NACIONES UNIDAS
GUATEMALA

STRATEGY CANVAS FOR AGILE SDG PROTOTYPING

Guatemala's Creative Economy Co-design Methodology, 2021-23

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Purpose

RCO Guatemala coordinated an interagency SDG initiative of creative economy from July 2021 to October 2023. The goal was to co-create with a variety of strategic partners. Three new agile products came about as a result. This Strategy Canvas includes the description of the agile prototyping methodology that is being requested for replication by Panama by its Ministry of Culture. Panama participated in the event of the 11 July 2023 and made a presentation voicing its interest in replicating the methodology and Mr. Ellis Newman, Director of Creative Economy, Ministry of Culture, Panama met with the RCO Head of Office, Guatemala, on 10 August to express the same. With this aim, the below strategy canvas (1) lays out the process of co-creation from ideational gestation to the operationalization of the prototypes, (2) charts down the principles and critical junctures of the methodology behind the process, and (3) proposes benchmarks and leverage points for possible replication in other countries and/or sectors of SDG acceleration using the catalyst of cultural and creative industries.

1. Guatemalan experience of creative economy prototyping

Contextual window of opportunity: Given that 2021 was the International Year of Creative Economy for Sustainable Development and the overall underestimated niche of *orange/creative economy* across the spectrum of alternative paths for New Economics for Sustainable Development (See Table 1: NESD), the RCO of the UN Country Team in Guatemala took the initiative to seek the guidance of its team members and partners to find potential entry points to creative economy as an opportune SDG springboard. Inspired by the Government's new National Registry of Artists initiative and with an eye to upcoming SDG Summit, the UN team in Guatemala invited UN family members to link the orange economy with the 2030 Agenda through new partnerships.

Table I: NESD and Orange Economy

NESD Concepts	Blue Economy	Green Economy	Circular Economy	Solidarity Economy	Purple/Care Economy	Attention Economy	Orange/Creative Economy	Frugal/Innovation Economy
Blue Economy	1	Reduction of oceans waste, including plastics.	Support to sustainable use of resources including fisheries and ocean biodiversity.	Improve livelihoods and employment of coastal communities.	Improve the livelihoods and employment of vulnerable population groups.		Support of coastal MSMEs and SSE entities.	Support to innovation in efficient use of resources.
Green Economy	Use of clean energy; green principles applied to the oceans.	1	Support to efficient use natural resources.	Localizing the SDGs, support vulnerable groups such as Indigenous communities and firms protecting the environment.	Support decent work in green activities of vulnerable population groups.	Support the use of technology for protecting the environment and benefitting the social commons.	Support of MSMEs and social entrepreneurs in valorizing cultural and natural endowment and creativity for greening the economy.	Support innovation in renewable energy technologies to provide affordable energy for all.
Circular Economy	Efficiency in the use of resources.	Support to recycling and reduction of waste.	1	Support to communities practicing circular agriculture and entrepreneur practicing recycling (e.g. e-waste recyclers).	Recycling activities can support employment in MSMEs.	Support to reduction of information waste.	Supports growth of MSM cultural organizations.	Support to low resource, high quality solutions including for last-mile gaps and those usually left behind.
Social & Solidarity Economy	Support MSMEs and SSE entities of coastal communities.	Incentive to protect, restore, and sustainably use the local resources to improve and maintain communities' livelihoods.	Support MSMEs and SSE entities reducing waste and using efficiently natural resources.	1	Women-owned SSE entities provide affordable care services.	Support the use of social media to promote the sharing economy and business opportunities in the NESD.	Supports MSMEs and SSE entities and cultural organizations run by disadvantage communities, including Indigenous communities.	SSE entities deploy frugal innovation to provide affordable services to most disadvantaged.
Purple/ Care Economy	Support livelihoods, and health of vulnerable populations and oceans.	Support of human and environment's health.	Values family and civil society's work in recycling and repair activities.	Care services being provided by cooperative and financed by mutuals.	1	Supports the use of social media to underscore the value of unpaid work by women and other vulnerable population groups; connect women entre-	Create business opportunities for women entrepreneurs.	Women-led innovation that provide services to most disadvantaged.
Yellow/ Attention Economy	Supports the use of social media and platforms for encouraging a sustainable use of marine resources and the reduction of waste and pollution.	Supports the use of social media and platforms for the protection, restoration, and conservation of natural resources.	Supports the use of social media and platforms to reduce 'information waste' and promote efficient use of natural resources.	Support the use of social media and platforms to promote SSE entities.	Supports the use of social media and platforms to raising concern on unpaid work and improve its value measurement.	1	Streaming and other platforms are a source of market access for creators across the world that can accelerate the growth of a creative economy and opportunities for developing countries.	Pool tool, assets and ideas through platforms and social media to foster innovation in more efficient use of resources and delivery of affordable services.
Orange/ Creative Economy	To support creative, cultural, and artistic expressions that can persuade a sustainable use of marine resources.	To support creative, cultural, and artistic expressions that dissuade a culture of overconsumption and waste production.	To support a culture of less waste and artistic representations (in music, theater, sculpture) of recycling and repair activities.	To support creative and artistic activities to improve the livelihoods of disadvantaged people including Indigenous peoples.	Values music, art, and other cultural expressions for enhancing individual and communities' health and women's empowerment.	Support cultural and artistic activities taking place and communicated through social media and platforms.	1	
Frugal/ Innovation Economy	Support innovation for improving protection, restoration, efficiency, and conservation of marine resources, including the elimination of pollution.	Support innovation in renewable energy technologies that substantially reduce carbon emissions and the cost of using them vis-a-vis fossil-fuels.	Support industrial innovation for recycling, repair, and waste reduction without compromising the environment.	Support innovation and scale-up of MSMEs and SSE entities.	Support innovation that adds value to the provision of care services.	Support development of innovative products and services in workshops taking place and disseminated through social media and platforms.	Digital natives in the orange economy can help change consumption behaviors towards frugal innovations.	1

