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# ORANGE ECONOMY

**An Infinite Reality**



IVÁN DUQUE MÁRQUEZ  
FELIPE BUITRAGO RESTREPO

### Cataloging-in-Publication – Biblioteca Nacional de Colombia

Duque Márquez, Iván, 1976–

Orange Economy: An Infinite Reality / Iván Duque Márquez, Felipe Buitrago Restrepo ; Díaz-Granados, Sergio, foreword ; Claver-Carone Mauricio, foreword ; María del Pilar Hernández Moreno, translator. -- 1st ed. -- Bogotá: Ministry of Culture, 2022.

pp. 212

ISBN 978-958-5105-83-6 (print) – 978-958-5105-84-3 (digital)

1. Cultural industry – Colombia 2. Cultural development – Colombia  
3. Cultural policy – Economic aspects – Colombia I. Buitrago Restrepo, Pedro Felipe II. Díaz-Granados, Sergio, 1968–, foreword III. Claver-Carone, Mauricio, 1975–, foreword IV. Hernández Moreno, María del Pilar, translator V. Title

CDD: 338.4730609861 ed. 23

CO-BoBN– a1093082



## Orange Economy: An Infinite Reality



**Duque Márquez, Iván  
Buitrago Restrepo, Felipe**

Bogota D.C., Colombia. Ministry of Culture of Colombia, 2022

First Spanish edition: 2021

First English edition: 2022

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### Keywords:

Culture; orange economy; creative economy; cultural industries; creative industries; sustainable development; creative entrepreneurship; cultural management; cultural policy; government policy, cultural diversity.

### Edited and printed in Colombia

- ISBN (print) 978-958-5105-83-6
- ISBN (digital) 978-958-5105-84-3



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#### Printed in Colombia by

DGP Editores S. A. S.

## Acknowledgements and contributions:

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- **Adriana Padilla Leal**  
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# INFINITE REALITY

## IMPACT



19

More Than  
Fashion



27

Orange Effect



52

ReactivArte

## ABC



80

Orange  
Economy



102

Comprehensive  
Orange Policy



112

Orange  
Reality

## CHALLENGE



147

Challenge

## RESOURCES



202

Bibliochat



## FOREWORD – CAF

**Sergio Díaz-Granados**  
Executive President – CAF



Photo retrieved from: CAF

It is a fortunate coincidence that this book is published at the very same time I begin my term as President of CAF, within the context of the Third Orange Economy Summit: GFACCT 2021.

First, because it is at the invitation of two friends that I share the synthesis of a work that I know they carry in their hearts, and to which they have dedicated almost a decade of hard work as a team.

Second, because *Orange Economy: An Infinite Reality* is a testament to the results of the work carried out by President Iván Duque and former Minister of Culture Felipe Buitrago. Eight years ago, when they published *The Orange Economy: An Infinite Opportunity*, they surprised Latin America with an innovative vision of sustainable development centered on the cultural diversity of the region.

## Sergio Díaz-Granados

Executive President – CAF

---

Third, because it coincides with the end of my term as Colombia's representative to the Inter-American Development Bank, where this concept was coined and published, and from where it has been implemented gradually and successfully in the region.

And fourth, because it allows me to begin my term as President of CAF with a clear argument of the importance that orange development will have for our reactivation strategy for Latin America—strongly affected by the COVID-19 pandemic, which impacted harshly on the cultural sector.

Likewise, it is worth noting that the concept of Orange Economy—promoted by

President Duque and former Minister Buitrago—is not only a conjunctural opportunity but also one of the best proposals for strategic adaptation to the challenges of the Fourth Industrial Revolution.

During the last two centuries, Latin America has let the train of three industrial revolutions pass by. Today, we cannot afford to stand still on the platform again, much less when the locomotive is driven by cultural diversity. Let this be an invitation for you to dream with us of a future in which the region dares to lead, squeezing all the juice out of the orange, and creating opportunities for millions of young people to make their talents a source of inspiration for the whole world.

---

September 1, 2021



## FOREWORD – IDB

**Mauricio Claver-Carone**  
President – Inter-American  
Development Bank (IDB)

Since the beginning of the COVID-19 pandemic, we have seen many libraries, cinemas, theaters, museums, concert halls, music and dance schools, and houses of culture close, not to mention the effect it has had on tourism, restaurants, and the entertainment industry in general. Some of these places may never reopen. This historic moment—due to the pandemic—has accentuated economic, social, and health challenges in the region and has opened a wound in our communities, our cultural life, and the arts, with both the cultural and creative sectors being stifled.

Many have lost loved ones, jobs, and even their faith in the future. Therefore, the economic consequences of the sector—paralyzed due to the crisis—go beyond the sphere of culture.

Furthermore, the consequences for mental and emotional health, and the reconstruction of the social fabric, are issues that we must face together as a society.

Art and artists have often been thought of as special and almost separate from those of us who work in the development sector or, even more so, distant from citizens in general. It is almost as if restoring people's health and well-being and reactivating economic growth were a foreign concept to art and culture.

**At the IDB we know that art and culture have always been a place of inspiration, of collective imagination, and today they can be part of the solution to create avenues for change and play a central role in recovery efforts.**



2021 is the year of the Creative Economy, and we are convinced of the power that Cultural and Creative Industries may have over the post-COVID economic revival. It is a year dedicated to culture, innovation, and creativity with the purpose of contributing to a more inclusive, equitable, and sustainable world.

President Duque has invited us to look over the horizon, **to infinity**, with Cultural and Creative Industries as a compass, along with their economic, social, and environmental contributions. But what is the importance of the Orange Economy and how can it contribute to growing the economy, overcoming poverty, and generating employment?

**Creative industries in our region are not only growing faster than the economy as a whole, but they are also creating jobs that benefit mostly young people. Even in creative ventures, women have a higher share than in other businesses: 13 percent more!**

We are amid a huge shift that points to digital content as a high-growth sector.<sup>1</sup> Video games are leading the way, with a 13.2% annual growth rate. In this sector,

Latin America is growing at higher rates than Asia or the United States, and still has a lot of potential. It is followed by the audiovisual sector, which in Latin America and the Caribbean alone will double the number of users of on-demand content between 2020 and 2024, with a 152% growth rate.<sup>2,3</sup> In the music sector, the region has the second fastest growth rate in the world (2020).<sup>4</sup> And that is just to name only a few indicators.

**Latin America and the Caribbean may lead content creation globally in the future, but we still have a long way to go.**

According to data from the United Nations Conference on Trade and Development, Brazil's exports of creative services are less than one-fifth of what the United States exports, and Argentina is not exporting even one-fourth of what Spain does.

After living through more than a difficult year—in which the pandemic forced us to “shut down” our traditional way of living—books, television series, music, movies, connectivity, digital media, and online shopping have become increasingly relevant. More importantly, we recognize that

we need this kind of creative and innovative thinking to face the challenges of the future.

**As IDB, we partnered with Mercosur Cultural, UNESCO, SEGIB, and OEI to increase the sector's visibility to ensure that it would not be left out of the necessary support and incentive policies during the post-COVID reactivation.**

The data we obtained certainly shows the severe impact of the pandemic on this sector: 52% of the surveyed companies claimed to have lost 80% of their income in the first months of the pandemic.

We also received very encouraging results that show this sector is innovating at an accelerated pace compared to previous years. As such, there is tremendous opportunity here.

COVID-19 has affected those involved in the arts and cultural sphere in very different ways, which will have important implications in terms of equity and inclusion. The impact differs depending on the country, the measures, and the urgency with which each country has faced the pandemic. There is no universal solution and, therefore, it is

necessary to take this diversity into account to create strategies that are adapted to the specific needs of each area. It is also essential to promote policies that are sustainable over time. This is done through a systemic and long-term understanding of the way these sectors function. Moreover, the responses to the crisis—from both the private and public sectors—need to be coordinated and unequivocal in their implementation.

Artists and cultural institutions—even with their doors closed—have been key in accompanying the population during the pandemic. **We want to listen to creative voices so that we can understand how we to work together in order to revive our communities and our economy.**

At the IDB we are working with those responsible for formulating policies that prioritize Cultural and Creative Industries. They also reinforce education and professional training, improve access to information and communication technologies and financing facilities, and implement a friendly business environment for creative MSMEs.<sup>5</sup>



Creators need access to investors and international markets. In traditional sectors, such as infrastructure, the IDB Group has a long track record of opening doors and providing financing, but today I am convinced that we must become the path to infinity—to paraphrase the title of this book—between the creative industries of the region and the rest of the world. We must also connect creative companies and investors

who are looking for opportunities in our hemisphere, and create rapid financing strategies for the sector.

**We want Latin America and the Caribbean—with its valuable human resources—to be global leaders in the production of creative products and services. We bet on this change today because we firmly believe that our future will be a creative one.**

1. These sectors will have a 15% annual growth rate of between 2020 and 2024.

Infiniti Research Limited. (2021). *Global Digital Content Market 2021-2025*.

[https://www.reportlinker.com/p01861456/Global-Digital-Content-Market.html?utm\\_source=GNW](https://www.reportlinker.com/p01861456/Global-Digital-Content-Market.html?utm_source=GNW)

2. Pimentel, J. P. (2020, June 5). *Streaming services will surpass pay-TV in Latin America in 2020*. Latin America Business Stories.

<https://labsnews.com/en/articles/technology/streaming-services-will-surpass-pay-tv-in-latin-america-in-2020/>

3. It is interesting to note that most of the world's fastest growing entertainment markets are in developing countries.

PricewaterhouseCoopers (PwC). (2020). *Perspectives from the Global Entertainment & Media Outlook 2020-2024*. <https://www.pwc.com/gx/en/entertainment-media/outlook-2020/perspectives.pdf>

4. During the second quarter of 2020 alone, Spotify recorded a 33% increase in its users in Latin America and the Caribbean.

LABS. (2020, July 29). *Latin America sees second fastest growing in Spotify users*. Latin America Business Stories. <https://labsnews.com/en/news/business/latin-america-sees-second-fastest-growing-in-spotify-users/>

5. Some of these ideas can be found in the publication *La pandemia pone a prueba a la economía creativa: Ideas y recomendaciones de una red de expertos* (Pandemic Tests the Creative Economy: Ideas and Recommendations from a Network of Experts, 2020), by the Inter-American Development Bank (IDB).

## THE ORANGE ECONOMY, AN INFINITE REALITY

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Photo retrieved from: [www.salserisimoperu.com](http://www.salserisimoperu.com)

The most astonishing thing about the cosmos is its multidimensionality, the parallel universes that cohabit, its beauty and luminous genetic aesthetics. So many possibilities of Life... Wonderful, enigmatic, unique, and diverse at the same time; eternal in a single instant.

This is Life. **And so are the number of creative possibilities: infinite!**  
*"Creative freedom is the origin of the universe itself."*

We only lacked tools and a roadmap in our Republic of Colombia; a creative, ethnically and culturally diverse nation.

**Just as great nations have structured their system in order to protect creative rights, so is this**

**wonderful door that opens never-ending possibilities to bring our ideas to life in the global cultural market.**

Life will give way to the best ideas, to the most creative nations with the brightest and most positive people facing the future.

When I think about the path that links the creative industries of the region with the rest of the world, memories of the UNESCO General Assembly in Paris, in November 2018, come to mind. This was the first time we were introduced to the "Orange Economy" term. After the presentation was concluded, the president of UNESCO Audrey Azoulay applauded and said: **"Mr. President Iván Duque Márquez, thank you very much for this plea for culture."**

Yuri Buenaventura  
Chevalier des Arts et des Lettres of the French Republic  
Grand Order of the Ministry of Culture of the Republic of Colombia  
Medal of Cultural Merit of the Congress of the French Republic  
Cali, February 28, 2021

## 8 YEARS SQUEEZING THE ORANGE ECONOMY

Photo: Felipe Buitrage

The Orange Economy was born a decade ago, when our friend Carolina Rojas introduced us to each other so that we could share our experiences and visions of the Cultural and Creative Industries.

These kinds of introductions are frequent. Very frequent. They are a fundamental element of the work in the development of public policy and business. They contribute to professional networking, exchange of ideas, and coordination of agendas. However, only in a few cases—such as ours—do they lead to an established, concrete professional project, and a friendship for life.

**Our common concern in the spring of 2012 was how decades of work on culture and development did not resonate with policy makers in Latin America and the Caribbean.**

We were frustrated that contributions of people such as John Howkins, Richard Florida, Néstor García Canclini, Ernesto Piedras, Germán Rey, and Octavio Getino—to name just a few of the giants on whose shoulders we wanted to stand—were absent from the relevant debates regarding the future of the region.

**We believed that creative talent and cultural diversity should be on the same level as innovation,**

entrepreneurship, digitalization, and productive transformation—that filled the agendas of the most important debates of that time. The role of our identities as a fundamental anchor for such a future could not be left aside.

This is how we decided to turn frustration into solution. We began by asking ourselves a series of questions to better comprehend this situation.

Based on this understanding, we proposed actions to increase the visibility of culture's role in development, specifically in the context of what is now known as the Fourth Industrial Revolution.

The sum of this work was collected in the manual *The Orange Economy: An Infinite Opportunity*, published by the Inter-American Development Bank in October 2013.

Our goal to make visible and increase communication in the Cultural and Creative Industries was fulfilled far beyond our most optimistic expectations. This led us to take on a new challenge: to make this vision of strengthening the role of culture in development a reality.

*Today we want to share the advances and achievements of having culture at the forefront of development in Colombia.*

Undoubtedly, there is still a long way to go, and the pandemic has caused enormous difficulties around the world for those who make a living from their talent.

**Nevertheless, the Colombian model is internationally recognized by UNESCO, and is being adapted and adopted by many countries, within and without the region.**

With this work we wish to acknowledge the efforts and contributions that have been made worldwide for more than 40 years to highlight the role of culture in development.

Thousands of people have worked to achieve this, and this is just a small, albeit significant, sample of what has been achieved since MONDIACULT 1982.

**This manual was our personal contribution to the International Year of Creative Economy for Sustainable Development in 2021.**

It is our offering to the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

In fact, many of the results reported here are part of Colombia's Second Quadrennial Report on this Convention.

This has been possible thanks to the leadership and firm resolution of Carmen Inés Vásquez, who promoted—as Minister of Culture—the most ambitious program to strengthen our Cultural and Creative Industries since the creation of the Ministry in 1997. She did so by building on existing foundations in laws for book publication, film, public entertainment, and the Cultural Satellite Account (Cuenta Satélite de Cultura), which created a vision of democratization and decentralization that has taken this institutional perspective to the most remote places of the nation's geography.

Today, the challenge of consolidating this legacy lies with Minister Angélica Mayolo.

***This new manual focuses on the materialization of Orange Economy opportunities in Colombia.***

We maintain, as much as possible, the tone and didactic structure of our first manual.

In order to access the contents with ease, we have divided this book into eight **CAPPS** (chapters) grouped into four parts that can be read in any order.

The first part focuses on the impacts of Orange Economy, with an emphasis on the expansion of knowledge management tools, the institutional offer available to the creative sector in Colombia, and the response to the challenges posed on culture by the pandemic.

The second part presents the ABC: conceptual elements, and the institutional development that has made it possible to strengthen the country's cultural and creative ecosystem in an impactful manner.

The third part gives a general account of the major challenges that are anticipated, and they will have to be considered to continue Colombia's leadership in the matter during the next decade.

Finally, a collection of resources that, like the first manual, allow you to delve into the different topics that are discussed.

We want to thank everyone from the Government sector who has contributed with their work, experience, ideas, and dedication to materialize our proposals for the benefit of Colombian cultural managers and creators.

Specially, we want to recognize the work of the Directorate of Strategy, Development and Cultural Entrepreneurship of the Ministry of Culture, who are responsible for the inter-institutional coordination that has made it possible to achieve so much in such a short period of time.

Finally, our gratitude goes to Fabián Dangond, Melissa Forero, and Yerson Escobar for their enthusiasm and commitment to putting together the pieces that make this manual an infinite reality.



***“The sky is not the limit,  
you are. Your mind  
draws the line.”***

Ellen Bennett

**Iván Duque Márquez  
Felipe Buitrago Restrepo**

Bogota, July 2021

## KEEP IN MIND

**1** Each **CAPP** you find below is carefully designed for your enjoyment and **entertainment**.



### Take it easy!

Slow and steady, so you can **squeeze all the content out of it**.

### Cheer up!



This book contains precise and practical **information for all kinds of audiences**. You do not need to be an expert in economics to understand it.

**2**

**3**

Here you will not only find figures, statistics, and regulations on Cultural and Creative Industries (CCIs), but also **relevant data on the cultural progress of Colombia**. They will test your knowledge of the subject.

### Watch out!



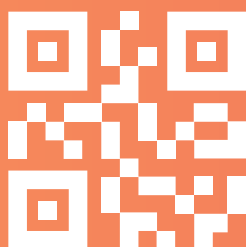
We hope that, by the end of the manual, you will be able to clearly **identify** the status of **Orange Economy** in the country and its **relevance at a national and international level**.

**4**

# TIPS to read this book



## Scan them!



So that you can **increase your knowledge** on the topic.

The **QR codes** will take you to **navigate** through different websites where you can find **more detailed information**.

## Bibliochat

You will also find **endnote numbers** in the text that will refer you to the **Bibliochat**. This resource will give you more information.





📶 @MinCultura 📶

20:30 SDG

100% 🔋



# ■ More Than Fashion

Photo retrieved from: [www.pexels.com](http://www.pexels.com)

“One of the most precious circumstances, from the intellectual point of view, is to be able to place oneself in an infinite universe.”

Rodolfo Llinás

**“We are going all-in for the creative industries. We are going all-in for the Orange Economy.”**



Iván Duque Márquez  
Presidential inauguration, August 7, 2018

Just like the canoe in Maestro José Barros **“La piragua”**—that **“impassively challenged the storm”** with an army of stars on its back



the Orange Economy, over the years, has reaffirmed its remarkable importance



by ceasing to be invisible and **become so real**

linking more than

**500,000** people to the sector in 2019 in Colombia.<sup>1</sup>



José Benito Barros

Photo retrieved from:  
[www.elheraldo.co](http://www.elheraldo.co)

That is why, since **2018,**

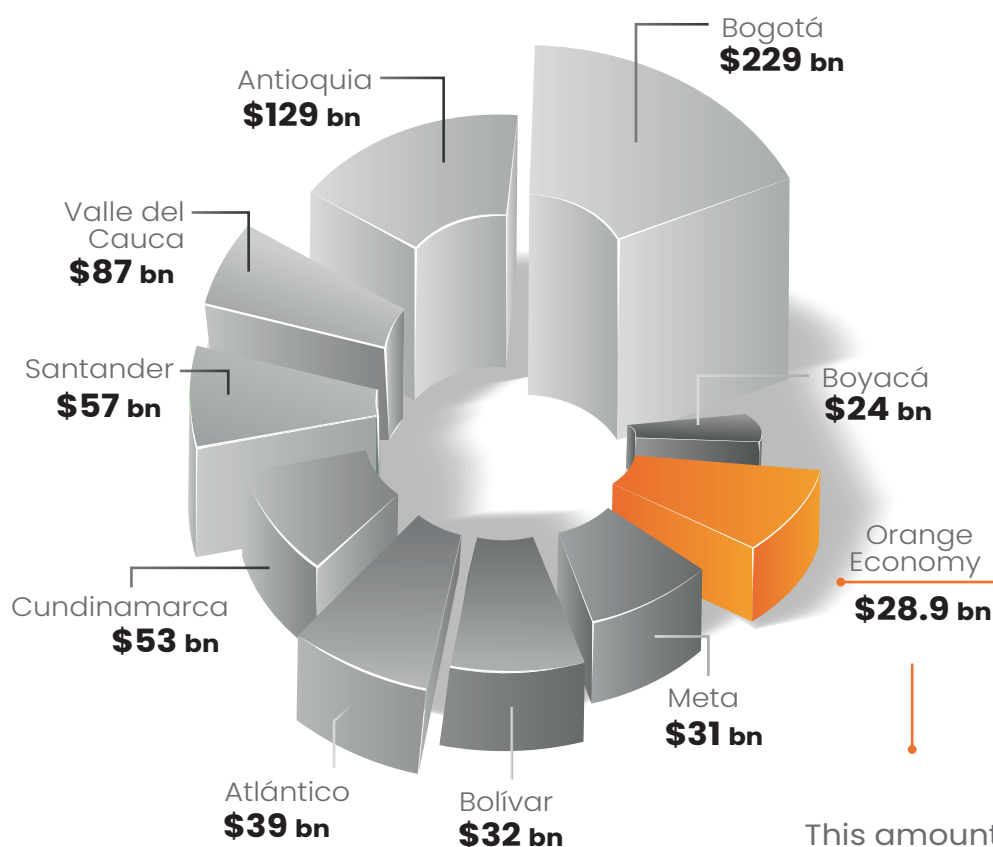
our government has gone all-in for the **Orange Economy**

strengthening the ecosystem of the Cultural and Creative Industries in the country.

# The reality of the Orange Economy in our country is such,



that if we were to look  
at it as a department,  
**it would have been the ninth  
largest contributor to GDP in 2019.\***



This amounts to  
**3.28%**  
of the total  
national GDP.<sup>2</sup>

\*Figures are expressed  
in billions of pesos.



# Such is the significance of the Orange Economy in Colombia,



**that in 2019, by the hour,**

creative and cultural entrepreneurs  
contributed to the  
national economy



**3,300  
million  
pesos.**

This is much more  
than the **2,800  
million  
pesos per month**



that James Rodríguez  
earned in 2020  
from his contract with  
Everton Football Club.<sup>3</sup>

In the words of Luis A. Moreno (2018), former president of the IDB,  
“**Culture and creativity are installed today as potential  
engines for growth and development.**”

## In short



**it is real, authentic and intersecting.**



**It is in your hands, and its benefits are endless.**



# Did you know?

While in 2019,  
**business  
start-ups  
related to these  
economic  
activities  
declined**



Cultural and Creative Industries  
surprised with a growth of **7.7%**<sup>4</sup>

Put simply,  
this represents

**9,122 new  
companies**



which is more than

**7 times**



**the 1,300  
stores of  
D1 Markets**

that have been  
opened across the  
across the nation  
from 2009 to 2019.<sup>5</sup>

According to National Administrative Department of Statistics (Departamento Administrativo Nacional de Estadísticas, DANE), at the end of 2019<sup>pr</sup>, the number of Colombians **employed in the labor** market totaled



**22.7**  
**million**<sup>6</sup> **»»»** **596,448**

pr: Preliminary

of which were  
associated to Orange  
Economy activities.<sup>7</sup>

**Based on the 2018 census, this  
number surpasses Bucaramanga's  
population of 528,855,**  
according to the DANE's Directorate  
of Census and Demographics.<sup>8</sup>

***"Progress and development are  
impossible if one continues to do things  
as one has always done them."***

Wayne Dyer



Today, **even  
though the  
figures speak  
for themselves,**



there is still a **lack of  
knowledge** about  
Cultural and Creative  
Industries.

**It is time to change that.**

Although for some people the Orange Economy is just a

**“trend”**

**for the international community  
it is an example to follow.**



So much so,  
that UNESCO's General Assistant Director for Culture,  
Ernesto Ottone, **has highlighted our extended efforts**

in implementing the Orange Economy as a model  
of social development. One that is being  
referenced internationally.<sup>9</sup>

**Why?**

Because we have:



**As of today, many people  
want to replicate our model.**

**Sophisticated information  
systems** for a detailed  
study of the Orange Sector.

- Orange Economy Information System (Sistema de Información de la Economía Naranja, SIENA)
- Cultural and Orange Economy Satellite Account (Cuenta Satélite de Cultura y Economía Naranja)
- Orange Reports

**Specially structured organizations** in  
place to generate dynamics based  
on the country's Orange Economy.

- National Orange Economy Council
- CoCrea
- Vice Ministry of Creativity and Orange Economy

**Innovative and revolutionary laws**  
based on Orange Economy, with clear  
incentives and course of action.

- ReactivArte Law
- Orange Law
- Public Entertainment Law
- Film Law

**Don't miss any of them  
throughout this book!**



# The country's great advances

on these two fronts are undeniable:

Legal

Institutional

These successes have mostly been conceived and carried out considering UNESCO's guidelines for Cultural and Creative Industries.

UNESCO's efforts on behalf of the Orange Economy **have allowed its consolidation worldwide**, gaining more traction on a daily basis.

The United Nations General Assembly declared 2021 as

**“the International Year of Creative Economies for Sustainable Development.”**



This is the reason why, and for everything you will see in the following pages

**that the Orange Economy is a reality.**





# Orange Effect

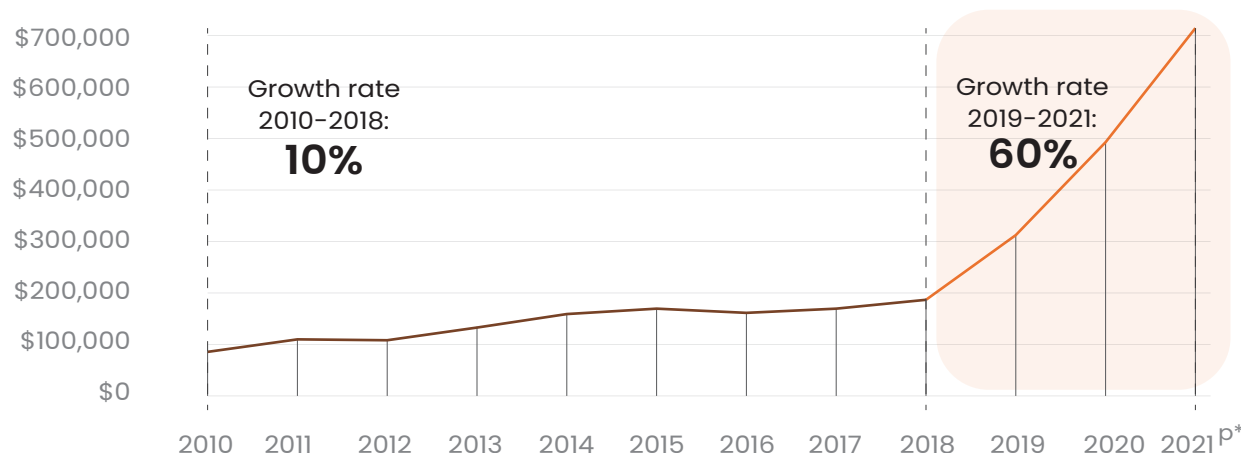
“Every success story is a narrative of constant adaptation, revision and change.”

