Panama and, most recently, Mexico. Much attention has centred, so far, on traditional medicine but more could be done to build links with scientific medical knowledge and medical trials.

Indigenous and local knowledge is recognized as being vital to cope with climate change. On behalf of the regional Indigenous Forum Abya Yala, Cerda (2018) proposes a framework for indicators of success in adapting to, and mitigating, climate change. Costa Rica and Bolivia have already begun implementing these tools, such as through Bolivia’s Platform of Native Indigenous Nations to Combat Climate Change, which creates a space for dialogue about ancestral practices.

In 2016, Bolivia also introduced a programme at the national level which seeks to facilitate the recovery and use of local and ancestral knowledge. Ecuador has implemented a similar programme to develop a digital repository of ancestral knowledge (Figure 7.2). These are part of a growing body of programmes in Latin America that promote social or inclusive innovation at the service of excluded and underprivileged communities (Figure 7.2). These programmes have become a landmark in the region.

The overarching aim is to enlarge the analyses of official data, social networks, economy in Mexico, drawing on map development of the creative Compass. This pilot project aims to since been renamed the Creative Transmedia Map initiative, which has

Box 7.3: The Digital Culture Centre: an experiment in creative industries

Established in 2012, the Digital Culture Centre (CCD) is a response to the radical ways in which digital technologies are changing creative content and consumer behaviour in Mexico; it is located within the Mexican Ministry of Culture.

The centre runs youth-oriented programmes on the creative and critical use of digital technologies as tools for economic and cultural transformation.

It also serves as a think tank. There is a need to rethink policies related to creative industries and to adopt policy instruments which nurture innovation and collaboration with other industries. Innovators also need to have access to venture capital funds.

The Creative Compass

In 2018, the CCD launched the Transmedia Map initiative, which has since been renamed the Creative Compass. This pilot project aims to map development of the creative economy in Mexico, drawing on analyses of official data, social networks, quantitative surveys and case studies. The overarching aim is to enlarge the toolbox used to assess cultural industries and offer an instrument for the design of cultural policies.

The Creative Compass is supported by the British Council, as well as by the IDB.

The project is being implemented in collaboration with the Nesta Foundation in the UK, the Metropolitan Autonomous University (Xochimilco) and Parametría.

Taking stock of the creative landscape

In parallel, the CCD is working with the National Institute of Statistics and Geography (INEGI) to incorporate creative industries into the national industrial database.

Initial results* show that 91 000 companies are working in creative industries in Mexico, equivalent to 1.7% of all domestic firms. They employ about 725 000 people. An analysis of social network data** indicates that the most active creative sectors are those in software, design, video games, app development, advertising and marketing. Of the 1 100 communities active in ‘technology and business’ identified through this social network, two-thirds relate to creative industries.

The Immersion Laboratory

In co-ordination with the Banco Bilbao Vizcaya Argentaria (BBVA) Foundation, the CCD has created the Immersion Laboratory project, ‘an open space for experimentation, learning and reflection on immersive technologies’.

The project uses a virtual platform for the exchange of knowledge and explores immersive media by engaging artists, innovators and the general public in workshops, its residency programme and its annual Immersive Festival.

In 2019, the travelling Immersion Laboratory visited the cities of Monterrey, Tlaxcala and Guadalajara, attracting 162 attendees. The same year, the laboratory held 52 workshops, which included do-it-yourself sessions, master classes and exhibitions of items made by participants, such as an experience for the exchange of knowledge and explores immersive media by engaging artists, innovators and the general public in workshops, its residency programme and its annual Immersive Festival.

Research spending stagnating

Since 2015, research intensity in Latin America has remained relatively low, with Brazil (see chapter 8) maintaining its lead for this indicator (Figure 7.3). Research intensity has recently dropped in Argentina, Brazil and Mexico while rising, albeit modestly, in El Salvador, Paraguay and Uruguay.

Despite the Ibero-American and Inter-American Network for Science and Technology Indicators (RICYT) having supported the production of statistics for more than a quarter of a century, several countries do not yet produce regular data. This is true of Bolivia, Guatemala, Honduras and Peru, for instance, as well as most Caribbean countries (see chapter 6). This suggests that the development of STI remains below the radar of some governments.

Source: https://centroculturadigital.mx/; interviews conducted by authors

* These were identified by the National Statistics Office.

**via www.meetup.com

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