



**Luis Eduardo
Uyejara & Gianmarco
Augusto Delgado**



Country
Peru

Launched
2012

What

A virtual art gallery that seeks to break the paradigm of the traditional art market.. It utilizes internet, e-commerce and augmented reality to exhibit artists and connect them with potential buyers. This new type of doing business breaks with intermediaries, allowing artists to sell their work directly. The immediate relationship between artist and buyer has helped them expand their work to other audiences and to generate new markets for local art, including illustration, urban art, photography, new media, oils on canvas and digital art.

Why

Hundreds of Peruvian artists graduate from art schools every year, but existing art galleries are limited. In this market, traditional commercial models still dominate. Internet offers an opportunity to reinvent without limits of space, time or geography. At present, Arte Manifiesto receives more than 5,000 portfolios of artists that include more than 20,000 works of art and creations.

Who

The startup was founded in 2012 by Luis Eduardo Uyejara and Gianmarco Augusto Delgado. It has been recognized in the business accelerator contest Wayra Perú in 2011 and by Startup Perú in 2014.

Information

artemanifiesto.com
contacto@artemanifiesto.com

"Because we believe that Latin America is a continent of artists, artisans and creative talent, Arte Manifiesto makes them visible and makes it possible for creative talents to dedicate themselves full time to creating. Arte Manifiesto, Latino creative talents for the world."

Luis Eduardo Augusto and Gianmarco Augusto, founders

DESTACADO

Andrea Barreda

ANDREA BARREDA

Lima, Peru

+SEGUIR

Arte Manifiesto

PORTAFOLIO

55

TIENDA

23

COLECCIONES

0

SIGUIENDO

11

SEGUIDORES

76





**Jimena Pardo
& Diego Solórzano**



Country
Mexico

39

Launched
2012

What

The first car-sharing service, pioneers in the sharing economy in Mexico. A digital platform that allows access on demand to cars through a web page and mobile app, offering a cost-effective and affordable alternative to owning a vehicle. Inspired by the famous U.S. model, ZipCar, it reduces the impact on the environment from excessive traffic in megacities. Since its founding, it has expanded to major cities, including Mexico City, Monterrey and Puebla, and has agreements with governments and a fleet of hybrid and electric cars that provide more innovation in the sector in Mexico.

Why

Mexico City has about 8.9 million inhabitants, according to the National Institute of Statistics and Geography (Instituto Nacional de Estadística & Geografía), which encourages an increase in the purchase of motor cars. This results in serious traffic congestion and air pollution which have an impact on the environment, quality of life and even economic development. A company such as Carrot proposes a sustainable solution that not only increases mobility in the city for the public at large, but also mitigates environmental impact.

Who

In 2012, Diego Solórzano partnered with Jimena Pardo to make this pioneering idea a reality in their country.