Richard Branson



Since 2018, the incentives and support for the creation, production, and circulation of artistic and creative content (see page 32)—led by Ministry of Culture—have resulted in exponential growth due to the public policies that have diligently directed them. This, in turn,

**has created an “Orange Effect”**  
that is described as follows:



Real 2020	\$81.18	\$107.1	\$103.2	\$126.2	\$149.0	\$157.8	\$152.8	\$161.3	\$170.7	\$280.8	\$437.7	\$707.1
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Figures in millions of pesos. Source: Ministry of Culture, 2021. Own calculations.  
Series expressed in real 2020 terms. Closing at 2020 and 2021.

Between 2010 and 2021<sup>p</sup>,  
the **incentives and economic support** for the creation, production, and circulation of artistic and creative content totaled  
**\$2.64 billion pesos.**



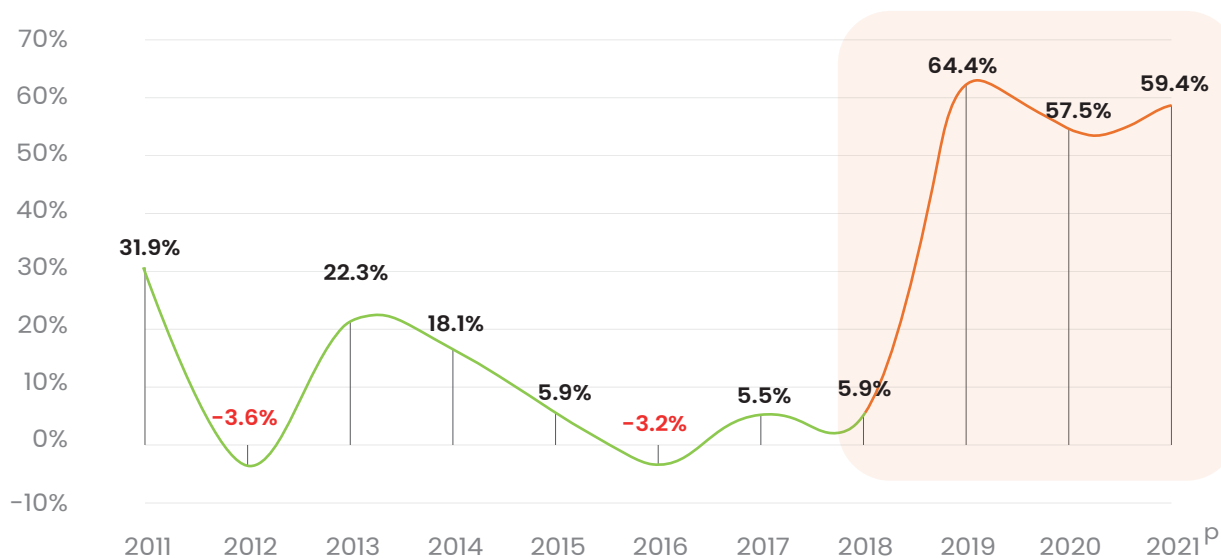
In the current quadrennium, the Orange Effect is well-known and **has achieved a 400%** increase in resources for the cultural sector.

**This makes it the largest effort in fostering culture within the country.**

p: Provisional



## Annual growth of committed resources

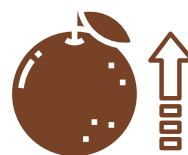


Source: Ministry of Culture, 2021. Own calculations.



Between 2011 and 2018, the growth rate was

**10.35%**



while from 2019 to 2021 the Orange Effect increased its resources at a rate of

**60.45%**

This shows an unparalleled commitment to strengthening the incentive resources for culture.

p: Provisional



In terms of real economy,  
**between 2018 and 2021<sup>p</sup>,**  
 resources for supporting cultural creation, production,  
 and circulation grew four times greater  
**4 times**

Year	Nominal	Real (2020)
2010	\$54,792	\$81,184
2011	\$74,575	\$107,100
2012	\$74,551	\$103,216
2013	\$93,378	\$126,202
2014	\$112,435	\$149,067
2015	\$123,420	\$157,853
2016	\$127,592	\$152,842
2017	\$142,408	\$161,315
2018	\$156,935	\$170,785
2019	\$266,286	\$280,855
2020	\$435,431	\$442,441
2021 <sup>p</sup>	\$705,150	\$705,150

Orange  
Effect  
X4

Figures in millions of pesos. Source: Ministry of Culture, 2021.  
 Own calculations. Series expressed in constant 2020 terms.

**We have given an unprecedented  
 boost to the cultural sector!**

p: Provisional

## Before the Orange Law, seven incentive programs were created and consolidated



### Orange Incentives prior to the Orange Law

- Film Development Fund (Fondo para el Desarrollo Cinematográfico, FDC)
- Investment/Donation Certificates (Certificados de Inversión/Donación, CID)
- Public Entertainment Law (Ley de Espectáculo Públicos, LEP)
- Colombian Film Fund (Fondo Fílmico Colombiano, FFC)

### Social Incentives prior to the Orange Law

- Arranged Rooms (Salas Concertadas, SC)
- National Incentives Program (Programa Nacional de Estímulos, PNE)
- National Program of Agreement (Programa Nacional de Concertación, PNC)

## After the Orange Law, we have promoted the creation of three new mechanisms

### Orange Incentives after the Orange Law

- Audiovisual Investment Certificates (Certificados de Inversión Audiovisual, CINA)
- Certificates of Investment or Donation for Culture and the Arts (Certificados de Inversión o Donación para la Cultura y las Artes, CIDCA)

### Social Incentives after the Orange Law

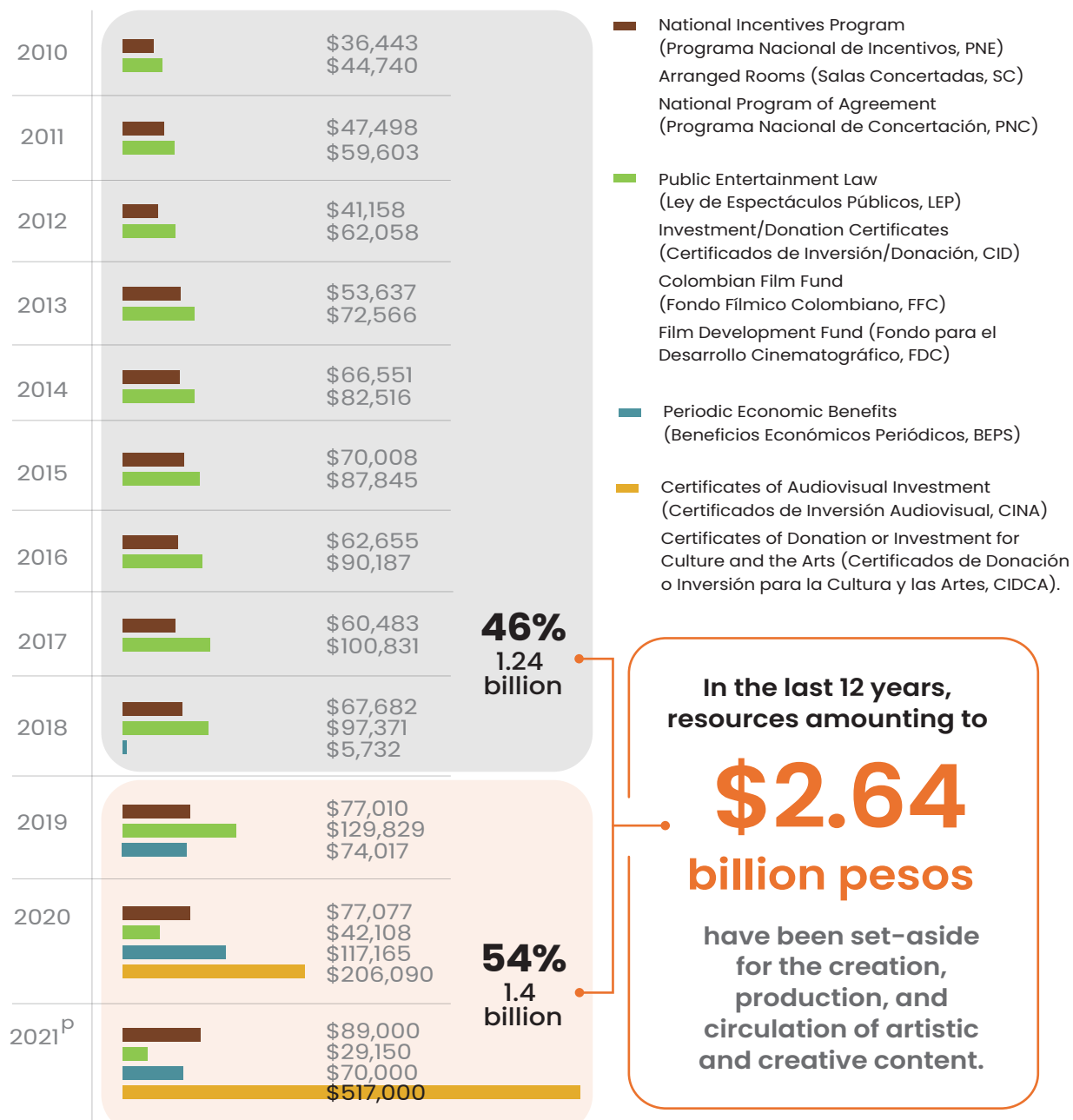
- Periodic Economic Benefits (Beneficios Económicos Periódicos, BEPS)



**Now, let's analyze the Orange Effect of these programs.**



## Historical behavior of incentives (see page 35)



Figures in millions of pesos. Source: Ministry of Culture, 2021.  
Own calculations. Series expressed in constant 2020 terms. p: Provisional



**During the current quadrennium,  
the monetary value of incentives  
and economic support  
committed amounts to**

**\$1.4 billion  
pesos**

**Orange  
Incentives**



including CINA,  
CIDCA, LEP, CID,  
FFC, and the FDC,  
account for

**67.7%**  
of the total.

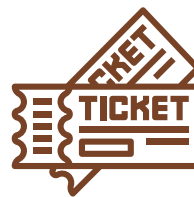
**Social  
Incentives**



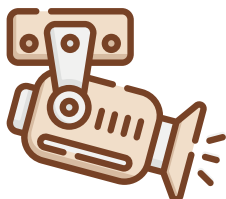
comprised of the  
Orange BEPS,  
PNC, SC, and PNE,  
account for the  
other

**32.3%**

The main source of economic resources (parafiscal contributions) for the Public Entertainment Law (LEP) and the Film Development Fund (FDC)



**was affected by the decline in box office purchases.**



In the case of cinema, this is mostly due to the closures caused by the pandemic beginning in March 2020.



This led to a year with only

**12.6 million attendees,**

which is 83% less compared to the

**73.11 million in 2019.**

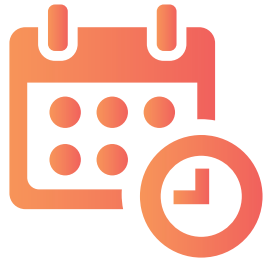
It should also be noted that because 2021 showed signs of economic recovery,

**the Ministry of Culture made a historic contribution of \$5,000 million pesos**

to strengthen the Film Development Fund (FDC).







It took the country  
**20 years**

to implement  
**7 incentives for culture.**



We now have  
**3 additional  
mechanisms,**

which, even in the context of  
the greatest crisis since  
World War II,



have become the most  
important fiscal and  
incentivization efforts in  
Colombia's cultural history.

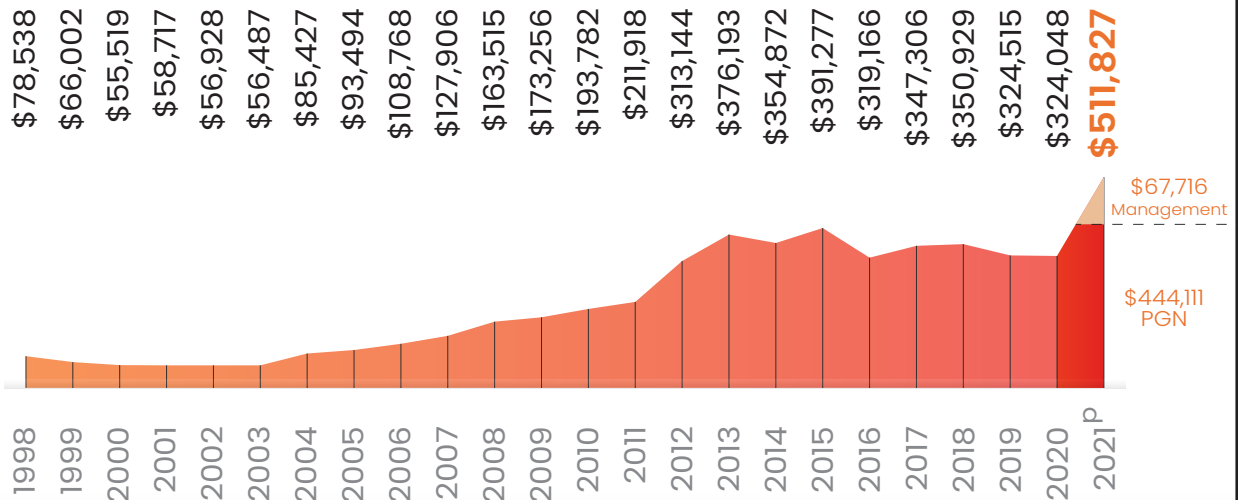
## In addition, it should be noted that

**\$511,827**  
million pesos

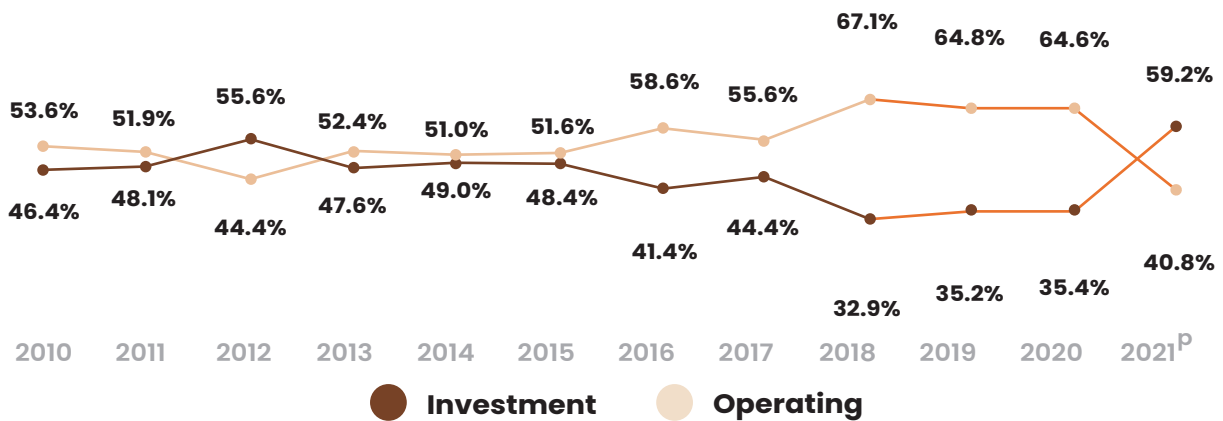
was the budget for the Ministry of Culture in 2021, which is the highest since its inception in 1998.



Source: Ministry of Culture, 2021. Own calculations.



As can be seen in the graph below, we also had more resources available for investment than for operating expenses:



When comparing the 2021 budget with that of 2020, it can be said that:

It increased by  
**37.05%**

Investment funds increased by  
**129.40%**

Operating costs decreased by  
**13.45%**

p: Provisional

***“No player is as good as all of them put together.”***

Alfredo di Stéfano



We are aware that in order to generate a positive result,



**it was necessary to call all the players to the field.**



The team is  
**the National Orange Economy Council (Consejo Nacional de Economía Naranja, CNEN)**



and these are some of the outstanding actions of its main members.



## The Ministry of Commerce, Industry and Tourism accomplished:



1

### Bank financing

**BANCÓLDEX has invested**

**\$2.8 billion pesos**

**in 95,000 entrepreneurs.**

Those involved in  
tourism, fashion, audiovisual  
work, and architecture  
benefitted the most.



---

**The National Guarantee Fund (Fondo Nacional de Garantías, FNG) has promised**

**\$9.2 billion pesos**

**for 229,000 entrepreneurs,**

which benefits the



architecture, tourism, fashion,  
commerce, and advertising sectors.



2

## Foreign Direct Investment (FDI)



Procolombia supported  
foreign investment in

**39 projects**

with a direct foreign  
investment worth

**US\$277** million



which is expected to generate

**3,901 jobs**

in the software, audiovisual  
work, and digital content  
sectors.





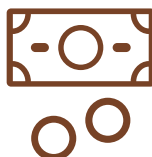
3

## First Orange Bond issuance in the world

We granted  
**\$400,000 million pesos**  
to 322 investors,  
which represents  
**4,043 credit operations.**



With this bond issuance,  
we improved access to formal credit for  
Orange Economy companies,  
**diversifying their funding sources and  
improving their investments.**



We expanded  
opportunities to  
enter new  
markets,



which increased  
productivity and  
competitiveness  
standards.



## Practice makes perfect!

That is why we are also focused on permanently training new orange talent in the country.

This is how the National Learning Service (Servicio Nacional de Aprendizaje, SENA) became our “operational branch”,

which, along with other entities,



has a supporting role in the development of human capital.

Between 2019 and the first half of 2021, it succeeded in:

Training  
2,518,306  
people



Certifying 28,349  
people in orange  
competencies

The creation and formalization of businesses is equally important to us.

With SENA's  
Emprender Fund,

**414**  
**companies**

were created, which  
generated 2,337 direct jobs,

amounting to a total of

**50,000**  
**million pesos**

destined to stimulate  
business activity in the  
country's cultural and  
creative sectors.

**The Ministry of Information and Communication Technologies (Ministerio de Tecnologías de la Información y Comunicaciones, MinTIC) also actively contributes to the national Orange Economy.**



Through MinTIC,

# 1.1 billion pesos

have been invested in  
11 different programs



meant to strengthen Cultural and Creative Industries (CCIs) in the country, some of which are:



## Crea Digital

By the end of 2020,  
**93 projects**  
have been funded,  
with a total value of  
**6,900 million pesos.**



By 2021,  
**44 more projects**  
are expected to benefit,  
for a total of  
**4,048 million pesos.**



## Colombia 4.0

With this event we impacted  
**574,400 people,**  
with an investment  
of more than  
**5,940 million pesos.**



By 2021,  
the estimated value of  
investments is  
**3,600 million pesos.**







## ICT Mission 2022

Thanks to this initiative,  
**5,623 people**  
began their training in  
computer programming  
by the end of 2020.  
2,600 completed the degree,  
with an investment amounting  
**5,322 million pesos.**



By 2021,  
**54,250 people**  
have been accepted into  
the program, with an  
investment quota of  
**85,000 million pesos.**



## 4IR Specialization

**530 companies**  
were supported until  
the end of 2020, with  
the aid of  
**6,976 million pesos.**



By 2021,  
we expected to reach  
**400 more companies,**  
with a total investment of  
**2,379 million pesos.**





## ICT Reactivation Line

BANCÓLDEX and the  
National Guarantee  
Fund worked  
together to benefit

**471 MSMEs in the  
IT industry,**  
with a total value of  
**94,000 million  
pesos.**



## Apps.co

This program is meant to  
support digital  
entrepreneurship. We have  
been able to support

**30 digital industry  
ventures**

through calls for proposals,  
which amount to a total  
investment of

**615 million  
pesos.**



**The members of our team are committed to strengthening and reactivating the CCIIs in the country, and will not stop working on the Orange Economy's consolidation in Colombia.**

**The promotion of the Orange Economy  
generates and strengthens the cultural and  
creative domains in Colombia, which is  
attractive to foreign companies.**



## Orange Economy Actions from Ministry of Science, Technology and Innovation (Ministerio de Ciencia, Tecnología e Innovación, MinCiencias)

Research+Creation (R+C) for the Cultural and Creative Industries

1

### What is the Ondas MinCiencias program?



It is a program created in 2001 by the Ministry of Science focused on

**sparking an interest in research among Children, Adolescents, and Youth (Niños, Niñas, Adolescentes y Jóvenes, NNAJ).**



**It develops skills to strengthen and guide their scientific vocations.**

Moreover, it inserts them in a culture of Science, Technology, and Innovation (Ciencia, Tecnología e Innovación, CTel).





## Ondas R+C Route



1

**Conceptualization of the R+C** for the work with NNAJ, teachers, and cultural managers.

2

**Development of pedagogical material** for the implementation of the Ondas R+C Route.

3

### Test of the Ondas R+C Route in Buenaventura

- 40 research groups (20 schools, 20 cultural spaces)
- 400 NNAJ, 20 teachers, and 20 cultural managers benefited
- 12 months of mentorship

### Consolidation of the Ondas R+C Route

- Inclusion of R+C in the offer of Ondas at national level.
- Development of the first Ondas Regional Committee with an emphasis on R+C and CCIs.

### Development of R+C products

- Development of R+C products with a focus on CCIs in the district of Buenaventura.
- Training teachers and cultural managers in the territory in R+C and CCIs.

# 2

## ExpresArte ConCiencia



The Ministry of Science, Technology and Innovation and the Ministry of Culture signed the **inter-administrative agreement 775 in 2020**

with the purpose of

**“Joining technical and administrative efforts through the Directorate of Vocations and Training in CTel as a way of developing a strategy to strengthen the scientific, artistic, and cultural endeavors of children and adolescents in the midst of the health emergency caused by COVID-19 in Colombia.”**



This contest resulted in children and adolescents **driving improvements in the region's circumstances, as well as demonstrating a better overall understanding of the situation caused by the pandemic through Research+Creation.**

### Results

**195**

children and adolescents participated.

**63 winners**

from the departments of Chocó, Valle del Cauca, Cauca, Nariño, Córdoba and Antioquia.

This activity had a

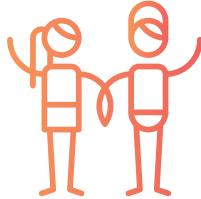
**second version**



aimed at the Caribbean and Insular region of Colombia, that includes:

**20 young locals**

will be tasked with energizing industries by conducting



**240 workshops**

on the topic of R+C

(so far, 170 workshops have been conducted and have benefitted 1,310 NNAJ).



An increase in the number of awards to

**100**



**1,200 NNAJ**  
are expected to participate

**Design of an innovative R+C experience**

through WhatsApp to encourage creativity in NNAJ from 7 to 14 years old,



**with the hopes of reaching many more.**

# 3

## Global Nexus Approach to R+C



In 2019, Global Nexus put out a call within the creative industry

under which

**Colombian undergraduate students were selected to carry out an R+C internship in higher education institutions in the United States. In turn, undergraduate and graduate students from the United States resided in Colombia to work on R+C in Colombia.**



**13**

of the R+C projects were selected from the educational alliances between Colombian and American institutions.



**60**

undergraduate students completed the research internship in the United States.



## Allied Entities

### Partners of the Americas Foundation

U.S. Department of State

U.S. Embassy in Colombia



Support of up to  
**US\$35,000**  
was granted per  
project.





The result of going all in for  
the Orange Economy

is the  
**most**  
**comprehensive**  
set of tools  
and the  
**most ambitious**  
commitment of resources



to support  
culture, the arts  
and creativity  
in our history.

@MinCultura

20:30 SDG

100%



Photo retrieved from: Ministry of Culture

# ReactivArte

“ Now, more than ever, people need culture.  
Culture makes us resilient. It gives us hope.  
It reminds us that we are not alone. ”

Ernesto Ottone



The pandemic completely halted the growth of the economy's traditional sectors as well as the progress that the Cultural and Creative Industries (CCIs) had made between 2018 and 2019 in Colombia.



The impact of COVID-19 is estimated to have contributed to a



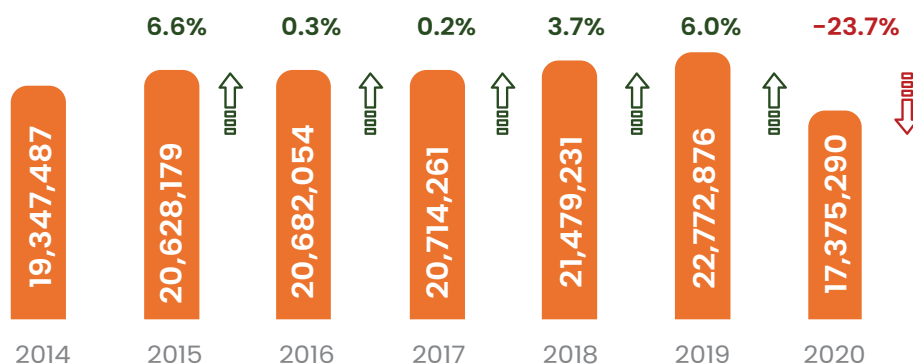
**23%**

drop in national orange consumption in 2020.

This drop was for more than  
**\$5.4 billion pesos,**  
 as seen in the graph below:



Annual Orange Consumption (2014-2020) in million pesos



Source: Ministry of Culture, based on figures from Raddar. Own elaboration.  
 Series expressed in constant 2018 terms.



Which is  
**12 times** the budget allocated to the Ministry  
 of Culture for the year 2021.