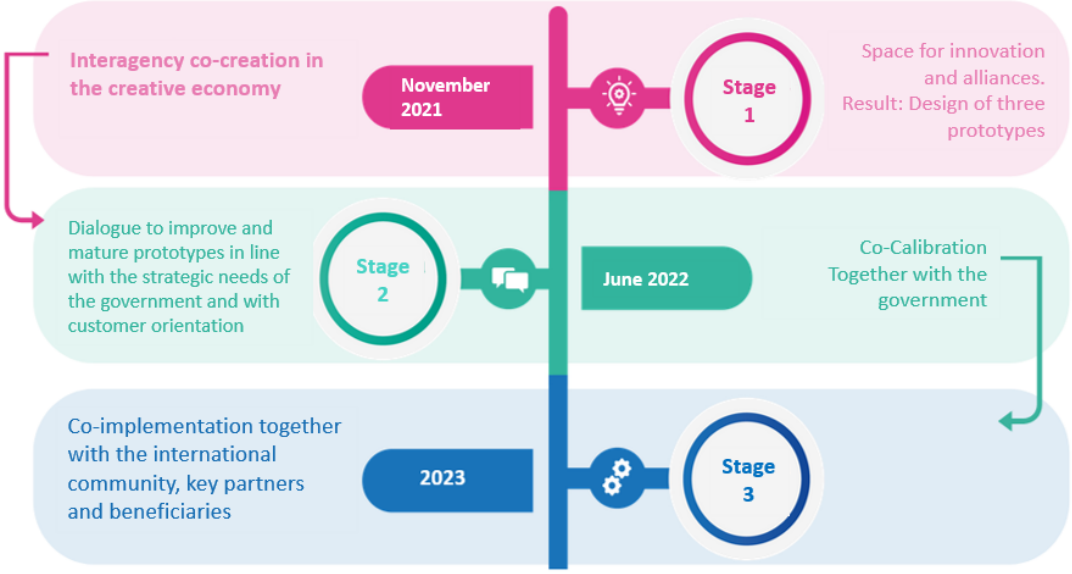
The initial goal was as much to incite cooperation across a range of diverse UN entities shown in Figure I below (e.g., UNCTAD based in Geneva and UN WTO based in Madrid, both working on and for Guatemala and in creative economy but not with each other, and both linked up with resident agency UNESCO and creative economy branches of IADB and OECD) as it was to co-prototype for nonconventional sectors of inclusive development. The stage was set with the cultural and creative industries as such connecting sector in Guatemala.

Figure I: UN System for Creative Economy in Guatemala

The common denominator was to link agency mandates and priorities with the SDG targets and interlink them in innovative ways in specific parts of Guatemala for specific furthest left behind populations.

The design approach was phased (Figure II) and consensus-based bringing a variety of sectors and major groups together at different points of product maturity and with customized engagement strategies.

Figure II: Phased approach to prototyping



Phase 1: Co-creation by unlikely partners for cross-cutting SDGs and SDG enablers

RCO's cross-cutting initiative of creative economy started in 2021 with a co-creation sprint where UN System members, resident and non-resident, UNSDG members and non-members, and IFIs from Madrid, Geneva, Washington DC, Guatemala, and Panama were brought together in short sprints of no longer than 45 minutes.

The first phase sought nothing more than to exchange ideas and match the priorities and objectives of each engaged entity with each other's to find possible synergies. Focus was on what can be tangential or auxiliary, and to see it in a different light to gauge if it can be transformed into an SDG accelerator for Guatemala's much needed microeconomic development, fiscal reform, and equitable growth.

Creative economy was chosen as a propitious area and intersecting specialization area for the engaged UN family. Groups were self-formed around the emerging prototype ideas in harmony with their mandates, specializations and current and future organizational interests. The stage was set with a definitional feast from the creative economy expert, Dr. Neugovsen, ESEADE, Argentina.

ACTIONS AND TIMELINES:* 22 and 29 November 2021, two 4-hour sessions were held within the UN family to move towards the first prototypes with two preceding preparatory sessions on 29 September and 1 October to mark off the starting point, agree on the short to medium-run goals (Figure III), and the flexible parameters of the co-design process. The emerging prototypes on 22 November were tested with samples of beneficiaries such as youth groups and women associations in Guatemala to get perspectives one utility and relevance. On 29 November, participants sought to re-shape the prototypes and created their first pitches. Pitches of 4 minutes consisted of 4 sections: *Purpose, Justification, Beneficiaries, Actions and Partners.

Figure III: 22 November 2021 Start-off with Prototyping

Please see the recording, the agenda, the minutes, the first versions of the three prototypes here.

