



CENTER FOR
LATIN AMERICAN
& LATINO STUDIES
AMERICAN UNIVERSITY, WASHINGTON DC

THE CREATIVE AND CULTURAL INDUSTRIES AND THE FUTURE OF LATIN AMERICA'S ECONOMY

Final Report

**Delivered to the Inter-American Development Bank's Culture, Creativity, and Solidarity
Affairs Division**

**By Robert Albro
Research Associate Professor
Center for Latin American & Latino Studies
American University**

January 13, 2014

Executive Summary

A collaboration between the Inter-American Development Bank's Culture, Creativity, and Solidarity Affairs Division and Culture Center, and American University's Center for Latin American & Latino Studies (CLALS), this project asks: What is the relevance of Latin America's cultural and creative industries to its overall economy? While the economic impact of the cultural sector is steadily increasing in Latin America, we nevertheless still lack adequately precise and nuanced metrics to understand the economic value of this sector, in particular, the diversity, productivity, consumption of, and growing investment in, cultural goods and services. Nor do we understand how the cultural sector more specifically relates to other significant social and economic developments, including: changing national identities, the expansion of cities and accelerating urbanization of Latin American society, the emergence of social media as part of the new information society, and new policy frameworks intended to incentivize culture industries. Describing these relationships more precisely promises to better clarify and to enhance the role of Latin America's cultural sector in meeting sustainable development goals across the region.

Convening academics, practitioners and policy makers concerned with the region's cultural sector from both the U.S. and Latin America, an initial symposium was held November 25, 2013, at American University. Building upon recent advancements in measuring the impact of cultural goods and services upon the region's national economies, the symposium evaluated the potential of new tools such as Cultural Satellite Accounts (hereafter, CSAs) while identifying ongoing challenges for cultural industries, cultural policy frameworks, and culturally-informed

sustainable development. The symposium highlighted benefits of such new metrics, particularly as they open up fresh possibilities for the next generation of research on the economic value, shape, and social significance of culture for development. Finally, the symposium articulated the need for important next steps for researchers and for decision-makers, to pursue the goal of promoting Latin America's creative economy.

The symposium generated the following key conclusions, which will guide the next steps for this project, going forward:

1. CSAs provide greater precision and flexibility for demonstrating the economic value of the cultural sector, while also helping to make the case for an extensive, as opposed to marginal, footprint for cultural goods and services in the economy.
2. To enhance their effectiveness as tools, and for data sharing, CSAs would benefit more from multilateral coordination, across states and with international agencies, to standardize categories and forms of measurement.
3. Given that CSAs do not measure all cultural activity, to enhance their value such metrics must be complemented by more sophisticated accounts of what is missing, particularly with regard to intangible, informal, and inalienable cultural expressions, and their social importance.
4. To more successfully insert themselves into economic value chains, cultural content providers require access to and training in better business models of entrepreneurship specifically tailored to the cultural sector.
5. A deeper understanding of culturally-informed urban planning is increasingly urgent, as cities emerge as nodes of particular importance for the growth of cultural industries, and as privileged platforms for development of the creative economy.
6. Cultural policy frameworks in Latin America need to be updated to: register the benefits of CSAs, reflect evolving global frameworks, represent the unique importance of culture for national and public life in the region, and incorporate more inclusively participatory mechanisms of decision-making.

Rationale

Latin America is now in the midst of an impressive phase of innovation, which is expanding the region's influence in the cultural arena. One of the world's fastest growing sectors, the cultural sector has quadrupled its share of world trade since 1995. In 2012 it represented an estimated \$2.2 trillion, or 11% of the global total. Signs that the cultural industries are taking off in Latin America are widespread. As the 2010 *Creative Economy Report* noted, regional governments are now actively promoting policies for this sector: incentivizing tourism, creating new cultural infrastructure, and strengthening intellectual property protection.

The vitality of Latin America's cultural sector is evident in the growth of film, audiovisual, and digital media production, artistic expression and performance, increasing concern with national cultural patrimonies, and sustained attention to both tangible and intangible cultural heritage, as potential economic resources and drivers of development. All are significant expressions of the potential benefits to be derived from the wealth of regional cultural resources.

Nonetheless, at present there is scant available basic data describing the region's growing cultural sector, the relationships of this sector to the regional economy, and accompanying analysis supporting possible future directions for development. These circumstances threaten to cripple the continued growth of the creative economy. In this context, CLALS, together with its counterparts at the IDB's Culture, Creativity, and Solidarity Affairs Division, elected to collaborate in the development of an agenda for the next generation of research in this area, with a focus upon how best to conceptualize culture as a critical component of, and resource for, regional development, while also identifying associated key questions and challenges.

The purposes of this collaboration is several fold: to help advance conversations about culture and development in the IDB and elsewhere and to take stock and to identify timely and viable research initiatives to pursue in this area, which lead directly to better frameworks for future investment in Latin America's creative economy. Given the ongoing efforts of its Cultural and Creative Economy Laboratory as represented by such recent products as *The Orange Economy* (2013), together with CLALS the IDB's Culture, Creativity, and Solidarity Affairs Division is ideally positioned to promote best practices with respect to the relationship of the region's cultural sector to its development, through high-profile events and research.