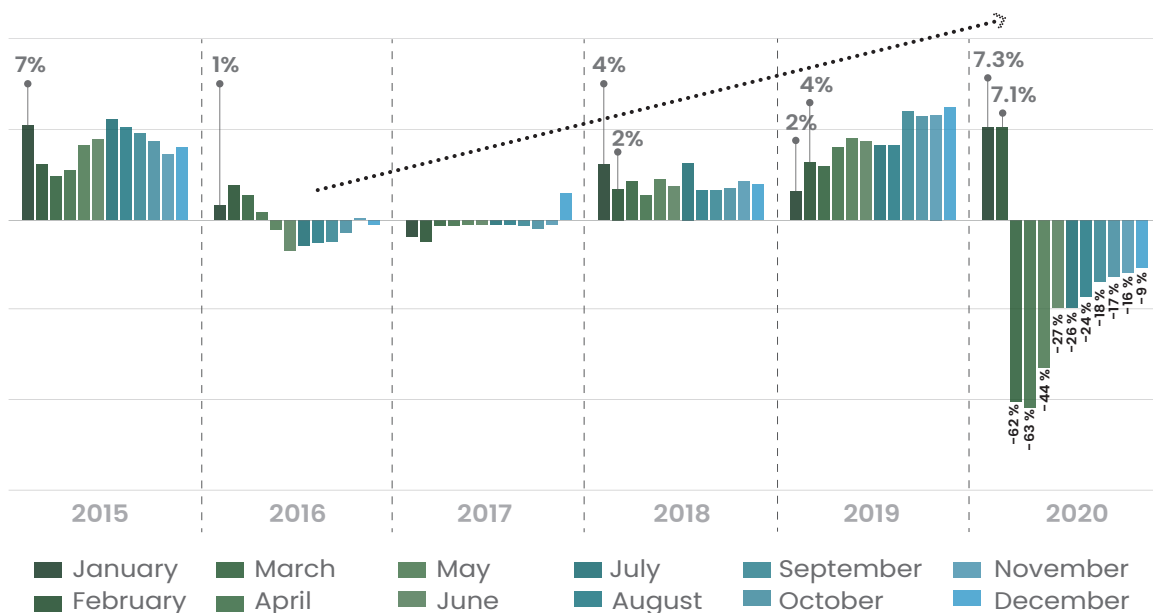


The effects of the pandemic  
 pose a challenge for recovery  
 and reactivation that will  
 depend, to a large extent, on the  
 public policies implemented  
 during and after the emergency.

To comprehend the impacts of COVID-19 on the country's cultural consumption, it is necessary to make a month-to-month analysis, as illustrated below:



### Monthly historical evolution of cultural and creative consumption (2015-2020)



Source: Ministry of Culture based on Raddar figures. Own elaboration.  
The percentage variations shown in the graph represent the real year-to-year variations in each of the months analyzed.

The impacts of COVID-19 forced us to take mitigating actions in order to reduce the negative effects on the CCIs.

With the mitigation strategies and the gradual economic reopening of the different arts and culture activities we managed

to reduce the drop in orange consumption from a 62% in March,

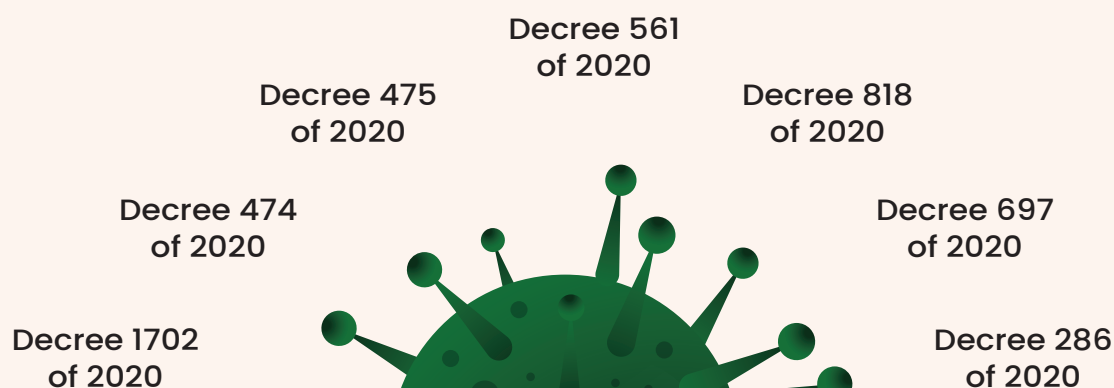


to a 9.1% in December of 2020.

## These are the mitigation measures implemented to combat the negative consequences of COVID-19 on the Orange Economy



### Legal



National Program of Agreement 2020

"Share What We Are" Call

Solidarity Income Program

Calls for Museums

Arranged Rooms

National Incentives Program

Colombia Responds Program (Programa Colombia Responde) BANCÓLDEX line of credit

Program to Support Formal Employment (Programa de Apoyo al Empleo Formal, PAEF)

### Mitigation Programs



## Confronting the pandemic to ensure the continuity of cultural activities is our priority.

For this reason, as noted above, we have implemented multiple strategies for the benefit of the country's CCIs.

At this point, it is important to highlight a division between the measures mentioned above:

1

During the pandemic **we issued 3 specific decrees to mitigate the adverse effects of COVID-19** on Colombia's Orange Economy:



Decree 475  
of 2020

Decree 561  
of 2020

Decree 818  
of 2020

2

In addition, the public policies we had been implementing prior to the economic, social, and ecological emergency

## were readapted



for the benefit of Colombian artists, creators, and cultural managers, **which will be discussed in more detail below.**





Let us analyze individually the three decrees issued to directly combat the consequences of COVID-19 in the country. We will also examine their regulation and some of their accomplishments.

### Decree 475 of 2020:



By means of which the resources of the Public Entertainment Law were temporarily allocated to support the cultural sector.



It made payment dates more flexible for parafiscal contributions and other tax obligations. This directly affected occasional and permanent producers as well as the film sector.

### With Decree 561 of 2020:



**31,750**  
million pesos

were granted in humanitarian aid with the goal of **benefiting 65,000 vulnerable artists, cultural managers and creators**, with three payments of 160,000 pesos each.



**Resources from the National Consumption Tax**

were temporarily transferred to the culture sector.



## Finally, by means of Decree 818 of 2020:



The withholding tax was reduced  
and normalized to only



# 4%

for cultural and creative activities.



This represents a  
fiscal effort of

# 310,000 million pesos!



Which translates into  
liquidity for  
companies and  
individuals, **helping  
them to maintain  
their income and  
employees.**



Artistic services necessary for  
the production of audiovisual  
content needed in  
performing arts shows **were  
excluded from the payment  
of VAT.**



**There was an extension of  
the deadlines** for the  
declaration and payment of  
parafiscal contributions for  
performing arts.

As previously mentioned, due to the pandemic, we restructured the public policies we had been executing prior to the economic emergency and **adapted the actions of the National Development Plan to the general needs of the country, including that of the cultural sector.**



**We adapted actions in terms of public policies to combat the effects of COVID-19 on the Orange Economy and were carried out via:**



## **Decree 474 of 2020:**

By means of this decree,  
**Audiovisual Investment Certificates**  
are created, which represent a discount of **up to 35% of the value of the investment made**. They began the **implementation with a projection of 261,000 million pesos to contribute to the investment projects of foreign producers in Colombia.**



### **It extends the benefits of the Colombia Filming Law**

to other genres such as television series, music videos, animations, video game projects, audiovisual advertising, and short web content series.



With this decree,  
**measures are issued for the benefit of arts and culture**, specifically related to the **Periodic Economic Benefits Program (Beneficios Económicos Periódicos, BEPS)**.  
With the implementation of this Decree up until December 2020, **it was possible to mobilize 114,822 million pesos to support 4,881 cultural managers and creators.**



## Decree 286 of 2020:

It was the means by which  
**the seven-year tax exemption was created  
for Orange Economy companies.**



It was aimed at companies which corporate purpose is exclusively linked to the development of cultural, artistic, and/or technology-based activities.



3 calls were made during  
2020, from which

# 535 companies

**received their Compliance Certification**



and were expected to  
generate investments for  
more than

## \$147,000

**million pesos**



giving way to

## 4,780

**new jobs.**



## Decree 697 of 2020:



Which delineates the approach for the implementation and **delimitation of Orange Development Areas.**



### **An income tax deduction of 165%**

for investments or donations in Orange Economy projects was created as an incentive, which began with a quota of

**300,000 million pesos**

to leverage the CCIs.

## Decree 1702 of 2020:



This decree regulates the **application and delivery of the tax incentive** when it comes to investments in the creative economy projects referred to in Decree 697 of 2020.



It outlines the terms and conditions that must be met to incentivize those who contribute to the projects within the Orange Economy.

**This is the most ambitious kind of tax relief incentives that the arts and cultural sector has had since the creation of the Ministry of Culture more than two decades ago.**



1

## These are some of the other measures meant to support the Cultural and Creative Industries during the health emergency

To alleviate the **impact of COVID-19** on companies in the cultural and creative sector, the following was created:

### The Colombia Responds Program

line of credit with BANCÓLDEX



## A financing response to guarantee the necessary liquidity

to meet the demand of all the businesses.



As of April 2021,

**95,286 entrepreneurs  
(72% MSMEs)**

have been able to access this financing,  
which amounts to

**2.8 billion pesos.**

2

## Formal Employment Support Program (Programa de Apoyo al Empleo Formal, PAEF)



Thanks to the existence of the PAEF during the COVID-19 pandemic,

# 116,017 jobs

related to Orange Economy activities were preserved throughout the country. They were distributed as follows:



Source: UGPP, summary of consolidated information on benefits to the PAEF – Orange Economy program.

● Functional creations ● Arts and heritage ● Cultural industries

This represents

## 19.45%

of the Orange workforce reported at the close of 2019<sup>p</sup>

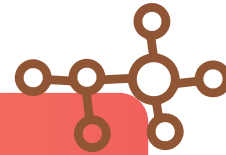
Source: DANE, Large Integrated Household Survey (Gran Encuesta Integrada de Hogares, GEIH) – Orange Culture and Economy Satellite Account. Updated on July 24, 2020.

p: Provisional



3

**National Incentives Program**  
(Programa Nacional de Estímulos)



**\$24,000 million pesos**

for the production and circulation of artistic and cultural creations.



First phase, for  
**\$9,000 million pesos.**

4

**National Program of Agreement 2020**

Support for  
**2,245 projects**



amounting over  
**\$56,000 million pesos**

Up until July 2020,

**517 extensions**

were processed:  
for the value of

**\$12,520 million pesos**

that allowed for



the use of digital media



longer project execution time



**5** **\$2,812 million**  
to support **116 Arranged Rooms**  
in Bogotá as well as in  
15 departments.



In the ReactivArte Commitment (which will be  
observed below), the Ministry of Culture managed  
to implement several measures,



such as the expansion of the program's  
budget, which amounted to

**4,345 million pesos,**

and, for the first time, the purchase of circus tents  
worth a total of

**675 million pesos.**

**Between 2020 and 2021, a total of  
7,832 million pesos  
have been allocated.**





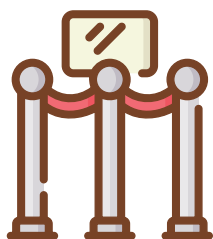
# 6

## Call for Museums

This call for the support of museums was assisted by the Program for the Strengthening of Museums. It was carried out with a quota of

**3,000 million pesos**

to support, facilitate, and promote the country's diverse museum attractions,



**as well as its artists, cultural managers and creators who are part of both private and non-profit museums**



**to minimize the negative effects of the pandemic.**

7

## Solidarity Income Program (Programa Ingreso Solidario)



**Created through Decree 518 of 2020, this is an inclusive measure for the most vulnerable artists, cultural managers and creators in the country.**



Up until April 2021,

**5.6 billion pesos**

were invested through this program, reaching more than 15,000 artists, cultural managers and creators.

8

Likewise, in order to support the country's CCI's, the Ministry of Culture carried out the call for proposals

## "Share What We Are" (2020)

which managed to deliver:

**8,000 economic incentives of 1.5 million pesos each, to 10,300 beneficiaries in 983 municipalities and 7 non-municipalized areas.**



Of these beneficiaries:

9,203 were  
natural persons

1,097 were legal  
persons



Between:

The  
Solidarity  
Income  
Program

The "Share  
What We Are"  
call for  
proposals  
(2020)

The  
implementation  
of Decree 561 of  
2020



We managed to reach  
**90,000 artists,  
cultural managers  
and creators**

by the end of 2020.



**Our goal became  
the stabilization  
and quality upgrade  
of the dynamics  
being used for  
the Orange  
Economy up until  
December**

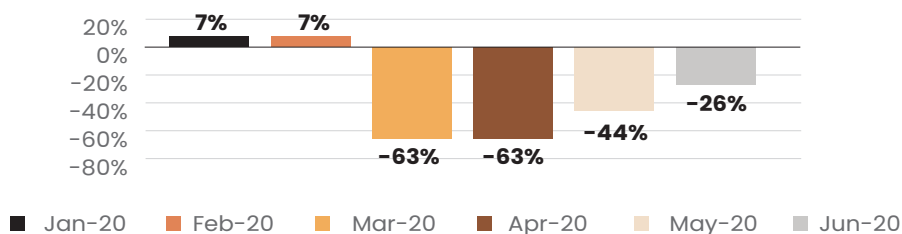
**2019!**



Due to COVID-19, orange consumption in the first half of 2020 dropped dramatically compared to the first half of 2019.

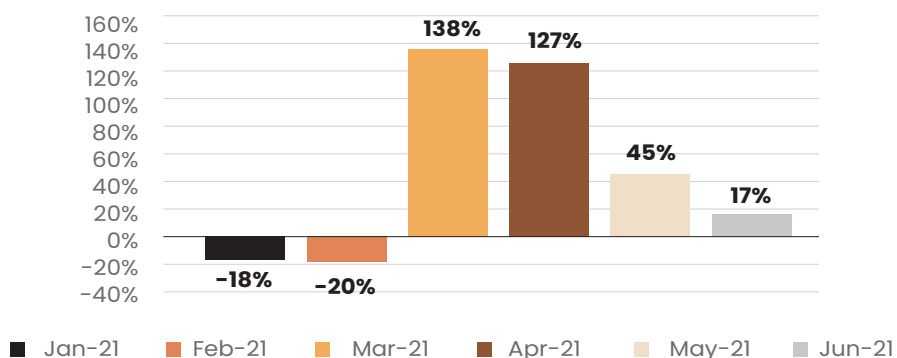


### 2020 compared to 2019



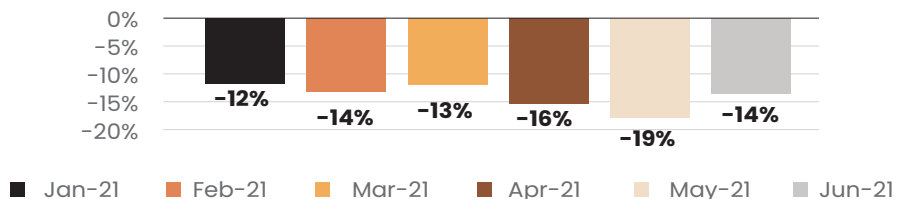
Thanks to the actions taken by our government, orange consumption in 2021 has been increasing compared to 2020.

### 2021 compared to 2020



Despite the evidence of recovery in 2021, our goal is to reach the levels we had in 2019.

### 2021 compared to 2019



This is how the

## ReactivArte Commitment



was born.

An initiative meant to directly contribute to the reactivation of the Orange Economy in the country.



This strategy is supported by the  
**ReactivArte Law of 2020,**  
which:



Makes permanent the benefits of reducing the **withholding tax to 4%**

**for 27 cultural and creative activities, making 234,000 million pesos available, through fiscal effort, for the hiring of CCIs between July 1, 2020 and March 31, 2021.**



Public Entertainment Law (Ley de Espectáculos Públicos, LEP) **resources are made more flexible for use.**



The **social security** of artists, cultural managers and creators **is encouraged and supported.**



The National Culture Fund (Fondo Nacional de Cultura, Foncultura) **is created**

Its main function is to **manage and allocate resources** for the cultural and creative sector.



The Unified National Registry of Cultural Agents (Registro Único Nacional de Agentes Culturales) **is created**

as a tool for updating information on cultural managers and creators.



**More resources will be allocated** for projects in the Cultural and Creative Sector through the **Procultura Stamp.**



Through the ReactivArte Commitment  
and the Reactivation Plan for the CCIs,  
we will mobilize close to

**6.5 billion  
pesos**  
by 2021



In addition,  
during the 24-month implementation of the  
Reactivation Plan, the following are considered:



Credits for **7 billion pesos**

The leverage of  
**2.8 billion pesos**



in private  
investments through  
tax incentives



National and territorial public sector  
investments for **2.4 billion pesos**



## The Reactivation Plan for 2021 will progressively help reestablish the positive dynamics of the Colombian Orange Economy.

These are some of the CCI's leverage measures for 2021 within the framework of the Reactivation Plan:

1

**18,000 million pesos**  
will benefit  
**225 orange entrepreneurs**



thanks to SENA's support through the Emprender Fund.

2

MinTIC's 4 strategic courses of action amount to

**494,000 million pesos**



by 2021, as a way of strengthening the digital creative industry and the national production of multiplatform audiovisual content.





3

**140,000 million pesos**



of funding for orange projects from the **National Department of Planning (Departamento Nacional de Planeación, DNP)** via the **National Royalties System (Sistema Nacional de Regalías)**.

4

The payment of

**80,000 million pesos**



to more than

**3,000 artists, cultural managers and creators**

through the **Periodic Economic Benefits program (Beneficios Económicos Periódicos, BEPS)**.



Which is in addition to the more than

**190,000 million pesos**

that have been mobilized since the beginning of this program in 2018 and has benefitted more than

**8,000 cultural agents.**



# 5 Approval for the support of 20 productions

by the Audiovisual Investment  
Certificate (Certificado de  
Inversión Audiovisual, CINA),



with an investment of

**455,691 million  
pesos**



**5 more**

were approved by the Colombia Film  
Fund (Fondo Filmico Colombia, FFC)

and an investment of

**54,327 million pesos**



was made, generating approximately

**2,300  
direct  
jobs**



**10,000  
indirect  
jobs**



6

In addition to the benefits that artists, cultural managers and creators experienced from the lines of credit with BANCÓLDEX in 2020, by 2021 it is expected to deliver

**1 billion pesos in credit.**



7



For the reactivation of the Colombian Orange Economy,

the National Guarantee Fund aims to disburse

**2.7 billion pesos.**

8

In addition to the efforts made in 2020 with the National Coordination Plan,

the Ministry of Culture aims to invest

**83,200 million pesos**



**in 2021 to promote cultural projects by making a public call for the support of theatres, philharmonic and symphonic orchestras, and music for reconciliation (such as Batuta).**

9

The National Incentives Program is also expected to positively impact the strengthening of the country's CCI, so that by 2021, the Ministry of Culture will allocate



**25,000 million pesos**  
for the production and circulation of  
artistic and cultural creations.

10



With Decree 561 of 2020 and the allocation of resources from the National Consumption Tax,

**5,894 million pesos**

will be allocated to project financing.

**It will go towards the 8 lines of investment for national heritage and populations with disabilities**

in 9 departments and the Capital District in 2021.

With the sum of these efforts, we will be able to reactivate the country's Cultural and Creative Industries.



**“To succeed, we  
need all Colombians  
to do their part. In  
order to move  
forward together,  
we all must strive  
to do things the  
right way.”**

Iván Duque Márquez, October 14,  
2020, interviewed by *El Tiempo*



---

**“ The first advice I give to entrepreneurs in the creative industry is: Don’t define your business in terms of what it does. Rather, define your business in terms of what it can solve. ”**

Fernando del Vecchio



**Orange Economy**

# The term “Orange Economy”



was first coined in our manual *Orange Economy: An Infinite Opportunity* in 2013 and it was published by the Inter-American Development Bank (IDB)

## Did you know?

That book has been  
downloaded more than  
**550,000  
times**



in the last **8 years** and in the  
following **4 languages**:

- Spanish
- English
- Portuguese
- Greek



Since then,

# 171 people

per day have wondered

## what the Orange Economy is.





Well...

# The Orange Economy is

a development model in which **cultural diversity and creativity** are pillars of the country's social and economic transformation goals.

This model has tools for cultural, social, and economic development.

It is based on the **creation, production, and distribution of cultural and artistic goods and services**, which can be protected by intellectual property rights.



*The Window to the World  
Barranquilla, Colombia*

Photo retrieved from: [www.pixabay.com](http://www.pixabay.com)

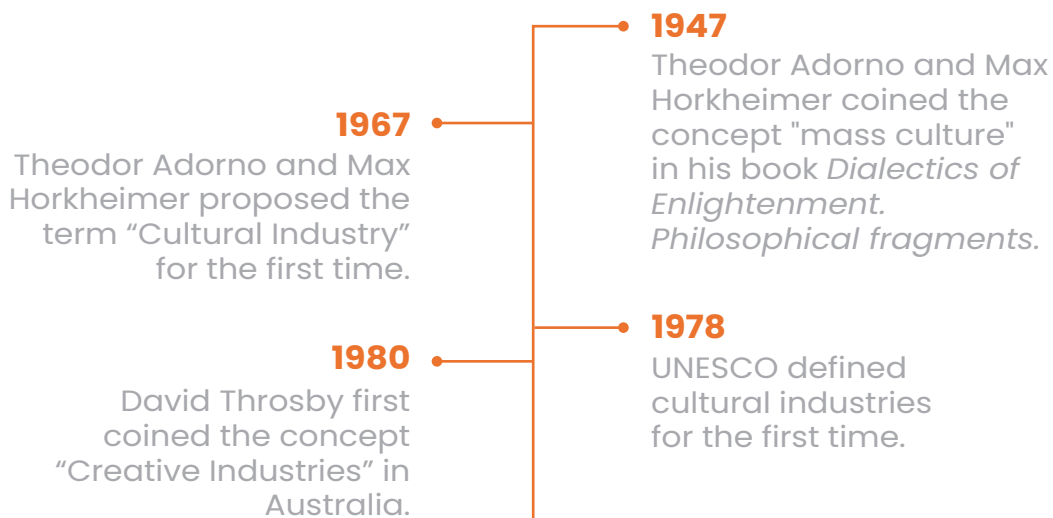


# Where does this concept come from?



It is the result of almost **75 years of academic work and empirical evidence combined with experiences in the development of public policies for culture.**

**We classified some milestones within these four categories to facilitate your understanding:**





**1991**

The Political Constitution of Colombia was created.



**1997**

The Department for Culture, Media and Sport (DCMS) is created in the United Kingdom, establishing the first public policy strategy that places creativity and culture at the heart of economic development.



**2001**

John Howkins published his book *The Creative Economy*, which described the first effort to measure the contribution of the Cultural and Creative Industries to the global economy.



**2002**

CONPES Document 3162 of May 10 was created with guidelines for the sustainability of the National Culture Plan 2001-2010.



**1982**

MONDIACULT-Mexico. At UNESCO's request, 126 countries adopted Mexico's Declaration introducing the principles of "Culture and Development".

**1997**

The Ministry of Culture emerged from the creation of the General Law for Culture.



**1998**

First outline of the Creative Industries sector in the United Kingdom.  
(<https://www.thecreativeindustries.co.uk/>)



**2002**

Work started at Colombia's Cultural Satellite Account.



**See here all the Iberoamerican satellite accounts:**

<https://convenioandresbello.org/cab/cultura/cuenta-satelite-de-cultura/>





**2003**

The World Intellectual Property Organization conceptualized about Industries Protected by Copyright (IPDA).



**2003**

The Ministry of Culture and the Andrés Bello Agreement published *El impacto económico de las Industrias Culturales en Colombia*, which is the first in a series that will also include Bolivia, Chile, Peru, and Venezuela.



**2004**

Ernesto Piedras Fera published *¿Cuánto vale la cultura? Contribución económica de las industrias protegidas por el derecho de autor en México* (How much does culture cost? Economic contributions from protected industries by copyright in Mexico).



**See here the publications:**

<https://convenioandresbello.org/cab/cultura/publicaciones-de-cultura/>

**2005**

UNESCO signed the Convention of 2005 **"On the Protection and Promotion of the Diversity of Cultural Expressions"**.



**2006**

For the first time in the world, a Ministry of Creative Industries is created in the United Kingdom.



**2007**

The first report on Colombia's Cultural Satellite Account is published, which is also the first of its kind in the world.

**2008**

CONPES Document 3533 of July 14 is published regarding adjustments to the intellectual property system to accommodate for competitiveness and productivity.



**2008**

The United Nations Conference on Trade and Development (UNCTAD) **established the Creative Economy as a permanent object of study and analysis.**





## 2009

The UNESCO *Framework for Cultural Statistics* is published.

## 2010

CONPES Document 3659 of April 26, 2010 is published, which promotes creative industries.



## 2013

UNESCO updated its definition of CCIs as **those which combine the creation, production, and commercialization of intangible creative works, are of a cultural nature, and are protected by copyright.** This is the case regardless of whether it is a good or service.

The IDB published the book, *The Orange Economy: An Infinite Opportunity*. It outlines the methods that allow ideas to be transformed into cultural goods and services. Their value is determined by the contents of the intellectual property.