The three prototypes that emanated from this co-creation process were:

Prototype A: UNCTAD, UNFPA, UNWTO, UN Women, PNUMA, RCO and IDB put forward a **Guatemalan Database of the Creative Economy** to measure the role of arts and sciences in public policy targeting the reduction of socioeconomic inequalities **(Goal 17.19 and Goal 10.2).**

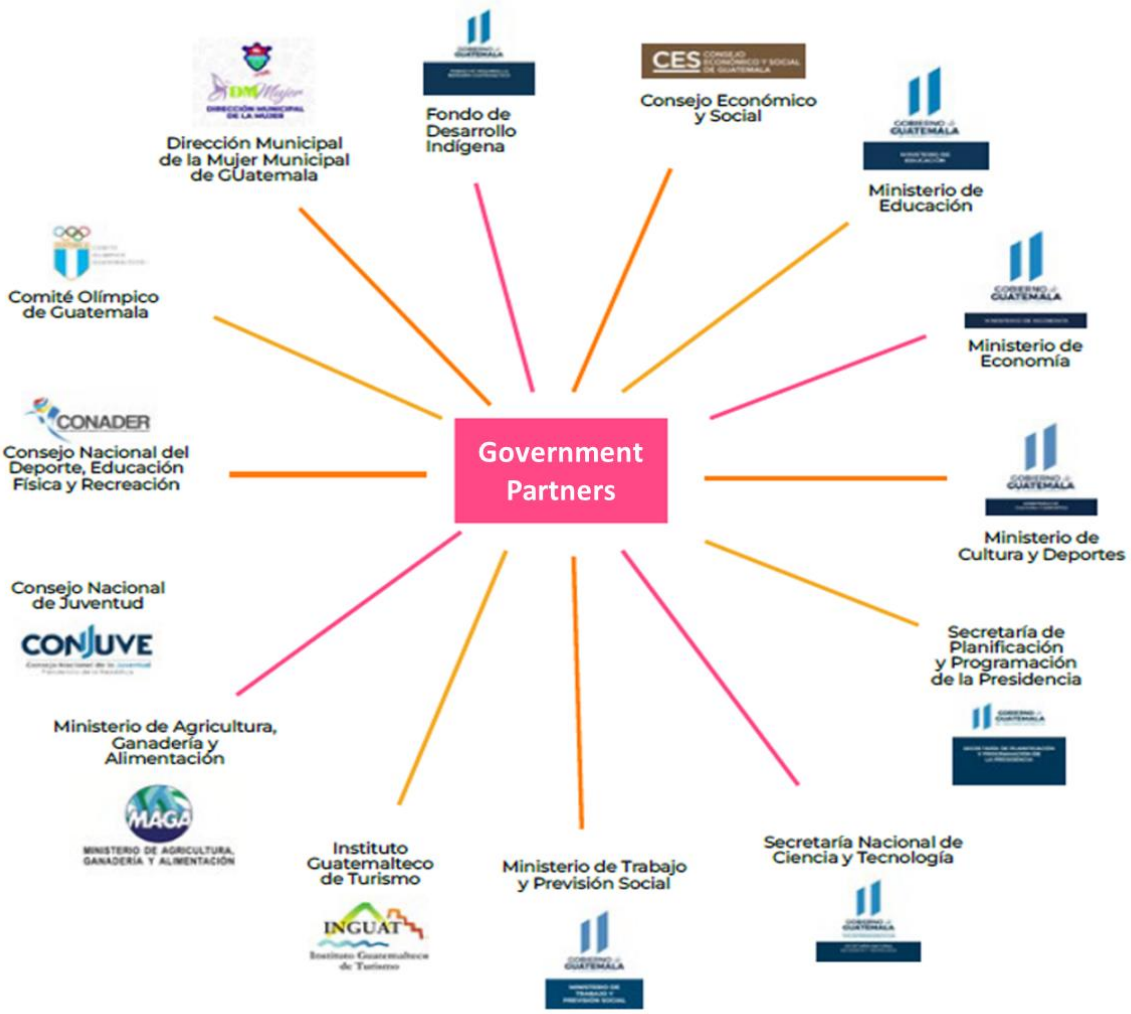
Prototype B: UNESCO, UNWTO, IOM, UNITAR, RCO, IDB, and Guatemala's Stock Exchange proposed to have a **Guatemalan Craft Fair** to improve the access of indigenous entrepreneurs to markets, accompanied by a virtual e-commerce platform **(Goal 5.5 and Goal 10.7).**

Prototype C: UNCTAD, UNWTO, IOM, UNFPA, RCO, IDB, and SENACYT envisioned **ICT Training for Guatemalan Young Entrepreneur**s to link their tourism-sector creative enterprises with markets **(Goal 8.6 and Goal 8.9).**

Phase 2: Co-validation by the Government to link with the National Priorities of Development

Phase 2 was predicated on the belief that no UN support should be devised that does not directly and entirely respond to the actual needs and real aspirations of Guatemalans. Preaching what the UN Reform prescribes in making the transition from the Development Assistance (UNDAF) to Development Cooperation (UNSDCF), the team held a meeting to seek the input of the Government (Figure IV) to revise, polish, enhance each prototype. The stage was set with comparative perspectives from the OECD on The Culture Fix as an engine of economic development.

Figure IV: 22 November 2021 Start-off with Prototyping



Please see the recording, the agenda, the minutes, the first versions of the three prototypes here.

Antecedentes, desafíos y participación en relación con la economía creativa de Guatemala

Fecha límite: 5 de agosto

Nombre de la institución/organización/dependencia:

PROTOTIPO	ANTECEDENTES ¿Qué antecedentes tienen para cualquiera de los tres prototipos? *(Puede tratarse de cualquier proyecto o actividad realizado o en curso que pueda estar relacionada con el prototipo. Favor de incluir nombre del antecedente, link o referencia, y prototipo vinculado)*	RETOS ¿Qué desafíos actuales o potenciales identifican que uno o varios de los prototipos podría responder? *(Favor de explicar el actual o potencial desafío y el o los prototipos vinculados)*	INTERÉS ¿En qué prototipo o prototipos cree que su organización puede participar y cómo? *(Favor de explicar temas o subáreas de interés y tipo de participación, por ejemplo, asistencia técnica, recursos humanos, redes locales, etcétera)*
A. Estudio estadístico de la economía creativa en Guatemala	•	•	•
B. Promoción y Desarrollo Sostenible del Festival de los Barriletes Gigantes	•	•	•
C. Formación en emprendimientos en gastronomía y artesanías para jóvenes	•	•	•

Each entity's priorities and the real localized needs of Guatemala were inserted into the prototypes in real-time through a Matrix of Government Feedback, which was then corroborated painstakingly with each participating government entity.