With an established reputation among the top research-oriented Latin American area studies centers, CLALS is ideally positioned to provide the necessary research support to map out the critical knowledge space in this area, in anticipation of next steps for policy and investment in the creative economy. This collaboration with the IDB also enhances its existing "Culture and Creativity" program portfolio. With a goal of deepening understanding of how vibrant regional cultural expression intersects with emerging priorities in urban planning and development, this collaboration further represents a major CLALS initiative in "Urban and Metropolitan Studies," an ongoing strategic priority at American University. To this end, CLALS draws on considerable

AU faculty expertise in the areas of the relation of cultural production to the economy and in culturally-informed urban planning and sustainable development in Latin America.

Symposium Goals

The guiding question was: What is the potential relevance of Latin America's creative and cultural industries to its overall economy?

More specifically, this overarching question was further unpacked to address the following:

- How best to identify the economic value or impact of the creative and cultural industries?
- How best to understand the creative and cultural industries as a source of exports?
- How to better vertically integrate the creative sector into the economy as a whole?
- What is the relationship of the creative sector to economic development of cities?
- What are the points of entry into the region's creative economy for the next generation of cultural workers?
- What data do we have currently and what are still missing to best promote this sector?
- How can information about the cultural sector's contributions circulate more effectively?
- What existing policies and practices at the national or municipal level are good models?
- What should we expect from the creative economy going forward?

Discussion of these issues was informed by new data and analytics, including data on "the economic impact of creative industries in the Americas" generated by Oxford Economics, applications of CSAs by culture ministries to identify the contribution of the cultural sector to national GDP, additional data currently being generated by the IDB's Cultural and Creative Economy Laboratory, and other pertinent sources enabling a better understanding of the relationship of the cultural sector to the economy as a whole for the present and the near future.

This symposium was organized as a sequence of two structured roundtables. Speakers reflected a range of expertise and national perspectives (see Appendix I). Approximately half were brought from Latin America and half either from American University or from other U.S. institutions, with broad expertise on the region's creative industries. The goal was to represent an appropriate mix of backgrounds and perspectives. In addition, the symposium sought to convene participants from across academic, policy, and practitioner communities concerned with the creative industries, including the private sector, and from among cultural producers themselves.

The symposium discussion was divided into two panels. Each panel included four speakers and a moderator. Panelists applied their specific expertise to offer initial conclusions about how best to understand and to apply newly available data. They also sought to connect these data

to related considerations of the significance and role of the creative and cultural industries across Latin America, with the goal of articulating next steps and best practices for researchers and decision-makers in the promotion of the creative industries. Each panel speaker offered initial comments of no more than ten minutes in length, followed by a question and answer period with the invited audience, and discussion between panelists and the rest of the symposium participants.

Panel 1: The first panel described the development of new data resources to describe Latin America's cultural industries. One challenge for any discussion of the economic importance of the arts and culture has been to clearly identify and describe this impact through appropriately descriptive metrics and indicators. But, new methods for assessing the diversity, productivity, and consumption of cultural goods and services, as well as growing investment in the creative economy and its contributions to the larger economy, are now available. This panel discussed new methods of assessment and collection of sector-specific data, while also addressing what these data can tell us about the growing importance of cultural industries in Latin America.

Panel 2: The second panel went on to connect these data to broader questions, policies and topics addressing the region's creative and culture industries. These included consideration of the unique status of cultural products, as at once economic goods and services and important vehicles for national and local identity. This panel also considered the future of the region's creative sector as it relates to national economic development goals, the relationship of cultural producers to cities, important and emerging sectors of relevance such as tech start-ups and new social media, as well as regional and international frameworks for incentivizing culture industries. Finally, this panel considered several exemplary or innovative policies and practices at the national or municipal levels across different countries, which hold promise for both supporting and advancing the creative economy.

This symposium was intended to articulate an agenda, which will in turn serve as the basis for three more topically-focused workshops on more specific key aspects of the bigger picture, to follow in 2014. The results of this seminar will also serve as the basis for multiple dissemination products. To date these include: 1. an initial symposium website, which can serve as the basis for a web portal intended to encourage a better networked "community of practice" for this arena; 2. the present report, with accompanying conclusions intended for decision-makers in the creative fields; 3. an edited short video presentation of the symposium, to be hosted on the event webpage. The possibility remains for additional products, pending further consultation with IDB counterparts.

Primary Conclusions

1. As a tool for more effective engagement with policy decision-makers, the private sector, arts and culture producers, the recent development and application of Cultural Satellite Accounts (CSAs) in Latin America represents a promising opportunity to demonstrate with greater precision than previously possible the multiple ways that the cultural sector contributes to the creative economy, as one critical and growing part of a given national economy.
2. Specifically, CSAs represent the contribution of cultural goods and services in ways that increase their overall percentage as part of the national gross domestic product. Across the region they also demonstrate that cultural industries are a growing sector for which government contributions are an investment not an expense. Finally, CSAs represent an important step in demonstrating the extent of economic relevance of the cultural sector beyond counterproductively narrow appreciations of “culture and the arts,” as a key driver of sustainable development.
3. For the continued development of CSAs as valuable tools, next steps must include more multilateral coordination across Latin America and with relevant international agencies in order to further standardize forms of measurement and categories for measurement from the cultural sector, as individual countries continue to develop CSAs and as these countries begin to share more economic data about this sector among themselves.
4. A major challenge for cultural producers in Latin America is more effective integration into the marketplace, beginning with productive insertion into relevant local, regional, and global economic value chains. In order to be more successfully entrepreneurial, cultural producers can benefit from training in business models tailored to the cultural sector. A first step toward this goal is better appreciation of the kinds, varieties, and functions of linkages between workers in the cultural sector and the overlapping or encompassing creative and information economies of which they are directly but also indirectly a part.
5. Cities continue to emerge as a focus of particular importance, as privileged platforms for cultural planning. This includes planned repurposing of urban spaces as geographically concentrated zones of cultural production and consumption, in the form of incubators, designated cultural districts, festivals, and a regular calendars of cultural events. It also includes the increasing importance of culturally-informed urban planning, as cities have become the most important nodes of articulation of the local with the global.
6. Attention to the many advances CSAs have made for measuring the contributions of the cultural sector to a national economy also highlights what such metrics are currently