## 2013



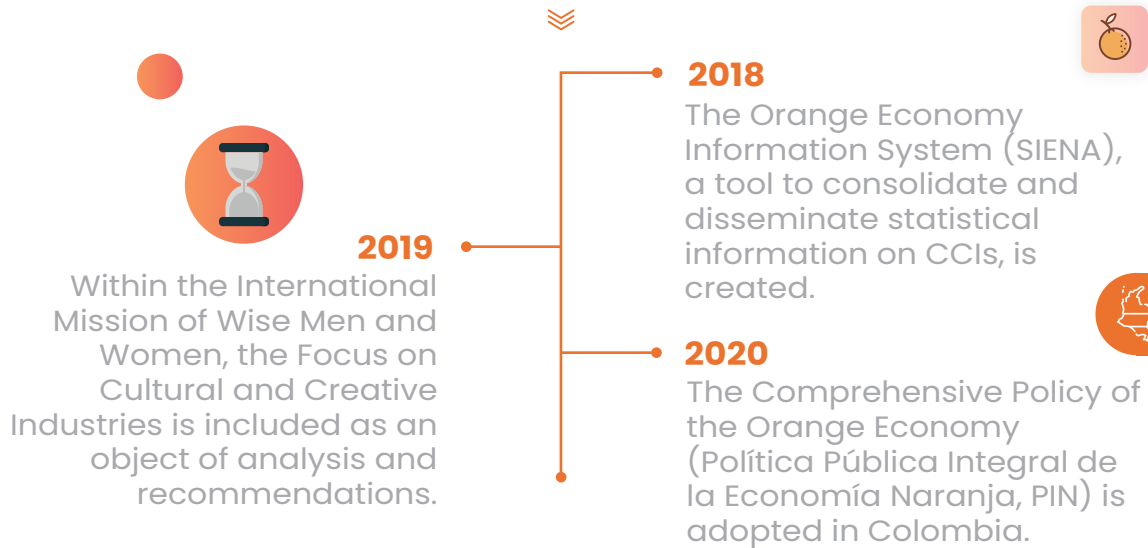
## 2017

The Orange Law is issued in Colombia, which defines CCIs as **those that comprise the creation, production, and commercialization of intangible goods and services of a cultural nature and/or those that generate protection under copyright law.**

## 2018

The National Development Plan known as the "Pact for Colombia, Pact for Equity" ("Pacto por Colombia, Pacto por la Equidad") is created. Public policy actions were implemented for the consolidation of CCIs in the territories.





**Learn more about the PIN here:**

<https://economianaranja.gov.co/media/zbmlcwzf/decreto-1204-de-2020.pdf>

**The Cultural and Creative Industries have had developed internationally, institutionally, and multidimensionally.**

**Colombia has been aware of it,**



understanding that, as Georg Christoph Lichtenberg would say, ***“everything is learned in order to use it, not just to display it”***

Based on the progress of this concept, we have designed **concrete and reliable strategies that have allowed us to benefit.**

**Don't miss the action, keep moving forward!**



So far, we have talked  
about

**Cultural and  
Creative  
Industries**

**&**

**Orange  
Economy**

Is there a difference between the two?

**The answer is: NO**

We created the concept  
**"Orange Economy"**  
to give

**IDENTITY**  
to Cultural and  
Creative Industries.



It is like what  
we think when we hear  
**"Circular Economy";**  
we associate it with **green**  
and **environmental policies**  
**related to sustainable practices.**



Jesús de Nazareno Festival

Photo retrieved from: Ministry of Culture



Our main objective is  
the collective adoption and  
comprehension of the Orange  
Ecosystem's importance.

After all, as Albert Einstein said:

*"Learning is an experience.  
Everything else is just information."*



So,  
let's experience it all together!

From now on, we will give you

**key information**

so you can make it

**easier.**





# Orange Activities

For public policy purposes, they fall into three categories. However, the boundaries between the practice of one compared to the other are often blurred.



Let's see!



Photo retrieved from: Ministry of Culture

## Cultural Industries

Arts and Heritage is the first category, Cultural Industries is the second, and Functional Creations is the third.



## Creative Industries

Within this category are Functional Creations, New Media, and Software.

**Get to know each category with this book.**



# Arts and Heritage



This subgroup is made up of sectors such as **plastic and visual arts, festivals and carnivals, theater, dance, concerts, and all other things related to the tangible and intangible aspects of heritage.**

Photo retrieved from: Mayor's Office of Valledupar



## Surely you did not know that

the 52<sup>nd</sup> Festival de la Leyenda Vallenata

- Had a total capacity of **267,290 tickets.**
- The average expenditure of the 120,000 visitors was **1,100,145 pesos,** which included tickets, transportation, lodging, shopping, handicrafts, food, and beverages.
- Had **254 activities** including concerts, theaters, horseback rides, and more.
- Brought together **6,582 participants** of different skills and genres.

Source: CREKO, 2019

**“62% of the tourists who visited the festival did so because they like the culture and vallenato music.”<sup>10</sup>**

**This is clear: when culture is celebrated, the economy is reenergized.**



# Cultural Industries

As the concept indicates, here we find activities in the audiovisual domain (cinema, radio and television), book publishing, and music recording. **They are all closely related to culture and can apply symbolic, artistic, and creative practices.**

Photo retrieved from: [www.pexels.com](http://www.pexels.com)

**To get an idea of the importance of this sector, look at this data:**

In 2019, the box office exceeded

**628,000**

million pesos,

but this is only counting cinema



In total,



**355**  
films

were premiered

with an attendance of more than

**73 million**  
people.



**Find out more about the film yearbooks here.**

# Functional Creations



These activities are not traditionally considered cultural but **acquire importance for the consumer based on their symbolic value rather than their use. Such is the case with graphic arts, illustration, video games, and advertising.**

Photo retrieved from: [www.pexels.com](http://www.pexels.com)

The relevance of these industries in the Colombian economy is no less important than other industries. **For instance, in 2018 the video games sector generated US\$385 million.<sup>11</sup>**



In February 2020,  
**“World War Doh”,**  
the first video game made in  
Colombia with real time and  
multiplayer modes,

reached more than

**500,000** — **in two hours**  
**downloads** **after launching.<sup>12</sup>**

Worldwide, this industry  
moved more than

**US\$152**  
**million**

in 2019.<sup>13</sup>



Imagine if by 2025  
we were to generate

**1%**

of this activity worldwide:

**It would represent four times more income and opportunities  
for young people who are linked to this activity.**

**What about that difference?**

At this point,  
you can place yourself in the  
**Orange Economy**  
area in which you belong.



However, you can do more than just identify as a poet, musician, or artisan. You can also think of yourself



**as an entrepreneur or manager  
with a formalized economic  
activity.**



Thus we can guarantee you will have access to all the tools  
and support plans available.



**That is why**

we have applied the guidelines from the  
**International Standard Industrial  
Classification (ISIC)**  
to the Orange Economy,

despite originally being used for the categorization  
of traditional economic activities.

**See the complete ISIC list in the "Orange Family" CAPP (page 164).**

This allowed us  
to classify  
**103** Orange  
Economy  
activities

as follows:

**34** with  
Total Inclusion

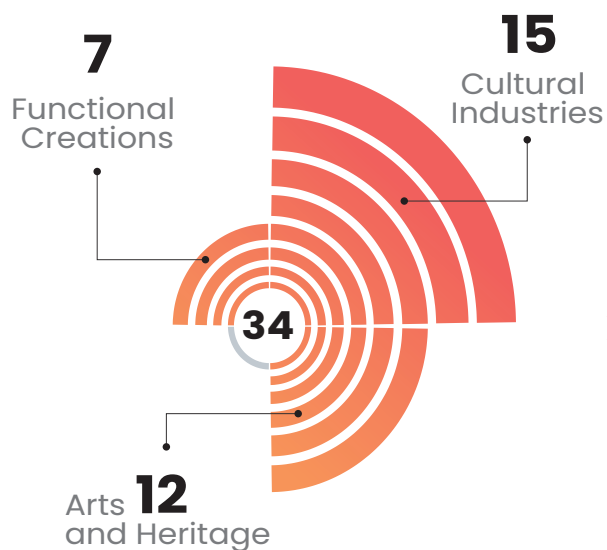
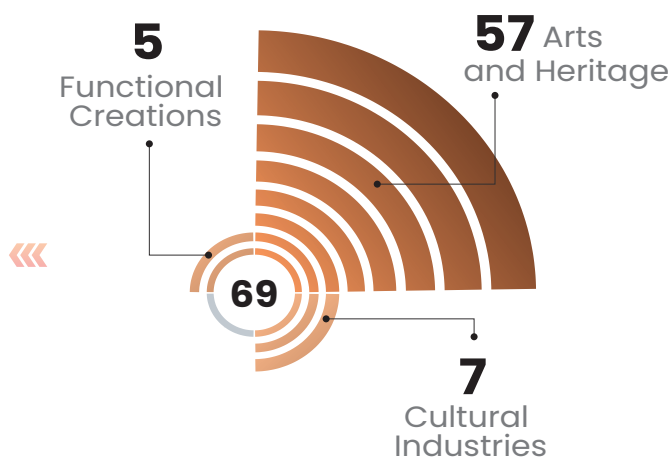
**69** with  
Partial Inclusion

Photo retrieved from: [www.pexels.com](http://www.pexels.com)

# 1

## Partial Inclusion

E.g.: Sound recording  
and music editing  
activities



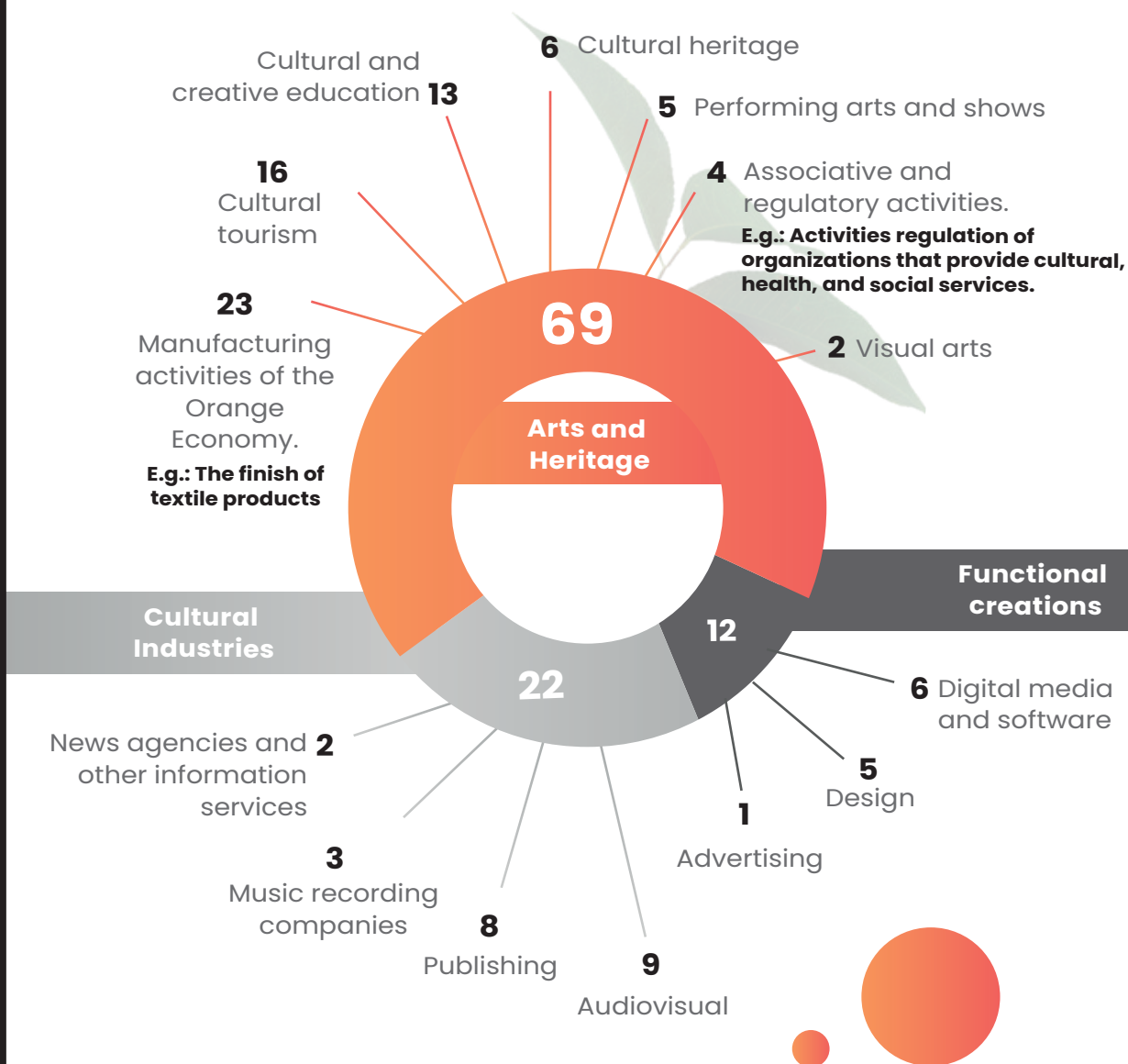
# 2

## Total Inclusion

E.g.: Musical, theatrical,  
and audiovisual creations



According to their ISIC code, the 103 orange activities are divided into sectors and subsectors, grouped as follows:





# When we talk about Orange Economy, we must have an open mind.

Therefore, it is ideal to see it as an

**ECOSYSTEM**



*"We have to recognize that the creative economy is an ecosystem that involves all of us. It involves anyone from the artist, to the creator, to the collector. But also, as citizens, we also play an important role in that creative ecosystem because, ultimately, those creative industries improve our quality of life."*

Paula A. Trujillo

## »» The value ecosystem is

a network through which

**cultural and creative content is transformed into a good or service,**

so that it can finally reach its audience or consumer.

## This is a breakdown of the value ecosystem from the eyes of the soul of Leandro Díaz



### Creation

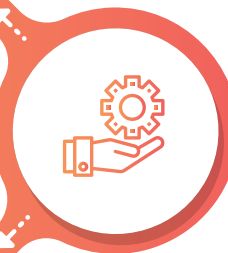
This is the moment when the creative spark is first ignited.



Maestro Leandro Díaz was inspired while sitting on the banks of the Tocaimo River, and wrote the song "Matilde Lina".\*

### Production/Supply

At this stage, the cultural good or service begins to take shape in the industry's world.



The work is taken by Discos Fuentes for production, which is a national record company and a pioneer in music recording.

### Distribution

The creation is ready, so we have to devise the marketing strategies needed to present it to the people. That's what this group is all about.



The composer takes "Matilde Lina" to the Bogotá Music Market (BOMM), a promotional platform of the Bogotá Chamber of Commerce, that supports CCIs.

### Circulation

This is the moment when the creative good or service is available to consumers.



The song is released to the music market through different stores and platforms, such as Deezer, Spotify, or YouTube.

### Audiences

Audiences who love different genres of music will appreciate the cultural or artistic content.



"Matilde Lina", in the voice of different singers, is listened to by consumers in the music industry.



\*This is an example for purely didactic and illustrative purposes.



# The management model



The Orange Economy also includes different types of cultural and creative management models.



It is very important that you know **in which one you belong in**, so that you can make the most of your area and the benefits for you.



## This is how we have worked with the cultural and creative sector in Colombia.



This has allowed us to clearly understand the entire orange landscape in the country and create concrete **offers and instruments** for each management model.

**That's the importance of knowing you!**

### These are the offers according to your management model



#### Resources for the operation



Financing



Technology and infrastructure



Talent



#### Regulation and competition



Legislation; fiscal and tax incentives



Competition



#### Business assistance



Entrepreneurial discovery programs



Marketing



Business plan services



#### Mindset and culture



Motivation



Sustainability



# Excellent job!



Surely you have no  
more doubts about:

**What is  
the Orange Economy**

**How it is  
shaped**

**What is  
its importance**



Now you will be able to take advantage  
**of the Cultural and Creative Industries  
ecosystem in Colombia.**



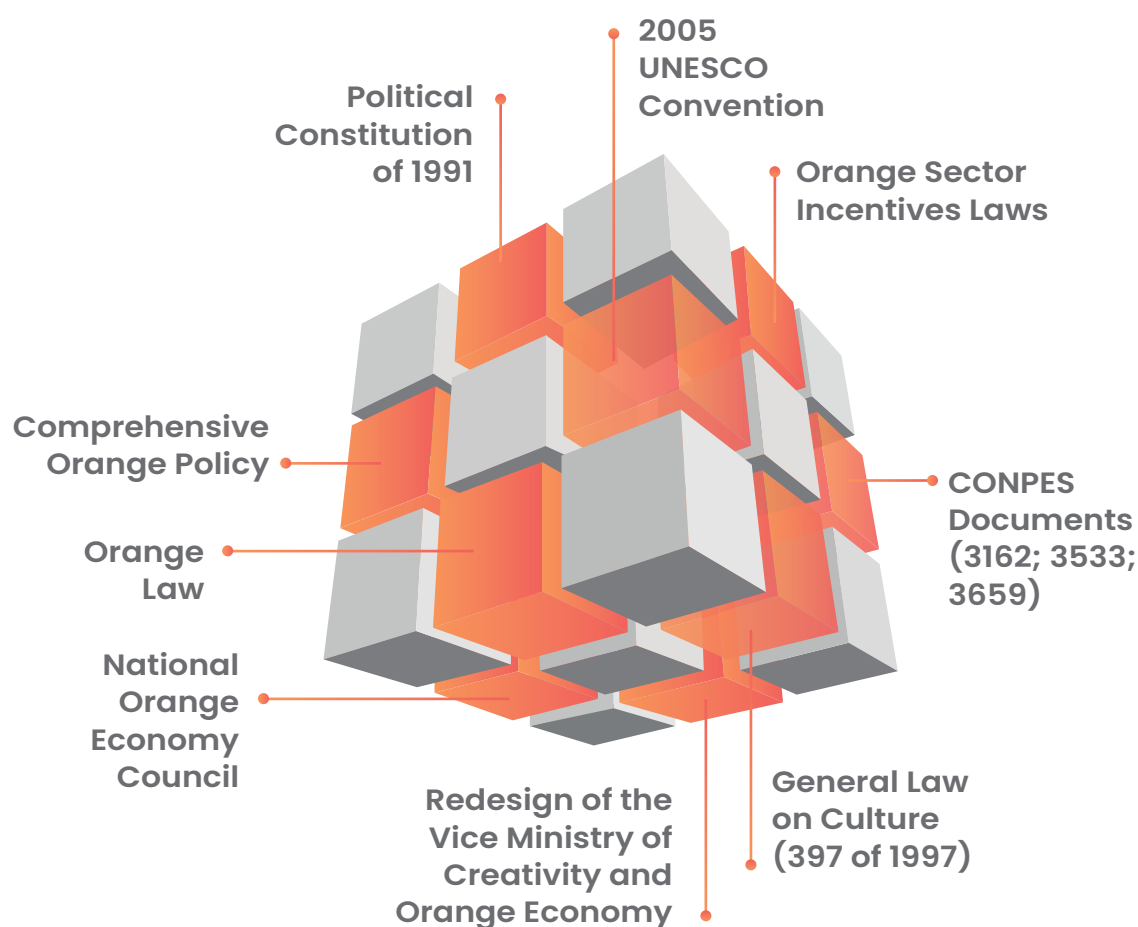
## Comprehensive Orange Policy

“Because respect and rules can only take effect where love, enthusiasm, and total dedication to a greater purpose, can no longer aspire to determine human relationships.”

Estanislao Zuleta



To shape the infinite opportunities of the Orange Economy, **we devised strategies to put together the cultural sector.**



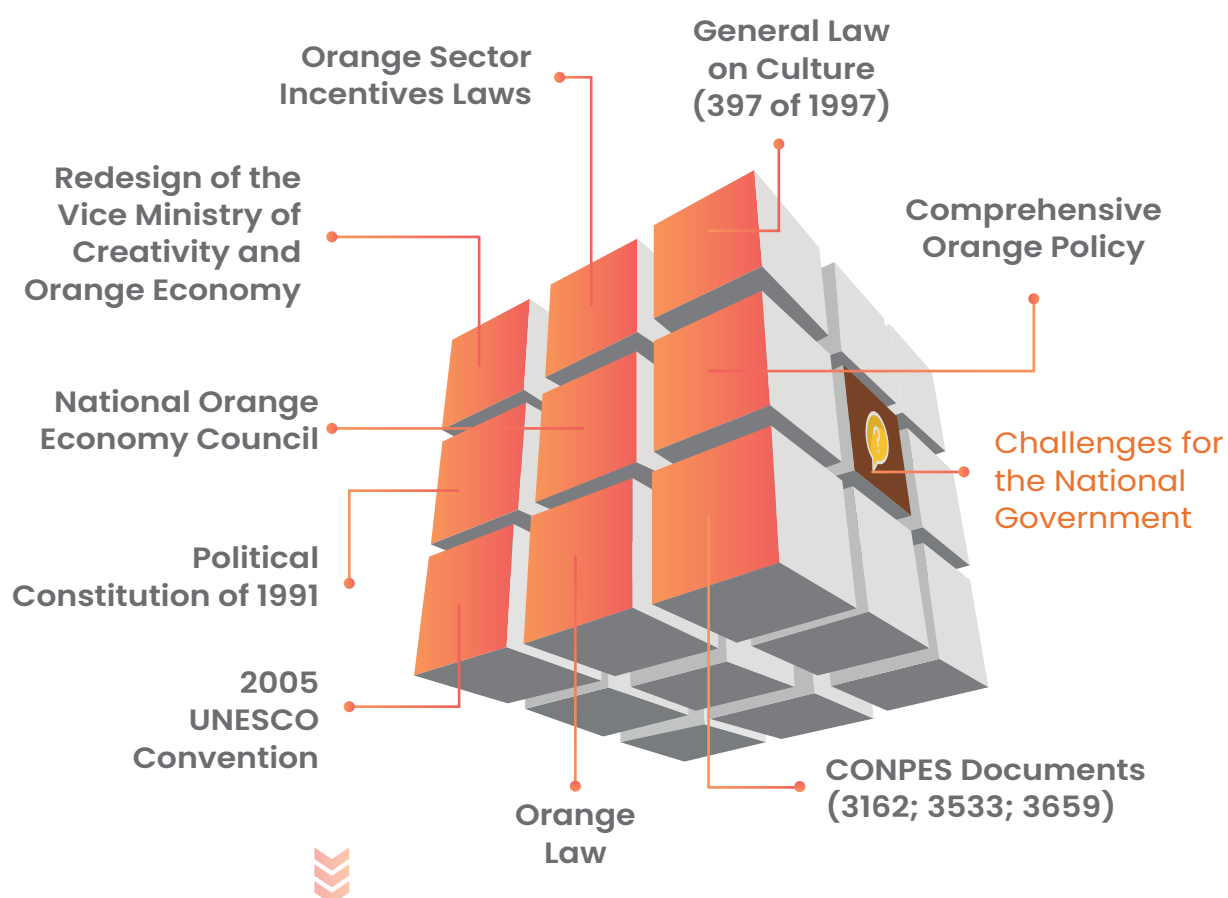
The country had a robust legal framework; however, **with the Orange Law and the PND “Pact for Colombia, Pact for Equity” (2018–2022) we shuffled some of its components.**

With the development of the cultural and creative ecosystem, we also achieved **greater inclusion when it comes to the responsibilities of all those who interact within this development model.**

With the implementation of these two legal tools, **the creative ecosystem in Colombia takes an important leap and the**



**Comprehensive Policy of the Orange Economy is adopted in 2020.**



This public policy optimizes and organizes **the State resources and specifies goals** for the integral development of the sector.



Did you notice that  
we still need  
**to do more**  
to consolidate our  
**creative ecosystem?**



We are doing  
our best to



**strengthen the Orange Economy in the country,**



while always being aware of the  
challenges we may face

before it becomes



**a model of social, sustainable,  
and inclusive development that is  
referenced at the international level.**

# What is the Comprehensive Orange Policy (PIN)?



We can define it as

a **transformational** and **inclusive** initiative by the National Government. It uses an **ecosystem approach** in

order to

generate concrete, effective, and timely **proposals**

via a **combination** of the public and private sector

and is based on the reality of the country's artistic ecosystem which allows for its **integral development**.



It is a public policy.

*"These are the successive responses of the State in the face of socially problematic situations."*

Salazar, 1994

## And what does that mean?

» It could be said that it is like a battery that is loaded with



**solutions and proposals for the reality of the Cultural and Creative Industries in Colombia.**

Therefore, it is a means through which we seek to respond effectively to the challenges that cultural development faces within the Fourth Industrial Revolution.

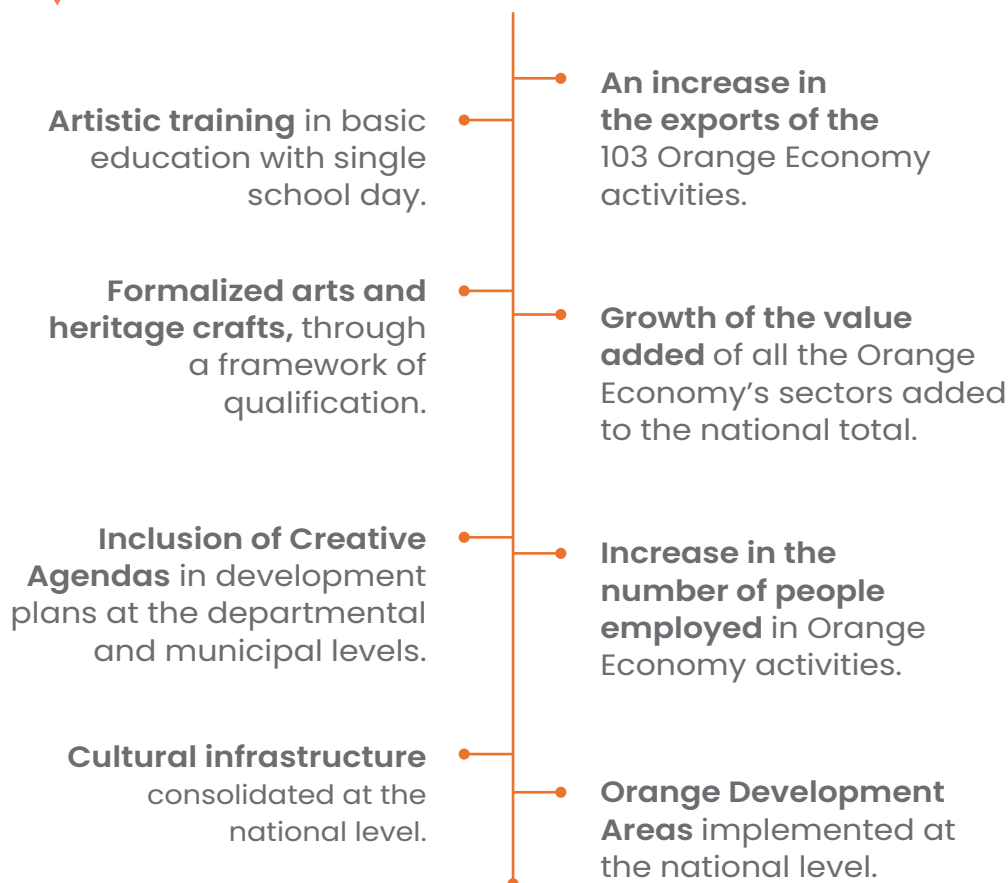




## Clear goals and an action plan



are established with the  
**Comprehensive Orange Policy**  
for the CCIs, to work towards:



Here you can get acquainted with the **Comprehensive Orange Policy**



## The PIN also helps address the “why” of the Orange Economy.



### Allowing for:

The generation and strengthening of opportunities

Public knowledge and innovation

The promotion of the diversity of cultural expressions

**Objectives of the PIN**



**Implement strategies**  
to put together and outline the public and private sectors



to achieve the application of a

**management model**

that helps the development of the Cultural and Creative Industries.