Carrot

**Improving lives:
Democratizes
transportation
and mitigates the
environmental
impact of automobile
transportation**

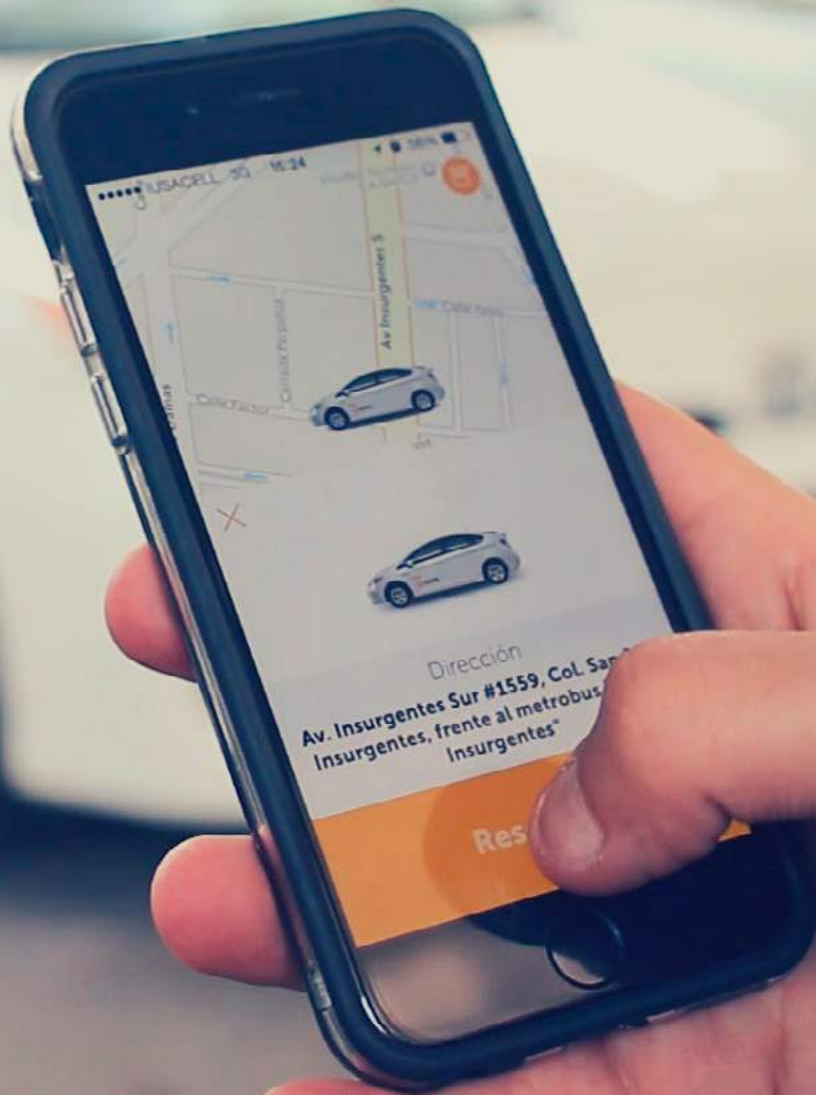
Information

carrot.mx

"Carrot is part of a solution that allows for abandonment of irrational use of the car. We strive to change the way in which we move about in order to improve quality of life."

Jimena Pardo, founding partner

Carrot



40

Fondeadora

What

The pioneering crowdfunding platform in the Mexican market focused on the creative sector. It is a digital space inspired by Kickstarter, the U.S. platform, and after five years of trial and error, in 2016 it achieved an official alliance with that leading company. As with the original model, it allows creative talents to obtain the funds needed to finance their projects through donations from part of the community. Project proposals are posted and assigned a financial goal, and a time period is set for raising the funds collectively. In this way, a dynamic is set in motion in which the user is not a mere spectator but rather participates and decides what is created.

Why

Mexico has a vibrant creative culture and enterprises are an important part of it. These entrepreneurs need tools that support them and that evolve over time. The crowdfunding model is an important alternative that, little by little, is entering the country although challenges remain such as the lack of access to internet or resistance to making payments online.

Who

René Serrano and Norman Müller are the co-founders and current CEOs of the company. Fondeadora will continue as a brand within Kickstarter, while the U.S. firm seeks to strengthen its presence in the local Mexican community.

Improving lives:
Enables marketing
of creative products
and services,
expanding their
social and economic
potential



René Serrano
& Norman Müller



Country

Mexico

Launched

2011

Information

fondeadora.mx
kickstarter.com/mexico
hola@fondeadora.mx

"Mexico is in a special position for the creative industries... When a leader arises in a branch of the industry, that branch accelerates."

Fernando Le1o Larrea, board member, Fondeadora

Fondadora



FON DEA DO RA



41

PayU

**Improving lives:
Offers
entrepreneurs
a simple way for
accepting online
payments for
their products
or services**

Launched
2002


Country
Colombia



José Vélez

Information

payu.com.co

What

The leading online payments firm in Latin America. PayU takes advantage of the creative sector of software development to offer services adapted to the region's needs ranging from sales management without needing a web page to receiving credit card payments, bank transfers or cash. It currently processes more than 10 million transactions annually in seven countries, including Colombia, Peru, Chile, Argentina, Brazil, Mexico and Panama. The company is also committed to continuing to improve its payment offerings through mobile phones, a segment with great growth potential. PayU Latam is part of the PayU Group following a strategic alliance made in 2013 with Naspers, a South African firm that offers the same service in emerging countries.

Why

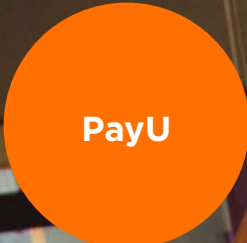
The transformation of business in the digital era has been a key part of the orange economy, and Latin America is no exception. By responding to the needs of ever more connected clients, the way in which we consume creative services and products is changed. That is part of the vision of PayU since 2002 when there was no type of service for electronic payments and collections. Today, solutions are provided to more than 20,000 businesses in the region with about 75 payment options and 300 direct jobs have been created.

Who

Fifteen years ago, José Vélez saw the possibility of opening the market for electronic payments in Bogotá. In 2010 they were selected as an Endeavor company, gaining recognition from the leading entity in promoting high-impact enterprises worldwide. They have also been awarded the Endeavor Colombia prize by the same organization for their contribution to transformation of their country.

"Any business with online presence or new to e-commerce and also any individual who wants to set up an enterprise in the sector can open a PayU account and begin to explore solutions."

