

DAE Creative Bootcamp

Evaluation
Report
(2023/2025)

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1.
EXECUTIVE SUMMARY

1. EXECUTIVE SUMMARY

This evaluation explores the performance of the DAE-Creative Bootcamp programme in Argentina for the 2023-2025 cycle. The Creative Bootcamp programme was developed by the British Council within the framework of the British Council's Global Arts Objectives and was adapted alongside the Fundación Bunge y Born to form the Diseño Argentino Exponencial (DAE) - Creative Bootcamp programme. Its primary objective is to strengthen design-based startups in Argentina through intensive technical assistance and professional training with entrepreneurs from the design sector nationwide, who are selected through a rigorous process following an open public call. By the end of December 2025, a total of 45 design-based startups had participated in the programme, which is considered transformative as it successfully scales processes that impact results.

The evidence gathered in this report allows to establish correlations and the systematisation of perceptions from Argentine and British coordinators, participants, mentors, and speakers, as well as collaborators who participated in the first three editions of the programme. This evidence, together with the analysis of the exhaustive systematisation of the programme carried out by the DAE-Creative Bootcamp coordination, constitutes the primary input for the evaluation.

DAE-Creative Bootcamp combines unique components within the creative industries ecosystem in Argentina: it aims to develop and strengthen the various challenges of entrepreneurial management; it provides an international perspective and promotes exchange with the United Kingdom; it expands and enhances the notion of triple impact in the economy and maintains a systematic effort to achieve federal reach. With a strategic approach encompassing six years of sustained implementation, in its first three years, DAE-Creative Bootcamp has built an efficient, replicable, and scalable intervention model with a recognisable identity and the potential to be an exportable format.

Based on a documentary review of information produced by the programme management, interviews, case studies, and a survey of entrepreneurs from the first two editions (2023 and 2024 cohorts), this report builds qualitative evidence on various aspects of the implementation of DAE-Creative Bootcamp. Within this framework, the report explores the impact of the programme on the leading institutions and the participating startups, as well as the implications of DAE-Creative Bootcamp as a programme aligned with the Sustainable Development Goals

(SDGs) and as a technical assistance model. Given the qualitative nature of the information gathered and analysed, the report does not establish causal relationships but rather provides an initial overview of the programme's influence on its constituent actors.

DAE-Creative Bootcamp has built its own identity, and the analysis of the evidence collected suggests that it is an original programme, perceived as unique due to its technical assistance proposal that combines international academic excellence with personalised support. It is also distinctive because it focuses specifically on design-based ventures to enhance the dimension of business growth. The 360-degree approach employed by DAE-Creative Bootcamp has managed, in a short space of time, to establish itself as an innovative model that connects local stories with a global circuit. This is articulated through a precise methodology combining collective training sessions with individual mentoring techniques, addressing the specific challenges of each startup. The focus of DAE-Creative Bootcamp is the construction of concrete capabilities for startups and entrepreneurs, which subsequently translate into commercial, communicational, or strategic improvements.

The programme operates through meaningful partnerships with local and British actors who provide excellence in assistance and training. For the first three years, the British implementing partner was the STEAMhouse innovation centre at Birmingham City University. The way the Argentine and British teams worked together fostered the consolidation of a collaborative bridge that extends beyond the programme itself.

The predominant participation of women, its federal character, and the focus on ventures seeking triple-impact results make DAE-Creative Bootcamp an exemplary model for sustainable development.

The lessons learned during the first three years of DAE-Creative Bootcamp's implementation inform a forthcoming scheduled work cycle. This will allow for improvements such as strengthening federal reach, engaging new strategic partners, and positioning the programme within the design ecosystem in Argentina.

The evaluative analysis of the first three years of implementation allows for the establishment of the following results:

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The joint investment made by the British Council and Fundación Bunge y Born , totalling 500,000 US dollars to design and implement DAE-Creative Bootcamp, resulted in the institutionalisation of a unique programme, widely recognised within the creative industries sector in Argentina. Its 360-degree approach has built an intervention model that is highly valued by entrepreneurs.



The programme's strategic vision considers the medium and long term. The first year served as a pilot, and based on the knowledge built during its implementation, the intervention model was adjusted for subsequent editions. DAE-Creative Bootcamp is a self-learning programme, thanks to a meticulous monitoring framework. These lessons learned feed into each new edition and strengthen the following cycle.



Strategic alliances and meaningful partnerships are a central hub for DAE-Creative Bootcamp. Companies, academic institutions, and third-sector organisations support the implementation with specific roles. External fundraising grew in 2025, with an additional contribution to the seed capital fund.



The bi-institutional management team of DAE-Creative Bootcamp has established itself as an agile and effective unit, where trust and transparency prevail. The programme has built a recognisable institutional image and is supported by a multi-platform communication strategy.



Due to its 360-degree approach that precisely addresses the needs of design-based start-ups, its federal scope, and its commitment to the triple bottom line, the DAE-Creative Bootcamp experience can guide initiatives within the creative industries sector, particularly those linked to design.



DAE-Creative Bootcamp has established itself as an intervention model that can inspire or be replicated in other countries and regions, while also being applicable to other disciplines. An example of this potential is the implementation of a Creative Bootcamp in Salvador de Bahia (Brazil), based on the local model.



Entrepreneurs

María Burgos, DAE-Creative Bootcamp, 2024.

2. INTRODUCTION

2. INTRODUCTION

This evaluation aims to analyse the effects of the Diseño Argentino Exponencial (DAE-Creative Bootcamp) programme over the last three years. It adopts an institutional perspective—for the stakeholders responsible for its organisation and implementation—while also seeking to understand the programme’s impact on the ventures that participated between 2023 and 2025, noting that the strategic planning encompasses a longer-term cycle running until 2028. These effects are established based on *qualitative evidence*—documentary reviews, interviews, and participant surveys—which does not establish causal relationships. Since its inception in 2023, the programme has supported design-based ventures with the goal of strengthening the local creative economy, forging links between Argentine and British professionals, and contributing to international collaboration within the creative industries. The evaluation was conducted during the programme's third year of implementation, allowing for a detailed analysis of the delivery, interactions, challenges, and opportunities arising from the DAE-Creative Bootcamp dynamics.

For the promoting institutions, the British Council and Fundación Bunge y Born, this evaluation will also serve as evidence for the programme’s future strategy, both for scaling and for enhancing specific areas based on lessons learned during implementation.

Given that the programme has maintained a systematic practice of recording and analysis, this report combines a documentary approach based on previous systematization carried out by the programme coordination, monitoring of the 2025 implementation through instruments validated by the management team, a series of interviews with diverse profiles also selected by the DAE-Creative Bootcamp coordination, and a survey aimed at identifying the medium-term effects of the programme on entrepreneurs who participated in the first two editions. This survey was distributed among 29 ventures, achieving a 50% response rate. It is also based on the monitoring matrix designed by the programme itself since the start of implementation, which includes data collection instruments where various stakeholders rate the training, technical assistance, and communication phases.

Furthermore, and given the programme’s uniqueness, the evaluation seeks to establish connections between the creation, development, and influence of DAE-Creative Bootcamp within a broader framework that considers the creative industries in Argentina, their possibilities and challenges, as well as the policy instruments that support their development.

First, the objectives and scope of the evaluation are established, followed by the core questions and the monitoring indicators that guide the programme's oversight. Subsequently, the DAE-Creative Bootcamp intervention model is explored from a situated perspective and in relation to the creative industries ecosystem in Argentina. Based on this analysis, findings and results are shared, focusing on the capacities built both at the programme level and for the participating ventures, as well as the short and medium-term challenges and opportunities, informing the new 2026-2028 programme cycle. Finally, the report systematizes lessons learned, conclusions, and recommendations.

3.
**CONTEXT OF
THE EVALUATION**

3. CONTEXT OF THE EVALUATION

The implementation context of the DAE-Creative Bootcamp programme is shaped by global and local trends, which simultaneously represent challenges and opportunities.

At a global level, over recent decades, the Cultural and Creative Industries (CCIs) have gained prominence on the economic and social development agendas of many countries. Beyond their role in the production of meaning and symbolic innovation, their recognition as strategic sectors is based on their capacity to generate quality employment (with a focus on women and young people), their added value, and their export potential. The United Kingdom was a pioneer in adopting the CCI concept and integrating it into its development strategy based on creativity and innovation, subsequently advancing in its definition, prioritisation, and institutional strengthening. The CCIs have established themselves as a strategic sector and, in 2025, the UK government deepened this line of work with the Creative Industries Sector Plan, which updates the vision for the sector at a national level and sets targets to sustain and expand its global leadership in investment, talent, and creative innovation.

Design has become a global phenomenon in which regions and countries produce a cultural footprint and develop economic and internationalisation strategies. It is among the few practices of human intellectual and commercial activity that reach so many areas of daily life, both private and public. Few professions in the industrialised world have grown as much, in terms of economic presence and cultural importance, as design has in the last two decades (Julier, 2008). Since 2019, UNCTAD has published the Creative Economy Outlook report, which provides a periodic overview of international trade trends in the creative industries, confirming the growing importance of a constantly evolving sector.