unable to address, but which also needs to be accounted for, including: the important but hard-to-measure role of the informal cultural economy, which might compose the majority of cultural producers; largely intangible cultural expressions and their effects (e. g. for community-building or national civic life); the vital significance of community cultural spaces for social cohesion, and the inalienable or noncommodifiable aspects of culture (e. g. for collective identity).

7. As CSAs are increasingly utilized in decision-making about government investments in the cultural sector, cultural policy will also need to address the full range of implications of “cultural development,” where the value of culture (or cultural goods and services) is not exhausted by its economic value. Economic sustainability in cultural planning is best promoted through better accounting for the extra-economic significance of culture (see conclusion 6 above), and accountability in the cases of cultural planning with potentially negative social consequences (e. g. of the social fragmentation of urban space).
8. Taken together, these conclusions point to the following next steps in order effectively to advance cultural policy in Latin America: a) existing national policy frameworks need to be updated in order to fully account for the availability of new metrics generated by CSAs and comparable tools; b) regional cultural policy frameworks need to be better informed by the state-of-the-art of global cultural policy; c) cultural policy frameworks need to more thoroughly represent the unique importance of culture for public and civic life in Latin America; d) existing cultural policy decision-making should also incorporate mechanisms for more direct community participation in developing policy frameworks.

Next Steps

While considering the development of CSAs and their potential applications, and providing an overview of the current state-of-affairs of, and challenges to, Latin America’s cultural industries, the initial symposium also identified critical topics and questions requiring further sustained attention. In continued collaboration with the IDB’s Culture, Creativity, and Solidarity Affairs Division and Culture Center, CLALS anticipates convening and hosting a series of up to three more focused workshops during 2014, each of which will be dedicated to a different challenge identified as a result of the previous symposium.

Each workshop will convene between twelve and twenty-five academic, policy, applied, and industry experts, for a closed-door working session, ideally led by one of the panelists from the previous symposium. Each invitee will bring knowledge, experience, or expertise to bear in complementary ways. The goal will be to combine focused discussion of the topic with a diversity of perspectives for the purpose of problem-solving.

Each workshop will produce a working paper addressing the specific topic and offering a way forward, to be shared with ministries of culture and cultural observatories throughout Latin America, and to be disseminated widely by both CLALS and the IDB. Each workshop will also

have the goal of convening and of helping to grow a professional network focused on cultural policy across the U. S. and Latin America, which we hope will continue to collaborate on these questions and to be the nucleus of an emerging community of researchers and practitioners.

While final determinations will be made in close consultation with our IDB counterparts, based on the primary conclusions of the initial symposium, we suggest the following topics, going forward, for the additional workshops hosted by American University, to follow in 2014:

1. **Cultural Satellite Accounts and Next Steps, from Policy to Practice:** this workshop will be dedicated to how best to update national and regional cultural policy frameworks in order to make them most compatible with, and responsive to, the new metrics. It will explore how best to align these metrics and policies, as in the near future governments consider how best to invest in and incentivize growth of their creative economies. And, finally, it will consider how to combine these with taking better account of important cultural commitments not addressed through such metrics, but integral to sustainable cultural development.
2. **Cultural Entrepreneurship and Value Chains:** this workshop will focus on providing further understanding of how the cultural sector participates in economic value chains. It will also identify specific challenges to the successful insertion of cultural producers in value chains, along with business models advantageous to new cultural start-ups. In the process, it will begin to describe the diverse range of ways cultural content providers are linked to the larger economy as a whole. This will include consideration of how best to describe and to measure the variety and forms of linkage, both direct and indirect, to creative economic activity not always primarily identified as “cultural.”
3. **Sustainable Cultural Development and Urban Spaces:** in the context of Latin America as a rapidly urbanizing region, and where cities have become information platforms and dynamic nodes of integration of the local with the global, this workshop will identify the current best practices for culturally-informed urban planning, including mechanisms of participatory decision-making that increase the sustainability of cultural development. It will also begin to develop methods for describing the effects of cultural production and consumption upon particular urban zones and in ways effectively taking account of the potential social challenges and disruptions created by new urban cultural infrastructure.

Upon conclusion of these workshops, and building on the working papers and key conclusions generated by each, we also propose a high-profile international conference, to be held at the IDB in early 2015. Convening prominent and relevant figures in policy and government involved in the innovation of the creative economy, this conference would be framed by our project’s conclusions to date, with the purpose of generating momentum for desirable next steps.