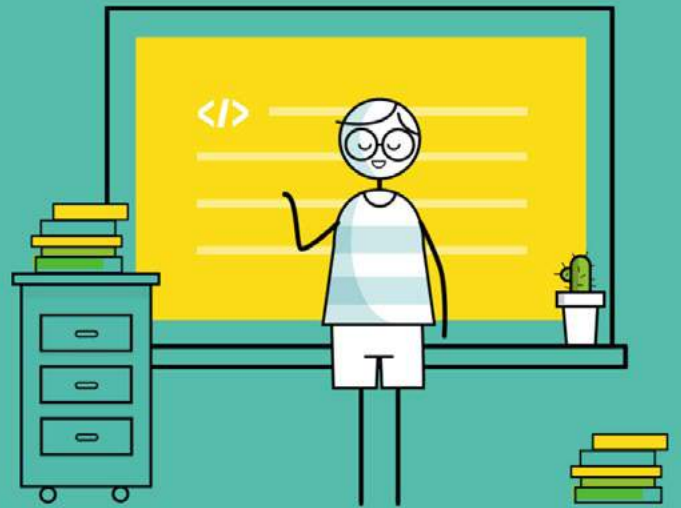
José Vélez, co-founder




PAYU FOR DEVELOPERS


Online payments designed and built with developers in mind.

[Launch Developers Portal →](#)






Andrés & Sebastián Luongo



Country
Chile



Launched
2013

allGreenup

**Improving lives:
Promotes the issue
of sustainability
and environmental
awareness digitally**

Information

<http://www.allgreenup.com/home/>
allgreenup@allgreenup.com

What

A mobile application with an international version that measures the environmental impact of the user and rewards him or her for taking care of the planet. It is an innovative way of using creativity and digital programming to mitigate an environmental problem.

allGreenup relies on an original software that educates, measures and motivates environmentally-friendly activities and in this way promotes a more sustainable lifestyle. The activities award “green points” to the user who can then exchange them for benefits in the partner businesses. The project received a certificate as a B Corporation, validating its social and environmental benefits, and has been supported by ImagineLab of Microsoft.

Why

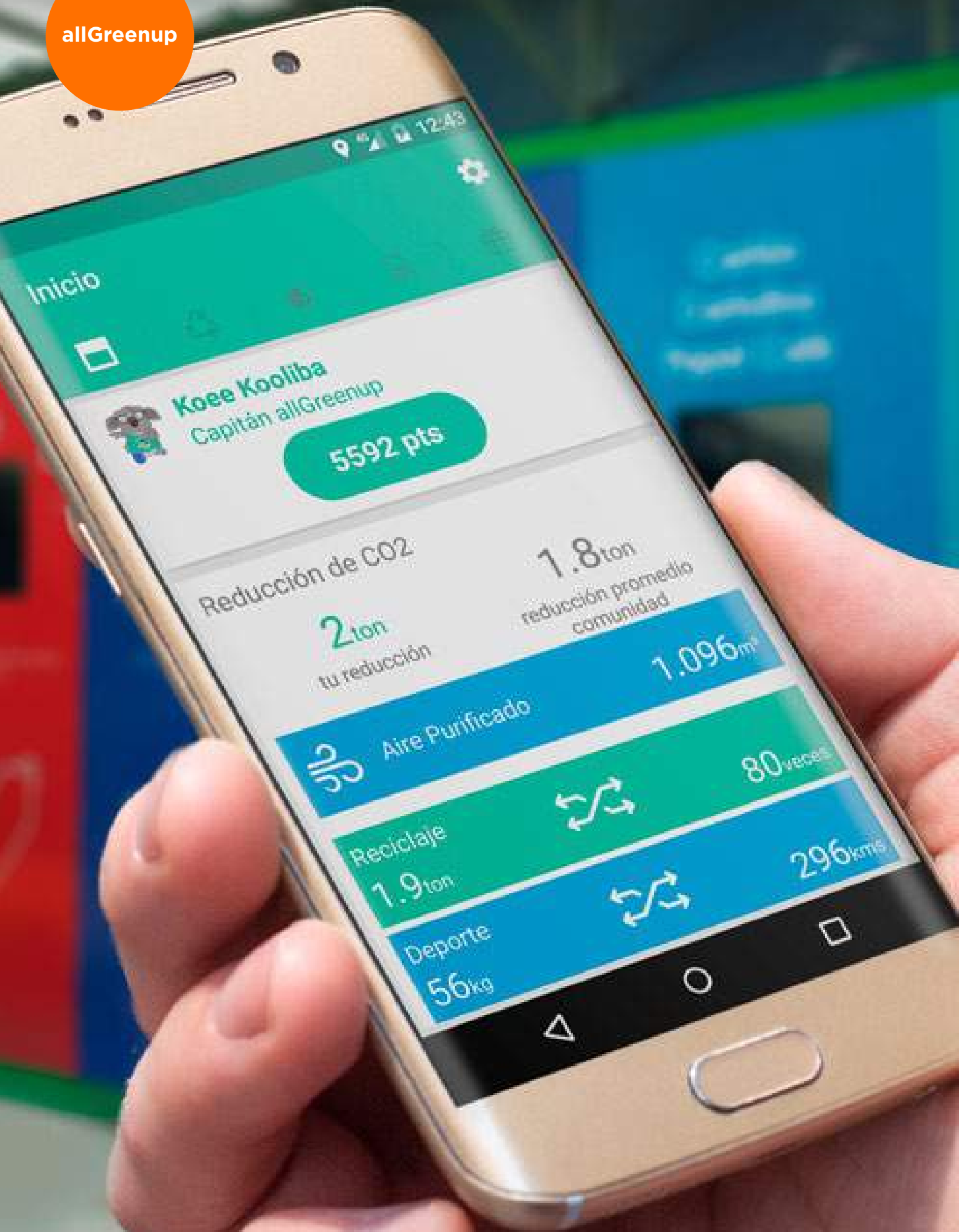
The world today faces environmental challenges without precedent. The amount of trash produced, CO2 and global warming, and the squandering of natural resources are some examples. Moreover, although there is greater awareness of the problem, this does not have an impact on day-to-day actions. The creative industries open up the possibility of producing a digital app like allGreenup that enables incorporating this matter into daily life through a mobile phone and delivering the issue of sustainability to users in a simple, entertaining way in which the world as a whole can benefit.