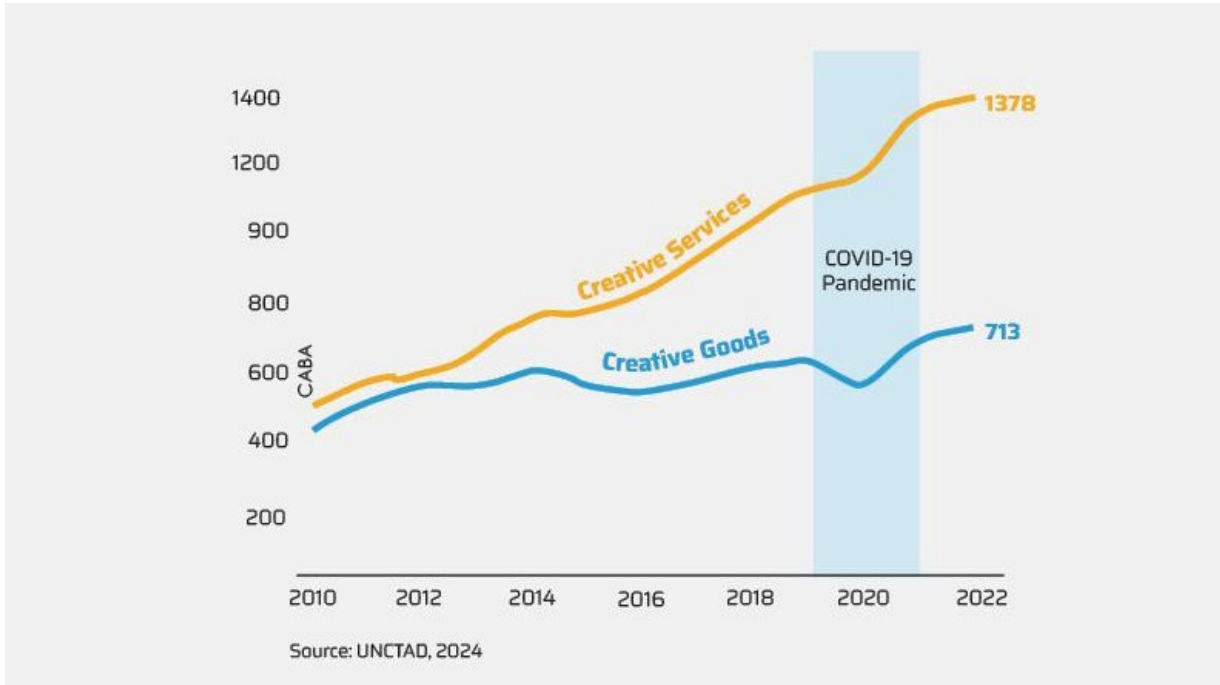
According to the latest Creative Economy Outlook 2024 report, creative industries play a central role in the dynamics of trade and economic development. The global survey conducted by UN Trade and Development (UNCTAD) shows that their economic weight differs between countries, with contributions ranging between 0.5% and 7.3% of GDP, and employment levels ranging from 0.5% to 12.5% of the workforce (UNCTAD, 2024).

In recent years, international trade in creative goods and services has shown sustained growth. In 2022, exports of creative services reached \$1.4 billion US dollars, representing a 29% increase compared to 2017, while creative goods exports grew up to \$713 billion US dollars, a rise of 19%.

The share of creative services within total services exports rose from 12% to 19% over the last decade, in contrast to the stability of creative goods, which have remained at around 3% of total goods exports since 2002 (UNCTAD, 2024). This information is summarized in the following figure:

FIGURE 1: GLOBAL GROWTH OF EXPORTS OF CREATIVE GOODS AND SERVICES

In billions of US Dollars, 2010-2022



Behind this situation lies a structural difference: developing countries primarily concentrate their exports on creative goods, while developed countries lead in services. However, the presence of developing countries in this latter category doubled in just over a decade, rising from 10% in 2010 to 20% in 2022 (UNCTAD, 2024).

The COVID-19 pandemic particularly affected these sectors due to the mobility restrictions, health measures, and other imposed regulations, which led to a drastic reduction in activities and income for thousands of creative workers and entrepreneurs.

Following the pandemic, trade in creative goods and services has shown sustained growth since 2021. In 2022, creative goods exports grew by 3.1%, while creative services exports increased by 2.9%. This growth is mainly explained by higher demand for handicrafts, design products

(such as jewellery and fashion accessories), as well as software, video games, and audiovisual productions.

In Latin America, the creative and cultural industries represent between 2% and 4% of the regional GDP (OEI, 2021 / IDB 2023). For various reasons associated with economic and institutional crises, the development potential of CCIs in Argentina is not being fully exploited, partly due to fragmentation, discontinuity, and the absence of sustained strategic planning and policy guidelines for the sector. However, there is a dynamic creative ecosystem involving public and private universities, entrepreneurs, local companies, and key actors who directly or indirectly support the sector. CCIs in Argentina are characterised by their great richness, talent, and creativity, as well as territorial diversity. The country possesses a relatively consolidated creative ecosystem across multiple disciplines, with a strong presence in sectors such as design, handicrafts, audiovisual, music, publishing, video games, visual arts, and performing arts.

While the Autonomous City of Buenos Aires (CABA) concentrates a significant portion of the infrastructure, resources, and international visibility, there is a growing federal network with creative hubs in Córdoba, Rosario, Mendoza, NOA (Argentine Northwest), and Patagonia, which express their own unique cultural characteristics and potential. According to the Cultural Satellite Account prepared by the National Cultural Information System of Argentina (SInCA) and the National Institute of Statistics and Censuses (INDEC), cultural industries represented 2.6% of the Gross Value Added (GVA) in 2019. By 2021, the sector's GVA reached 688 billion pesos, and cultural employment reached 296,753 jobs, equivalent to 1.8% of private employment and 1.4% of total employment in the country (INDEC, 2022). At the end of 2023, a historic record was registered: a total of 353,688 cultural jobs, with notable growth in performing arts, digital content, and music (SInCA, 2024a). Although the cultural Gross Value Added (GVA) fell by 0.8% in 2023, it did so to a lesser extent than the general economy (-1.5%), and sectors such as performing arts, music, and material heritage grew between 8% and 16% (SInCA, 2024b).

Regarding design in particular, this sector occupies a central place as a category of creative goods identified by UNCTAD in its international classification (2022), which includes products such as fashion accessories, jewelry, textiles, furniture, and decorative items. During the pandemic, exports of creative goods—including design—suffered a more pronounced decline than total trade in goods (-12.5% in 2020 compared to -7.2%), and although they have shown

recovery since 2021, subsequent growth has remained below the global average (UNCTAD, 2024).

In Argentina, the direct measurement of the design economy presents statistical limitations, but various indicators allow us to gauge its weight: the textile and clothing chain, which is highly dependent on design, accounts for nearly 12% of manufacturing employment (Fundar, 2023), while training in disciplines such as graphic, industrial, and fashion design shows sustained growth. To this is added the expansion of software and IT services exports, which exceeded USD 2.4 billion in 2024 (Ministry of Economy, 2024), and the increase in industrial design registrations with the INPI, which rose from just over 1,000 annually in 2019-2020 to approximately 3,500 in 2021-2022, reflecting a growing innovative orientation. These data show that, despite the lack of a specific statistical category, design constitutes a dynamic sector with a strong capacity to generate employment, training, exports, and innovation, making it a strategic resource for the Argentine creative economy and a priority area for sustainable public policymaking.

However, from an institutional perspective, the country faces significant structural challenges. The absence of a comprehensive national strategy for design leads to a proliferation of isolated programmes and mechanisms lacking coordination or a long-term vision. Nearly 10 years ago, in 2016, the former Ministry of Production created the National Design Plan (RES. N. ° 709/2016) to promote design as a driver of industrial competitiveness in Argentina. This regulation addressed capacity building, training, and dissemination through national and local fairs.

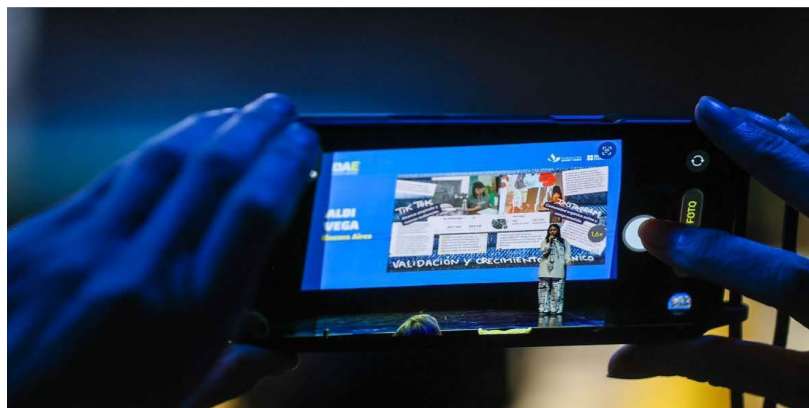
Financing, both public and private, tends to be unequal and highly concentrated geographically, which hinders access for various regions and sectors to opportunities for training, distribution, production, and internationalization. Although there is international recognition of Argentine creative talent, especially in film, music, design, and literature, the lack of political continuity, the scarcity of specific funding, and institutional fragmentation make it difficult to capitalise on this prestige through sustained international positioning strategies.

Despite the institutional volatility of many public policies in Argentina, the persistence of the Sello de Buen Diseño Argentino (Argentine Good Design Seal)—created in 2011 by the National Ministry of Production and Labor and currently under the remit of the Secretariat for Small and Medium-Sized Enterprises, Entrepreneurs and the Knowledge Economy of the Ministry of Economy, via the Sub-secretariat for Small and Medium-Sized Enterprises, to distinguish

design-based products—is an indicator of the strategic importance of the sector within the economy. Likewise, Argentina possesses a young and dynamic creative ecosystem, with technological adaptability and social sensitivity, which constitutes a strategic resource for the development of innovative projects and policies that can drive the CCI sector.

In terms of internationalization strategies and despite institutional difficulties, according to the Argentina Investment and International Trade Agency, the international exchange of cultural services and products recorded a positive balance of USD 102 million (SInCA, 2023). This figure was recorded immediately after the COVID-19 pandemic, which involved a generalized slowdown across all branches of design, while simultaneously forcing a rethink of production and marketing strategies through the intensive use of digital technologies. While design-based disciplines are not the primary exporters, it is important to highlight that they form part of a niche ecosystem capable of generating high-quality artisanal forms of production with international potential.