Appendix I

Presentation Summaries: Panel I

Ángel Moreno, an advisor to the Colombian Ministry of Culture and the Coordinator of Cultural Entrepreneurship, has also been largely responsible for Colombia's success as the first country in Latin American to put a Cultural Satellite Account in place. Colombia's CSA was implemented against a background of the country's new 1991 Constitution recognizing the importance of cultural identity, together with the 1997 Ley General de Cultura, which established culture as one important axis of national development. In this context the need to better measure culture became a priority. With the Convenio Andrés Bello taking the lead, the "Economy and Culture" project got underway in 1999. The initial period of measurement of the account is from 2010 to 2014. Considered in the satellite account is the total "set of human activities and products the purpose for which is create, express, interpret, conserve, and transmit symbolic content." The effective application of the new measurement techniques of the satellite account has enabled a better representation of the contribution of cultural goods and services, in ways that increase their overall percentage of national gross domestic product. It has enabled clear demonstration of the steady growth of Colombia's cultural industry, now broken down into ten sectors (with publishing and audiovisual most important). Next steps during 2013-2014 are: to coordinate agendas with international organizations on both categories and measurement, to harmonize methodologies of measurement across sectors and across the region, and to better organize Colombia's resources in this regard for transfer to other countries in the region.

As an advisor to Costa Rica's Ministry of Culture and Youth who has been particularly involved in that country's efforts to stand up a new cultural satellite account, **Anahí Moyano** reported on the successes and challenges of that project. As also explained by Ángel Moreno for the case of Colombia, Cultural Satellite Accounts are derived directly from available national economic data, and offer an annual economic snapshot of the national cultural economy. In Costa Rica's case, the effort to create the account was cooperative, involving the country's central bank and its national statistical and census institute, with international assistance from the governments of Colombia and Spain, and the Organization of Ibero-American States. The overall purpose of the account as a tool and policy resource is to broaden the concept of culture as it functions as part of the economy, and to identify culture as a "driving force for development," making clear in the process that government resources assigned to the cultural sector are investments and not expenses. For Costa Rica, initially three primary economic sectors have been incorporated into the account: the publishing, audiovisual, and publicity sectors. For each sector, the vast majority (90.9% in 2012) of cultural products are nationally produced; the number of people employed in cultural industries is steadily rising; and the total contribution of the sector to the Costa Rican economy in 2012 was 1.4% of GDP and growing, which makes these cultural sectors comparable to the combined production of banana and coffee. By 2016 it is expected that the satellite account will include up to thirteen sectors, with all using the same methodology for

measurement. It is anticipated that Costa Rica's CSA will provide greater efficiency in decision-making for this sector and among policy makers, and should help in the future construction of cultural rights legislation.

Ana Carla Fonseca Reis, principal in the cultural consulting firm Garimpo de Soluções, Brazil, addressed the challenges of more successfully integrating the cultural sector into encompassing national strategies for economic growth. She noted the existing gap in appreciation of steps for achieving economic as compared with cultural growth. A first step to close this gap is to build appreciation for the creative industries as including much more than the cultural industries, as traditionally conceived. They include science and technology as well. Brazil still lacks a satellite account, and cultural industry attention has primarily remained on Rio, when what is needed is a broader national appreciation. One major challenge is the lack of regular dialogue between members of Brazil's cultural industry and its ministry of culture. For the case of Brazil and Rio De Janeiro, Fonseca Reis cited the decisive contribution of former culture minister Gilberto Gil during the da Silva administration, who successfully raised the profile of culture as a subject of government policy. But she also emphasized that cultural producers need greater assistance in developing innovative business strategies that are more able to overcome bottlenecks to their effective insertion in economic value chains. The "creative cities" concept, as embraced by Rio and elsewhere, needs to adopt a more practical approach to the development of incubators and to making sure that the cultural industries, broadly conceived, receive the same level of benefits and subsidization from the government as do other economic sectors. As a potential model, Fonseca Reis cited the Institut pour le Financement du Cinéma et des Industries Culturelles in France. In other words, the private sector has to be brought more onboard, if Brazil's cultural industries are to become better incorporated into existing value chains.

Ximena Varela, an Associate Professor of Arts Management in American University's Department of Performing Arts, emphasized the challenges in evaluating the creative sector in Latin America. She pointed to the rapid sociopolitical transformation of the region in recent decades, which has included some economic adversity. She also pointed to the comparatively central role of the arts and culture in Latin America societies, as an important means for the activation of civic life. In this, she also drew a contrast between the different locations of the cultural sector in the U.S. and in Latin America respectively. If the work of culture has been divorced from public life in the U.S. (and often treated as an individualized or private pursuit), in Latin America culture cannot be separated from public life in the same ways. Ignoring the significance of culture in the work of development, for example, is likely to lead to significant resistance among community stakeholders. Varela focused on three factors in evaluating the activities of the cultural sector in the Latin America: resourcefulness, entrepreneurship, and community-building. With these three factors in mind, she highlighted the "astonishing things" that cultural workers are currently accomplishing in Latin America. To begin to address the needs of cultural workers constructively, a first step is to stop treating culture and the arts as "fluff." In the absence of large-scale private philanthropy, a second requirement will be for cultural producers to be more entrepreneurial. Effectively exploiting the new opportunities for employment and social inclusion represented by the cultural sector is one way to serve the end of community-building. One significant barrier for governments in the region is an ongoing

misunderstanding of how cultural policies function currently elsewhere in the world. As a result for Latin America's cultural producers currently there exist few available channels to exploit outside of the region's immediate geographic space. More connection with global institutions, agencies, and policies will offer desirable opportunities for learning, greater experience, and needed training. More sharing of online resources is one avenue. But there is a need for more translation of publications. Along with this is the need for a better understanding of consumer behavior of cultural goods and services, and the need to examine in greater depth connections between the cultural sector in the region and diasporas from the region.