Who

Andrés and Sebastián Luongo are cousins and engineers who thought up the mobile application in Santiago, Chile, in 2013. Since then, the app has been made available in Argentina, Mexico and Peru, and an English-language version of the software for international markets was launched in San Francisco, California. allGreenup was selected in 2015 as one of the most innovative startups by [Demand Solutions](#) Ideas for Improving Lives of the IDB.

"Fully 82 percent of consumers have good intentions, but only 16 percent are willing to abide by them, so it is necessary to motivate them."

Andrés & Sebastián Luongo, co-founders



Inicio



Koe Kooliba
Capitán allGreenup

5592 pts

Reducción de CO2

2ton
tu reducción

1.8ton
reducción promedio
comunidad



Aire Purificado

1.096m³

Reciclaje

1.9ton



80 veces

Deporte

56kg



296km²

43

Frei.re Lab

**Improving lives:
Eradicates
illiteracy through
digital programs**



**Américo
Amorim**



Country Launched
Brazil 2015

What

Frei.re Lab develops an e-learning software that enables innovation in the classroom through interactive games. Its platform is a pioneering product that allows teachers, parents and students to produce interactive educational content, converting them into creators of their own materials. This innovation allows parents with little education to participate in the classroom teaching of their children through mobile apps in their cellphones. It also gives the option to the teachers to adapt classes according to the needs of each student. The platform is visited by students and professors of 49 countries.

Why

There are 11 million children in Brazil and 77 million in Latin America who can benefit from learning how to read and write in an entertaining, interactive way through games and new technologies. This, in turn, will reduce the numbers of school dropouts.

Who

Frei.re Lab was founded by the businessman and research professor Américo Amorim and is part of the range of products of Escribo.com that focus on delivering models of innovation to the Brazilian school system, surpassing competitors such as Amazon and Adobe. Frei.re Lab was selected in 2016 as one of the most innovative startups by Demand Solutions Ideas for Improving Lives of the IDB.

Information

escribo.com.br
[@escribo.com.br](https://twitter.com/escribo.com.br)

**"In Latin America,
half of our
students don't
understand what
they read and
perhaps never
reach their full
potential."**

Américo Amorim, founder

Frei.re
Lab





What

An app in which university students can rent digitally chapters of academic books at a price similar to the cost of photocopies. In contrast with photocopies, Lorapp pays authors and publishers for each rental for reading, creating a simple, legal and economical alternative to buying books. For their part, the publishing houses recover money they did not receive due to piracy and environmental impact is reduced by avoiding the use of paper and ink. Its model of digital rental by chapters is revolutionary for the academic publishing industry, making it possible to provide books at a competitive price compared to photocopies.

Why

In Latin America, there are 20 million university students and 99 percent of them use photocopies for their studies, occasioning an annual expense of more than US\$1.1 billion in illegal photocopies. In addition to the ecological impact, the problem of piracy is reduced by offering a legal alternative to photocopies.