It is within this landscape, marked by institutional fluctuations and financing challenges but featuring entrepreneurs who stand out for their talent and creativity, that a unique programme such as DAE-Creative Bootcamp expands with an original format to trigger the exponential growth of local design.



Artlab. De la Fuente, DAE-Creative Bootcamp, 2025.

4.

**EVALUATION
OBJECTIVES, REACH,
METHODOLOGY
AND QUESTIONS**

4. EVALUATION OBJECTIVES, REACH, METHODOLOGY AND QUESTIONS

The general objective of this evaluation is to analyse the performance and impact of the DAE-Creative Bootcamp programme during its first three years of implementation (2023-2025) to inform the next implementation cycle (2026-2028). The evaluation aims to achieve objectives of accountability and knowledge building regarding the programme based on the following pillars:

- Evaluate the results of the co-investment made by the British Council and the Fundación Bunge y Born.
- Inform the strategic planning for the 2026-2028 cycle of the programme.
- Provide support for external fundraising efforts and strategic alliances.
- Strengthen internal business planning and communication strategies for the DAE-Creative Bootcamp management team.
- Provide the British Council with guidelines for the design of "Creative Bootcamp" models in other countries/regions.
- Develop a recommendations section so that DAE-Creative Bootcamp can inform the relevant sector regarding the development of public policies.

Furthermore, the evaluation is aligned with the strategic vision of the British Council's Global Arts Objectives, specifically to:

- Strengthen the creative economy
- Internationalise the arts and culture sectors
- Promote transcultural professional connections
- Empower underrepresented groups within the creative sector

The terms of reference (ToR) for the evaluation state that it should be primarily desk-based and founded on information already collected during the first years of programme management. However, the evaluation team, together with the programme management team, decided to conduct a series of in-depth interviews with key actors and a self-administered survey for cases that concluded the programme 6 months or 1 year ago, in order to better understand the medium and long-term impact of participating in the DAE-Creative Bootcamp.

This survey attempted to establish certain causal relationships between the technical assistance provided by the programme and the effects produced on the participating ventures.

Three case studies were also developed based on the entrepreneurs' trajectories. These cases were selected by the DAE-Creative Bootcamp management team, which ensured the inclusion of one case per year, regional representation, and projects funded both with seed capital and without initial financing.

4.1 METHODOLOGY AND EVALUATION QUESTIONS

The evaluation is organised around six key questions established by the British Council and the Fundación Bunge y Born, as expressed in the ToR (Terms of Reference):

1. Has DAE-Creative Bootcamp established itself as a valuable and recognised programme within Argentina's creative industries sector?
2. How are the contributions of the British Council and the Fundación Bunge y Born perceived by the sector?
3. What measurable impacts has the programme had on the businesses, skills, and professional connections of the participants (at both local and international levels)?
4. What new opportunities exist within the sector for future financing and expansion?
5. How has the programme influenced the perception of the United Kingdom in Argentina and vice versa?
6. How does the programme align with and contribute to the relevant Sustainable Development Goals (SDGs)?

The evidence collected to answer these questions is, in turn, linked to the general results of the British Council's Global Arts Outcomes, under which DAE-Creative Bootcamp is framed, as listed below:

1. Improving knowledge and understanding between people living and working in different contexts.
2. Internationalising arts and culture sectors, helping them expand into new markets.
3. Connecting cultural professionals and artists.
4. Enhancing appreciation of UK culture among international audiences.
5. Encouraging appreciation of diverse and different forms of cultural expression.
6. Creating safe spaces for free expression.

7. Increasing agency, autonomy and voice.
8. Strengthening value given to local cultural heritage and identity.
9. Increasing social cohesion in a range of contexts.
10. Improving understanding of the role culture can play in addressing major themes.
11. Sharing knowledge, ideas and insights to improve practice and inform policy.
12. Strengthening capability for individuals and organisations.
13. Strengthening local creative economies.
14. Growing commercial opportunities for the creative sector.
15. The creative and cultural sector creates positive change for women.
16. Creating or enabling positive change for disabled people and/or underrepresented groups.

Mixed methods are employed to answer the central evaluation questions. Below, Table 1 describes the data collection methods applied to analyze secondary data and gather primary data in relation to the expected results. These methods are applied in a specific and coordinated manner, using more than one method for each central question to obtain a solid foundation for conclusions and recommendations for action.

TABLE 1: EVALUATION MATRIX

Evaluation question	Methodologies and data sources	Expected outcomes
<p>1. Has DAE-Creative Bootcamp established itself as a valuable and recognized programme within Argentina’s creative industries sector?</p>	<p>Desk Review Survey Interviews Media analysis</p>	<p>Detailed profile of the programme and its trajectory. Analysis of the programme within a wider design ecosystem.</p>
<p>2. How are the contributions of the British Council and the Fundación Bunge y Born perceived by the sector?</p>	<p>Desk Review Survey Interviews</p>	<p>In-depth profile of each institution and their role within the design ecosystem, and analysis of their institutional collaboration/partnership.</p>

<p>3. What measurable impacts has the programme had on the businesses, skills, and professional connections of the participants (at both local and international levels)?</p>	<p>Desk Review Survey Interviews Case studies</p>	<p>A study of project performance and the programme's impact upon them. An analysis of the programme instruments and components that functioned best for the development of the projects. A narrative of the trajectory of three projects, highlighting the challenges, opportunities, and transformative aspects (if any) involved in the DAE-Creative Bootcamp.</p>
<p>4. What new opportunities exist within the sector for future financing and expansion?</p>	<p>Desk Review Survey Interviews</p>	<p>In Depth analysis of the sector and identification of opportunities for expansion.</p>
<p>5. How has the programme influenced the perception of the United Kingdom in Argentina and vice versa?</p>	<p>Desk Review Interviews</p>	<p>An analysis of the relationship built between both countries around the programme and the identification of areas to expand exchanges.</p>
<p>6. How does the programme align with and contribute to the relevant Sustainable Development Goals (SDGs)?</p>	<p>Desk Review Interviews Project analysis</p>	<p>An analysis of the alignment of the general programme and each of the selected projects with specific SDGs.</p>

The desk research involves a review of the monitoring, data collection, and systematisation material carried out by the DAE-Creative Bootcamp management since the start of the programme's implementation in 2023. This is an institutional record built by the stakeholders

themselves, including more than 10 measurement instruments aimed at each stage of the process: masterclass satisfaction surveys, mentoring follow-ups, evaluations of the pitching sessions, and of the programme in general, for participants and mentors as well as for the jury and speakers. Added to this, for each cohort, are internal annual evaluation reports and analyses of communication impact in the press and on social media. Press impact studies are also integrated, considering both publications in print and digital media as well as social media communication, along with the brand management proposal developed by FutureBrand in 2025.

A series of additional interviews were agreed with the programme management team for this evaluation. These included management profiles from the British Council and the Fundación Bunge y Born, mentors from STEAMhouse, and professionals related to the programme acting as mentors, friends, or jurors who maintain a sustained link with the design ecosystem in Argentina. A total of 17 in-depth interviews were conducted (the interview guides by stakeholder type and the list of interviewees are shared in Annex II).

In collaboration with the DAE-Creative Bootcamp management team, a survey was designed to measure the medium-term impact of the programme (6 to 12 months) in terms of commercial, communication, and institutional development, as well as participants' perceptions regarding the institutions managing the programme. The survey was shared via email by the programme management with the 29 projects from 2023 and 2024, starting from 5 September 2025, with reminders sent once a week until 29 October 2025 (the survey is shared in Annex II). The survey is self-administered via Google Forms and consists of 32 questions divided into thematic blocks, 11 of which are open-ended.

Three case studies were carried out with entrepreneurs selected by the programme management, one per year. Selection criteria included the origin of the startups and whether or not they had access to seed capital. These cases allow for a deeper narrative of the DAE-Creative Bootcamp through stories that are personal but also refer to the development of the venture and the community in which they are embedded (Patton, 2015). The selected cases are: ADN Sustentable (2023, without seed capital, CABA); Robbina (2024, with seed capital, PBA); and Bioeleven (2025, with seed capital, Mendoza).