Sunil Iyengar, the Director of the Office of Research & Analysis at the U.S. National Endowment for the Arts, focused on the challenges of accurate and representative metrics for the cultural sector, in large part drawing from his own experience at the NEA developing the first Arts and Cultural Production Satellite Account (ACPSA) for the U.S. To be managed by the U.S. Bureau of Economic Analysis, the ACPSA promises to provide reliable data about the long-term economic impact of the arts. A first step is to identify a set of commodities (or goods and services) that actually reflect arts and culture production. Next, it is necessary to assign them "values" and to link them to specific industry clusters. With this accomplished, it becomes possible to estimate the contribution of the arts – the creative artistic activity and the goods and services produced by it or used to support it – to the annual national GDP. Satellite accounts are a "breakthrough" for reporting arts and cultural output and its relationship to jobs, imports/exports, labor and compensation. Despite the promise of these new satellite accounts, Iyengar emphasized the importance of remaining mindful of other dimensions of creativity, beyond those that are easily monetizable or measurable in economic terms. Furthermore, while we now might have the necessary descriptive statistics for the arts in place, which has linked their economic value to such sectors as industrial design, these statistics do not explain everything. It continues to be necessary to pay close attention to what is and is not measurable about the cultural sector and to make choices about how best to use tools like satellite accounts in order most effectively to engage stakeholders and to enable publics to better recognize the arts. Part of this challenge is better recognition not just of cultural goods, as economic commodities, but also the need to embrace the idea that harder-to-measure contributions like intangible cultural expressions or creative place-making are not expenditures but capital investments. This next step remains a translational challenge.

Presentation Summaries: Panel II

In his presentation, **George Yúdice**, Professor of Latin American Studies and Interim Chair of the Department of Modern Languages and Literatures at the University of Miami and also Director of the Miami Observatory on Communication and Creative Industries, was most concerned with emphasizing the varieties of linkages of cultural producers to the creative industries, including: upstream, downstream, horizontal and vertical linkages, as well as overlapping spheres of more traditional and non-traditional forms of cultural production. And he described these linkages as potentially "intersectorial" and "transversal" in nature. Not only is this variety of relationships important, but their means of linkage also matters (e. g. social media). Yúdice also emphasized

that these linkages extend well beyond what we might define as the people who compose the traditional cultural industries, particularly when we consider relatively large industries such as the audiovisual, music and new social media sectors. Calling these “virtuous linkages,” Yúdice emphasized that the production chains relevant to the cultural sector exceed this sector, and include creative industries like: design, publicity, video gaming, architecture and fashion, among others. He went even further, suggesting that one could identify the transversal relationship of the cultural sector to such sectors as: security, housing, or health. Yúdice also underscored that, given the importance of developing a discussion capturing the interest of policy makers, a key goal becomes: how to register in quantifiable metrics this dynamic complex of intersectorial networks? And: how to indicate the value of the contribution of the cultural sector, as part of these broader creative industry networks? In short, Yúdice emphasized the need to measure the value of network linkages. He also underscored the importance of incentivizing the kinds of resources that best promise to help to “create the community cultural fabric” by connecting networks to opportunities and by facilitating such virtuous linkages between countries, regions and sectors. Examples of such efforts include the “Mapping Culture and Creative Industries in Central America” project of the Miami Observatory on Communication and Creative Industries.

Ana Wortman, a researcher at the Gino Germani Research Institute and Professor of Sociology at the University of Buenos Aires, focused her attention upon the status of cultural policies as social policies. Specifically, in her presentation Wortman explored the relationship of consumer culture in Argentina to the declining fortunes of the Argentine middle class, and the ways that the creative industries can also contribute to urban fragmentation. With particular attention to the Palermo Design District near Buenos Aires, She drew attention to the way that governments identify cultural investment with economic growth, improvements in standards of living, along with reduction of unemployment. But in practice these industries have actually increased urban fragmentation between gentrified (associated with the arts and culture) and degraded areas (suffering environmental damage). Government intervention, then, becomes one important means of reducing the imbalance. But in order effectively to do this, in Argentina measurement of cultural consumption will have to improve. Wortman explored in greater detail the Argentine film industry, noting the movement to “recover” historical movie houses as well as government policies designed to promote Argentine film abroad. Cinema is still the most important cultural activity in Buenos Aires, with spectatorship generally rising. But, if the government promotes the film industry, there is a notable imbalance between Buenos Aires and everywhere else in Argentina. The problem, then, of how to recover local audiences for Argentine film throughout the country remains. If the national film industry is growing, the national level of spectatorship is not. Complicating this picture is another imbalance, between the consumption of the cultural products of MERCOSUR nations in Argentina and cultural goods like film produced in Argentina. Wortman called for improvements in the measurement of cultural consumption, which are at present unstable and discontinuous, including of informal cultural markets. If the cultural sector is to be a substantive source of work, she also called for more research on: “non-conventional cultural spaces,” the circulation of online cultural content, and formation and function of online social networks for the consumption of culture.