ACTIONS AND TIMELINES: On 27 July 2022, The International Micro-, Small and Medium-sized Enterprises Day, a 2.5-hour session was organized for the co-creating agencies to make their first pitches per prototype to the Government and seek the feedback with a view to adapting the prototypes, which now came with a descriptive brochure. Simulations were facilitated by the RCO Guatemala on 4 April and 8 June 2022. The Prototype Brochures showed not only the purpose, justification, expected impact and intended partners from the international development community and the private sector in addition to academia and civil society, but also a proposed set of specific, auxiliary products and activities towards the development of full-fledged project documents.

The 11 pages-long Matrix of Comments per Government entity was then consolidated to one page feedback per prototype. The goal was to stay true to the true value creation with efficiency and quality. In this stage, each prototype was also explicitly linked with the specific indicators of the Youth 2030 Strategy, Disability Inclusion Strategy, Gender Empowerment Strategy and results and strategies of the Cooperation Framework of the UN System in Guatemala (2021-25) in addition to the specific SDG targets and K'atun 2032, National Development Priorities.

Phase 3: Co-operationalization with the international development community

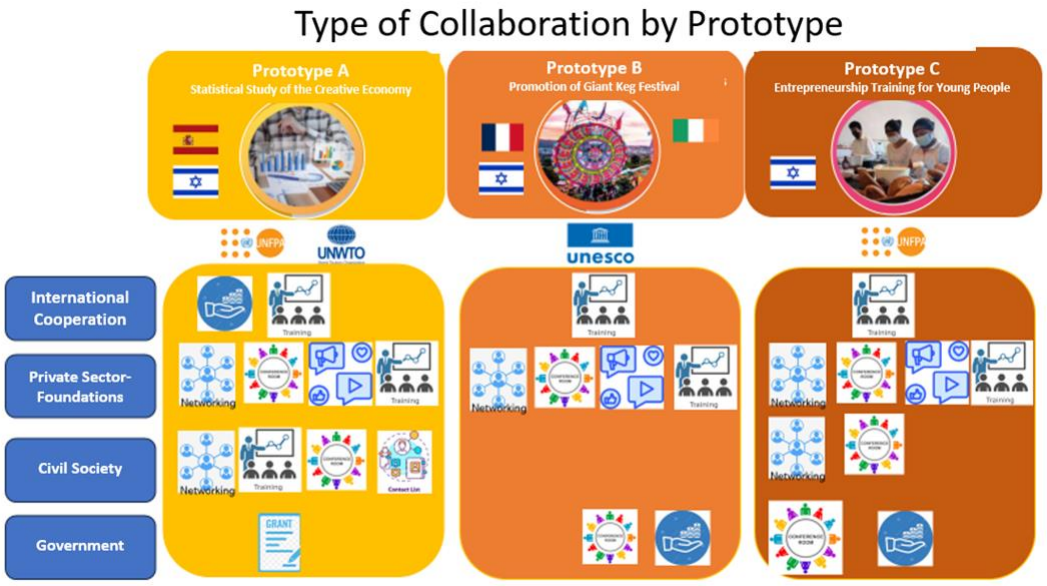
In this phase, the new products of actual and potential partners from the international development community, private sector and civil society and academia were consolidated into one database and the initial project documents with the estimated budget no more than 250 thousand dollars per prototype were prepared. The goal was to make each prototype as feasible, accessible, and enticing as possible for international development cooperation.

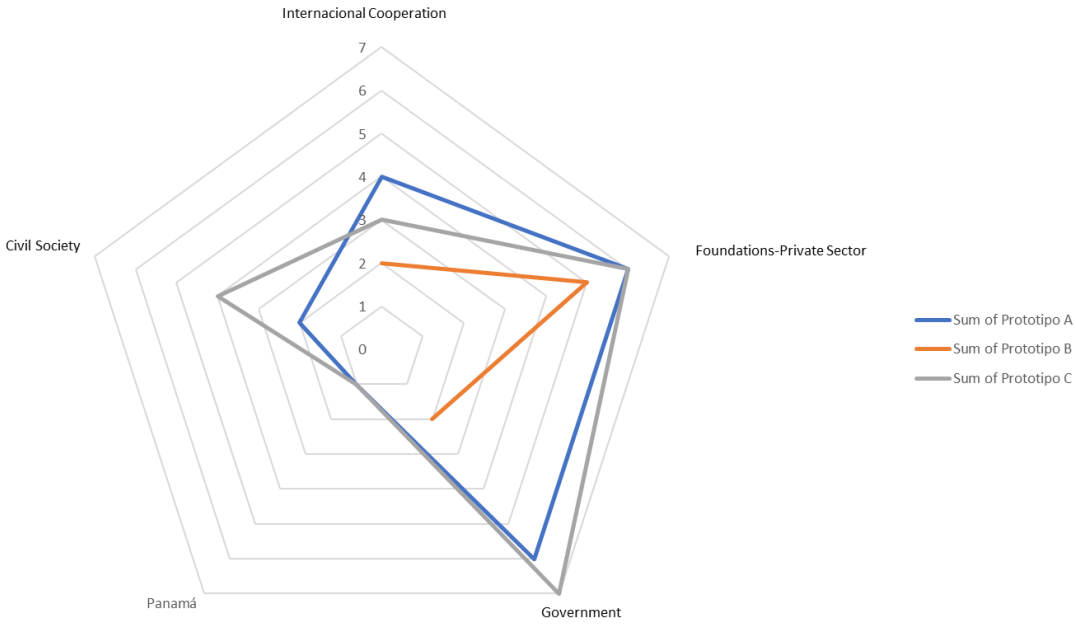
Phase 3 put the spotlight on the priorities of development of the potential partners, especially the Member States of the international development community to build direct and indirect bridges between their goals and the prototypes. The 11 July 2023 meeting saw the engaged participation of about sixty professionals from the government, international development, private sector, civil society, academia and other major groups and stakeholders (Figure V).