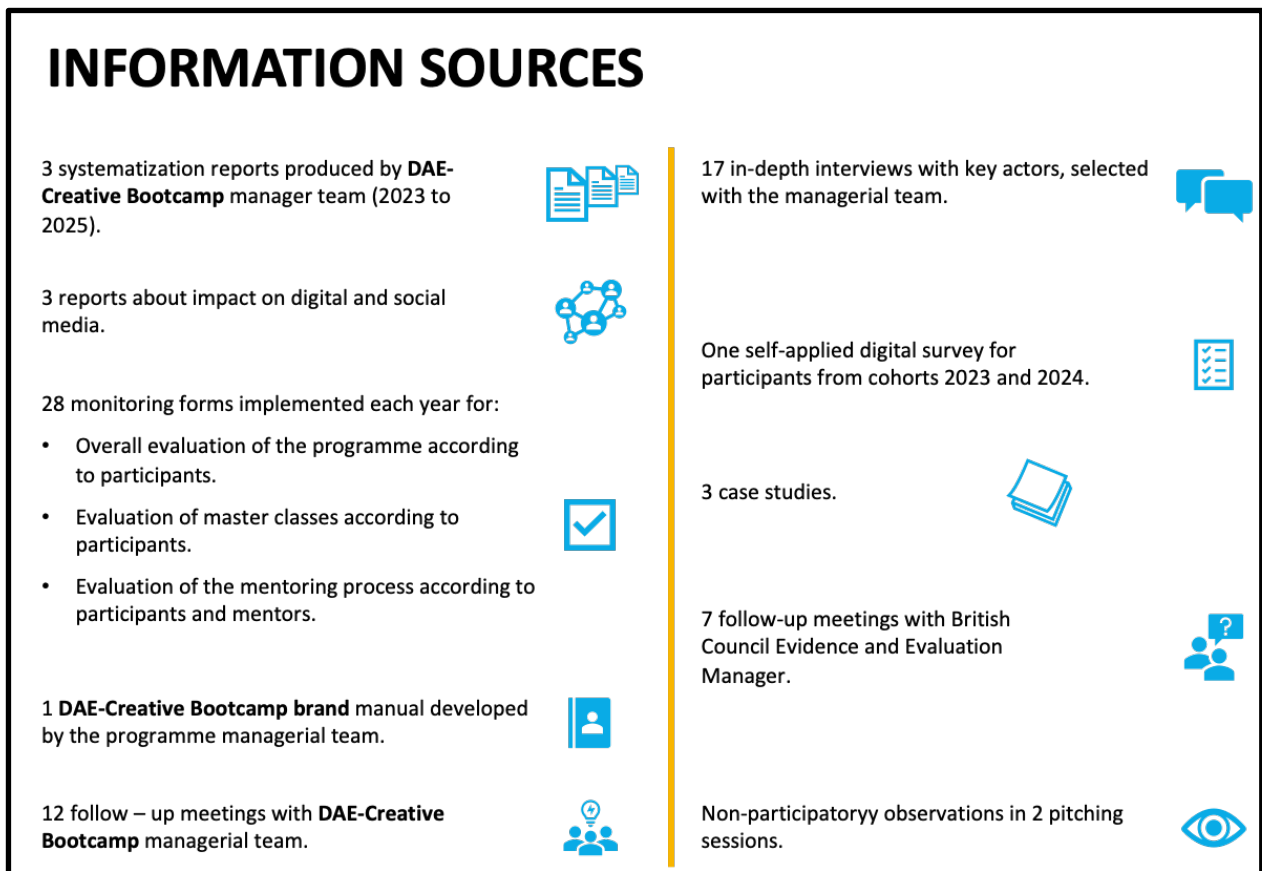
Another important input for this evaluation was the meetings held with the management team, which took place every fortnight with the local management team, and with the Evidence and

Evaluation Manager for the Americas Region at the British Council, which were held periodically every 20 days since the start of the evaluation.

"Finally, the evaluation team was able to attend the programme's closing session, which included the pitching session of eight startups selected from the 15 participants and the selection of the seed capital winners. This occasion provided an opportunity to observe the programme's dynamics and the spirit of those participating as entrepreneurs, partners, and stakeholders in the design world.

The following figure summarises the inputs that inform the evaluation report:

FIGURE 2: INFORMATION SOURCES



The triangulation of these sources allows for the construction of a thicker description of the DAE-Creative Bootcamp programme, which underpins the analysis and recommendations. Given that the programme has a limited scope, this triangulation is carried out using available data generated over the three years of implementation and from specific sources consulted for this evaluation.

This information is complemented by documents that inform the programme's actions and were produced by the British Council, such as 'British Council Research on Gender and the Cultural Industries' and the 'Creative Economy Advocacy Toolkit'.

The following Table summarises the methodological instruments applied and their scope.

TABLE 2: METHODOLOGY INSTRUMENTS

Methodology instrument	Reach
Desk Review	Analysis of documents produced by DAE-Creative Bootcamp: annual reports (3), media and social media impact studies, evaluation forms for entrepreneurs, collaborators, and mentors, Project Management Plans (PMP), and British Council policy documents.
Interviews	17 in depth interviews with DAE-Creative Bootcamp leaders, managers, mentors and friends.
Survey	Self-administered digital survey for entrepreneurs who participated in the 2023 and 2024 editions.
Case studies	Three case studies selected by DAE-Creative Bootcamp managerial team.
Observations (non participatory)	Observations in two pitching events (virtual and in presence).

4.2 EVALUATION LIMITATIONS

The limitations foreseen for the programme evaluation relate to matters of time, context, and initial assumptions. The following table details these anticipated limitations, as well as the mitigation measures to be implemented if necessary.

TABLE 3: LIMITATIONS OF THE EVALUATION AND MITIGATION MEASURES

Limitation	Mitigation measure
Limited time. Evaluation of an ongoing programme.	Intensive work to convene and conduct interviews and surveys in the shortest possible time, with a time limit for participation and active support from the DAE-Creative Bootcamp management team.
Survey for former participants that are no longer related to the programme.	Self-selection bias in the survey, given that participation was voluntary and not representative of the total number of startups. Frequency and systematicity in the sending of proposals.
ToR bases on desk review.	Design of data collection instruments that allow for a more detailed study of the programme's implementation.
Limited causal approach	The impossibility of asserting causality with current data; we can speak of correlations or perceptions, but not of direct effects attributable to the programme.
Differential availability of interviewees and case studies	Those who were selected and agreed to participate tend to be individuals who are more engaged, receptive, or have had positive experiences, which may limit the diversity of voices collected.

4.3 ETHICAL CONSIDERATIONS

The design and implementation of the study consider ethical standards specific to evaluation. Firstly, this evaluation focuses on gathering evidence for a better understanding of the results and achievements of the DAE-Creative Bootcamp programme's implementation, as well as identifying relevant lessons for the design and implementation of the next cycle (2026-2028). Regarding the collection of primary information, all data gathered through surveys, interviews, or observations comply with the principles of anonymity, confidentiality, and informed consent of the participants, while also respecting human rights, diversity, and the dignity of all.

The latter involves the development of clear application protocols that must include the purpose of the research, the expected duration, and the procedures, as well as the participants' rights to refuse to participate and to withdraw from the research once it has begun. Furthermore, it will be emphasized that study participants must do so voluntarily, without any type of coercion or deception.

The above also applies to the collection of information through IT or virtual means. In this sense, all necessary provisions will be taken to protect the privacy of informants and the security of the data obtained, should it not be public domain information. For interviews and case studies, contacts are first made through the DAE-Creative Bootcamp programme management, which requests prior authorization. For the survey, the criteria of the UK Data Protection Act are considered, incorporating the 2018 EU GDPR and that of Argentina (Law 25326/2000).

The evaluation follows the guidelines of the British Council Research Ethics Policy.

4.4 DATA PROCESSING AND ANALYSIS

The processing and analysis of the information is consistent with the various sources and/or materials gathered during the fieldwork. In all cases, this is qualitative information. Below is an explanation of how the different information sources will be managed.

TABLE 4: DATA SOURCES, PROCESSING AND ANALYSIS

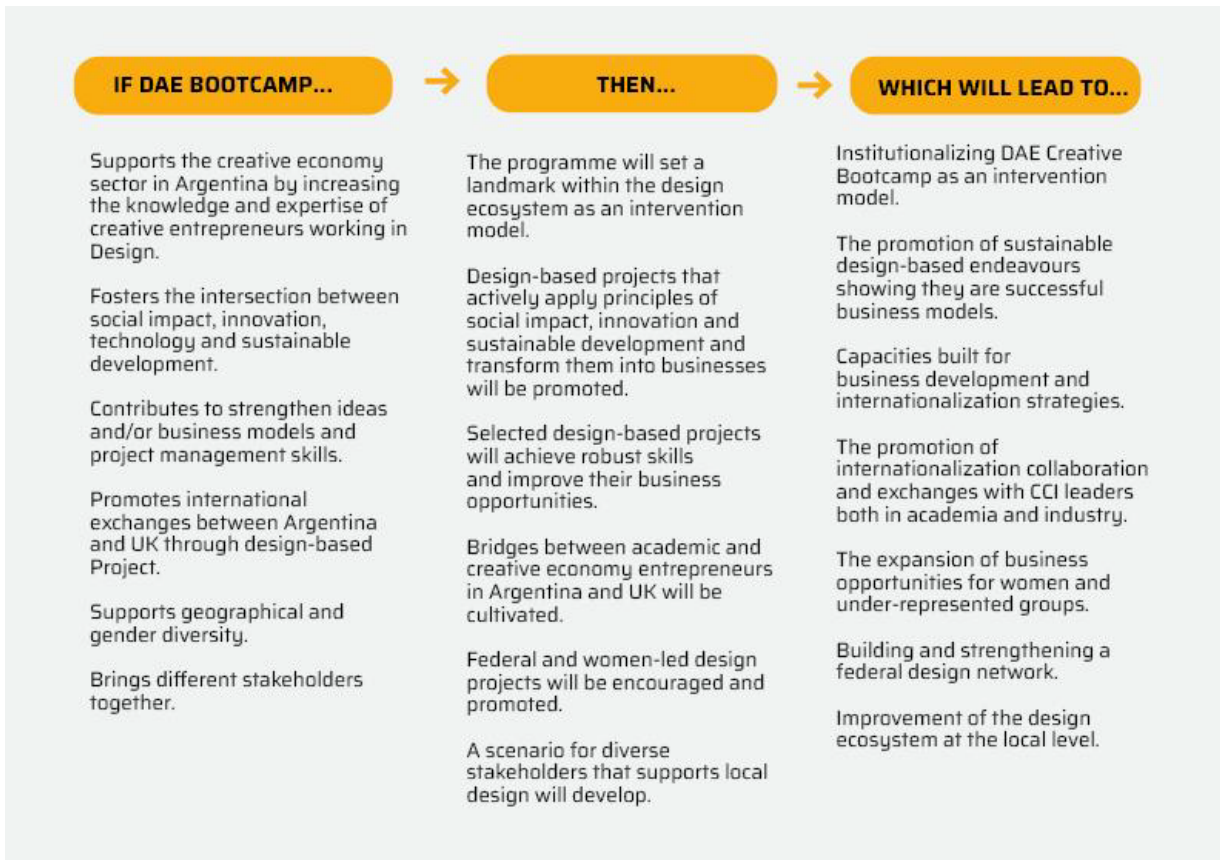
Data Source	Processing and analysis
Previous evaluation reports (2023-2025). Document review	In-depth and comparative reading of evaluation reports. Review of documents produced by the programme and those associated with it.
Press reports and social media impact	For the 2023-2024 cases, an in-depth and comparative reading is conducted; for the 2025 case, it is built upon an initial review.