In her intervention, **Arlene Dávila**, currently an associate professor of American studies and anthropology at New York University, drew attention to the circumstances of what she labeled “barrio cultural workers,” a term largely derived from long-term research on the changing circumstances of cultural producers in East Harlem, NYC, and elsewhere in Latin America. She was concerned with the extent to which the impetus for cultural growth in cities like New York has led to an upscaling of cultural industries that also increases social exclusion. On the one hand, cultural source or content providers are definitely inserting themselves into economic value chains. But, Dávila asked, what about the more inalienable dimensions of culture? How do we insure that the cultural practices of less economically empowered popular classes are also sustainable? This question is complicated by the fact that the cultural production of these people is largely part of informal economies, which are typically resistant to incorporation into economic value chains. These are often “traditions” communicated from family to family. Also, cultural workers who in fact create value often do not see themselves as creative workers per se. This state-of-affairs points to the need for a new sort of cultural policy discourse, which is more conversant with the circumstances of often small-scale grassroots cultural producers. This would involve enlarging the community of stakeholders. One dimension of such a discourse is the defense of claims to community cultural spaces, given the realities of gentrification. The cultural institutions found there often present different participatory opportunities for inter-ethnic engagement. Dávila emphasized the tension between appropriation and authenticity. Celebrating the *Día de los Muertos*, for example, has become “fashionable,” but the economic benefits of this development are largely confined to large cultural institutions only. If Spanish-language television is a growing industry, it is not at the same time hiring Latinos. This needs to change.

J. Miguel Kanai, an assistant professor in the Department of Geography and Regional Studies at the University of Miami, focused his intervention on the role of cities for Latin American cultural industries, and explored the relationship between culture and the urban. Kanai identified two important regional trends. Citing the case of Mexico City, the first of these is the urbanization of culture, characterized by: the democratization of the policy context, restructuring of regional economies in global contexts, and an increased recognition of “urban socio-cultural needs.” The second Kanai called the “culturalizing of the city.” Citing the case of Buenos Aires, this, in turn, is associated with a narrowing of attention in urban planning to select urban clusters of creative industries, the increase of “touristification” and “neoliberalization” as economic drivers, along with the recreation of local cultures in ways legitimating “geographic elitism.” This involves the limitation of cultural production to designated “districts,” the use of festivals as part of a global cultural marketing strategy, and the promotion of cultural assets as part of a “world-class city,” but without “territorial responsibility.” Kanai emphasized the extent to which culture is a highly versatile urban policy tool. However, he also concluded that urban policy is typically particularly sensitive to local political contexts. As such, the kinds of often global indicators and metrics we use in the cultural policy context should be combined with more locally embedded community and civic inputs and interpretations of the particular value of culture.

Appendix II

The Creative and Cultural Industries and the Future of Latin America's Economy

A symposium co-sponsored by American University's Center for Latin American and Latino Studies and the Inter-American Development Bank's Culture, Creativity, and Solidarity Affairs Division and Culture Center.

Date: November 25, 2013; Time: 9:00am to 12:30pm; Location: Abramson Family Recital Hall, Katzen Arts Center, American University

Welcome: 9:00 – 9:15 AM

Ivan Duque, Divison Chief, IDB's Culture, Creativity and Solidarity Affairs Division

Eric Hershberg, Director, AU's Center for Latin American and Latino Studies

Robert Albro, AU's Center for Latin American and Latino Studies

Panel 1: Latin America's Creative Economy: From Data to Analysis, 9:15 – 10:45 AM

Angel Moreno, Ministerio de Cultura de Colombia

Anahí Moyano Larrea, Ministerio de Cultura de Costa Rica

Ana Carla Fonseca Reis, Garimpo de Soluções, Brazil

Ximena Varela, American University

Sunil Iyengar, U.S. National Endowment for the Arts (moderator)

Break: 10:45 – 11:00 AM

Panel 2: Connecting Data to Broader Trends, 11:00 AM – 12:30 PM

George Yudice, Miami University

Ana Wortman, Universidad de Buenos Aires

Arlene Dávila, New York University

Juan Miguel Kanai, Miami University

Robert Albro, American University (moderator)

Symposium Adjourns: 12:30 PM

Appendix III

Speaker Biographies

Robert Albro

Trained as a sociocultural anthropologist (PhD, University of Chicago), Robert Albro is a Research Associate Professor in residence at American University's Center for Latin American and Latino Studies. In addition to long-term ethnographic research in Bolivia on urban indigenous politics, Dr. Albro researches and writes about applications of sociocultural knowledge in contexts of cultural policy, with a focus on technological problem-solving among security agencies, humanitarian response, public diplomacy, and human rights professionals. He has held multiple leadership positions in the American Anthropological Association, served on National Research Council committees, and currently chairs a science ethics and human rights working group for the American Association for the Advancement of Science, and is currently vice-president of the Public Diplomacy Council. Dr. Albro has been a Fulbright scholar, and has held fellowships at the Carnegie Council for Ethics in International Affairs, the Kluge Center of the Library of Congress, and the Smithsonian Institution. Over the years, his research and writing have been supported by the National Science Foundation, Rockefeller, Mellon, and Tinker Foundations, and the American Council of Learned Societies. For more details about Dr. Albro's research agenda, books, peer-reviewed publications, and ongoing cultural diplomacy blog, please visit robertalbro.com.