Figure V: 11 July event participants

ACTIONS AND TIMELINES: 11 July 2023, the World Population Day, and ahead of the World Youth Skills Day, a three-hour session was held to present the prototypes to the international development community and seek their opinions on how to operationalize the products in alignment with their vision. France, Panama, and Spain made presentations and Germany, Japan and Israel participated actively.

<u>Figure VI:</u> Sectoral participation in Phase II on 11 July 2023





Next actions—Phase 4: Implementation in 2024

<u>The Strategic Partnership Framework</u> (Figure VII) was launched after the 11 July event to hold talks with each sector and per each prototype to bring them closer to operationalization. Five meetings with the involved UN team, Government, Private Sector, Civil Society and International Development Community were held in August 2023 and one meeting per prototype were held in September 2023 to ensure that the prototypes are owned by all strategic partners for initiation in 2024. Expression of Interest and Expression of Collaboration templates were designed and used with the external partners to best reflect the ways in which they would like to act as strategic partners.

Figure VII: The Strategic Partnership Framework of post-11 July 2023

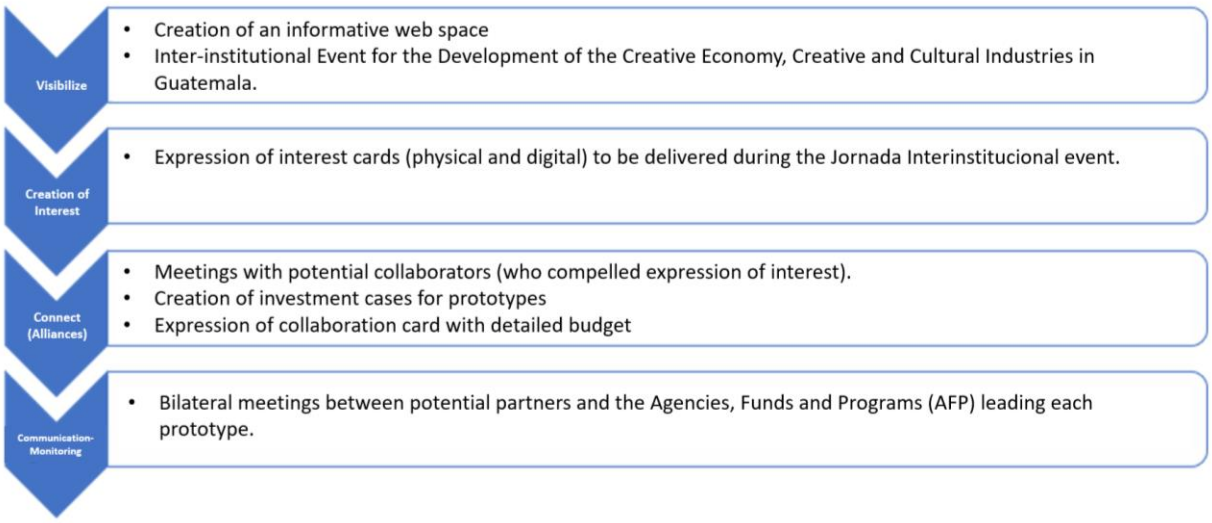
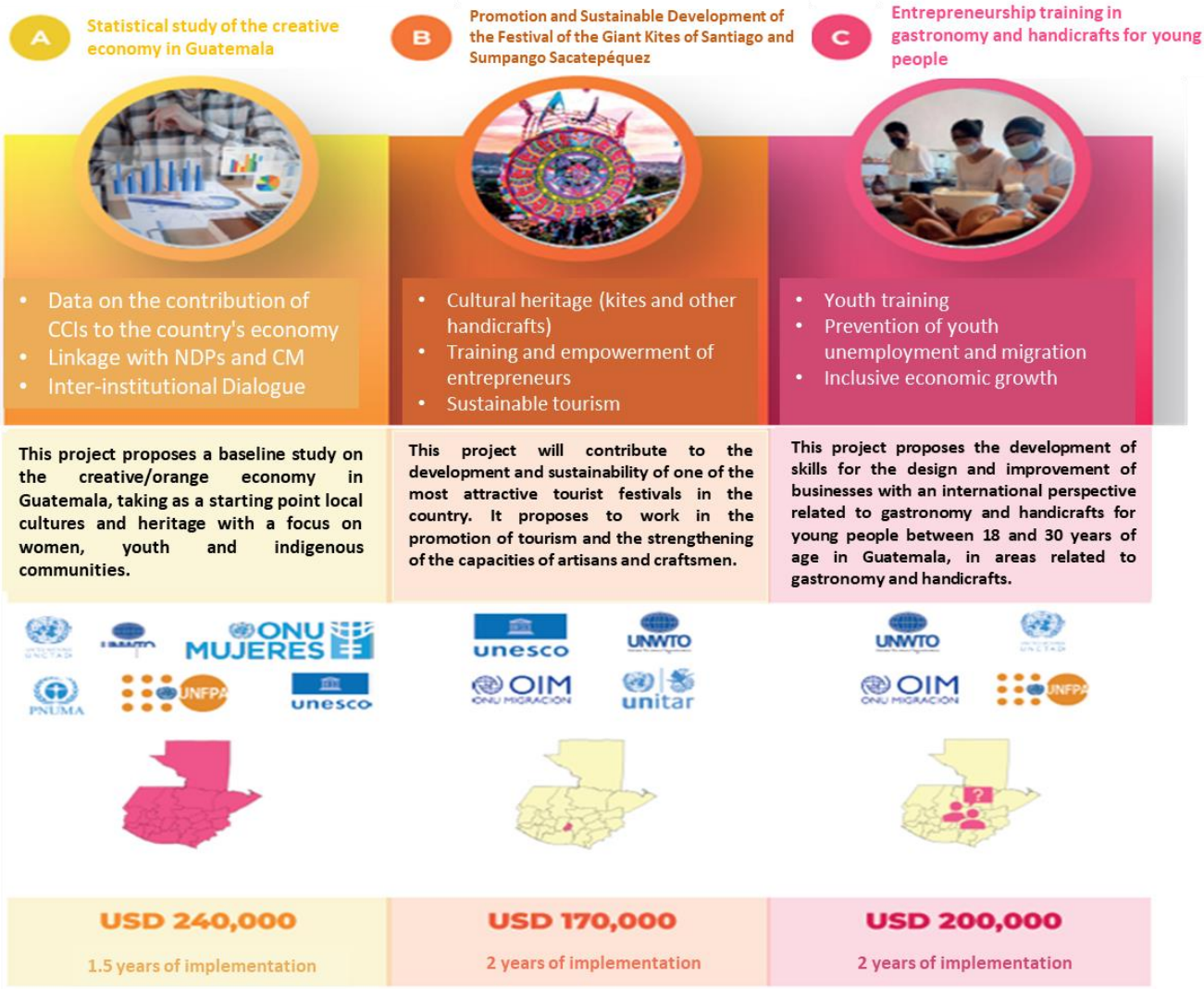