Semi-structured in - depth interviews	Transcription and analysis in a grid organised by key themes.
Self-administered impact survey for 2023-2024 participants	Analysis of quantitative and qualitative data.
Observation of the DAE-Creative Bootcamp Pitching Session virtual event (3 September 2025) and closing event (25 September 2025).	Analysis of field notes.

4.4 THEORY OF CHANGE

The Theory of Change (ToC) set out in the 2025 Project Management Plan (PMP) — developed based on the knowledge gained during previous years of implementation — maintains that the DAE-Creative Bootcamp is an intervention model designed to support Argentina's creative economy sector. It aims to increase the knowledge and experience of creative entrepreneurs working in design at the intersection of social impact, innovation, technology, and sustainable development, who seek to strengthen their business models and project management skills. The ToC has evolved alongside the programme over the years, and a summary version is presented in the following chart.

FIGURE 3: DAE-CREATIVE BOOTCAMP THEORY OF CHANGE - SUMMARY



The ToC expresses the programme’s logical model and describes the connections between programme inputs, its activities and processes (implementation), and its outputs, as well as immediate, medium, and long-term outcomes (Patton, 2015). Annex I presents short, medium, and long-term results related to the strengthening of the programme, its management and communication, as well as for the participating ventures that provide feedback for the construction of the DAE-Creative Bootcamp model.



Patricio Cabral, DAE-Creative Bootcamp, 2023.

5.

**THE DAE-CREATIVE
BOOTCAMP MODEL**

5. THE DAE-CREATIVE BOOTCAMP MODEL

The DAE-Creative Bootcamp programme in Argentina was born from the partnership between two institutions – the British Council and the Fundación Bunge y Born– which found a point of convergence on a specific theme. From there, they built an intervention model to provide multi-dimensional support to design-based Argentine ventures.

5.1 PROGRAMME MODEL COMPONENTS

The following figure describes the different components that define DAE-Creative Bootcamp model.

FIGURE 4: DAE-CREATIVE BOOTCAMP MODEL COMPONENTS



Although the Creative Bootcamp is a pre-existing programme designed by the British Council with previous experience in Mexico, in Argentina it takes on unique characteristics and is rebranded with the prefix Diseño Argentino Exponencial (DAE). It focuses specifically on strengthening design-based ventures linked to sustainability, applied innovation, and social impact through training and mentoring in business development, financial management, communication, product strategy, commercialisation, internationalisation, and other areas provided by both local and British stakeholders. It also seeks to develop and/or strengthen capacities through various continuous and close monitoring strategies, tailored to each venture.

Under the leadership of the two managing institutions, the programme's implementation is carried out through a dynamic of excellence — with teams selected via international competition that bring together profiles with extensive experience in the fields of design, commercialization, and internationalization. These teams are binational: one is Argentine, comprising local experts who centralize the programme's monitoring, mentoring, and communication; the other is British. During the first three years of implementation, the British partner was STEAMhouse, an innovation centre based at Birmingham City University. A team of professionals from this centre provided an international perspective to the programme.

The training component, its conception, and its development demonstrate that the management team is intimately familiar with the operations and needs of design-based ventures, where the element to be developed or strengthened is not creativity itself, but rather the business development dimension.

Unlike other provincial or local programmes, the DAE-Creative Bootcamp aims not to concentrate its efforts in the Autonomous City of Buenos Aires and the Greater Buenos Aires area (AMBA), but to extend its call for applications and participation to all provinces. In this sense, it maintains a federal perspective that is evident in its communication strategy. This strategy engages with the international perspective built through the management of a programme conceived by one local and one international institution.

In addition to capacity building for fifteen ventures per year — selected through a competitive process — seed capital funding of \$5,000 is awarded (to three projects in the first two editions and four in 2025). This funding is executed in specific and measurable expenditures and trigger improvements.

The ventures participating in the DAE-Creative Bootcamp share a common condition: they are design-based and conceived with the goal of generating a positive social, environmental, and economic impact (triple impact). This social and environmental commitment is specifically called upon by the DAE-Creative Bootcamp, which attracts proposals that innovate through design to impact the common good.

The model's operation is also based on creating and strengthening alliances and partnerships with stakeholders capable of providing training, capital, and guidance. This presence is a fundamental part of the networking — another key dimension of the DAE-Creative Bootcamp — upon which a community of entrepreneurs is founded.

Its implementation is intensive: participating ventures receive mentoring and access to classes and workshops over a six-month cycle, during which they train to improve their general business narrative. The programme managers themselves define it as a '360 model', as it covers all aspects concerning design-based ventures in Argentina.

It is a model that learns from its own management, open to change and on-the-go adjustments — established based on the needs of its participants — and was initially proposed as a pilot year upon which management, communication, and implementation aspects were strengthened. In this sense, it constitutes a learning and knowledge-building community.

The funding for the DAE-Creative Bootcamp is shared equally by the two institutions. Up to the 2025 edition, an investment of \$500,000 was made for the comprehensive delivery of three programme editions.

5.2 DAE-CREATIVE BOOTCAMP MODEL BACKGROUND

The DAE-Creative Bootcamp model was conceived by two institutions with extensive trajectories in Argentina, brought together by a common interest and a commitment to sustaining the programme with human and financial resources. As previously mentioned, the Creative Bootcamp programme was developed under the British Council's Global Arts Objectives and implemented in Mexico in 2022 with a different format, concentrated over a single month and open to all creative industries, featuring co-mentoring for 20 projects, seed capital for one selected project, and masterclasses open to the public.

The Creative Bootcamp was transformed into DAE-Creative Bootcamp through the conjunction of initiatives from two institutions. On one hand, the British Council, with a presence in the country since 1942 and a notable trajectory in the academic field, English teaching, culture, and the arts. On the other hand, the Fundación Bunge y Born, established in 1962 with a focus on science, culture, and human development, has awarded its namesake prize to distinguished scientists annually since 1964.

In this meeting for the creation of DAE-Creative Bootcamp, a key role is played by the individuals, the institutions, the commitment, and a shared vision regarding the power of creative industries in the economy for development: *“the programme really emerged from a joint vision of the creative economy and also from the opportunity to work together. But I believe that the most important thing, which is very unusual in the arts in the Americas and globally, but particularly unusual in Argentina, is finding another organisation prepared to*

offer funding for what you are doing” (interview, Director of the British Council in Argentina and Chile).

Taking the pre-existing Creative Bootcamp format, the institutions defined a focus on design-based creative industries, considering it a sector with high potential and talent but uneven commercial development. In this sense, it was decided to brand it as Diseño Argentino Exponencial (Exponential Argentine Design), understanding that the programme's objective is to function as an accelerator for high-value creative design-based ventures: *“when we were setting up DAE-Creative Bootcamp, I was of the idea that DAE wasn't exponential Argentine design, but rather experimental Argentine design... but Argentina is better covered or better organised in the experimental field. Now, the area where we fall short is precisely for things that are no longer experiments; that is, they already have a couple of years of development but lack the momentum to take the next step” (interview, Director of Cultural Innovation at the Fundación Bunge y Born).*

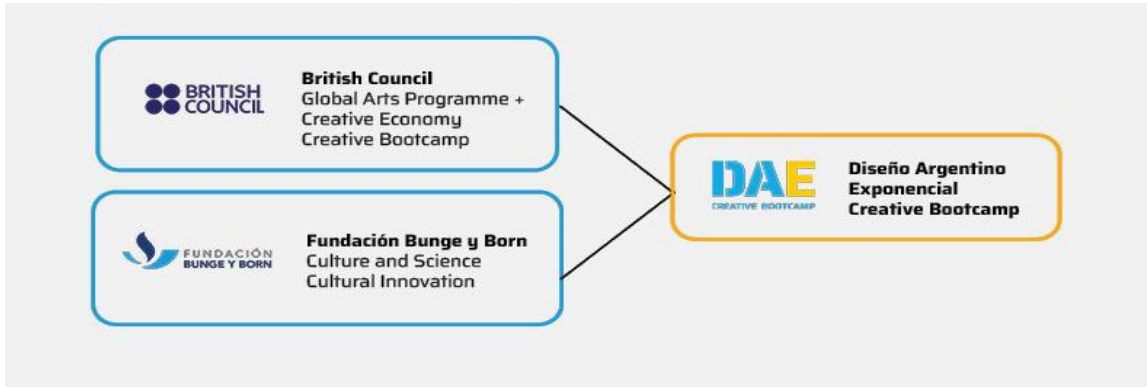
The contact between the two institutions was forged through programme directors with extensive experience in the implementation of policies and projects to strengthen the creative industries and culture. On one hand, the Fundación Bunge y Born took the strategic decision to deepen its support for the creative industries sector by promoting training and acceleration programmes. Following this objective and attending to an associated way of working, the British Council was invited to co-create and jointly implement an initiative related to the CCI (Cultural and Creative Industries): *“It all started with a call. I have to put together a creative industries programme and I thought of you as partners, as you are the leaders, those who have been working for decades; furthermore, you have the methodology, you have the toolkit, you have generated reports, you have a whole battery of things set up in the United Kingdom, and we invited you to think of a joint project. You said yes and sent us this Creative Bootcamp model that had been done in other countries, and that was the trigger” (interview, Fellow at the Fundación Bunge y Born).*

From this professional connection, an institutional relationship developed and grew based on transparency, trust, and equal co-management, including the investment of funds. Both institutions demonstrate absolute confidence in one another and have built a coordination and partnership management mechanism that spills over into other aspects of the programme.

In a challenging local context, both institutions rely on the expertise they build together, as well as their individual history, to sustain and expand the programme. In the case of the British

Council, this programme aligns with the institutional principle of 'delivery through others'; and in the case of the Fundación Bunge y Born, it aligns with its sustained policy of alliances and partnerships for project delivery.