Who

Camilo Lucero is the founder of Lorapp, and was recognized in 2014 as one of the most outstanding young entrepreneurs in Colombia. In 2015, Lorapp was profiled by Village Capital as the educational enterprise with the greatest growth potential in Latin America. In addition, it was selected in 2016 as one of the most innovative startups by [Demand Solutions](#) Ideas for Improving Lives of the IDB.

Information

lorapp.com
[@MiloLucero](https://twitter.com/MiloLucero)



Country
Colombia



Camilo Lucero

Launched
2014

44

**Improving lives:
 Democratizes
 access to academic
 books and helps
 reduce their
 environmental
 impact**

Lorapp

"Innovation is born when we ask ourselves the why of things, when we think every problem has more than one solution."

Camilo Lucero, founder

Lorapp

lorapp
Aspirary More education.





Menos piratería. Más educación.



45

What

FazGame is a software that allows students to create interactive games without needing knowledge of design or programming. It allows them to develop logical reasoning, problem solving, creative thinking and collaborative work, motivating them to learn through educational content in an amusing and dynamic way. Through a library of themes, scenarios, famous characters and objects, students research a topic to develop their games and deepen their knowledge during the process of creating stories. FazGame has been marketed and implemented in more than 150 schools, benefiting approximately 12,000 students in public and private schools, and nearly 500 games have been published.

Why

Games and digital innovation are tools that help decrease the number of school dropouts. Through educational apps, youth can be prepared in the skills needed to be successful in the 21st century.

Who

Carla Zeltzer, the founder, is a social entrepreneur with 10 years of experience in her field. Her vision is to transform education in Brazil through the use of new technologies. FazGame was selected in 2016 as one of the most innovative startups by [Demand Solutions](#) Ideas for Improving Lives of the IDB.

FazGame

Improving lives:
Enables the
creation of didactic
games for teachers
and students,
promoting digital
education

Launched
2013



Country
Brazil



Carla Zeltzer

Information

fazgame.com.br
@Carla_Zeltzer

"FazGame is changing how we learn so that all young people can have a quality education and thus be provided with equal access to opportunities."

Carla Zeltzer, founder



Show! Você estava naquela palestra na escola?



Não..não sou chegada em meio ambiente..

Tava sim, foi muito legal!





**Carlos
Mondragón Álvarez**



Country
Mexico

46

46

Launched
2014

Kernaia

**Improving lives:
Preserves and modernizes cultural heritage, and integrates vulnerable communities into the digital world**

What

Kernaia is a digital platform for the creation, distribution and marketing of content in indigenous languages. A unique product that brings together artists, authors, communities and programmers to contribute to the preservation, dissemination and strengthening of native tongues. It also seeks to integrate vulnerable communities into the digital world.

Why

According to Unicef, of all Amerindian languages spoken in the región, 26 percent are in serious risk of disappearing. The loss of a language represents the loss of a way of seeing and understanding the world. The proposal of Kernaia is to preserve cultural heritage, tell stories and facilitate access to alternative content, building a meeting place for creative talents, languages and audiences.

Who

With more than 18 years of experience, Carlos Mondragón Álvarez is director and founder of five businesses specialized in the application of technology for disseminating science and culture. Kernaia was selected in 2016 as one of the most innovative startups by [Demand Solutions](#) Ideas for Improving Lives of the IDB.