Arlene Dávila

Arlene Dávila is an associate professor of American studies and anthropology at the New York University. She received her PhD in Cultural Anthropology from the City University of New York. Dr. Dávila researches and writes about Latino/a cultural politics, consumption, media, popular culture, race and nationalism, and the construction of space. She is especially interested in the politics of culture and representation as they play out in a variety of institutional settings such as museums and contemporary culture industries. Dr. Dávila has authored several books including the award winning *Latino Spin: Public Image and the Whitewashing of Race* (2008). In her most recent book *Culture Works: Space, Value and Mobility across the Neoliberal Americas* (2012), she examines the growing rentability of culture and the arts in contemporary Latino/a and Latin American cities, drawing from fieldwork in New York, Puerto Rico, and Buenos Aires. She is a member of the American Anthropological Association, Puerto Rican Studies Association, American Studies Association and the Latin American Studies Association.

Iván Duque Márquez

Iván Duque Márquez is the Chief of the Cultural, Solidarity and Creative Affairs division of the Inter-American Development Bank (IDB). He holds a JD from the Universidad Sergio Arboleda, a Master's in International Business Law from American University, a Master's in Public Administration from Georgetown University and several executive degrees from the Harvard

Business School. He previously served as Special Advisor to Colombia's former President Alvaro Uribe Vélez, Senior Advisor to the UN Department of Political Affairs, Senior Counselor for Colombia and Peru at the IDB, Advisor to the Colombian Minister of Finance, Private Consultant and University Lecturer in Public Administration, Strategy and Constitutional Theory. He is the author of *Maquiavelo en Colombia* and *Pecados Monetarios*, and since 2003 has been a frequent columnist of the financial newspaper *Portafolio*.

Ana Carla Fonseca Reis

Ana Carla Fonseca Reis received her PhD in Architecture and Urbanism from the University of São Paulo. Dr. Fonseca led global marketing and knowledge management projects for multinational companies for 15 years, while based in São Paulo, London, and Milan. In addition to being a founding partner of *Garimpo de Soluções*, a pioneering company in the creative economy and creative cities, she is the content director of *ExpoGestão*, mentor and curator of *Sampa CriAtiva* collaborative portal, and a special advisor on the creative economy for the UN. She coordinates post-grad courses at *Fundação Getulio Vargas* and *National University of Cordoba* and teaches at *King Juan Carlos University*. As an international speaker and consultant, she has addressed audiences in 5 languages in 26 countries. She is the author of *Marketing Cultural e Financiamento da Cultura* (2002), *Economia da Cultura e Desenvolvimento Sustentável* (Jabuti Award 2007) and *Cidades Criativas* (short-listed Jabuti Award 2013). Her latest works as an author, organizer and editor are the e-books *Creative Economy as a Development Strategy* (2008) and *Creative City Perspectives* (2009). She is a member of the *International Association for the Economics of Culture (ACEI)*, the *Ibero-American Laboratory for Research and Innovation in Culture and Development*, the *Global Pool of Experts in Public Policies (UNESCO)*, *Repensadores* network, is on the Board of Editors of *Página 22*, and the Boards of *Virada Sustentável*, *New Ventures Brasil*, *Creative Industries Development Agency (England)* and *Creative Business Cup (Denmark)*. In 2013, she received the *Prêmio Claudia* (Business category), a prestigious women's award in Brazil. For more details about Dr. Fonseca's work, please visit <http://vimeo.com/anacarlafonseca/videos>.

Eric Hershberg

Eric Hershberg is Director of the Center for Latin American and Latino Studies and Professor of Government at American University. He received his PhD in Political Science from the University of Wisconsin-Madison. Dr. Hershberg has taught at New York University, Southern Illinois University, Columbia, Princeton and the New School. He served for fifteen years as a Program Director at the Social Science Research Council in New York City. From 2007-2009 he was Professor of Political Science and Director of Latin American Studies at Simon Fraser University, in Vancouver, Canada. Dr. Hershberg is the past president of the Latin American Studies Association and past chair of the Board of Directors of the North American Congress on Latin America. He has served as a consultant to numerous development and educational agencies, including the Ford Foundation, the World Bank, and the Swedish International Development Agency. He researches and writes about the comparative politics of Latin America, and on the politics of development. His two most recent books analyze Latin America's "Left Turns" and participatory institutions in Latin American political systems.

Juan Miguel Kanai

Juan Miguel Kanai holds a PhD in Urban and Regional Planning from the University of California, Los Angeles and is an assistant professor in the Department of Geography and Regional Studies at the University of Miami. Dr. Kanai's research focuses on the territorial policies and politics of redevelopment in globalized cities. His work engages with postcolonial urban theory, the spatiality of inequality, and regional, city and neighborhood planning. He is especially interested in cultural policy, urban policy, and culture-led urban regeneration in Latin America. He has conducted comparative research in Mexico, Argentina, and Brazil. Dr. Kanai is a member of the Center for Latin American Studies, and committee member of Urban Studies at the University of Miami.