FIGURE 5: DAE-CREATIVE BOOTCAMP CO-MANAGEMENT MODEL



Organisation and Management of DAE-Creative Bootcamp

DAE-Creative Bootcamp has developed a flexible management structure that adapts to the evolving needs of the programme. Under the clear leadership of the two organising institutions, roles and functions are determined with transparency and address specific requirements.

During the first year of implementation, the strategic leadership – comprising the Fundación Bunge y Born and the British Council – held a competition to select an executive directorate responsible for the curation and meticulous monitoring of the ventures, including decisions on the assignment of mentors, masterclasses, and workshop themes. This executive directorate constitutes the heart of the programme.

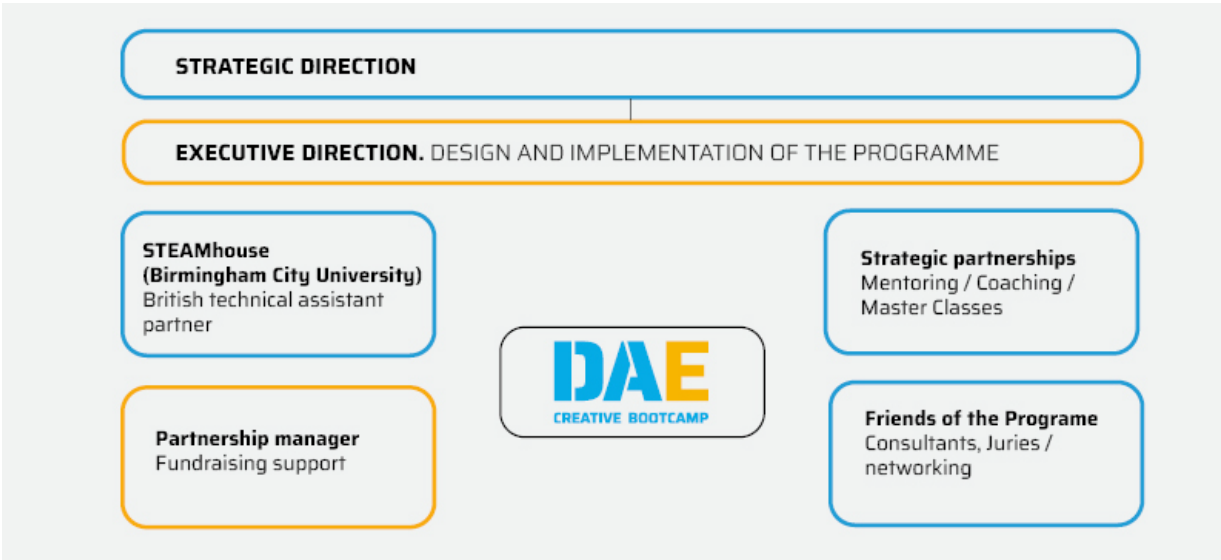
In parallel, the British Council opened a call to select a British partner, which resulted in STEAMhouse – a unit dedicated to innovation and creativity associated with Birmingham City University – which fulfils the dual role of being both an academic and a British partner. Based on the annual needs of the ventures, STEAMhouse proposes British mentors and experts to deliver masterclasses that address specific requirements. These instances are carried out through alliances with key stakeholders from the design and the corporate sectors, and venture financing. Actors such as the Institute for Exponential Development of Latin America (IDEX.LA), Fundación Flor, Fundación ICBC, or Globant contribute their knowledge and experience to the development of the participating ventures.

The strategic and executive directorates work in constant communication, implementing the annual call for applications as well as the monitoring and communication systems for the ventures. Over the years, these aspects have been adjusted to include collaborations with prominent design influencers and a systematic strategy for publications across social media and digital platforms. In 2024, a partnership manager was appointed to contribute to the networking of participants and partners, with the aim of enhancing the programme's visibility and developing its network of investors and collaborators; furthermore, a branding studio was added in 2025. Throughout every year, the programme has also worked with communication agencies that contributed to its dissemination, targeting audiences linked to the design ecosystem and creative industries in Argentina.

The operational infrastructure designed and developed by the programme is agile and effective, featuring a small team that is attentive to the needs of the ventures and enables learning spaces during implementation: *“DAE-Creative Bootcamp is a 360 programme: it accompanies the ventures in all their dimensions. It is something quite unprecedented. And there are two more things that add up, which are extremely important: the legitimacy of two institutions, such as the British Council and the (Bunge y Born) Foundation, which have national and international recognition; for the ventures, this represents a kind of positioning”* (interview, Argentine curator of the programme).

The following figure synthesises the programme's roles and functions:

FIGURE 6: DAE-CREATIVE BOOTCAMP ORGANIZATION



This infrastructure ensures sustained operation for six months per year and includes strategic alliances with key stakeholders such as IDEX.LA, Fundación Flor, Globant, and Fundación ICBC. Each of these actors participates in masterclasses, mentoring spaces, or coaching sessions, providing training and professional experience in specific fields such as foreign trade, financial sustainability in design, the redefinition of business plans, and strategic communication, among other topics. These sessions are coordinated by the Argentine curators alongside the British partner — STEAMhouse — so that each training or technical assistance space is specific to each cohort and participant. This is built upon a precise diagnosis conducted at the start of each cohort, where the needs and interests of each venture and the group are identified.

5.3 DAE-CREATIVE BOOTCAMP IN THE LOCAL DESIGN ECOSYSTEM

The evidence gathered from the opinions of participants, mentors, and interviewees indicates that DAE-Creative Bootcamp is considered a unique programme within Argentina's design ecosystem. On one hand, its proposal, organisation, and operation bring it closer to the incubators or accelerators typical of the digital technology field. On the other, it is developed and established during an economic cycle marked by a retraction of public policies regarding the strengthening of design-intensive ventures or those that integrate design into their value chains.

Furthermore, DAE-Creative Bootcamp is conceived and developed at a time of paradigm shift, in which criteria such as sustainability, the creative economy, and ventures with social impact become central to design entrepreneurship. At regional and international levels, design is increasingly oriented towards approaches focused on sustainability, social innovation, and digital inclusion. Countries such as Chile, Colombia, and Mexico have implemented national creative economy strategies that articulate design with territorial development, service exports, and the green transition. Similarly, the 'design for development' agenda promoted by organisations such as UNESCO and UNIDO encourages the use of design as a tool to achieve the Sustainable Development Goals (SDGs). DAE - Creative Bootcamp aligns with this trend, and throughout its three years of implementation, it has strengthened ventures with social impact objectives, predominantly led by women.

As previously mentioned, public support systems for design in Argentina have shown some progress in recent years, particularly through initiatives driven by the former Ministry of Culture, the former Ministry of Productive Development, and various provincial governments

with different areas of focus. Notable among these are funding lines, calls for trade fairs and markets, and technical and entrepreneurial training programmes such as the National Endowment for the Arts Lab (managed by the National Arts Fund and focused on artistic development), the Desarrollar Fund (managed by the former Ministry of Culture and aimed at cultural spaces), or the National Design Plan (a comprehensive programme developed by the former Ministry of Production through the Secretariat of Industry, Trade, and Small and Medium-Sized Enterprises). Additionally, the former Ministry of Science, Technology, and Productive Innovation held calls for applications focused on supporting collaborative design projects (2023). However, their territorial reach and institutional continuity are limited, and the lack of an articulated national policy reduces their long-term impact. The scarce coordination between levels of government, and between the public and private sector, and universities, prevents the generation of a robust network of comprehensive support for design projects in early stages or in non-metropolitan territories. In this sense, programmes and policies that have been sustained over time are scarce. Examples include the Sello Buen Diseño Argentino (SBD), created in 2011 as a distinction for design products managed by the Secretariat of Small and Medium Enterprises, Entrepreneurs, and Knowledge Economy; the Mercado de Industrias Culturales de Argentina (MICA), also created in 2011 to connect public and private sectors; and various provincial initiatives such as Misión Diseño in Misiones or Chacú in Chaco.

The Argentine Ministry of Foreign Affairs also works on sector promotion through specific programmes oriented towards internationalisation, such as the Directorio Argentina Creativa (DAC), launched in 2024, or the Argentine Creative Experience (ACE), which has represented sectors within the Cultural and Creative Industries (CCI) since 2021. Through ACE, a presence is established in niche commercial circuits, promoting the COUNTRY BRAND at a sectoral level.

The Federal Investment Council (CFI) is another relevant actor that, through its Federal School of Development, offers training instances in cultural industries and innovation, convening officials from all provinces. Likewise, the National Institute of Industrial Technology (INTI) plays a relevant role in developing resources and support programmes aimed at strengthening design-based ventures.

Regarding the federal landscape, although public policies to promote the Cultural and Creative Industries (CCI) have been implemented in most Argentine provinces — with varying levels of development and institutionalisation — they are not specifically focused on the promotion of design based ventures. Generally, initiatives linked to this sector are integrated within broader

policies supporting cultural production or the creative economy, which limits the consolidation of design strategies with clear objectives, their own resources, and continuity over time. In this sense, the implementation of the DAE-Creative Bootcamp becomes even more pertinent, as it prioritises an approach to the sector considering its particular needs, and strengths. The following chart shows the evolution of public policies linked to design for the period 2001-2023.

FIGURE 7: DESIGN POLICIES IN ARGENTINA 2001-2023



Figure 7 illustrates initiatives and policies that link design to territorial development; these are formulated and managed by a variety of public institutions at both national and provincial levels.

In the private sector, one of the spaces that has successfully established and institutionalised itself is the Feria Puro Diseño, created in 2001. This event, held annually in the City of Buenos Aires, has become a benchmark platform for the sector. In 2025, it introduced a new edition called Raíces, which took place for the first time in Chaco province, in the north east part of the country.