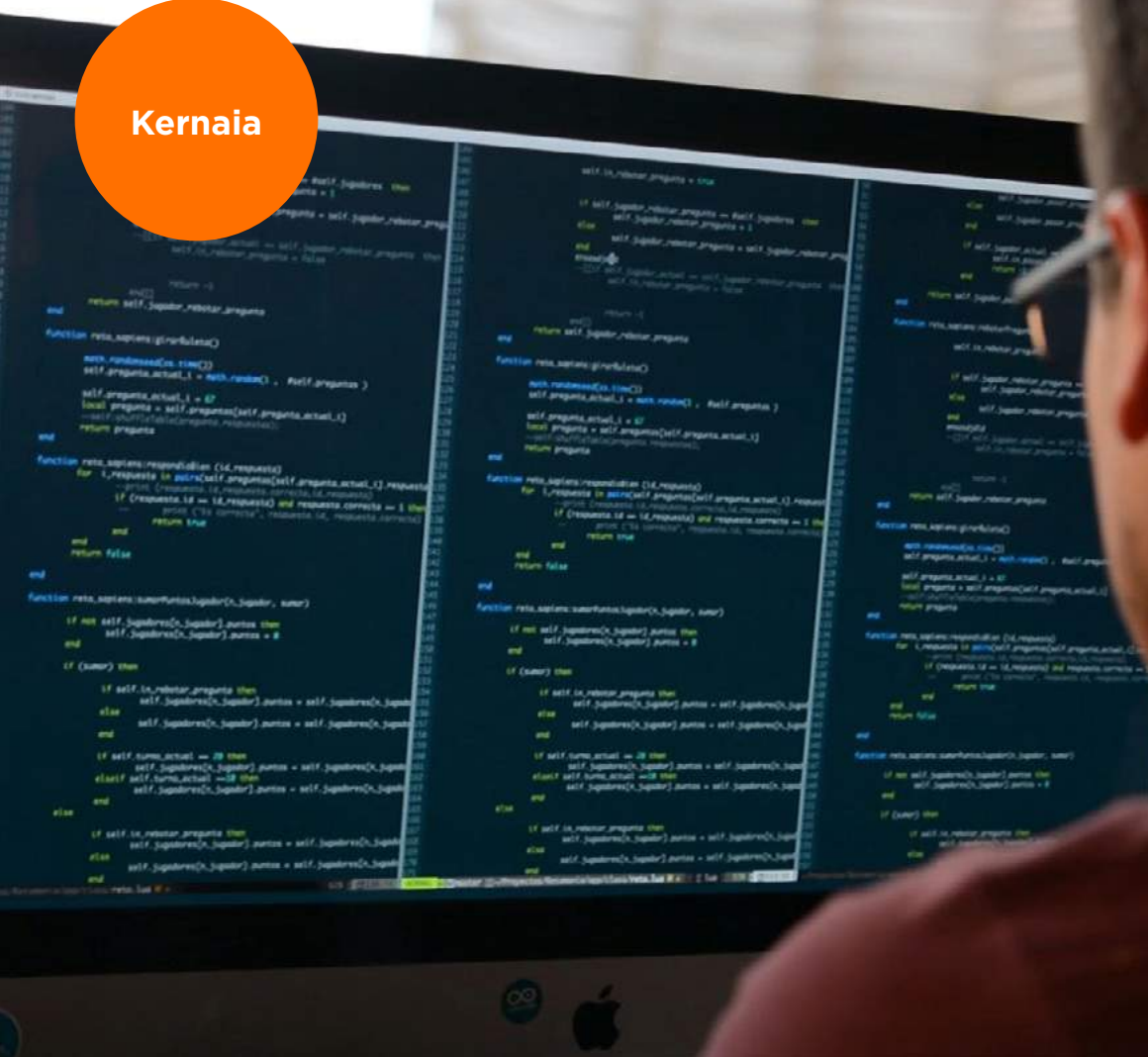
Information

Kernaia.com
info@kernaia.com

"In the large cities, there are many people who speak an indigenous tongue and have no access to content. What we do is train indigenous people in languages to produce content, distribute it digitally and find the audience that wants to consume it."

Carlos Mondragón Álvarez, founder

Kernaia



Information

micartelera.mobi
@micarteramx



Guillermo
Fernández
Merchant



Country
Mexico

47

Launched
2012

**Improving lives:
Digitizes,
facilitating access
and consumption
of the cultural offer**

Mi Cartelera MX

What

The first app dedicated to theater and entertainment in Mexico City that connects the offering of cultural attractions with the public interested in attending. Mi Cartelera MX has social tools that allow users to rate and comment on the events, exchange points of view and publish and label their own photographs and videos. The application makes it easy to buy electronic tickets and adapts to the tastes and preferences of its users.

Why

Promotion of culture assures its consumption and benefits its markets. A digital product such as this enables centralizing in a single platform the varied and extensive offering of theatrical works in Mexico City, and facilitates the process of selecting and buying tickets for theatergoers. Less than 30 percent of the city's theaters have the capacity and resources to sell tickets electronically. An electronic service for buying tickets that is easy to use, efficient and economical contributes to the growth of performing arts in Mexico.

Who

Guillermo Fernández Merchant is director and creator of Mi Cartelera MX together with a team of programming specialists. Their enterprise was selected in 2016 as one of the most innovative startups by [Demand Solutions](#) Ideas for Improving Lives of the IDB.

**"Mi Cartelera MX
is a bridge of
communication
between creative
talents and their
audiences. We seek
to revolutionize
the market of
dissemination of
performing arts
in Mexico and
Latin America."**

Guillermo Fernández, founder

Mi
Cartelera MX

MX

EM
EAS FO





IMCinemasCDMX

Lo mejor del teatro en tus manos. Descarga ya nuestra APP!

App Store

Google Play

Recomendamos

Reservar

Inicio

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Reservar

What

A platform for the creation and distribution of e-books that seeks to redefine the reading experience, integrating audiovisual elements and multimedia tools for emerging markets. BookFusion was born from the need to create a platform for digital books that makes it possible for its users to read, share, organize, mark and synchronize their books in an online library. The business offers services to editors, content providers, authors and readers who seek to publish, sell and distribute their work. BookFusion offers students access to a better form of reading that facilitates interactive learning with the purpose of retaining information. Users can access more than 30,000 books, navigate by title and libraries, share books they have read with friends and family or take out texts on loan.