With this policy, the  
**of the Orange  
Law are developed**

**7i**





# The 7i

## are 7 strategies

designed to give

concrete guidelines for the application and development of the Orange Law's objectives.



To implement this tool,

**21** entities from all sectors are participating

with more than



**70** programs aimed at creating optimal conditions for sustainable creative projects.

This is an institutional plan  
**without precedents**

meant to work for the country's culture and creativity from its own regions!

# The 7i

They are not tools designed separately. Rather, **they are part of the national and international dynamic that seeks to consolidate the Cultural and Creative Industries into a unified, equitable, inclusive, and sustainable development.**



## These are the objectives of each one:



### Information

To generate information and specialized knowledge that strengthens the dialogue between culture, economy, art, and sustainable development.



### Institutions

To create articulation scenarios, approaches to financing, and incentives to mitigate the risk for agents in the cultural and creative sector.



### Industry

To strengthen the path of entrepreneurship and integral cultural management, as a way of generating a sustainable but creative ecosystem.



### Infrastructure

To strengthen public goods and improve the infrastructure for sustainability.



### Integration

To promote the integration and circulation of cultural and creative goods and services at the local, national, and international levels.



### Inclusion

To strengthen, restore, or generate an inclusive and equitable social fabric. One in which there is room for all our differences through peace and harmony.



### Inspiration

To stimulate the growth of creative talents from an early age with flexible, inspiring, and innovative models focused on quality and diversity.

Photo retrieved from: [www.iteambiental.com](http://www.iteambiental.com)

These strategies are based on the 2030 SDGs, which means our **Orange Economy is focused on the solutions for global problems by utilizing our diverse and local talent.**

# The 7i



Depending on the strategy we focus on,  
we will find different entities  
that support them.

## This is the institutional articulation of the 7i



### Information

- DANE
- MinCultura
- MinCIT
- MinCiencias
- DNDA
- SENA
- DIAN



### Institutions

- MinCultura
- MinCIT
- SENA
- MinTIC
- FINDETER
- DNP
- Bancóldex
- INNpula



### Industry

- FINDETER
- DNP
- MinCultura
- MinCIT
- MinHacienda
- Supersociedades
- MinTIC
- SENA
- Bancóldex
- INNpula
- DIAN



### Infrastructure

- MinCIT
- MinCultura
- MinTrabajo
- SENA
- MinDeporte
- MinTIC
- ICBF
- FINDETER
- INNpula
- MinInterior
- Fontur



### Integration

- FINDETER
- Procolombia
- Artesanías de Colombia
- MinCIT
- MinCultura
- MinTIC
- SENA



### Inclusion

- MinCultura
- SENA
- MinTrabajo
- ICBF
- MinEducación



### Inspiration

- MinCultura
- DNDA
- MinCIT
- MinTIC
- MinEducación
- Colciencias
- INNpula
- SIC
- SENA

The Ministry of Culture is the operator of all these strategies and leads the processes, providing the "signal" and "coverage" of this inter-institutional coordination system.



Photo retrieved from: Ministry of Culture



# ORANGE REALITY

“It’s not about having ideas; it’s  
about **making them a reality**”

Scott Belsky



Contemporary policymakers can look beyond because we are on the shoulders of great thinkers and enforcers, which allows us to perfect theories and concepts, such as

the pyramid-shaped guide that we shared in 2013<sup>14</sup> to “test the knowledge arising from experiences”, related to the Orange Economy:

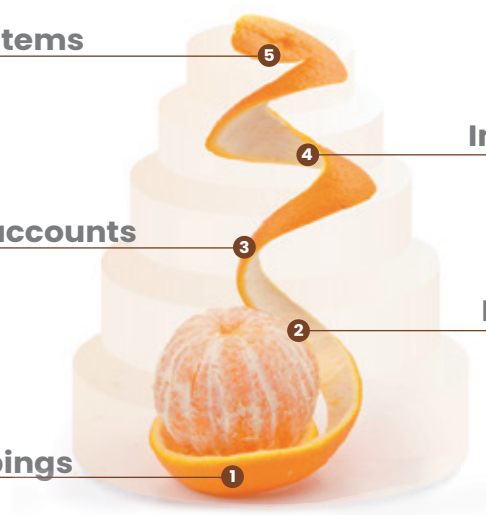
Information systems

Indicators

Satellite accounts

Basic statistics

Mappings



Is it clear where we are headed with this?

As in any construction,  
the first thing that must be created is a foundation,  
which in this case is the map consisting of our own photographs  
in order to solve the question

How are we?

With these  
photos  
we were  
able to  
make

- Meetings
- Nodes
- Creative Agendas and ReactivArte Commitments



But it wasn't enough, so we went above and beyond!



# Orange Economy Mappings, Nodes and Meetings

*“We’re not in an information age anymore. **We’re in the information management age.**”*

Chris Hardwick





Information and the way it is transmitted has become one of the most desired tools.



Many people **pay** so that their products and offers **can be seen** by others.



By 2018, "more than **5,000 million consumers**

interacted with data every day.

By 2025, that number will be

**6,000 million people**

or **75%** of the world's population".<sup>15</sup>



Google reported that, in 2019, YouTube generated more than

**US\$15,000**

in advertisements.<sup>16</sup>



If we calculated that amount using today's dollar value in Colombia (3,559 pesos),<sup>17</sup> it would be more than

**53 billion pesos.**

**This is a small sample of the information value.  
That is how important it is to all of us.**



There is no doubt about the importance it has today in the world.

“Information is a vehicle for the transmission of knowledge and has been an essential factor in the advancement of society.”

*Sánchez, 2001*



For this reason, the Ministry of Culture, Regional Development Finance (FINDETER) and the National Consulting Center (Centro Nacional de Consultoría, CNC) carried out

# 16 mappings

in 16 cities:

Bucaramanga  
Barranquilla  
Manizales  
Cali

Valledupar  
Santa Marta  
Medellín  
Pereira

Cartagena  
Pasto  
Popayán  
Villavicencio

Ibagué  
Armenia  
Cúcuta  
Neiva

These mappings are equivalent to a **panoramic photo of the country** and serve as an investigation into the current state of the Cultural and Creative Industries.



Photo retrieved from: [www.pexels.com](http://www.pexels.com)

These photographs make possible the expansion of knowledge regarding the CCIs as well as the generation of strategies meant to consolidate the cultural sector.

# One of these strategies is the **Orange Economy** Meetings and Nodes,



through which the  
**Comprehensive Policy of the Orange Economy**  
is brought to the territories.



**This strategy aims to:**



**Promote, strengthen, and consolidate**

the cultural and creative ecosystem at the municipal  
and regional level with the direct support of local workers.

For this reason,

this strategy individually takes each of the  
purposes of the Comprehensive Orange Policy and  
applies them in the different regions of our country

in the  
following  
ways

**MEETINGS**

**NODES**



## MEETINGS

It is the initial moment through which we manage to **create regional meeting spaces**

with the purpose of **becoming nodes.**



Ministry of Culture meeting with cultural managers

Photo retrieved from: Ministry of Culture

## NODES

Promote and strengthen the Orange Economy in regions through

**articulations between the public and private sectors, academia and the creative community of each territory.**

In addition, they provide technical assistance to strengthen the work between

- ▶ **The nation**
- ▶ **The departments**
- ▶ **The municipalities**
- ▶ **The districts**



Which will give way to the development of Creative Agendas.

# Map of Orange Economy Nodes and Meetings



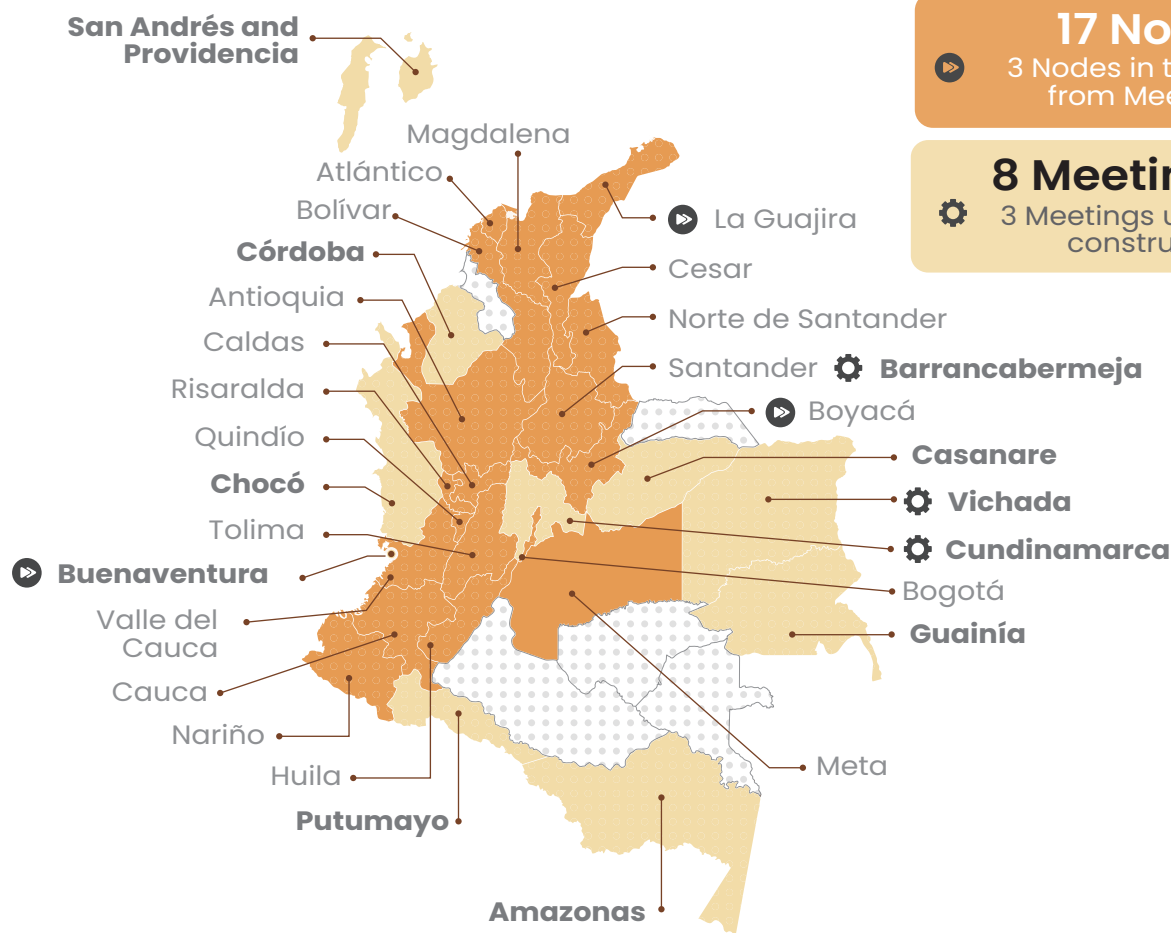
This strategy  
generated

**17 Nodes**

3 Nodes in transit  
from Meetings

**8 Meetings**

3 Meetings under  
construction



We keep working to reach 100% of the nation,  
**so 5 departments**  
are currently being trained



Arauca

Caquetá

Vaupés

Guaviare

Sucre

# Articulation with territories



Different strategies and projects have been linked to

## 321 institutions

using this tool

**220**

are members  
of Nodes.

**101**

are members  
of Meetings.

As previously explained, one of the main objectives of the Meetings and Nodes is to **create work and connections between the country's different work sectors.**

**This is the distribution of the different institutions participating in the Orange Meetings and Nodes strategy**



Public  
**102**



Private  
**32**



Non-Profit  
**14**



Mixed  
**4**



Academic  
**79**



Regional Competitiveness  
Commissions  
**19**



Associations  
**7**



Clusters  
**3**



Guilds  
associations  
**37**



Social Welfare Funds  
(Cajas de Compensación)  
**18**



Cooperation  
Agency  
**6**

The social development of the country is one of our main objectives.



Of course,

education and research  
are part of this,



as fundamental pillars in the construction of a solid and sustainable Colombia.

*“With a long-term investment, vision and strategy in science, education and development, and with a broad and accelerated implementation of a new civilizing project, Colombia will have the participation it deserves in the future of humanity.”*

Rodolfo Llinás



With the International Mission of Wise Men and Women, excellent research results have been obtained.

The Orange Economy is among those results!

By 2019, **421** research groups were recognized in all areas of the Orange Economy throughout the country.



The importance of research lies in its

**ability**

to link us directly

to the reality we live in.



## This is how we should see the Meetings and Nodes strategy!



It allows us to successfully connect each Colombia's sectors in order to subsequently realize the objectives of the Comprehensive Orange Policy.



### » The relationship between both groups:

The members of Meetings and Nodes represent

# 78%

of the total number of Orange Research Groups in the territories

distributed by regions as follows:

Research Groups		Meetings and Nodes members
166	Central region	46
93	Eje Cafetero and Antioquia	62
60	Caribbean region	64
54	Pacific region	96
31	Santanderes region	18
6	Orinoco region	8
1	Amazon region	27

This broad outreach by the Ministry of Culture in regions promotes

joint work between the Meetings and Nodes institutions and the Orange Research Groups. **It enhances the development of cultural and creative goods and services in the regions.**





# Creative Agendas and ReactivArte Commitments

Photo retrieved from: Ministry of Culture



*“We must provide every Colombian with unwavering hope, an operative opportunity, and legitimate expectations.”*

Alberto Lleras Camargo



# The results of the Meetings and Nodes strategy

Up to March 2021, through the implementation and coordination with mayors and governors

## 11 "ReactivArte Commitments- Creative Agendas 2020-2023"

had been formed in the same number of departments as their capitals.



### What are they?

They are strategic tools that **promote an integrated vision of each territory** and take **into consideration the unique features and strengths of each region.**



They consolidate the cultural and creative ecosystem of the territories through the

identification

prioritization

implementation

of short, medium, and long-term projects.

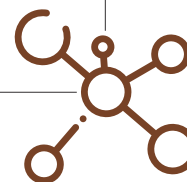
## In short,

it becomes the main instrument of management for the Orange Economy in the territories.



When we look at the Orange Economy

## as an ecosystem



we understand that we can  
**evaluate its performance**  
to generate plans that promote its  
continuous improvement.



More than



**1.2** billion  
pesos

are expected to be mobilized up  
until 2020 with the

**11** Creative  
Agendas

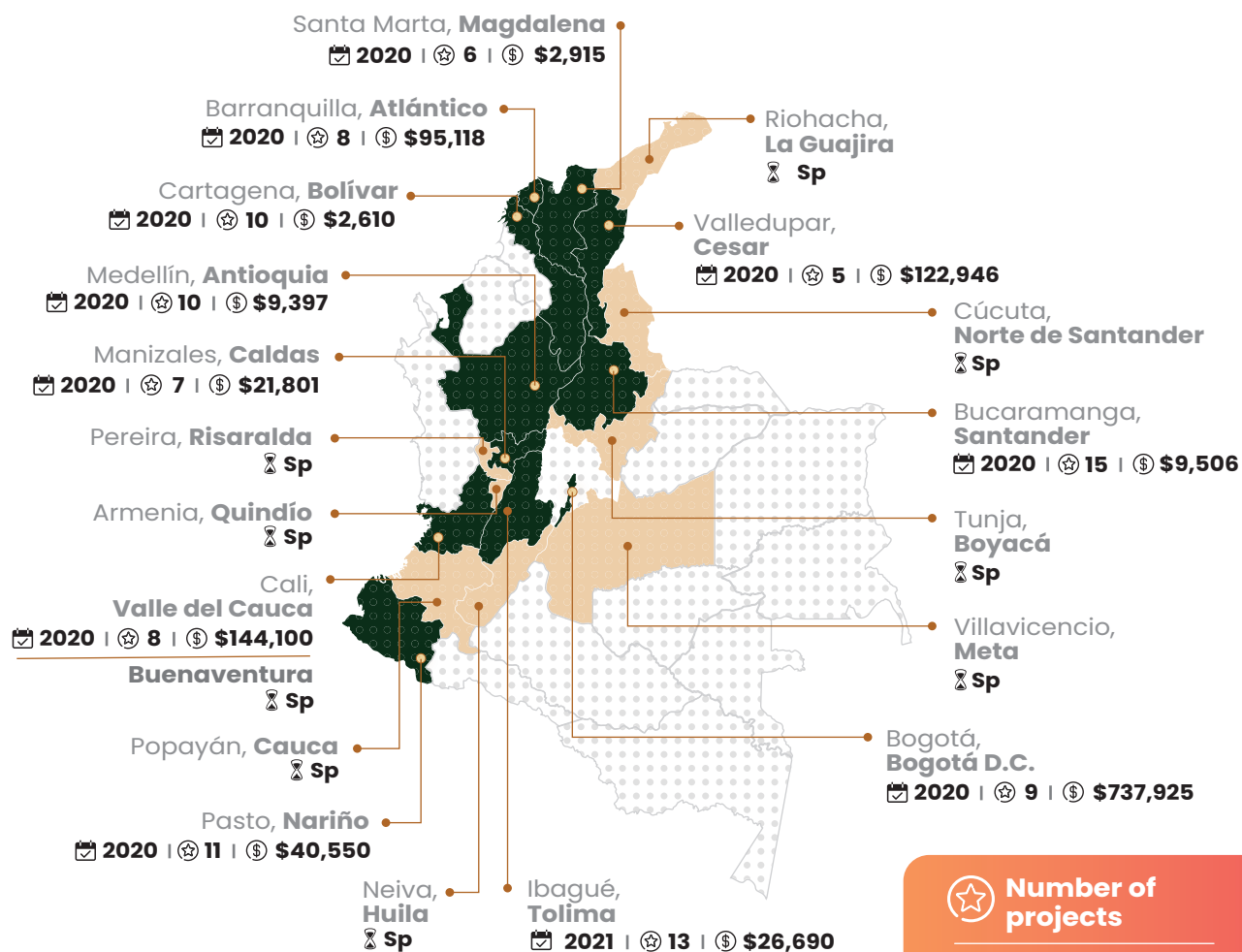
that have been approved.

They consist of

**102**

projects that will help boost  
the cultural and creative  
sector in Colombia.

## Now, let's expand the information regarding the Creative Agendas and ReactivArte Commitments projects



See **all the Creative Agendas and ReactivArte Commitments** in detail

☆ **Number of projects**

\$ **Cost of projects**

📅 **Creation year**

⌚ **Sp: In subscription process**

**\*Figures in millions of pesos**



Up until March 2021, we managed to sign  
**11 ReactivArte Commitments.**



However, another  
**10 Creative Agendas and ReactivArte Commitments**  
 are in the process of being consolidated:

Ibagué | Neiva | Cúcuta | Riohacha | Villavicencio  
 Pereira | Tunja | Armenia | Popayán | Buenaventura

**Let's look at this initiative's projects  
 and costs from the perspective of the  
 Orange Economy Areas.**



Investment by  
 Orange Activity\*

Number of projects  
 per Orange Activity

<b>\$354,261</b>	—	Transversal	—	<b>29</b>
<b>\$240,956</b>	—	Arts and Heritage	—	<b>37</b>
<b>\$334,690</b>	—	Creative Industries, New Media and Content Software	—	<b>16</b>
<b>\$76,514</b>	—	Cultural Industries	—	<b>7</b>

\*Figures in millions of pesos.

The efforts and policies that have been described up until this point

**are interrelated**

and have an **important representation** in the development of the territories.



The Orange Economy is so valuable for Colombia

**that only investing**  
**in the Meetings and Nodes strategy**  
**is comparable to building:**



**264**  
schools



**1,800 km**  
of paved  
tertiary roads



**7,968**  
social  
housing units

The importance of the role of CCIs is clear to us,  
which is why we continue

**putting so much effort**



**into Colombia's Orange Economy**

and taking risks with projects and initiatives that  
consolidate it in all regions.





# Orange Development Areas

Photo retrieved from: [www.4kwallpapers.com](http://www.4kwallpapers.com)



*“If I have seen further, it is  
because I am standing on  
the shoulders of giants.”*

Isaac Newton

Through the National Development Plan (2018–2022),  
**the Orange Development Areas are incorporated for the first time into the Colombian legal system.**



**They are meant to encourage and strengthen**  
the cultural and creative sector in the territories,  
as a result of the successful mappings that were carried out.

»» We can define them as:

### Geographic areas

created by the  
cities or municipalities,

which integrate the entire  
Orange Ecosystem

### and consolidate the processes

from the creation to the final consumption of the cultural and  
creative goods and services offered by the CCIs.



The intention with this initiative is to  
**create spaces for integration and renewal in the territories,**  
where a dynamic of interaction is generated between the  
supply and consumption of creative goods.

To give scope and greater clarity to this issue,  
the Directorate of Strategy, Development and  
Entrepreneurship of the Vice Ministry of Creativity and  
Orange Economy designed a “Methodological Guide”  
in 2020, for the delimitation and implementation of the  
Orange Development Areas.





# What has been done with Orange Development Areas?



Up to June 30, 2021,

**68** Orange Development Areas were signed and inaugurated in 35 municipalities of Colombia.



The sum of these spaces is equal to an area of

**1,835** hectares (ha)



within which there are more than

**2,100** Orange Economy companies.



Let's see the importance of these areas for the Creative Ecosystems development:

According to DANE, in the third quarter of 2020,<sup>18</sup>

**2,630 hectares** were allocated for housing.



If we used the total area of Orange Development Areas

for housing construction,



in total, we could build



**270,757** homes of 70m<sup>2</sup>.

**In total hectares of the country's Orange Development Areas, we could locate:<sup>19</sup>**



Historical places such as:

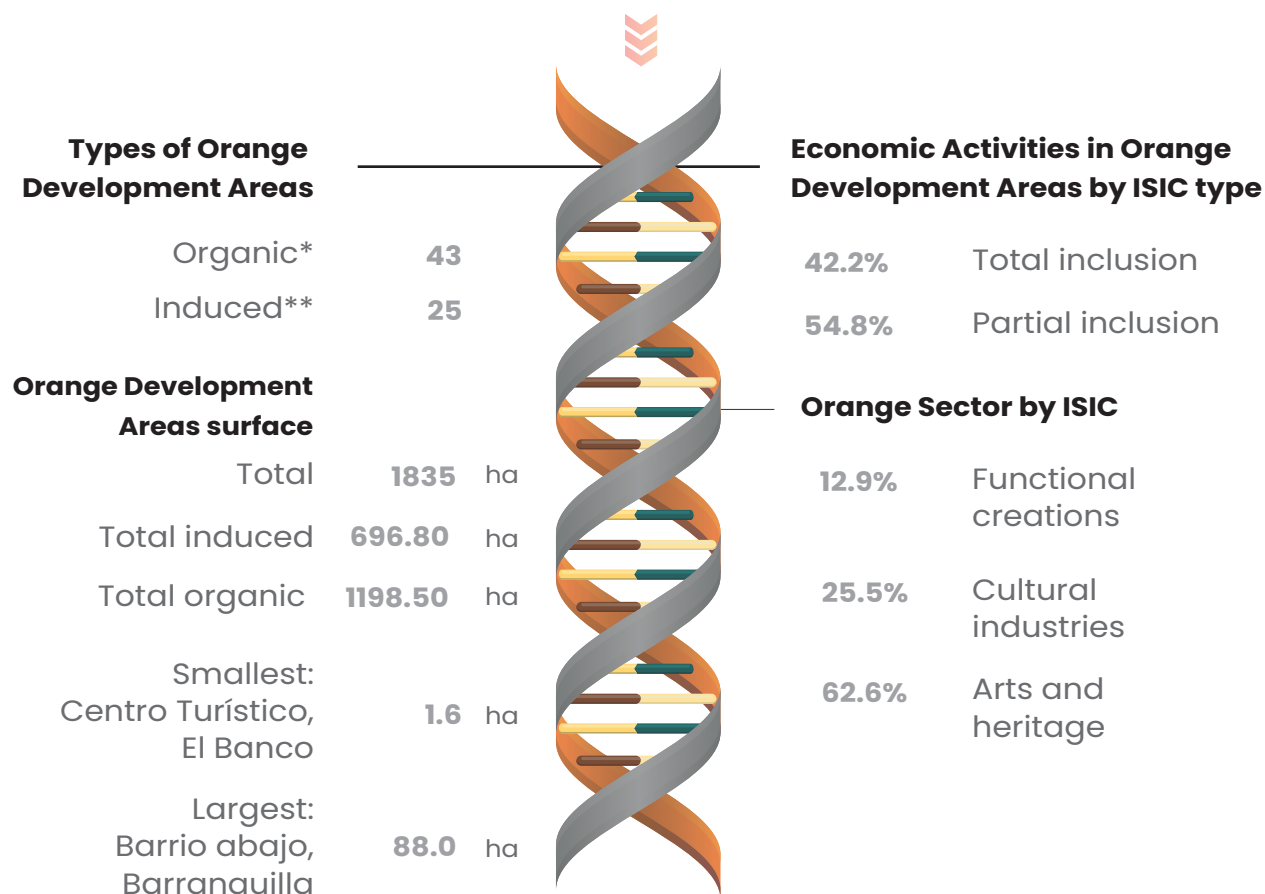
<b>790</b>	....	<b>Guggenheim Museums</b> Bilbao
<b>451</b>	....	<b>Prado Museums</b> Madrid
<b>238</b>	....	<b>National Anthropology Museums</b> Mexico City
<b>211</b>	....	<b>Quartier Museums</b> Viena
<b>140</b>	....	<b>British Museums</b> London
<b>102</b>	....	<b>Metropolitan Museums of Art</b> New York
<b>90</b>	....	<b>Louvre Museums</b> Paris

Creative Districts such as:

<b>632</b>	....	<b>Cataluña Squares</b> Barcelona
<b>237</b>	....	<b>The Wynwood Walls</b> Miami
<b>111</b>	....	<b>Times Square</b> New York City
<b>68</b>	....	<b>Dallas Art District</b> Dallas
<b>47</b>	....	<b>West Kowloon Cultural District</b> Hong Kong
<b>7</b>	....	<b>Soho</b> London
<b>6</b>	....	<b>Arts District -Barrio de la Boca</b> Buenos Aires



## A didactic representation of these geographic areas allows us to characterize important aspects of Orange Development Areas:



### \*Organic

Arise as a consequence of the development, over time, of practices associated with CCIs.