Regarding the demand for design services from Small and Medium-sized Enterprises (SMEs), there is a noted weakness in the incorporation of design as a strategic tool for product improvement. Many small and medium-scale enterprises are unaware of the potential of design or perceive it as an expense. This perception is coupled with budgetary constraints, a lack of access to specialised professionals, and an absence of policies to incentivise the hiring of creative services. Strengthening this demand requires awareness-raising actions, business training, the dissemination of case studies, and specific funding to allow SMEs to integrate design as part of their development strategy (Aggio and Baruj, 2020).

Coordination with the local production system remains a significant challenge. In many regions, design has yet to be integrated into regional value chains in a sustained manner, whether due to a mutual lack of awareness between designers and producers, a lack of networking spaces, or the low value placed on design as a strategic input. Initiatives such as sectorial round tables, creative hubs, or technology transfer centres can show results, but they require greater scale, continuity, and alignment with provincial production policies.

In this context, DAE-Creative Bootcamp has been established as a space for convergence, with participation from private sector institutions and the third sector. It brings together entrepreneurs working in design with a social impact throughout the country, acting as a link between design, industry, and commercialisation.

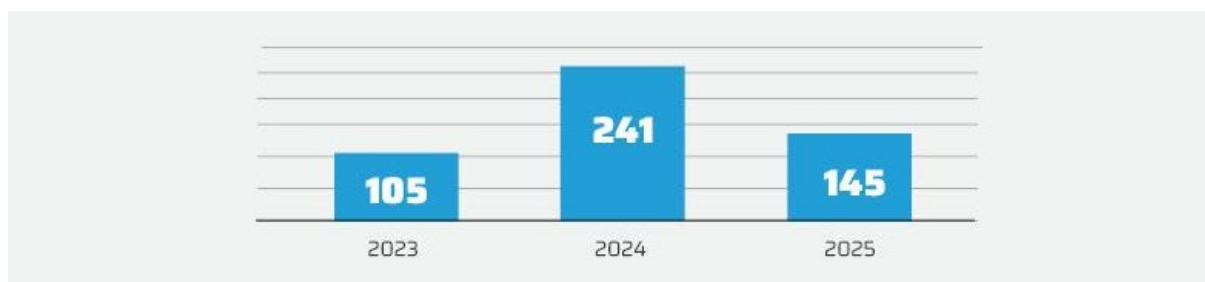
Experiences similar to the DAE-Creative Bootcamp are beginning to be replicated in other countries, reflecting the success of the model and the value this initiative brings to the creative industries sector. Within the arts sector, a project was implemented in Colombia, and another with an emphasis on entrepreneurship in Brazil, drawing inspiration from and building upon the experience and legacy of the Argentine model.

5.4 DAE-CREATIVE BOOTCAMP EVOLUTION IN ARGENTINA

The DAE-Creative Bootcamp programme was launched in 2023 with the intention of attracting design-based ventures that have a social impact and an innovative component with a nationwide reach. The first year was established as a pilot programme, remaining open to adjustments and modifications based on the experience gained.

The performance target for the first year was set at 100 applications, and the time window for submission never exceeded five weeks. The following chart shows the number of applicants per year:

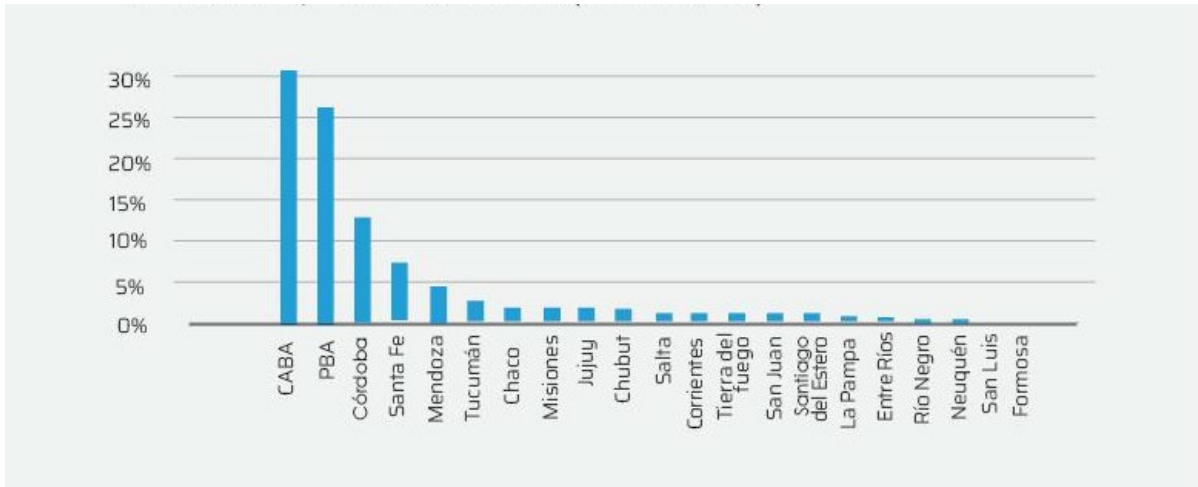
FIGURE 8: DAE-CREATIVE BOOTCAMP APPLICANTS PER YEAR



Over three years, a total of 491 ventures registered to participate, peaking in 2024 with applicants coming from 21 of the 24 Argentine provinces. There was a high concentration in the Province of Buenos Aires and the City of Buenos Aires (CABA). The City of Buenos Aires and the Province of Buenos Aires together account for more than 55% of the total ventures applying to the call for entries, followed by Córdoba, Santa Fe, Mendoza, and Tucumán (provinces with a tradition of creative industry development and significant university hubs). This group of districts accounts for 75% of the applicant ventures.

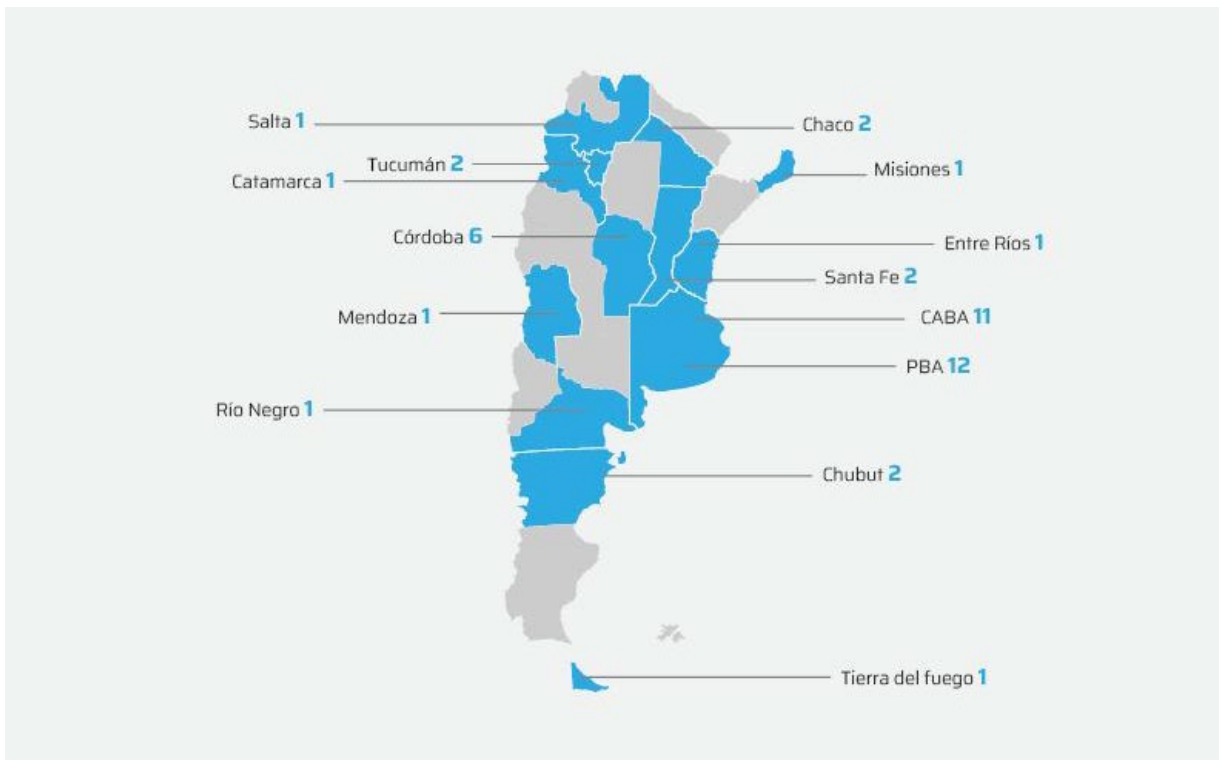
This pattern of concentration in CABA, PBA, Córdoba, and Santa Fe—and to a lesser extent, Mendoza, Tucumán, and Chaco—is mirrored in the selection of cases (15 per year). Nevertheless, it is important to note that in the second and third editions, entrepreneurs from provinces that had no prior presence joined the programme. Although they are concentrated in the central region, all the country's productive regions have participated in the DAE-Creative Bootcamp.

FIGURE 9: % OF APPLICANTS TO DAE-CREATIVE BOOTCAMP PER PROVINCE (2023-2025)



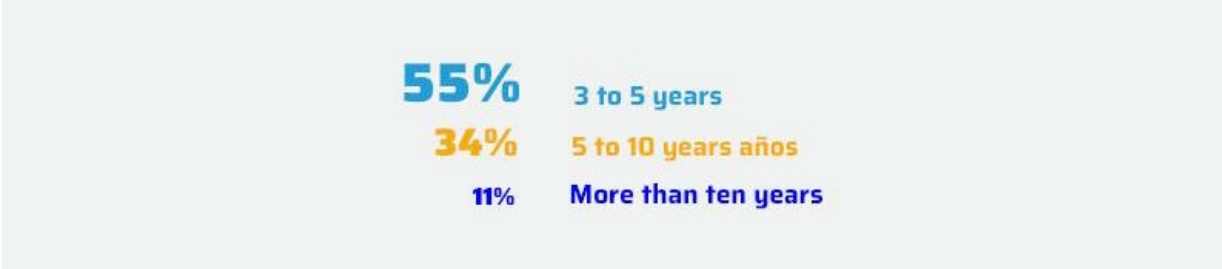
The following Figure shows the total number of ventures that participated in DAE-Creative Bootcamp in the first three editions (2023 to 2025), per province of origin.