Why

In Latin America and the Caribbean, few resources are available for authors to publish e-books for global distribution and access to editing and publishing tools is insufficient. Current platforms such as Amazon demand up to 70 percent of sales revenues and dictate formats, prices and authors' rights. BookFusion facilitates technology to its authors and publishers for distributing their creative and cultural content with greater control over rights and discounts for marketing.

Who

Dwayne Campbell is a software engineer and the founder and CEO of BookFusion. The business was selected in 2016 as one of the most innovative startups by [Demand Solutions](#) Ideas for Improving Lives of the IDB.

Information

www.bookfusion.com



Country

Jamaica



Dwayne Campbell

Launched

2013

48

**Improving lives:
Digitalizes
the publishing
industry,
generating
new markets
and facilitating
interactive
learning**

BookFusion

"The editors and authors of emerging markets have not yet made the transition to the digital world. The problem is they don't trust the solutions available on existing platforms and there is little penetration of credit cards which limits the access of readers to e-books."

Dwayne Campbell, CEO

BookFusion



Information

nativo.digital
@IlaMilkes

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Nativo Digital

What

Nativo Digital (Digital Native) is the first multiplatform application that facilitates teaching codes to children and adolescents of Latin America and the Caribbean.

It combines adaptive and emotional technologies, a modular curriculum developed by experts and data processing. In this way, the programming and coding skills necessary for achieving professional success in the 21st century is offered to hundreds of millions of children in emerging markets.

Why

The digital gap is wider than ever. The mission of Nativo Digital is to provide each student with a technological education, designing and developing innovative and attractive solutions for emerging and neglected markets.

Who

Ilana Milkes is the founder of Nativo Digital and current CEO of World Tech Makers, its parent company. It has been recognized by MassChallenge, Boston, and by Endeavor Colombia. Nativo Digital was selected in 2016 as one of the most innovative startups by [Demand Solutions](#) Ideas for Improving Lives of the IDB.

**Improving lives:
Addresses the
digital gap in
new generations
and develops
technological
skills for future
social impact**

Launched

2012



Country
Colombia



Ilana Milkes

"In emerging markets, only one in every 10 children is considered a digital native versus eight of every 10 children in developed economies."

Ilana Milkes, founder

**Nativo
Digital**





GONATIVO

nativo.digital



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Torre

**Improving lives:
Digitalizes
and revitalizes
obsolete
creative sectors,
supporting the
creation
of jobs and their
economic impact**



**Alex Torrenegra,
& Tania Zapata**



Country
Colombia

Launched
2012

Information

Torre.co
bunnyinc.com
media@torre.co

What

Torre is an application program interface (API) company and the founder of Voice Bunny, the world's biggest digital bank of professional voices for producers and content creators.

The online crowdsourcing platform has a data base of 135,000 voiceover and narrator actors. Among its clients are renowned producers such as Apple, Disney, Amazon, Spotify and Pixar.

Through a proprietary algorithm, they created a marketplace for voice talent that identifies in less than 10 minutes the best talent for each project out of hundreds of thousands of voices in the data base. Today, its product offer also includes translation, editing and research services under a model of creativity on demand.

Why

It is more relevant than ever to revitalize sectors with obsolete practices through digitalization, programming and internet. In the case of this innovation, it helps thousands of voice actors get work directly through a marketplace model. Before Torre and its Voice Bunny innovation, finding a professional voice for a 30-second commercial took weeks of work and thousands of dollars. For the actors and voice talent, landing the jobs required many intermediaries including agents, producers, directors, recording studios and auditions which siphoned off a large part of the income. Now, thanks to this innovation, a voice professional can find projects directly and tape them in 30 minutes at a cost that is accessible for the producer.

Who

Torre was founded by the Colombians Alex Torrenegra, entrepreneur and CEO, and Tania Zapata, co-founding actor and creative entrepreneur. The business that today impacts global markets with its services has its roots in Colombia where it is part of the Endeavor network since 2014 and in 2015 was recognized by the Massachusetts Institute of Technology (MIT) with the TR35 Colombia prize for innovators of the year in Colombia and by the World Economic Forum.

"In Torre, our mission is to make work gratifying for everybody. We dream of the day when the seven billion humans, without regard to gender, nationality, location and socioeconomic origin, can participate in a fair way in the global market."

Alexander Torrenegra, CEO

Torre



Crowdfunding: A model of capital formation and market participation in which the need for funding and its purpose are widely publicized, usually on the internet, through an open solicitation, and support is received through collective contributions from diverse donors or independent investors.