### \*\*Induced

Arise as a result of the intervention of the territorial entity in order to promote a urban renewal process.

# Colombian Orange Development Areas Network



The Orange Development Areas within the Orange Ecosystem **constitute a NETWORK**



becoming an interaction scenario.

**This makes easy to build relationships**

between:



**In this way, the channels of communication, information, and knowledge exchange are strengthened.**



**Number of Orange Development Areas that have been subscribed in Colombia are distributed in the following municipalities:**

Bogotá 12

Villa del Rosario 6

Villapinzón 4

Sopó 3

Valledupar 3

Villanueva (La Guajira) 3

Bucaramanga 2

Cali 2

El Banco 2

Ibagué 2

Riohacha 2

San Martín de los Llanos 2

Tocancipá 2

Villavicencio 2

Barranquilla 1

Barrancabermeja 1

Ciénaga 1

Envigado 1

El Espinal 1

Girardot 1

Guatavita 1

La Ceja 1

Lourdes 1

Manizales 1

Marinilla 1

Medellín 1

Montería 1

Pamplona 1

Puerto Colombia 1

Restrepo 1

Rionegro 1

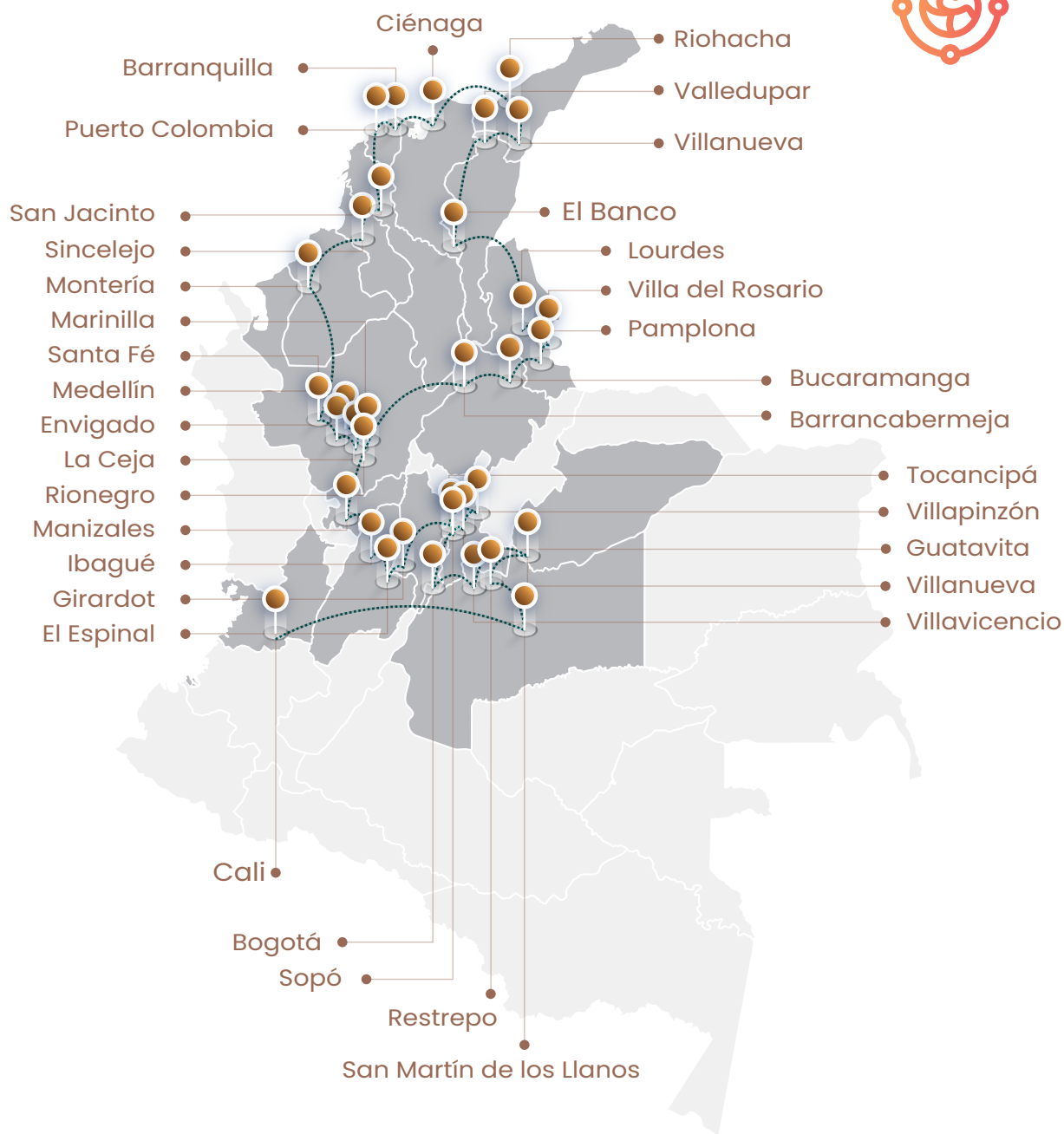
San Jacinto 1

Sincelejo 1

Santa Fe de Antioquia 1

Villanueva (Casanare) 1

## This is how our Orange Development Areas Network looks like inside each department of Colombia





# ( CO - CREA )

Photo retrieved from: Ministry of Culture

*“There are opportunities everywhere. They are like the leaves you see on the trees in the forest, they are everywhere. The important thing is not to be afraid of them and to be creative when it comes to taking advantage of them.”*

**Mario Hernández**

To bring creativity to its highest points,  
**we have taken every orange opportunity  
and made it a reality.**



### This is how CoCrea was born

A non-profit civil organization, of a mixed nature,  
**created for the promotion and development of arts and  
heritage, as well as the Cultural and Creative Industries.**



Its main function (in its initial stage)  
**is the implementation of Decree 697 of 2020.**



To achieve this, it carried out the

### « CoCrea 2020 Call »

that had a quota of investments or donations  
with tax benefit of

**300,000 million pesos.**



This call opens a **range of possibilities  
for creatives to present their projects,**  
**which will be evaluated and endorsed to  
receive resources from contributors.**

**With this tool, CoCrea has given way to benefits in  
two directions:**



The dissemination, promotion and  
consolidation of the Cultural Sector,  
**through the awareness of its  
importance in the economy.**

The support and growth of the  
Cultural and Creative Industries  
in Colombia, **through the  
financing of their projects.**

»» **What did the CoCrea Call achieve?** »»



The call results, which were released December 4, 2020, revealed that the participation of Colombian creators was reflected in the submission of



**339** projects

**334**

for Orange Economy projects

**4**

for Special Safeguarding Plans (Planes Especiales de Salvaguardia, PES)

**1**

for the infrastructure of performing arts shows

With a total investment of

**304,789**

million pesos

amount requested in contributions with tax benefit

**191,616**

million pesos

## CoCrea projects Georeferencing

**Projects by region**

A total of

**84**

municipalities were reached

located in

**29**

departments

**5**

Amazon region

**14**

Orinoquia region

**17**

Santanderes region

**40**

Pacific region

**49**

Eje Cafetero and Antioquia region

**48**

Caribbean region

**166**

Central region

TALENT CREATES COLOMBIA  
**139**

Depending on financing modality, the projects presented were divided as follows:



303

BanCoCrea

26

CoCreemos

10

CoCreceer

This call created the possibility of generating

28,960

job opportunities

85

average opportunities per project



This first call had the approval of an investment tax quota or donation with tax benefit of

\$250,000  
millions

for cultural and creative projects

\$50,000  
millions

for Orange Development Areas projects



Learn more about  
CoCrea and its calls.



# Global Forum on Arts, Culture, Creativity, and Technology

# GFACCT

Photo retrieved from: [www.pexels.com](http://www.pexels.com)



GRAN  
FORO MUNDIAL DE  
ARTES  
CULTURA  
CREATIVIDAD &  
TECNOLOGÍA



*“The one constant of the  
cultural sector is reinvention.”*

Felipe Buitrago

Reinvention is not only important for the Cultural Sector, but it is also **a powerful tool that has allowed us to consolidate the Cultural and Creative Industries in the territories.**



This was made clear during the second version of the GFACCT, where Colombia was considered to be:

**A benchmark for the Creative Economy in the world.**

While Medellín, which hosted the event, was considered the

**Davos** of culture, creativity, and innovation.



The Global Forum on Arts, Culture, Creativity, and Technology had an audience of

**2,5 million** people in **83** countries.



More than

**120**

artists from all corners of Colombia participated

along with

**290**  
experts

from **22**  
different  
countries

In addition, there were more than

**100**

conferences and panels.





# Periodic Economic Benefits

Source: [www.pixabay.com](http://www.pixabay.com)



*“The way to wealth  
depends on just two words,  
industry and frugality.”*

Benjamin Franklin

**Our cultural and creative advisers' reality is also an aspect in which we are deeply interested.**



As a result



**Periodic Economic Benefits emerge,**

so that

cultural managers and creators who, as older adults, are find themselves in a state of poverty, will become beneficiaries of lifelong support, which recognizes their important contributions to culture.



**It is a collaboration between**



**Did you know?**



Since its implementation in October 2018 and until December 30, 2020, across municipalities and departments

**26,967 cultural managers and creators**

have registered through the Ministry of Culture platform.





**977** municipalities  
and departments

have registered information on  
cultural managers and creators,

of which

**651** municipalities **y** **32** departments

have contributed **\$190,752** to  
**millions** Colpensiones



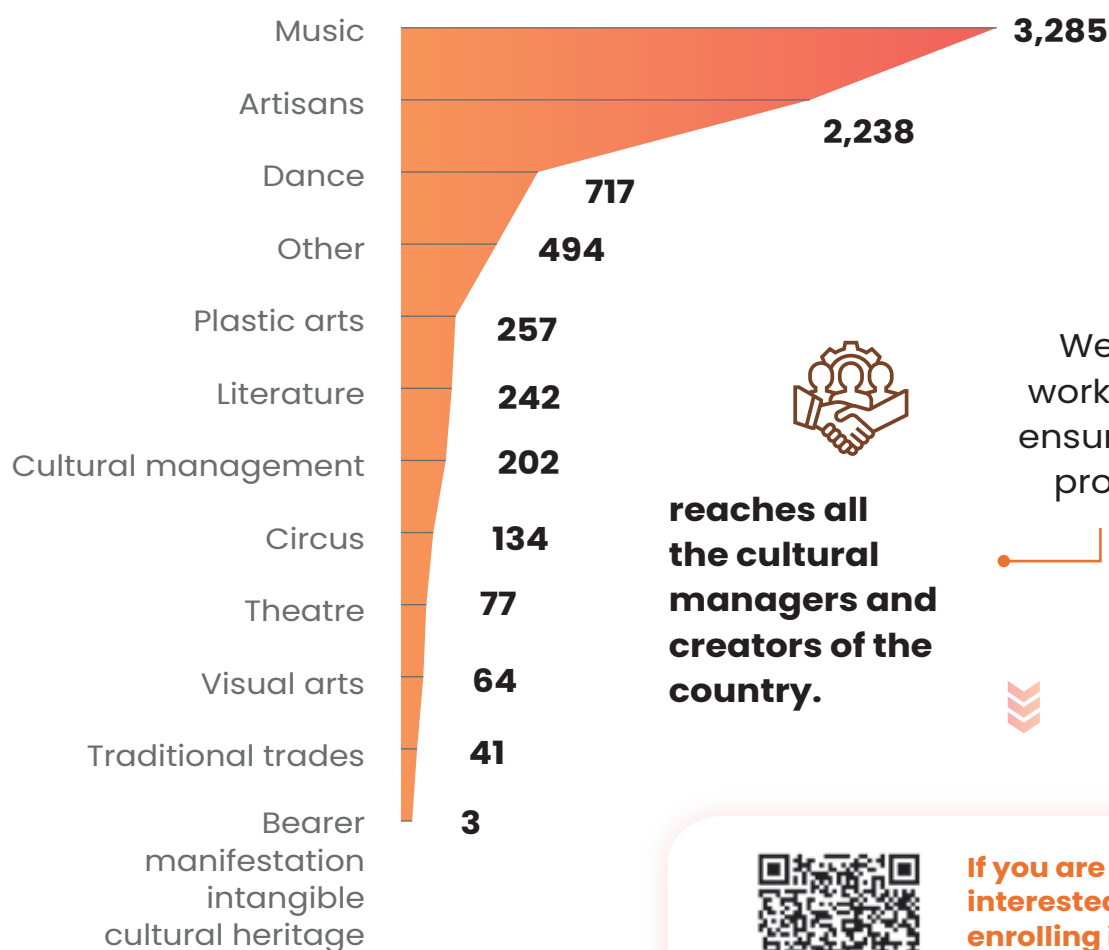
to allocate to **7,754**  
cultural managers and creators  
the benefits of:

Lifetime  
annuity for  
**7,062**  
people

Financing of  
complementary  
social service  
contributions  
for **692**  
people



**If we differentiate the cultural managers and creators who will benefit by cultural activity, this would be the breakdown:**



**reaches all the cultural managers and creators of the country.**

We keep working to ensure this program



**If you are interested in enrolling in this benefit, scan the QR code.**



@MinCultura

20:30 SDG

100%



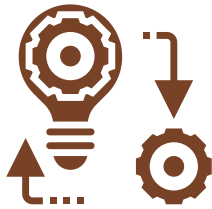
Photo retrieved from: Ministry of Culture

# Challenge

“The best way  
to predict your  
future is to create it.”

Peter Drucker

As we work to resolve the country's structural problems, the need to **take on new challenges that will allow us to continue progressing becomes evident.**



For this reason, sensible public policies are particularly relevant **because they avoid implementing rigid solutions, that are incapable of adapting to changing social dynamics.**

That is our map and our north,  
**the constant analysis of Colombia's reality,**  
which allows us to identify  
the new challenges we face  
on daily.



That is the reason why in the "Comprehensive Orange Policy" CAPP we still had some important Orange Ecosystem movements to organize:



**The challenges  
we confront**



**and which we will  
proudly continue to face,**  
because we understand that we still have a  
long way to go, and we must continue  
strengthening our public policies.



## The main challenge is to consolidate a transition



from a raw  
material-based  
economy



to an economy  
based on  
creativity and  
culture.

We are aware that  
the **Orange Economy** needs to continue  
strengthening in Colombia  
to become a model of sustainable and  
competitive development.



To achieve this,  
**we need to believe that it is real,**  
that it is possible **to be competitive** internationally with  
**our creativity and our culture.**



# Believing

in our talents and  
their potential, is to  
have creative control  
of our future.

For us this vital transition is, as Dani Rodrik would say,  
**a “structural transformation of the Economy.”**

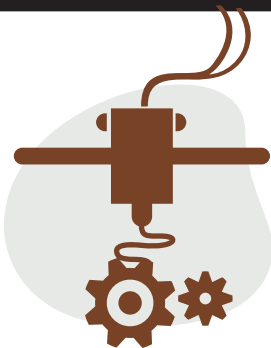


Colombia needs to take a leap out of the  
“middle-income trap” that it finds itself in.

**We must change the traditional way of  
producing goods and services and the  
economic dependence we have on them.**

**The combined intellectual value is what will make us grow!**

**The world is moving forward and we cannot be left behind.**



Until a few years ago, **thinking about the possibility  
of making a 3D print** of an airplane or by using the  
same method generating a prosthesis of a human  
jaw was totally unthinkable.



**However, the results taught us that  
there are no impossibles for an imagination  
that has its focus set on the future.**

**We must look at the Orange  
Economy in the same  
avant-garde way.**



The journalist Andrés Oppenheimer explained, using an example very similar to our situation, the importance of



**innovation**

**to add more value to products.**

In his book *Crear o Morir (Create or Die)* he explained that



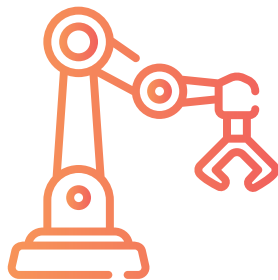
out of the  
**\$3 paid for**  
a cup of coffee in the US,  
only  
**3%** went to  
the grower »»



while  
**the other 97%**  
remained in the

- Genetic engineering of coffee
- Marketing
- Distribution
- Advertising

**"Knowledge Economy"**



## The Fourth Industrial Revolution or Industry 4.0,

in addition to accelerating technological advances, expands the global market,

forcing emerging companies to face challenges such as:



Economic growth



Competitiveness



Brand positioning

The Mentefacturas (the goods and services of our dreams, identity and imagination) are a good solution to face down these challenges.



For this reason,

**it is necessary to create new types of companies in the country,**

through which **the**

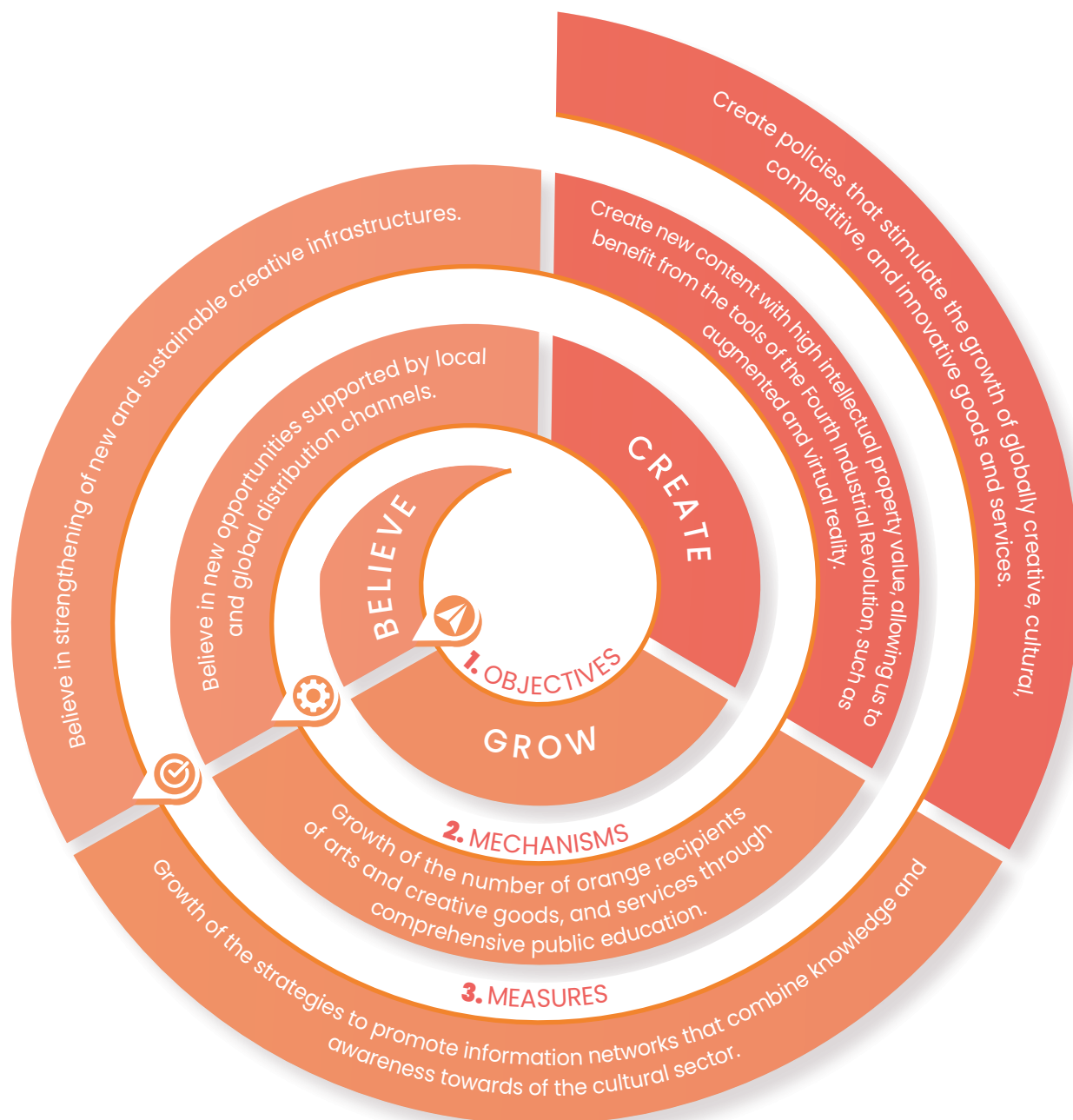
**Mentefacturas**

**may pay a decisive role**

that allows us to meet our challenges by consolidating an appropriate economic evolution.



# How do we achieve this? Through "Method C"



# Our method



To achieve a proper transition between economies, it is necessary to address, one by one, each objective with its mechanisms and measures.



**Believing in the Orange Economy is our main challenge. The new information economies must be aware of and take advantage of the value they have.**



Ideally, we would achieve this by relying on

**national programs**

such as:



1

## **Arranged Rooms**

An initiative of the Ministry of Culture, through which public education programs, management, organization and presentation of performing arts are strengthened.



2

## **South Route**

A travelling program for musical agents to familiarize them with groups across the country and expose them to regional esthetic offerings and creative practices.

3

**Support for annual productions of established national markets**, with particular emphasis on their regional and international importance, such as the **Retina Latina Platform (Plataforma Retina Latina)**, which provides a free individual public platform for the enjoyment of Latin American cinema to locals, and that seeks to create connections between film and new audiences.







**Exposure of its contents at the international level is also crucial,** and it is necessary to continue to consolidate initiatives such as:



1



#### **Reading Colombia**

A strategy for the globalization of books, aimed at the sale of rights to contemporary Colombian works, by connecting local and international publishers.

2



#### **Performing Arts of Colombia Platform (Plataforma de Artes Escénicas de Colombia, PALCO)**

Which seeks to familiarize of international agents of the performing arts with national companies through showcases.

3



#### **Colombia in Womex Initiative**

Which, in partnership with Procolombia, advances the selection of intermediary agents of music, for the formation of the Colombian delegation that will be part of the "Colombia Country of Music" strategy.



The way to achieve this goal is by



**strengthening and implementing existing financial resources**

to build and subsequently improve sustainable creative and cultural infrastructures.



**Create, as a second objective, refers to strengthening and supporting the innovation capability of the CCIs in the country.**



According to *The Economist* (2021), "companies that do not invest at least 10% in new technologies will disappear."

Therefore, we must encourage the **continuation and promotion of programs that incentivize investments by the CCIs in new content that has a high level of intellectual property,**

such as:



1

#### **Create Digital**

A campaign for the co-production of digital content with cultural and educational emphasis.



2

#### **Productive Colombia**

Which promotes productivity and competitiveness in Colombian industry, offering technical assistance to companies to improve their performance indicators.





3

### Centers for Development and Transfer of Technology and Research-Big Data

Organizations dedicated to the **development of applied research projects and transfer activities** in response to social and economic development needs; these organizations are directed by the Ministry of Science, Technology and Innovation with whom they communicate, periodically, in order to encourage, promote and strengthen them nationally and internationally.



The mechanism to achieve the development of innovative contents is by



**reinforcing policies that allow the creation and consolidation of sites for interdisciplinary experimentation**

that stimulate the development of globally competitive cultural and creative goods and services.

Grow is the last of our Method C objectives. For there to be an optimal transition from a conventional to an information economy, it is necessary to continue expanding the audience to which cultural and creative goods and services are aimed.





We can reach this  
**through a comprehensive public education  
program, for both producers and  
consumers, to ensure the consolidation and  
continued growth of the CCIs in the country**  
with programs such as:

1

**The development of an industry-specific information network**

Comprised of academia and local and international public and private sectors.



2

**Orange Bonds**

Together with public education, it will be possible to expand the number of investors willing to finance and refinance, via credit, the activities and projects of companies linked to the Orange Economy.



**The measure to achieve  
our “Grow” objective**

**is to implement effective strategies to develop information networks  
that foster dissemination, disclosure and knowledge about  
Colombia’s cultural and creative sector,  
to generate sensitivity in public awareness orange  
goods and services.**



Within the Method C objectives, there is a mechanism that in the medium term will promote and disseminate Colombian culture. We talk about

## The Orange Bureau

The Bureau's main purpose will be to:

1

**Promote the movement and transfer** of national cultural goods and services to their final consumers at a national and international level.

2

**Reinforce the connection between artists and their followers**, by strengthening the links in the value chain.

3

**Grow domestic demand with the help of the current administration**, creating synergies between Chambers of Commerce, cultural centers, and the National Workshop Schools Program.