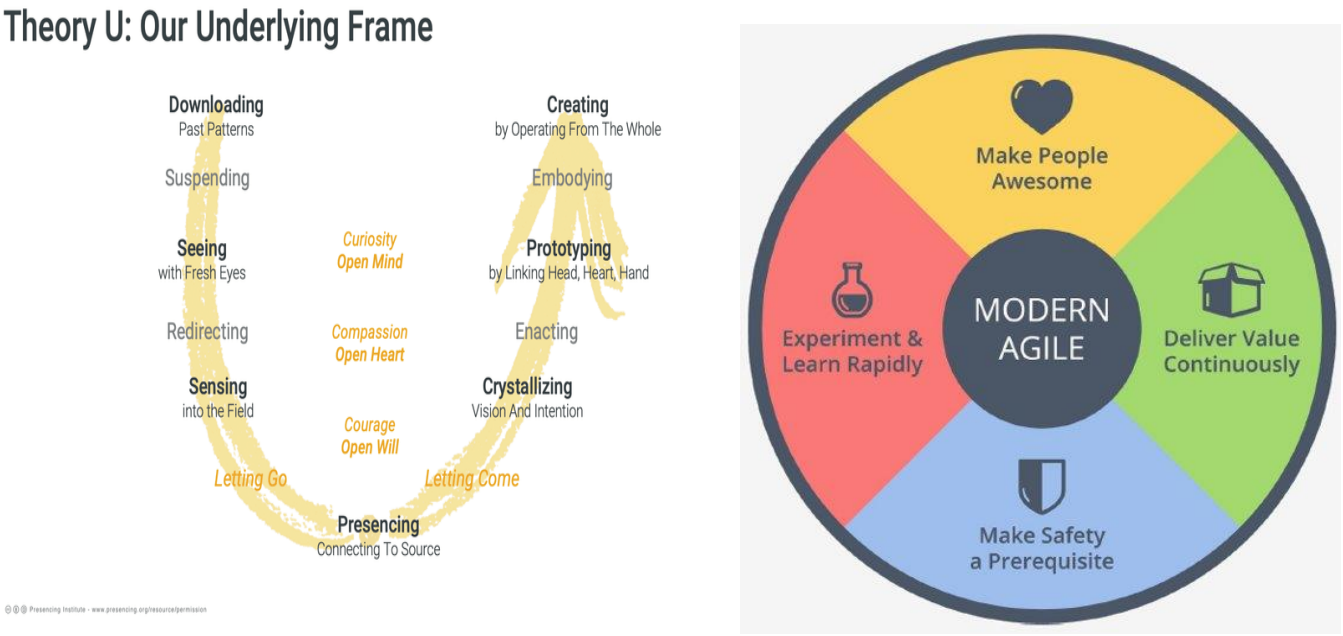
Figure VIII: The Strategic Partnership Framework of post-11 July 2023



2. Foundational Principles for Agile Prototyping Methodology

The initial initiative of co-creation was built on the *Agile Manifesto* / *Modern Agile* of short and agile iterations of small-scale trial and error of collaborative interactions responding to circumstantial changes in flexible manners. Inspired by the prototyping methodology of the Presencing Institute, as part of the ethos to develop emerging initiatives for the fulfillment of the SDGs, and putting MIT's Theory U and the Social Arts as levers of individual and collective change, a shift in approach from ego-systems to one of ecosystems was sought. The ultimate goal was to achieve SDG acceleration (Figure IX).