Crowdsourcing: An online model that is employed to look for people with experience for tasks related to production and problem solving. Often, complex jobs are divided into multiple small tasks that each person in the group (crowd) can carry out and these are subsequently reorganized to obtain a final product.

Fair Trade: According to Fairtrade International, the fairtrade concept represents an alternative to conventional trade and is based on cooperation between producers and consumers. Fairtrade offers producers more equal treatment and more advantageous terms of trade. This allows them to improve their living conditions and make plans for the future. For consumers, it is an effective way of reducing poverty through daily purchases.

Fast Fashion: : A term used by fashion retailers for transferring the proposals of great design houses from the catwalks to their stores to capture a trend as quickly as possible. It is a strategy for recreating trends presented in Fashion Week, manufacturing garments rapidly and at a

low cost so the average consumer has the opportunity to buy stylish clothing at an accessible price.

Slow Fashion: The antithesis of what is known as fast fashion. It is a term coined in 2007 that refers to a philosophy of responsible consumption of clothing. The movement psychs up and educates citizens about the impact of production of clothing on the environment, the depletion of resources and the influence of the textile industry on society.

Start up: A startup is an organization that has been formed for seeking a business model that is replicable and scaleable.

Upcycling: Also known as supra-recycling, it is the process by which an outmoded object or remnant is transformed into a usable object of equal or greater value. This recycling technique minimizes the use of virgin raw materials and reutilizes them in order to prolong the practical life of things.

Wearable Technology: Means literally "Technology to wear" and its objective is to get to know human beings better through biometric measurements in order to make available new abilities and skills.

Zero Waste: A fashion design technique focused on pattern design to manage production so there is zero waste of fabric.

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Software and Digital Platforms















































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Acknowledgments

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Company/ Project	Areas	♀	♂	♀+♂	Country	Pg.
Proyecto Anda	 Architecture				Argentina	33
Freddy Mamani	 Architecture				Bolivia	36
Elemental	 Architecture				Chile	40
Urban 3D	 Architecture				Brazil	44
Conceptos Plásticos	 Architecture				Colombia	46
Atelier de Hoteles	 Architecture				Mexico	49
Simbiótica	 Handcrafts				Guatemala	55
Los Tejedores	 Handcrafts				Dominican Republic	59
Didart	 Handcrafts				Guatemala	63
Mola Sasa	 Handcrafts				Colombia	67
BabyBe	 Design				Chile/ Germany	73
Popular de Lujo	 Design				Colombia	77
The Carrot Concept	 Design				El Salvador	81
La Lonja MX	 Design				Mexico	85
CMAX System	 Design				Argentina	89
Atomic Lab	 Design				Argentina	93
Posibl.	 Media				Argentina	100
Dynamo	 Media				Colombia	104
Zambo Dendé	 Media				Colombia	108
Anima Estudios	 Media				Mexico	112
Arch Daily	 Media				Chile	116
The New Denim Project	 Fashion				Guatemala	124
IX Style	 Fashion				Guatemala	128
Merma Negra	 Fashion				Mexico	131
Proyecto Pietà	 Fashion				Peru	134
Machina	 Fashion				Mexico	138
12-na	 Fashion				Chile	142

Company/ Project	Areas	♀	♂	♀+♂	Country	Pg.
Louder Band	 Music				Argentina	149
Semana de Música Avanzada	 Music				Guatemala	153
Sazoot	 Music				Chile	157
Proyecto Jirondai	 Music				Costa Rica	160
Badabada	 Music				Brazil	164
Embolacha	 Music				Brazil	168
Crehana	 Creative Services				Peru	174
Fábrica de Medios	 Creative Services				Chile	177
Startupismo	 Creative Services				Mexico	181
Centro Creativo Textura	 Creative Services				Colombia	185
Arte Manifiesto	 Software/Digital Platforms				Peru	192
Carrot	 Software/Digital Platforms				Mexico	195
Fondeadora	 Software/Digital Platforms				Mexico	198
PayU	 Software/Digital Platforms				Colombia	202
allGreenup	 Software/Digital Platforms				Chile	206
Frei.re Lab	 Software/Digital Platforms				Brazil	209
Lorapp	 Software/Digital Platforms				Colombia	213
FazGame	 Software/Digital Platforms				Brazil	217
Kernaia	 Software/Digital Platforms				Mexico	220
Mi Cartelera MX	 Software/Digital Platforms				Mexico	223
Book Fusion	 Software/Digital Platforms				Jamaica	227
Nativo Digital	 Software/Digital Platforms				Colombia	230
Torre	 Software/Digital Platforms				Colombia	234
	Total	8	31	11		



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Autores: Alejandra Luzardo, Dyanis de Jesús and Michelle Pérez Kenderish

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