Ángel Moreno

Ángel Moreno is Advisor to the Colombian Ministry of Culture, and Coordinator of Cultural Entrepreneurship. He is responsible for guiding and executing the national policies regarding culture and cultural industries in the country. He was first trained as a social communication expert and then received a Master's in Political Science from the Pontificia Universidad Javeriana. He worked for 13 years within the Culture Department for Convenio Andrés Bello, and participated in numerous projects including Economía y Cultura, Legislación Cultural, Somos Patrimonio, Somos Jóvenes, Culturas Urbanas, Cultura y Desarrollo y Latinidades.

Anahí Moyano Larrea

Anahí Moyano has a degree in International Relations (Latina University, Costa Rica) and worked for over ten years as a producer for Novaterra Productions Entertainment Group. Currently, Ms. Moyano is an advisor at the Ministry of Culture and Youth of Costa Rica, Coordinator of the Costa Rican Culture Satellite Account (CSA), Coordinator of the Culture and Economy Commission of the Ministry, and a representative for SICA (Central American Integration System). Within the Ministry, Ms. Moyano manages numerous projects such as the National Survey of Culture for 2013, and the Creative Economy Unit. She also leads investigations related to measuring the impact of massive cultural events, and the public sector's contribution to culture. For more information please visit: www.cuentasatelitecultura.go.cr.

Sunil Iyengar

Sunil Iyengar directs the Office of Research & Analysis at the National Endowment for the Arts. Under his direction the office has produced more than 25 research publications, hosted several research events and webinars, twice updated the NEA's five-year strategic plan, and overseen the implementation of a new and expanded survey about arts participation. Sunil also chairs the Interagency Task Force on the Arts and Human Development. Some of the NEA's most recent research includes Valuing the Art of Industrial Design (2013), The Arts and Achievement in At-Risk Youth (2012), An Average Day in the Arts (2012), and The Arts and Human Development (2011). Sunil and his team have partnered with organizations such as the Brookings Institution, the National Academy of Sciences, and the National Institutes of Health

to study the arts in relation to economic development and the health and well-being of senior adults. He has worked as a reporter, managing editor, and senior editor for a host of news publications. His book reviews have appeared in publications such as the Washington Post, New York Times, San Francisco Chronicle, The American Scholar, The New Criterion, Essays in Criticism, and Contemporary Poetry Review.

Ximena Varela

Ximena Varela is a researcher, educator, and consultant with more than 20 years of experience in international cultural policy, management practice, marketing strategy, arts management research, and sustainable development. She has worked with and advised international organizations, national and regional governments, city agencies, as well as private and nonprofit organizations in arts funding and arts policy in Latin America and the United States. Her work linking economic and social policies to management issues in the arts has been published in journals, book chapters, and presented in international conferences in Latin America, North America, Europe, and China. She has been a visiting professor in universities in Costa Rica, Brazil, Portugal, Uruguay, Finland, and China. Her academic work has been supported by Fulbright, Organization of American States and Temple University fellowships. She chairs the Research Council of the Association of Arts Administration Educators, and is a board member of the Latin American Institute of Museums and the Bach Sinfonia. Professor Varela holds a Master's in Arts Administration from Drexel University, and is ABD in Comparative Politics at Temple University.

Ana Wortman

Ana Wortman holds a PhD in Social Science from the University of Buenos Aires. She is a researcher at the Gino Germani Research Institute, focusing on culture and society, and a Professor of Sociology at the University of Buenos Aires. Wortman teaches courses in contemporary sociological theory as well as on collective identities and cultural transformations. She has been a member of the working group on Culture and Power as well as of the working group on Cultural Consumption at the Latin American Social Sciences Council (CLACSO). Dr. Wortman has published various articles in international journals regarding changes in cultural consumption in Argentina, the privatization of culture, and cultural transformations. Her most recent books include *La Construcción Imaginaria de la Desigualdad Social* (2007); *Entre la política y la gestión de la cultura y el arte. Nuevos actores en la Argentina contemporánea* (2009); and *“Mi Buenos Aires querido. Entre la democratización cultural y la desigualdad educativa* (2012). Her research has been supported by the Office of Science and Technology of the University of Buenos Aires (UBACYT), the Consejo Latinoamericano de Ciencias Sociales (CLACSO) and the Consejo Nacional de Investigaciones Científicas y Técnicas (CONICET). For more details about Dr. Wortman's research agenda, books, peer-reviewed publications, please visit anawortman.com.ar.

George Yúdice

George Yúdice received his PhD in Romance Languages from Princeton University. Dr. Yúdice is Professor of Latin American Studies and Interim Chair of the Department of Modern Languages and Literatures at the University of Miami. His teaching includes critical theory, literary and

cultural studies; his courses range from contemporary aesthetics and politics to urban imaginaries, to film recreations of literary works, Mapping Miami, and cultural policy in Latin America. He is Director of the Miami Observatory on Communication and Creative Industries (www.miamiobservatory.org), which tracks work in music, theater, audiovisual, culture-based urban revitalization, cultural networks throughout the Americas, and community-based projects in South Florida. He has published more than 120 essays on the economic and social use of culture. Dr. Yúdice is a member of Costa Rica's Ley General de Derechos Culturales and Política Nacional de Derechos Culturales, and Colombia's Caracterización Cultural de Colombia, which measures the economic and social contributions of Colombia's arts and cultural/creative industry sectors. Dr. Yudice also works as a member of Latin American cultural networks that are lobbying to get greater citizen input into cultural policies.