Figure IX: Theory U with Agile



Efficiency with Value Creation: It was important that the engaged partners understand that the process is not additional work but an opportune space to link their priorities with others' thereby seeking to enhance impact and reach—with creativity. It was paramount to link SDGs and National Development Priorities with those agency priorities and current and forthcoming United Nations and Secretary General priorities. UN Quintet of Change, Data Strategy, Youth Agenda and intersectional scorecards of the Organization were the centrifugal forces of new value creation. Budget was never discussed. **Focus was** on serving Guatemala with most synergies around what the UN System offers as one system.

The scaling of what already works with appreciative inquiry: It was about picking up the low-hanging fruits and creating ripple effects of positive development, not unlike what the eminent economist Albert Hirschman proposed in *A Bias for Hope (1971)* and development based on non-balanced growth, putting forth specific areas or sectors where success will drive development on a wider scale. Effects of investment complementarity, around both market and non-market forces, were sought as potential levers of development propellers in the long run. **Focus was** on baselining the functional and benchmarking the steps thereof.

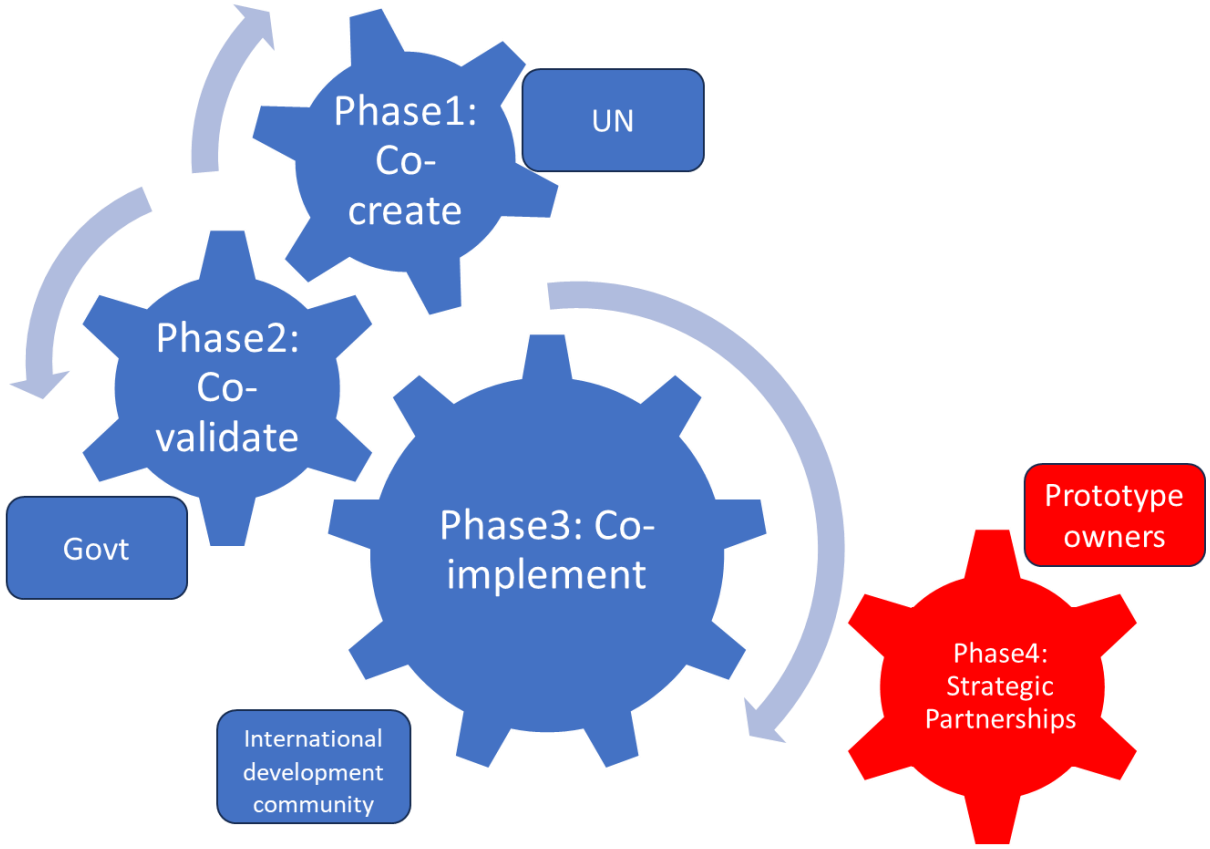
Small, flexible, and non-regret commitment: Each prototype had to be specific, confined in its geographical reach and timeframe and helped specific communities, including cross-border. **Focus was** local with intersectionality and compounding vulnerabilities boosting the intended impact.

Visibility to our strategic partners: Priorities and contributions of our strategic partners from all key sectors are pivotal to the success of agile co-creation and prototyping. Each stage of design and implementation displayed critical junctures with the main contributions of our strategic partners, financial or non-financial**. Focus was** on moving towards the basic principles of the *Funding Compact* for sustainable development in line with the principles of *Our Common Agenda*.

3. Conclusions

The implementation of the Interinstitutional and Intersectoral Co-creation Methodology for the Development of the Creative Economy and Cultural and Creative Industries has significant potential to enhance creativity, drive sustainable development, and generate a positive impact on society. Based on the successful experience in Guatemala, this proposal becomes a promising path towards a culturally enriched and economically sustainable future in line with the agile NewWork methodology of efficient value creation for our Member States. **RCO Guatemala stands ready to create a short training video capsule per phase supported with a manual.**

Figure X: Phases of scaling up with sectoral engagement as a path to consensus-building



ANNEX OF STRATEGY CANVAS--Roadmap

General aspects:

a. Development of a kit of work materials (5 months)

As a condition to ensure the efficient replicability of this methodology, the development of a kit of work materials is proposed that makes its application and replication possible in various countries and contexts. These materials should compile the experience developed in Guatemala and turn it into didactic material that facilitates its application in various local realities.