4

**Advocate for an easy trade of creative and cultural goods and services** among the private, public, combined, and academic sectors.



With the Orange Bureau we hope to consolidate the CCI's at the local, national and international contexts, by strengthening the relationship between the supply and demand of cultural goods and services, which give way to the opening of new and developing markets.



This ambitious initiative of Ministry of Culture, led by the Vice Ministry of Creativity and Orange Economy and the Directorate of Strategy, Development and Entrepreneurship, is not only tasked with

**being the guardian of the Colombian Orange Economy,**



but it also allows us to continue to consolidate the 7i strategies, because it wholly incorporates each of them into its structures and objectives:



Information



Institutions



Infrastructure



Industry



Integration



Inclusion



Inspiration



# Achieving



**Permanent institutional and regulatory strengthening for the CCIs benefit**



**The objectives, measures and mechanisms of Method C**



**The complete development of the 7i strategies of the Comprehensive Orange Policy**

**will facilitate**



**The transition from a raw material-based economy**



**to an economy based on creativity and culture**



*“We will continue to bet on the Orange Economy of the country, because we believe that culture and creativity are the most powerful forces to transform ourselves into a sustainable and internationally competitive Colombia, based on the benefits of added intellectual value and a Knowledge Economy.”*

Orange Economy:  
An Infinite Reality





**“The great achievements of  
any person usually depend  
on many hands, hearts and minds.”**

Walt Disney

Photo retrieved from: Ministry of Cultureva





# Orange Family

## The ABCs the Orange Economy



The Orange Activities, as well as an explanation of the foundations of the Cultural and Creative Industries, **can be found in the ABCs of Orange Economy**, issued by the Ministry of Culture of Colombia to give scope to concepts, standards and models related to this topic.



## ISIC THE ORANGE ECONOMIC ACTIVITIES.

Including full or partial ISIC classifications

A complete list of ISIC, into which Orange Activities are categorized.



## Orange Reports



Since 2019, the National Government, **through several information systems (SIENA-CULTURE SATELLITE ACCOUNT-DANE)** designed for the collection and processing of Orange Economy information about the condition of the country's cultural and creative sectors.





# Orange Family

## Comprehensive Orange Policy



In 2020, the National Government published the Comprehensive Policy of the Orange Economy that gave rise to the Orange Law, passed in 2017.



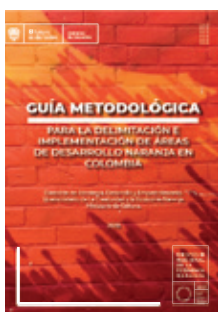
## Monitoring and Measurement of Comprehensive Orange Policy



Scan the QR code to learn everything related to the goals and follow-up mechanisms related to the implementation of the Comprehensive Orange Policy.



## Methodological guide for the delimitation and implementation of Orange Development Areas in Colombia



As the name implies, this is a guide through which the Directorate of Strategy, Development and Cultural Entrepreneurship designed a clear and specific roadmap regarding the structuring of Orange Development Areas zones in Colombia, which you can download from the Orange Economy webpage, in the "Orange Development Areas" section.





# Orange Family

of the Inter-American Development Bank

## The Orange Economy: An Infinite Opportunity



The purpose of this manual is to present ideas and concepts of this largely unknown topic.



## The Future of the Orange Economy: Creative Formulas for Improving Lives in Latin America and the Caribbean



This is a report produced together with the Institute for the Future with the objective of having a clearer vision of the economic and social impact that the Orange Economy will have on the development of the region.



## Orange Economy: Innovations you didn't know were from Latin America and the Caribbean



This report is part of the mission of the Inter-American Development Bank (IDB), which seeks to give visibility to the region's artists and position creativity as an integral element of economic and social development.





# Orange Family

of the Inter-American Development Bank

## Public Policies for Creativity and Innovation: Boosting the Orange Economy in Latin America and the Caribbean



This study points out the main challenges that the region faces in terms of definition and mediation as well as the main market and state failures present in these activities.



## Culture Satellite Account Compilation Guide



An English version of the *Guía Metodológica para la implementación de las Cuentas Satélites de Cultura en Iberoamérica* (Convenio de Organización Andrés Bello), prepared in partnership with the Organization of American States.







**“I believe that culture is  
the social use of  
human intelligence.”**

**Gabriel García Márquez**

Photo retrieved from: Ministry of Culture



## What is the extent of orange program in Colombia today?



In 2013, in the book *The Orange Economy: An Infinite Opportunity*, we talked about

how creating a map of the Orange Economy in 1:1 scale serves no practical use.

One of the conclusions was:

*"It cannot be generated in real time to make decisions using current information."*



**Colombia overcame that barrier!**



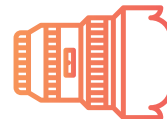
Thanks to the information systems we have at our disposal, such as SIENA, the Culture and Orange Economy Satellite Account, and the support of DANE, today,

**we can now produce maps to a much greater scale that identify the extent of Orange movement in our country**



**and allow us to take timely actions in the cultural sector.**

These scales work just like a camera lens, and by zooming in,



you can clearly see the **impact of the Creative Ecosystems in Colombia and its regions.**

**In Infinite Reality, we propose the following scales to observe the state of the CCIs in the country:**



**1:50,000**

Default “zoom” scale showing the influence of the CCIs at a national level.

**1:25,000**

A regional view of the reach of the CCIs.

**1:10,000**

A departmental view of the state of the CCIs (available only in Antioquia).

**1:5,000**

Maximum “zoom” scale available: city view (available only Bogotá).



To develop these scales, **we reference the “photographs”** that international entities such as WIPO, ECLAC, UNCTAD, OMP, UNESCO, the IDB and the Culture Satellite Accounts have been taking in other countries in recent years.

As you can appreciate, we are able “zoom” to a national and regional scale only,

which provides greater detail of the 32 departments and more than 1,000 municipalities of Colombia,

**we won’t give up on the Orange Economy!**

Eventually, we can develop specific profiles for each geographic entity, with data such as:



- **Exports**
- **Employment generated by the CCIs**
- **Orange GDP and its influence on the national GDP**
- **The number of businesses started in each sector of the Orange Economy**

As well as other data that allow us to make accurate and relevant decisions about each region, taking into account its strengths and weaknesses.

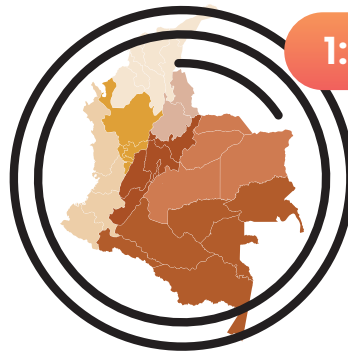


**To try a scale’s zoom feature, go to the next page**





This is the map with its scales, regions, departments, and cities



1:50,000

1:25,000



Caribe



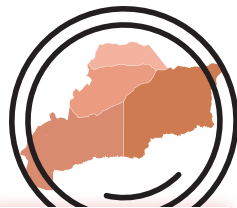
Amazonia



Centro



Eje Cafetero



Llanos



Pacífico



Santanderes

1:10,000



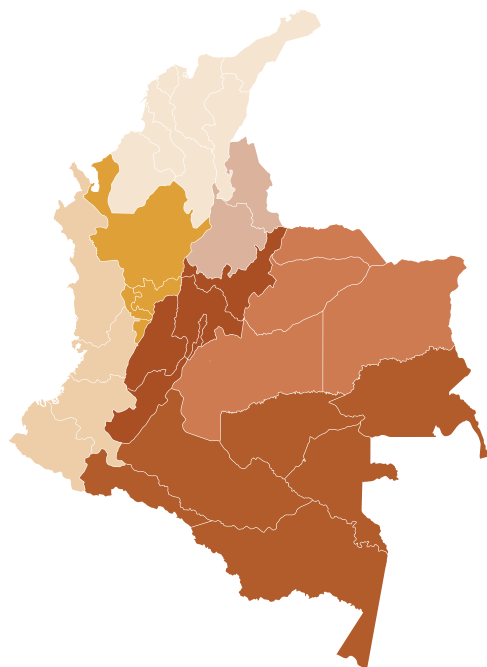
Antioquia

1:5,000



Bogotá

# Colombia profile



## Population census 2018

	48,258,494
Women	24,708,349
Men	23,550,145

## Allocated budget 2021

Ministry of Culture	\$444,111*
Investment	\$262,793
Operation	\$181,319
Variance from 2018	37.05%

**National GDP 2019<sup>pr</sup>** \$881,429\*\*

## Gross value added

GDP Orange Economy 2019 (preliminary)	\$28,916
% National GDP	3.28%
Variance from 2018 (provisional)	6.50%

## Job creation

Total number of people employed in CCIs	596,448
Variance from 2018 (provisional)	4.12%

## Business Creation and Formalization

	2019
Companies created 2019	9,122
Variance from 2018	7.70%

\*Figures in millions of pesos  
pr: Preliminary

\*\*Figures in billions of pesos

# Colombia profile



## Mappings carried out 2018–2020

Amount	16
Identified Agents (Source: RUES)	13,760
Employment	40,764
Average wage* (Source: PILA)	\$1,298,025

## Orange Development Areas 2018–2020

Amount	68
Hectares	1,895
Total ISIC activities	911
Partial ISIC activities	1,105

## Meetings and Nodes strategy

Nodes	17
Meetings	15
Meetings and Nodes members	321

## Orange Periodic Economic Benefits 2018–2020

Beneficiaries	7,754
Municipalities	651
Transferred*	\$190,753

## CoCrea 2020 Call

Projects	486
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## ReactivArte 2020 Commitments

Projects	89
Cost of projects*	\$1,186,865

## Call for Incentives 2021

Projects	3,200
Municipalities	743
Approved*	\$56,386

## Music schools

Mixed	203
Private	270
Public	1,097

## Assets of cultural interest at the national level

Amount	1,099
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## Works, acts, and contracts registry – DNDA 2019

Amount	84,538
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\*Figures in millions of pesos

# Colombia profile



## Total<sup>pr</sup> Orange Economy Exports, all activities, DANE 2020

Arts and heritage*	\$5,734.02
Functional creations*	\$18,697
Cultural industries*	\$50,785

## Research+Creation Development in the Orange Economy sector

Researchers	564
Research groups	411
Researchers per 1,000,000 inhabitants	12

## Procolombia's Orange Economy Exports 2018-2019

Audiovisual, Digital Content, Software and IT Services Businesses	233
Exports*	\$882,810

## Education programs for work and human development (Programas de educación para el trabajo y desarrollo humano, ETDH, Ministry of Culture 2019)

Visual arts segment	81
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## Infrastructure for public shows (Infraestructura para espectáculos públicos, PULEP 2020)

Number of stages for public events	352
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## Higher Education Programs, Ministry of Culture 2019

Visual arts segment	75
Design segment	326

## Infrastructure for Film Screening 2020

Number of theatres	1,227
Number of seats	216,419
Seats per 1000 inhabitants	4.48

## Distribution of Artisans SIEAA 2020

Men	9,134
Women	23,007

## Festivals, fairs, carnivals, pageants and contests

Amount	272
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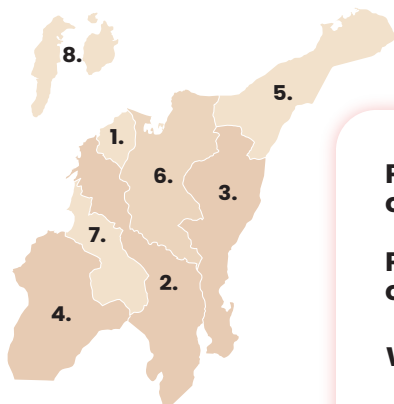
**\*Figures in millions of pesos  
pr: Preliminary**

# Caribbean region profile



## Departments

1. Atlántico
2. Bolívar
3. Cesar
4. Córdoba
5. Guajira
6. Magdalena
7. Sucre
8. San Andrés y Providencia



**Population census 2018** 10,779,433

**Percentage of the country's population** 22.34%

**Women** 5,519,070

**Men** 5,260,363

## Mappings carried out 2018-2020

Amount	4
Identified agents (Source: RUES)	3,216
Employment	7,422
Average wage* (Source: PILA)	\$1,405,300

## Orange Development Areas 2018-2020

Amount	16
Hectares	213
Total ISIC activities	191
Partial ISIC activities	107

## Meetings and Nodes strategy

Nodes	4
Meetings	4
Meetings and Nodes members	64

## Orange Periodic Economic Benefits 2018-2020

Beneficiaries	1069
Municipalities	106
Transferred*	\$25,784

## CoCrea 2020 Call

Projects	83
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## ReactivArte Commitments 2020

Projects	29
Cost of projects*	\$223,589

\*Figures in millions of pesos

# Caribbean region profile



## Call for Incentives 2021

Projects	877
Municipalities	155
Approved*	\$16,254

## Infrastructure for public events – PULEP 2020

Number of stages for public events	38
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## Total<sup>Pr</sup> Orange Economy Exports, all activities, DANE 2020

Arts and heritage*	\$8,927
Functional creations*	\$15,155,147
Cultural industries*	\$484,274

## Infrastructure for Movie Theatres 2020

Number of theatres	178
Number of seats	31,581
Seats per 1000 inhabitants	2.93

## Orange Economy Procolombia Exports, 2018–2019

Audiovisual Companies, Digital Content, Software and IT Services	26
Amount of exports*	\$50,400

## Music Schools

Mixed	41
Private	46
Public	180

## Assets of National Cultural Interest

Amount	202
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## Works, acts, and contracts registry – DNDA 2019

Amount	12,911
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## Festivals, fairs, carnivals, pageants and contests

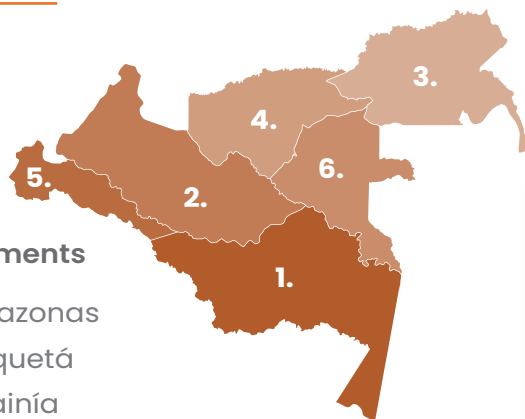
Amount	67
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## Distribution of Artisans SIEAA 2020

Men	2,133
Women	5,607

**\*Figures in millions of pesos  
pr: Preliminary**

# Amazon region profile



## Departments

1. Amazonas
2. Caquetá
3. Guainía
4. Guaviare
5. Putumayo
6. Vaupés

## Population census 2018

998,298

## Percentage of the country's population

2.07%

## Women

511,129

## Men

487,169

## Mappings carried out 2018-2020

Amount	-
Identified agents (Source: RUES)	-
Employment	-
Average wage* (Source: PILA)	\$ -

## Orange Development Areas 2018-2020

Amount	-
Hectares	-
Total ISIC activities	-
Partial ISIC activities	-

## Meetings and Nodes strategy

Nodes	-
Meetings	3
Meetings and Nodes members	27

## Orange Periodic Economic Benefits 2018-2020

Beneficiaries	202
Municipalities	27
Transferred*	\$4,514

## CoCrea 2020 Call

Projects	5
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## ReactivArte Commitments 2020

Projects	-
Cost of projects*	\$ -

\*Figures in millions of pesos

# Amazon region profile



## Call for Incentives 2021

Projects	232
Municipalities	36
Approved*	\$4,052

## Infrastructure for public events – PULEP 2020

Number of stages for public events	2
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## Total<sup>Pr</sup> Orange Economy Exports, all activities, DANE 2020

Arts and heritage*	\$ -
Functional creations*	\$ -
Cultural industries*	\$ -

## Infrastructure for Movie Theatres 2020

Number of theatres	9
Number of seats	1,540
Seats per 1000 inhabitants	1.54

## Orange Economy Procolombia Exports, 2018–2019

Audiovisual Companies, Digital Content, Software and IT Services	-
Amount of exports*	\$ -

## Music Schools

Mixed	25
Private	7
Public	46

## Assets of National Cultural Interest

Amount	3
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## Works, acts, and contracts registry – DNDA 2019

Amount	431
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## Festivals, fairs, carnivals, pageants and contests

Amount	5
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## Distribution of Artisans SIEAA 2020

Men	814
Women	1,768

**\*Figures in millions of pesos  
pr: Preliminary**

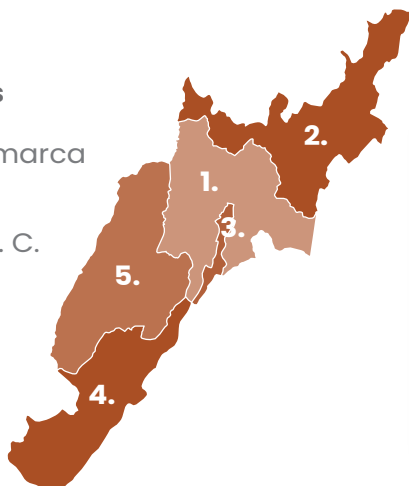


# Central region profile



## Departments

1. Cundinamarca
2. Boyacá
3. Bogotá D. C.
4. Huila
5. Tolima



**Population census 2018** 13,979,575

**Percentage of the country's population** 28.97%

**Women** 7,157,542

**Men** 6,822,033

## Mappings carried out 2018-2020

Amount	2
Identified agents (Source: RUES)	1,145
Employment	1,582
Average wage* (Source: PILA)	\$1,130,355

## Orange Development Areas 2018-2020

Amount	23
Hectares	1,229
Total ISIC activities	463
Partial ISIC activities	750

## Meetings and Nodes strategy

Nodes	3
Meetings	2
Meetings and Nodes members	46

## Orange Periodic Economic Benefits 2018-2020

Beneficiaries	2,132
Municipalities	214
Transferred*	\$51,549

## CoCrea 2020 Call

Projects	233
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## ReactivArte Commitments 2020

Projects	9
Cost of projects*	\$737,925

**\*Figures in millions of pesos**

# Central region profile



## Call for Incentives 2021

Projects	583
Municipalities	179
Approved*	\$10,058

## Infrastructure for public events – PULEP 2020

Number of stages for public events	123
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## Total<sup>Pr</sup> Orange Economy Exports, all activities, DANE 2020

Arts and heritage*	\$5,245,566
Functional creations*	\$2,632,601
Cultural industries*	\$44,888,115

## Infrastructure for Movie Theatres 2020

Number of theatres	474
Number of seats	85,469
Seats per 1000 inhabitants	6.11

## Orange Economy Procolombia Exports, 2018–2019

Audiovisual Companies, Digital Content, Software and IT Services	97
Amount of exports*	\$555,480

## Music Schools

Mixed	33
Private	83
Public	324

## Assets of National Cultural Interest

Amount	405
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## Works, acts, and contracts registry – DNDA 2019

Amount	42,426
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## Festivals, fairs, carnivals, pageants and contests

Amount	60
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## Distribution of Artisans SIEAA 2020

Men	2,396
Women	6,393

**\*Figures in millions of pesos  
pr: Preliminary**

# Eje Cafetero y Antioquia region profile



## Departments

1. Antioquia
2. Caldas
3. Quindío
4. Risaralda

**Population census 2018** 8,888,662

**Percentage of the country's population** 18.42%

**Women** 4,550,995

**Men** 4,337,667

## Mappings carried out 2018-2020

Amount	4
Identified agents (Source: RUES)	2,130
Employment	19,595
Average wage* (Source: PILA)	\$1,460,068

## Orange Development Areas 2018-2020

Amount	10
Hectares	246
Total ISIC activities	75
Partial ISIC activities	33

## Meetings and Nodes strategy

Nodes	4
Meetings	-
Meetings and Nodes members	62

## Orange Periodic Economic Benefits 2018-2020

Beneficiaries	772
Municipalities	91
Transferred*	\$17,772

## CoCrea 2020 Call

Projects	72
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## ReactivArte Commitments 2020

Projects	17
Cost of projects*	\$31,198

\*Figures in millions of pesos

# Eje Cafetero y Antioquia region profile



## Call for Incentives 2021

Projects	513
Municipalities	105
Approved*	\$9,037

## Infrastructure for public events – PULEP 2020

Number of stages for public events	109
------------------------------------	-----

## Total<sup>Pr</sup> Orange Economy Exports, all activities, DANE 2020

Arts and heritage*	\$479,405
Functional creations*	\$762,239
Cultural industries*	\$2,040,366

## Infrastructure for Movie Theatres 2020

Number of theatres	256
Number of seats	44,975
Seats per 1000 inhabitants	5.06

## Orange Economy Procolombia Exports, 2018–2019

Audiovisual Companies, Digital Content, Software and IT Services	68
Amount of exports*	\$124,560

## Music Schools

Mixed	34
Private	53
Public	177

## Assets of National Cultural Interest

Amount	191
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## Works, acts, and contracts registry – DNDA 2019

Amount	15,211
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## Festivals, fairs, carnivals, pageants and contests

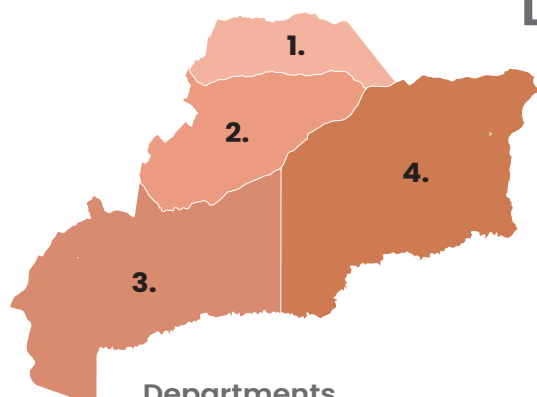
Amount	33
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## Distribution of Artisans SIEAA 2020

Men	1,753
Women	3,378

\*Figures in millions of pesos  
pr: Preliminary

## Llanos region profile



### Departments

- |             |            |
|-------------|------------|
| 1. Arauca   | 3. Meta    |
| 2. Casanare | 4. Vichada |

**Population census 2018** 1,830,208

**Percentage of the country's population** 3.79%

**Women** 937,066

**Men** 893,142

### Mappings carried out 2018-2020

Amount	1
Identified agents (Source: RUES)	972
Employment	1,122
Average wage* (Source: PILA)	\$1,421,608

### Orange Development Areas 2018-2020

Amount	6
Hectares	65
Total ISIC activities	58
Partial ISIC activities	44

### Meetings and Nodes strategy

Nodes	1
Meetings	5
Meetings and Nodes members	8

### Orange Periodic Economic Benefits 2018-2020

Beneficiaries	864
Municipalities	46
Transferred*	\$23,122

### CoCrea 2020 Call

Projects	15
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### ReactivArte Commitments 2020

Projects	-
Cost of projects*	\$ -

**\*Figures in millions of pesos**

# Llanos region profile



## Call for Incentives 2021

Projects	163
Municipalities	41
Approved*	\$2,843

## Infrastructure for public events – PULEP 2020

Number of stages for public events	4
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## Total<sup>Pr</sup> Orange Economy Exports, all activities, DANE 2020

Arts and heritage*	\$ -
Functional creations*	\$ -
Cultural industries*	\$ -

## Infrastructure for Movie Theatres 2020

Number of theatres	46
Number of seats	7,666
Seats per 1000 inhabitants	4.19

## Orange Economy Procolombia Exports, 2018–2019

Audiovisual Companies, Digital Content, Software and IT Services	-
Amount of exports*	\$ -

## Music Schools

Mixed	12
Private	14
Public	56

## Assets of National Cultural Interest

Amount	3
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## Works, acts, and contracts registry – DNDA 2019

Amount	1,211
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## Festivals, fairs, carnivals, pageants and contests

Amount	17
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## Distribution of Artisans SIEAA 2020

Men	12
Women	180

\*Figures in millions of pesos  
pr: Preliminary

## Pacific region profile



### Departments

1. Cauca
2. Chocó
3. Nariño
4. Valle del Cauca



**Population census 2018** 8,105,792

**Percentage of the country's population** 16.80%

**Women** 4,150,166

**Men** 3,955,626

### Mappings carried out 2018–2020

Amount	3
Identified agents (Source: RUES)	4,117
Employment	7,859
Average wage* (Source: PILA)	\$1,177,947

### Orange Development Areas 2018–2020

Amount	2
Hectares	15
Total ISIC activities	44
Partial ISIC activities	8

### Meetings and Nodes strategy

Nodes	3
Meetings	1
Meetings and Nodes members	96

### Orange Periodic Economic Benefits 2018–2020

Beneficiaries	1,838
Municipalities	86
Transferred*	\$44,104

### CoCrea 2020 Call

Projects	54
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### ReactivArte Commitments 2020

Projects	19
Cost of projects*	\$184,650

\*Figures in millions of pesos

## Pacific region profile



### Call for Incentives 2021

Projects	547
Municipalities	146
Approved*	\$10,002

### Infrastructure for public events – PULEP 2020

Number of stages for public events	53
------------------------------------	----

### Total<sup>Pr</sup> Orange Economy Exports, all activities, DANE 2020

Arts and heritage*	\$119
Functional creations*	\$115,536
Cultural industries*	\$3,309,884

### Infrastructure for Movie Theatres 2020

Number of theatres	178
Number of seats	30,180
Seats per 1000 inhabitants	3.72

### Orange Economy Procolombia Exports, 2018–2019

Audiovisual Companies, Digital Content, Software and IT Services	30
Amount of exports*	\$142,200

### Music Schools

Mixed	40
Private	47
Public	187

### Assets of National Cultural Interest

Amount	193
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### Works, acts, and contracts registry – DNDA 2019

Amount	8,274
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### Festivals, fairs, carnivals, pageants and contests

Amount	28
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### Distribution of Artisans SIEAA 2020