Some of the components of the kit may be:

- Online training course type MOOC available in the virtual training systems of the UN.
- Training manuals and step-by-step work guides for the application of the methodology.
- Testimonials from participants in the first and subsequent experiences.
- Other materials and methods considered appropriate.

This kit must be developed with internationalization criteria, including contents related to the creative economy and cultural and creative industries and their relationship with the 2030 Agenda for sustainable development and focusing on the relevant SDGs.

The conceptual framework will also include the basic concepts of agile methodologies and their application to this context.

The process developed in Guatemala will be included as a reference case, where the mentioned testimonials will be included.

b. Governance team

For the proper governance of the entire process, the constitution of a work team for the coordination, management, execution, monitoring and evaluation of the various components that may be composed of international organizations operating in the territory, public and/or private bodies is required. The governance team must be adequately trained using the materials proposed in the previous point. They should be familiar with the U-theory and Agile Manifesto.

c. Transversal and constant communication

To guarantee the efficiency and continuity of the processes, the implementation of an efficient and permanent internal and external communication system is required, in charge of the coordination and management team. Use of various tools of outreach such as jamboards, jotboard, slido, huddo boards, videos, pitch development, online real time notetaking.

d. Monitoring and evaluation (ongoing):

For the proper governance of the whole, it is necessary to implement a permanent monitoring and evaluation system of processes and results that allows adjusting decisions and activities to the permanent changes of the environments, defining follow-up parameters linked to the objectives and goals of each phase.

e. 2030 Agenda

All processes and materials should adhere to the general criteria of the 2030 Agenda and SDG Prototyping.

Roadmap for Implementation

Phase 1 of Co-Creation and Prototyping Design (6 months)

Objectives:

- Identify the various actors who will participate in the co-creation process of prototypes.
- Co-create prototypes that serve as a basis for the design and implementation of projects.
- Validate the prototypes with the final recipients and users.

Expected results:

- Creation of a network of collaborating institutions.
- Formulation of prototypes.
- Validation of ideas with target audiences.

Possible activities:

- **Identification of Partners:** Identify government agencies, United Nations agencies, NGOs, foundations, and other relevant actors interested in the development of creative and cultural industries in the country to apply the intervention. Identify their responsible parties by name, position, function, and other relevant data.
- **Training and Awareness:** Organize training and awareness sessions for the actors involved, explaining the methodology, its benefits, and expected results.
- **Definition of Objectives and Goals:** Establish the objectives and expected results of the implementation of the methodology in the country in question, adapting them to the local reality.
- **Selection of Topics:** Identify relevant topics for the development of creative industries in Panama, based on the previous diagnosis.
- **Co-Creation Workshops:** Organize participatory face-to-face and/or virtual workshops involving the various identified actors to generate and validate project prototypes for the formulation of prototypes and applying the interinstitutional co-creation methodology and agile methodologies, forming prototype development teams and made up of representatives of participating organizations.
- **Validate and adjust proposals** with the final recipients and users.

Phase 2A. Alignment and Configuration with Government Actors (6 months)

Objectives:

- Align the pre-projects with the needs, public policies, and lines of action being carried out by local and national governments for their participation in various modalities.
- Agree with the national and local governments on possible implementation strategies for the pre-projects to achieve their adherence and participation.

Expected results:

- Expressions of interest and/or commitments of support expressed by government representatives for the realization of prototypes.
- Validation of government interest in the presented topics.
- Formation of a collaboration network between the various participating actors.

Possible activities:

- **Round Table Dialogue with the Government:** Invite representatives of government agencies to participate in the alignment of prototypes with government policies and needs, holding a Round Table Dialogue with the various actors to seek convergence with existing programs and resources in the various instances. According to the

manifest interest and the agreements reached, hold working meetings to consolidate agreements that result in the contribution of resources, technical knowledge, contacts, facilitation of bureaucratic processes, and others.

Phase 2B. Conversion of Prototypes into Executable Projects:

- Formulate the initial prototypes in the format of executable projects that include Justification, Mission, Vision, General and Specific Objectives, Work Team, Recipients, Partners, Activity Plan including management, internal and external communication, and execution processes, Progress Schedule, Budgets, Evaluation and Monitoring Methods, Risk Assessment and Mitigations, and others.

Phase 3A. Resource Search and Project Implementation (5 months)

Objectives:

- Identify potential allies interested in making the tangible and/or intangible contributions required for project execution.
- Make the necessary agreements for their implementation.
- Execute the projects according to the proposed terms, carrying out the corresponding execution, communication, management, monitoring, and evaluation processes.
- Disseminate and promote the processes carried out and sensitize various related audiences.

Expected results:

- Effective agreements with various allies and partners.
- Execution of projects.
- Evaluation and formulation of corresponding reports.
- Establishment of long-term collaboration networks.

Possible activities:

- **Call for International and Local Actors:** Invite international cooperation agencies, foundations, philanthropy sector, NGOs, and other national actors to an Interinstitutional and Intersectoral Day to present the projects and generate commitments of support and collaboration.
- **Dissemination and Awareness:** Implementation of dissemination mechanisms using social networks and traditional communication media.

Phase 3B. Implementation (Times to be defined according to the characteristics of each project)

- **Project Execution:** Start the implementation of validated projects, with the active participation of government actors, international organizations, civil society, and other actors.
- **Evaluation and Replication (Ongoing):** Evaluate the progress of the projects and adjust according to the identified needs. Measure the impact of the initiatives on the creative economy and cultural and creative industries, local sustainable development, and the proposed SDG criteria.