Men	1,513
Women	4,519

\*Figures in millions of pesos  
pr: Preliminary

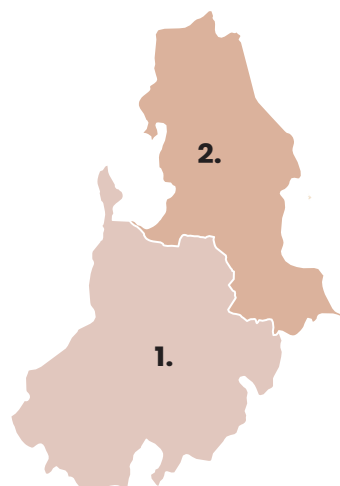


# Santanderes region profile



## Departments

1. Santander
2. Norte de Santander



**Population census 2018** 3,676,526

**Percentage of the country's population** 7.62%

**Women** 1,882,381

**Men** 1,794,145

## Mappings carried out 2018-2020

Amount	2
Identified agents (Source: RUES)	2,180
Employment	3,184
Average wage* (Source: PILA)	\$1,192,873

## Orange Development Areas 2018-2020

Amount	11
Hectares	128
Total ISIC activities	80
Partial ISIC activities	163

## Meetings and Nodes strategy

Nodes	2
Meetings	-
Meetings and Nodes members	18

## Orange Periodic Economic Benefits 2018-2020

Beneficiaries	877
Municipalities	81
Transferred*	\$23,907

## CoCrea 2020 Call

Projects	24
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## ReactivArte Commitments 2020

Projects	15
Cost of projects*	\$9,503

**\*Figures in millions of pesos**

# Santanderes region profile



## Call for Incentives 2021

Projects	285
Municipalities	81
Approved*	\$4,140

## Infrastructure for public events – PULEP 2020

Number of stages for public events	23
------------------------------------	----

## Total<sup>Pr</sup> Orange Economy Exports, all activities, DANE 2020

Arts and heritage*	-
Functional creations*	\$31,882
Cultural industries*	\$61,984

## Infrastructure for Movie Theatres 2020

Number of theatres	86
Number of seats	15,008
Seats per 1000 inhabitants	4.08

## Orange Economy Procolombia Exports, 2018–2019

Audiovisual Companies, Digital Content, Software and IT Services	12
Amount of exports*	\$10,170

## Music Schools

Mixed	18
Private	20
Public	127

## Assets of National Cultural Interest

Amount	102
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## Works, acts, and contracts registry – DNDA 2019

Amount	4,074
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## Festivals, fairs, carnivals, pageants and contests

Amount	62
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## Distribution of Artisans SIEAA 2020

Men	513
Women	1,162

\*Figures in millions of pesos  
pr: Preliminary

# Antioquia department profile



**Population census 2018** 6,407,102

**Percentage of the country's population** 13.28%

**Women** 3,280,436

**Men** 3,126,666

## Mappings carried out 2018-2020

Amount	1
Identified agents (Source: RUES)	411
Employment	16,378
Average wage* (Source: PILA)	\$1,764,322

## Orange Development Areas 2018-2020

Amount	6
Hectares	123
Total ISIC activities	75
Partial ISIC activities	33

## Meetings and Nodes strategy

Nodes	1
Meetings	-
Meetings and Nodes members	12

## Orange Periodic Economic Benefits 2018-2020

Beneficiaries	431
Municipalities	55
Transferred*	\$10,669

## CoCrea 2020 Call

Projects	57
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## ReactivArte Commitments 2020

Projects	10
Cost of projects*	\$9,397

\*Figures in millions of pesos

# Antioquia department profile



## Call for Incentives 2021

Projects	228
Municipalities	64
Approved*	\$4,222

## Infrastructure for public events – PULEP 2020

Number of stages for public events	75
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## Total<sup>pr</sup> Orange Economy Exports, all activities, DANE 2020

Arts and heritage*	\$479.40
Functional creations*	\$457
Cultural industries*	\$2,029

## Infrastructure for Movie Theatres 2020

Number of theatres	185
Number of seats	31,195
Seats per 1000 inhabitants	4.87

## Orange Economy Procolombia Exports, 2018–2019

Audiovisual Companies, Digital Content, Software and IT Services	50
Amount of exports*	\$96,120

## Music Schools

Mixed	25
Private	32
Public	115

## Assets of National Cultural Interest

Amount	125
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## Works, acts, and contracts registry – DNDA 2019

Amount	11,830
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## Festivals, fairs, carnivals, pageants and contests

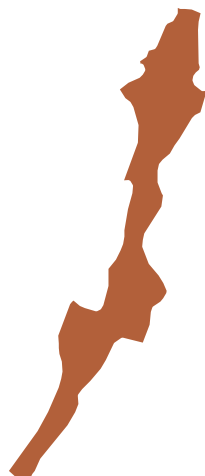
Amount	15
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## Distribution of Artisans SIEAA 2020

Men	506
Women	975

\*Figures in millions of pesos  
pr: Preliminary

# Bogotá D.C. profile



<b>Population census 2018</b>	7,412,566
<b>Percentage of the country's population</b>	15.36%
<b>Women</b>	3,795,234
<b>Men</b>	3,617,332

## Mappings carried out 2018-2020

Amount	-
Identified agents (Source: RUES)	-
Employment	-
Average wage* (Source: PILA)	\$ -

## Orange Development Areas 2018-2020

Amount	12
Hectares	389.1
Total ISIC activities	388
Partial ISIC activities	651

## Meetings and Nodes strategy

Nodes	1
Meetings	-
Meetings and Nodes members	50

## Orange Periodic Economic Benefits 2018-2020

Beneficiaries	395
Municipalities	1
Transferred*	\$13,165

## CoCrea 2020 Call

Projects	146
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## ReactivArte Commitments 2020

Projects	9
Cost of projects*	\$737,925

\*Figures in millions of pesos

# Bogotá D.C. profile



## Call for Incentives 2021

Projects	114
Municipalities	1
Approved*	\$2,809

## Infrastructure for public events – PULEP 2020

Number of stages for public events	96
------------------------------------	----

## Total<sup>Pr</sup> Orange Economy Exports, all activities, DANE 2020

Arts and heritage*	\$5,243.18
Functional creations*	\$2,418
Cultural industries*	\$38,075

## Infrastructure for Movie Theatres 2020

Number of theatres	337
Number of seats	61,197
Seats per 1000 inhabitants	8.26

## Orange Economy Procolombia Exports, 2018–2019

Audiovisual Companies, Digital Content, Software and IT Services	97
Amount of exports*	\$555,480

## Music Schools

Mixed	18
Private	45
Public	2

## Assets of National Cultural Interest

Amount	157
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## Works, acts, and contracts registry – DNDA 2019

Amount	-
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## Festivals, fairs, carnivals, pageants and contests

Amount	17
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## Distribution of Artisans SIEAA 2020

Men	681
Women	1,733

\*Figures in millions of pesos  
pr: Preliminary

# National Orange Economy Council (Consejo Nacional de Economía Naranja, CNEN)

Do you know what it is?

» What do you think it is?

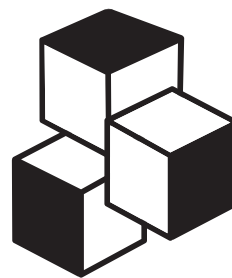
Create your own concept

using each of the words of his name independently:



What did it turn out for you?

Orange Economy



Council

National

The CNEN is

**an advisory and consultation body**

that is responsible for coordinating the stocks of different entities for the benefit of the Cultural and Creative Industries.

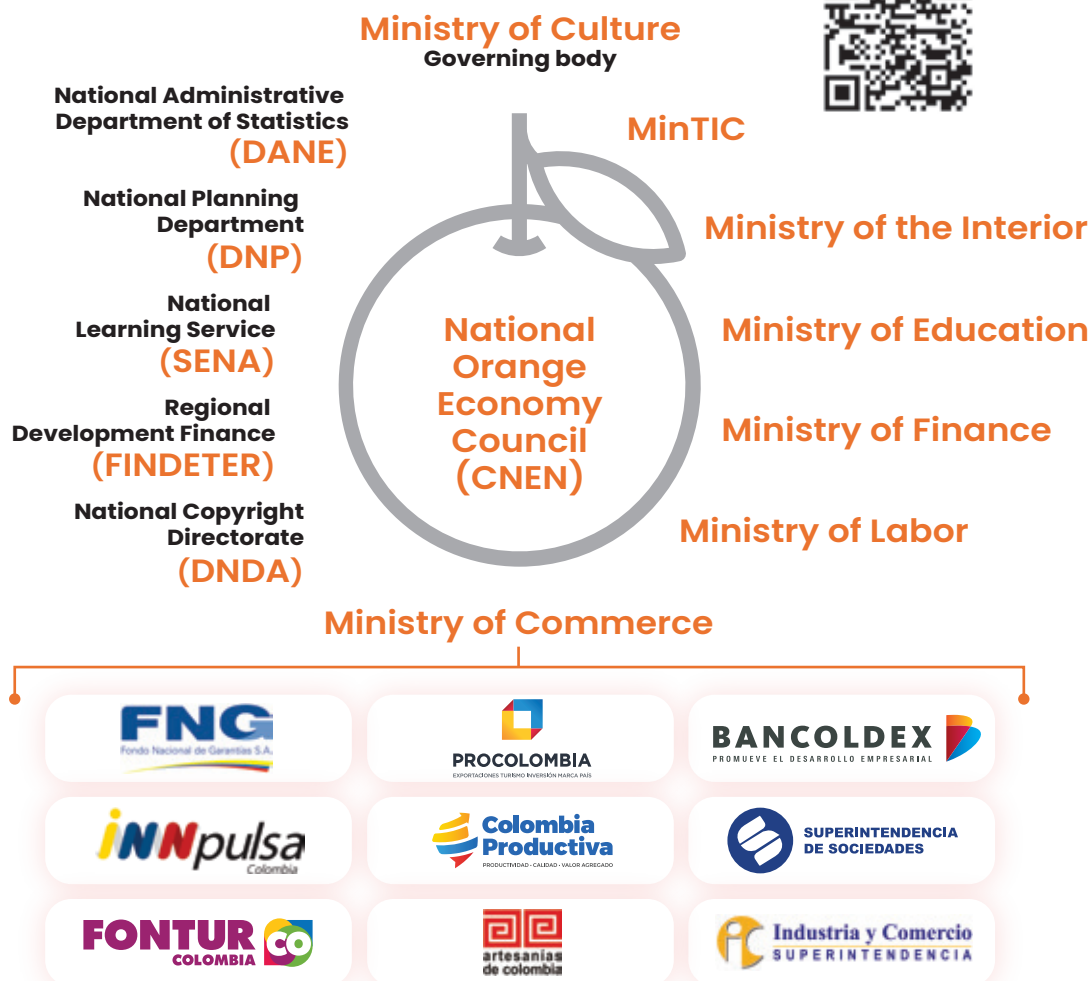


The National Orange Economy Council is the result **of our efforts to consolidate national institutions** that benefit the Cultural and Creative Industries.

This is also the realization of the **"Institutions"** component of the 7i, that belongs to the Comprehensive Orange Policy.



# This is how the CNEN is integrated



From its inception in 2018 to December 2019, the CNEN generated shares representing an investment of more than

**1.4** billion pesos.

**Go to the "Orange Effect" CAPP if you want to know more about the investments of each of these entities to the Orange Economy.**



# Signal Operator

## Ministry of Culture

Created on August 7, 1997 through  
the General Law of Culture.

### Leads



La cultura  
es de todos

Mincultura

the formulation of the  
Comprehensive Policy of the  
Creative Economy

the collaboration between  
the different sectors  
of the country

In addition to the  
achievements that you will  
see throughout this book, the  
Ministry of Culture, by the  
hand of Ministry of Housing,  
City and Territory **also  
consolidated:**



**Homes of Cultural  
Interest (Viviendas de  
Interés Cultural, VIC)**

These are characterized by  
**being completely rooted in  
their region and their  
climate;** their design,  
construction, financing, and  
regulatory criteria adhere to  
**customs, traditions,  
lifestyles, materials and  
construction techniques, as  
well as local labor.**

to strengthen

the institutions that are oriented  
to the **promotion, defense,  
disclosure and development of  
the Orange Economy.**



### »» Why is this achievement important?

Because it will allow us  
**to allocate resources**  
to promote this type of housing  
in urban and rural areas,

↳ **preserving and promoting  
the intangible heritage that  
represents the way of life  
of these communities.**

**If you want to know more about your operator, keep reading.**

# Goals

These "Goals" are a global action plan, designed to contribute to the sustainable development **"of people, by people and for people."**



There are

17

SDGs in total  
with a **target**  
for completion  
date in

2030

The SDGs seek to provide **a global solution to the problems** that modern societies experience.



**That is why the Orange Economy cannot afford to ignore this tool.**



Keep reading to see how the Comprehensive Orange Policy is supported by the SDGs.



# NEVES

Visit the United Nations website to learn more about SDGs



## Information



To generate information and industry-specific knowledge to strengthen the dialogue between culture, the economy, creativity and sustainable development.



## Institutions



To generate interaction, means of financing and incentives to mitigate the risk to agents of the cultural and creative sector.



## Infrastructure



To strengthen public works and infrastructure for sustainability.



## Industry



To strengthen the path of entrepreneurship and integral cultural management, generating a sustainable creative ecosystem.



## Integration



To promote the integration and exchange of cultural and creative goods and services, at local, national and international levels.



## Inclusion



For the strengthening, restoration or generation of an inclusive and equitable social fabric, in which there is room for all our differences to co-exist in peace and harmony.



## Inspiration



To stimulate the formation of creative talents from an early age, with flexible, inspirational and innovative models focused on quality and diversity.

# Ministry of Finance and Public Credit

## A bit of history

Pursuant to Law 68 of July 4, 1866, the Secretary of Finance and the Treasury was formed, later renamed the



**Ministry of Finance**  
by the Political Constitution of 1886.



Law 31 of July 18, 1923 unifies the Ministries of Finance and Treasury (which had been separated in 1909), with the name by which it is currently known:



**Ministry of Finance and Public Credit.**

## The Ministry of Finance



is the battery that powers our progress because  
**is responsible for defining,  
planning and executing the  
country's economic policy.**

Without its support, the economic activity necessary for the consolidation of the Orange Economy could not be executed.



Thanks to its efforts and participation  
as a member of the CNEN,  
**the highest budget for culture  
in 23 years was approved in 2021,**

**444,111** million  
pesos.

» The Ministry of Finance has carried out effective actions  
in support of the Cultural and Creative Industries,

**such as the issuance of Decree 286 of 2020**

**which created a seven-year  
income tax exemption for Orange  
Economy companies.**

Benefiting:

**541**  
companies



Creating:

**4,806**  
new jobs



**With more than 147,000 million  
pesos in investments!**

**For a broader explanation  
of this benefit, see the  
Orange Economy webpage.**



The Ministry's endorsement of economic policies for the country's CCIs is also essential, as established in the following decrees:



## Decree 697 of 2020:

Through which a new tax incentive is created,

namely, an income tax deduction of

# 165%

for investments in or donations to Orange Economy projects.

And which regulates the limits and implementation of the Orange Development Areas.

## Decree 474 of 2020:

Which creates Audiovisual Investment Certificates, that represents a discount of up to

# 35% of the value

of the investment.



## Decree 1702 of 2020:

Through which mechanisms for the application and delivery of the tax incentive for investment in Orange Economy projects are regulated.





**“ A library is not a collection  
of books that have been read;  
it is company, a refuge  
and a lifelong project. ”**

**Arturo Pérez-Reverte**



# An Infinite Reality

Bibliochat, You.



The information and sources of this chat are open to everyone. Anyone interested can read them and discuss their content. Keep reading for more information.

Monday, September 6, 2021

1

Number of CCI's employees?

**Please see:** National Administrative Department of Statistics (DANE), Orange Economy Information System (SIENA), Fourth Orange Report published on September 9, 2020, accessed Monday, January 11, 2021. Link: [n9.cl/1pe5](https://n9.cl/1pe5)

20:30

2

Contribution of the CCI's to Colombian GDP?

**Please see:** National Administrative Department of Statistics (DANE), Orange Economy Information System (SIENA), Third Orange Report published on July 24, 2020, accessed Monday, January 11, 2021. Link: [n9.cl/1pe5](https://n9.cl/1pe5)

20:30





# An Infinite Reality

Bibliochat, You.



3

What was James' monthly salary at Everton?

**Please see:** La FM: "No pasará necesidades: El sueldo de James Rodríguez en Everton" ("He will not go hungry: James Rodríguez' salary at Everton"). News published on September 8, 2020, accessed Friday, February 26, 2021. Link: [n9.cl/5gkl7](https://n9.cl/5gkl7)

20:30

4

New Orange businesses?

**Please see:** Chambers of Commerce Network (CONFECÁMARAS), news about the establishment of companies in Colombia in 2019, including Orange Economy companies, published on January 21, 2020, accessed Monday, January 11, 2021. Link: [n9.cl/2dvea](https://n9.cl/2dvea)

20:30

5

What example can I compare the growth of the CCI's?

**Please see:** Official DI stores Page, History Section, accessed Monday, February 22, 2021. Link: [n9.cl/4qwjf](https://n9.cl/4qwjf)

20:30



# An Infinite Reality

Bibliochat, You.



6

Number of people employed in Colombia, in 2019?

**You can see:** National Administrative Department of Statistics (DANE), Large Integrated Household Survey (Gran Encuesta Integrada de Hogares, GEIH), November 2020, accessed Monday, February 22, 2021  
Link: [n9.cl/8lnmj](https://n9.cl/8lnmj)

20:30

7

Number of Orange Economy employees in Colombia, in 2019?

**Please see:** National Administrative Department of Statistics (DANE), Technical Bulletin, Culture Satellite Account and Orange Economy, published on July 24, 2020, accessed Friday, February 26, 2021.  
Link: [n9.cl/qj02t](https://n9.cl/qj02t)

20:30

8

What is the population of Bucaramanga?

**Please see:** National Administrative Department of Statistics (DANE), "Information in the decision making of capital cities", published on January 2020, accessed Saturday, March 13, 2021.  
Link: <https://n9.cl/z3ypx>

20:30



## An Infinite Reality

Bibliochat, You.



9

Is Orange Economy a "trend"?

**Please see:** Presidency of the Republic of Colombia, news section. Accessed January 15, 2021. Link: <https://n9.cl/b1chd>

20:30

10

An example of Arts and Heritage?

**Please see:** Tourism and Commercial Assessment of the Festival de la Leyenda Vallenata, 2019 from the Ministry of Commerce, FONTUR Colombia, Valledupar Chamber of Commerce, and SITUR CESAR, accessed Thursday, February 18, 2021. Link: [n9.cl/ni0j](https://n9.cl/ni0j)

20:30

11

An example of Creative Industries?

**Please see:** *Semana* magazine, from the article "La industria de los videojuegos ahora es móvil y gratuita" ("The video game industry is now mobile and free"), based on the report Global de Games, by Newzoo, news published on August 15, 2018, accessed Monday, February 22, 2021. Link: [n9.cl/ozdse](https://n9.cl/ozdse)

20:30



## An Infinite Reality

Bibliochat, You.



12

A Colombian video game?

**Please see:** Colombia FORBES "Videojuego colombiano World War Doh logra 500.000 descargas en 2 horas" ("Colombian video game World War Doh achieves 500,000 downloads in 2 hours"), published on February 21, 2020, accessed Monday, February 22, 2021. Link: [n9.cl/k5yvjj](https://n9.cl/k5yvjj)

20:30

13

The video game market?

**Please see:** Newzoo "El mercado global de juegos generará \$152.1 mil millones en 2019 a medida que EE. UU. Supere a China como el mercado más grande" ("The global gaming market will generate \$152.100 million in 2019 as the U.S overtakes China as the largest market"), published on June 18, 2019, accessed Monday, February 22, 2021. Link: [n9.cl/az78](https://n9.cl/az78)

20:30

14

The CCI's Information pyramid?

**Please see:** Inter-American Development Bank "Orange Economy: An Infinite Opportunity", 2013, accessed Monday, March 1, 2021. Link: [n9.cl/87wt](https://n9.cl/87wt)

20:30



## An Infinite Reality

Bibliochat, You.



15

Data exchange in 2025?

**Please see:** International Data Corporation (IDC), "Data Age, 2025 The Digitization of the World from Edge to Core", published on November 2018, accessed Monday, March 1, 2021. Link: [n9.ci/6qrb](https://n9.ci/6qrb)

20:30

16

How much does YouTube generate in advertising?

**Please see:** Alphabet Investor Relations, "Alphabet Announces Fourth Quarter and Fiscal Year 2019 Results" published on February 3, 2020, accessed Monday, March 15, 2021. Link: [n9.ci/czj2](https://n9.ci/czj2)

20:30

17

What are today's economic indicators?

**Please see:** *La República* (newspaper), Economic Indicators Section as of March 16, 2021, accessed Tuesday, March 16, 2021. Link: [n9.ci/negi](https://n9.ci/negi)

20:30



## An Infinite Reality

Bibliochat, You.



18

Number of hectares of Orange Development Areas and new housing?

**Please see:** DANE, Building Survey (CEED), Third Quarter, 2020, accessed Tuesday, March 2, 2021.  
Link: [n9.cl/m19oy](https://n9.cl/m19oy)

20:30

19

Area of creative and historical districts and places in the world?

**Please see:**

- Guggenheim Museum: <https://www.guggenheim-bilbao.eus/el-edificio>
- Prado Museum: <https://n9.cl/mbtf3>
- National Museum of Anthropology <https://n9.cl/6gwos>
- Museums Quartier: <https://n9.cl/y6e7>
- British Museum: <https://n9.cl/wgvae>
- Metropolitan Museum of Art: <https://n9.cl/7deh8>
- Louvre Museum: <https://n9.cl/2fvk1>
- Plaza de Catalunya: <https://n9.cl/zl4kc>
- The Wynwood Walls <https://thewynwoodwalls.com/overview>

20:30

## EPILOGUE

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**AUDREY AZOULAY**  
Director-General of UNESCO

Photo retrieved from: [www.unesco.org](http://www.unesco.org)

The COVID-19 pandemic thrust the world of culture into a deep crisis, and there are consequences that artists and professionals in the sector still suffer.

**In the face of these unprecedented challenges, this book charts an ambitious path that protects and supports both the culture and those who create it.**

At the heart of the matter, is that while we need culture more than ever in these uncertain times, culture also needs us.

The pandemic has affected an entire economic sector whose importance and weight are still

widely underestimated. But it has also placed the future at risk as the culture sector employs more young people than any other activity.

Culture is not only an essential economic sector; it lies at the heart of our social constructs and of our collective and individual identities.

It is essential to act, and act decisively, to meet the challenges it currently faces.

**UNESCO is pleased to be able to count on Colombia's unwavering commitment to this movement.**

***For many years Colombia has labored to give the “Orange Economy” a place of privilege and works to realize its full potential.***

UNESCO welcomes the fact that the objectives identified in this book coincide to a large extent with its own priorities.

The first of these is to recognize the central role that culture plays in our societies. Although culture has proven to be powerfully resilient, the crisis has also revealed the sector’s fragility and the inadequacy of the support it receives.

Therefore, it is urgent to redouble efforts to support the world of culture by including it in recovery plans, but also by offering greater protection to creators and artists, assuring them meaningful status, also proper living and working conditions.

This is even more important when we consider that six out of ten professionals in this sector are women, who experience greater employment uncertainty. We must keep this in mind and work to resolve this additional vulnerability.

The second priority is to assess the impact of the digital age. In just a few years, the world of culture has undergone radical changes, a source of both hope and concern.

***In this changing environment, we must preserve the rights of artists and strive for equity to provide them with fair and equitable remuneration.***

We must also ensure that the transition to digital does not come at the expense of diversity of cultural expression.

Faced with the risk of homogenization, due to the concentration of access to works on dominant platforms, we must act together to ensure that the diversity of expressions and viewpoints retain their rightful place in the digital culture landscape.



The Convention on the Protection and Promotion of the Diversity of Cultural Expressions of 2005 can be an indispensable tool, and UNESCO is pleased that it is the frame of reference for Colombia's accomplishments.

The third and final priority is to fully mobilize statistical tools to support our actions. For a sector whose boundaries are difficult to delineate, it is important to have reliable and accurate data.

We must gauge our needs accurately in order to better understand them and act accordingly.

**The extraordinary work done by Colombia in this regard, amply illustrated in this book, is an excellent example of this.**

The wide variety of statistics presented allows us to understand very clearly the diversity and complexity of our problems and offer responses that meet the challenges.

This book provides new and important perspectives for our collective reflection in this International Year of the Creative Economy for Sustainable Development.

**UNESCO invites all governments and institutions to endorse the conclusions herein and to remain resolute as we attend the MONDIACULT Conference in Mexico in September 2022, a vital event that will lead us towards a committed future.**

Paris, August 2021

## Our team:



### With this Vallenato verse:

*The Vallenato culture and its music are my heritage,  
the data has become my language to preserve it.  
The value chain, the economy, and data  
when applied to culture make it better and better.*

### Fabián Leonardo Dangond Rosado

Industrial Engineer | Masters in Entrepreneurship and Innovation

### With this Colombian seal

*I was born at 2600 meters, where the stars appear  
closer and their light connects hearts that believe  
in the impossible with my passion for design, to give life  
to ideas and dreams that tell stories.*



### Melissa Tatiana Forero Velásquez

Industrial Designer



### I learned...

*Temperance and humility from my mother.  
Respect for laws, justice and truth, from my alma mater.  
Joy, passion for the tambora, for dance and much more,  
from my teacher Betty Gonzales.  
A love for life and culture that I will never abandon,  
from everyone.*

### Yerson Alexander Escobar Villa

Lawyer | Specialist in Administrative Law

# This manual contains:

Challenges of the Pandemic  
for the culture sector and  
responses from public policy

Implementation progress  
as of May 31, 2021

ABC of the  
integral policy

Commitment to  
culture as a  
pillar of sustainable  
development and the SDGs

Practical complement  
to the economy  
8 years later



Illustration by Ma. Catalina Rodríguez

ISBN: 978-958-5105-83-6



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