FIGURE 10: VENTURES SELECTED TO PARTICIPATE IN DAE- CREATIVE BOOTCAMP PER PROVINCE (2023-2025)



As regards the age of the ventures, it is important to note that DAE-Creative Bootcamp call for entries focuses on ventures with a minimum of three years of experience. This decision aligns with the objective of scaling existing businesses rather than incubating projects in the early stages of design: 55% of the total participants are ventures between 3 to 5 years old. The data also indicates that the proposal is attractive to more established ventures: 34% are between 5 to 10 years old, and 11% have been operating for more than 10 years. The following figure shows the age of the total ventures at the time of their participation in DAE-Creative Bootcamp.

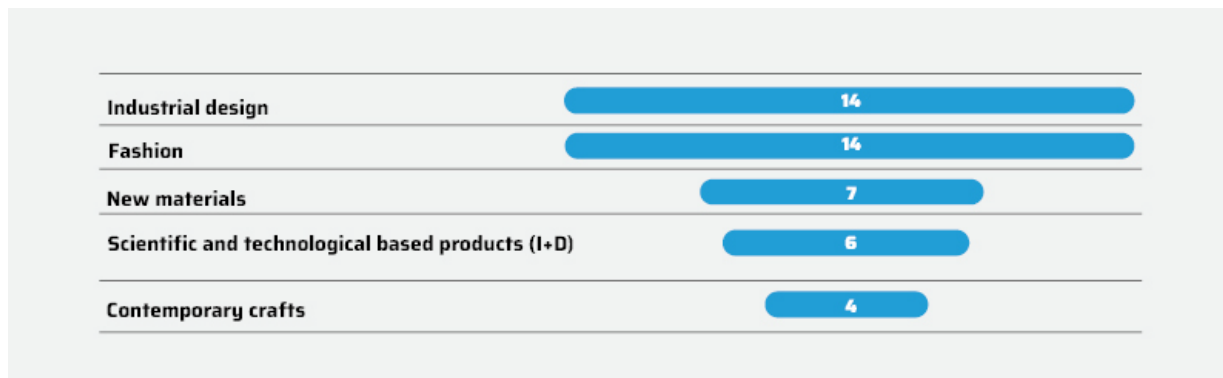
FIGURE 11: YEARS IN OPERATION OF THE VENTURES PARTICIPATING IN DAE-CREATIVE BOOTCAMP. 2023-2025



Another relevant information is the sector of origin of the ventures that participated in the first three editions of the DAE-Creative Bootcamp: the categories "Industrial and product design" and "Fashion (clothing, footwear, leather goods, and accessories)" are the most prominent, with 14 ventures over the three years respectively. These are followed by "Development of new materials", with 7 ventures; "Design with innovation and applied technology", with 6; and "Textile products and contemporary craft", with 4 ventures.

The following figure shows the distribution of ventures according to the design category to which they belong:

FIGURE 12: DESIGN CATEGORY OF VENTURES PARTICIPATING IN DAE-CREATIVE BOOTCAMP 2023-2025



Within these 45 ventures, 10 received seed capital (5,000 US dollars each) to be executed under a plan, which is also monitored. The ventures are selected by an external jury and the DAE-Creative Bootcamp management team at a closing event where they present a three-minute pitch. In 2023 and 2024, three ventures were selected per cohort, and in 2025, four were chosen thanks to additional support provided by the Fundación Banco Ciudad. Among these 10 projects that received seed capital, 4 are from the field of industrial design; 3 from fashion; 2 from biomaterials; and 1 from the field of textile and artisanal production. The only category that has not yet won seed capital is design with innovation and applied technology.

Although they come from different fields and their products are diverse, the 10 seed capital-winning projects meet sustainable production objectives and focus on triple impact processes and products.

Sustainable ideas and practices are present in the majority of the ventures that participated in the DAE-Creative Bootcamp 2023-2025: 35 out of the 45 ventures follow objectives of this nature. Likewise, more than half—25 ventures—pursue social integration objectives, working with vulnerable communities, social workshops involving people with disabilities, or together with indigenous communities.

Gender Perspective in DAE-Creative Bootcamp

DAE-Creative Bootcamp has become a space where female leadership is highlighted. This aligns directly with the British Council's gender policies, which are a structural pillar of all its programmes. Of the 45 ventures that participated in the first three years, 36 are led by women




or have women on their management boards (which never exceed three people). This indicates that female leadership is evident in more than 80% of the ventures (as shown in figure 12), making it a space to explore the impact of the gender perspective on entrepreneurship in general, design ventures in particular, and the ways in which leadership is practised.

FIGURE 13: WOMEN LED VENTURES IN DAE-CREATIVE BOOTCAMP (2023-2025)



When the information is disaggregated by specialisation, interesting differences are observed. Of the 45 participating ventures, 27 correspond to industrial design. Within this group, 8 are not led by women, which implies that 8 of the 9 ventures without female leadership in the entire programme are concentrated in industrial design. In contrast, among the 35 ventures led wholly or partially by women, 19 belong to industrial design, 12 to textile and clothing design, and 4 represent combined disciplines.

TABLE 5: WOMEN LEADERSHIP PER DESIGN FIELD (2023-2025)

Design disciplines	Cases	Led by women	Non led by women	Led by women, in %
 Industrial Design	27	19	8	70,37
 Fashion and textile Design	14	13	1	92,31
 Combined design disciplines	4	4	0	100,00
Total	45	36	9	80,00

Industrial design—historically associated with technical, productive, and industrial aspects—appears to be a field where gender gaps in access to leadership tend to manifest with greater intensity, compared to areas such as textile and clothing design, which are traditionally linked to expressive and artisanal qualities. Nevertheless, industrial design ventures led by women have established solid entrepreneurial trajectories during their time in the programme. The data collected within the framework of DAE-Creative Bootcamp corresponds directly with the findings of the UNESCO report *Gender & Creativity: Progress on the Precipice* (2021). This report highlights the persistence of gender segmentation processes within the cultural and creative industries, even in contexts where female participation is high. In line with this diagnosis, although more than 80% of the programme's ventures feature total or partial female leadership, the distribution by specialisation reveals significant differences. While these results do not allow for generalisations across the entire sector, they do enable the formulation of questions and working hypotheses consistent with contemporary debates and international literature. In particular, the coexistence of high female participation in the programme alongside the concentration of ventures lacking female leadership in industrial design can be interpreted as a focused expression of broader symbolic and structural gaps. These are linked to the differential in economic, technological, and productive valuation between design disciplines, in alignment with UNESCO's general findings. Within this framework, DAE-Creative Bootcamp can be understood as a model for access, visibility, and the legitimisation of female leadership within the design ecosystem, while simultaneously serving as a space to observe ongoing tensions and transformations. Far from eliminating gender inequalities, these dynamics appear to reconfigure themselves based on specialisation, trajectories, and symbolic capital. This reinforces the importance of incorporating a cross-cutting gender perspective into the analysis and design of policies and projects aimed at the development of the creative industries.

5.5 DAE-CREATIVE BOOTCAMP TECHNICAL ASSISTANCE PROGRAMME: TRAINING IN BUSINESS FOR DESIGN BASED VENTURES

The DAE-Creative Bootcamp programme is designed as a 360-degree support system for design-based startups. It offers a comprehensive training menu through masterclasses and personalised monitoring of participating ventures. Each startup is paired with a specifically assigned mentor—both British mentors from STEAMhouse and local experts—coordinated by IDEX.LA since the 2024 edition.

Once the startups enter the DAE-Creative Bootcamp, Argentinian curators perform a diagnostic assessment and assign mentors. The ventures then begin an intensive cycle of training, mentoring, and capacity building that combines in-person and virtual sessions, as well as individual and collective instances. The programme includes three mentoring sessions led by STEAMhouse and three sessions led by local mentors, all coordinated by the IDEX.LA Foundation.

Both mentors and participants highlight—through interviews and monitoring tools developed by the management team (such as post-masterclass and post-mentoring evaluation surveys)—that the bond built between them goes far beyond the formalities established by the programme. The relationship is one of careful, attentive closeness, tailored exactly to the needs of each startup: *"DAE-Creative Bootcamp provided a level of specific follow-up that we hadn't experienced until now. In other programmes we've participated in, we had mentoring just for us, yet it still wasn't this specific. It helped us grow immensely; we were able to plan ahead. We began reaching our goals and realised which direction to take"* (Interview, Entrepreneur, 2025).

This sentiment is echoed by British and local mentors, who point to the curation of the startups and their commitment to the programme as a major strength: *"The general strength of all the startups, without exception, is their openness and willingness to learn. I can honestly say I've never worked on a project as good as this when it comes to the way people listen to what you say, process it, and sometimes challenge it—but they are always open, thinking, and very happy with what you have to contribute"*. (Interview, Curator from STEAMhouse, UK).

A key feature of the training promoted by DAE-Creative Bootcamp is its specific focus on design-led startups. This added value, which integrates creativity with a business perspective,

makes it a unique programme: *"There are many formats out there, but we could say that DAE-Creative Bootcamp was born from the conviction that the creative industries are a powerful and essential sector for development, culture, and identity. It also stems from being mindful of the challenges these projects—and the people leading them—often face regarding sustainability; not so much in terms of the value of the design proposal itself, but generally with business models and the more commercial outlook that is necessary because, ultimately, it is an industry"*. (Interview, former mentor and jury member).

5.6 MASTER CLASSES, MENTORING SESSIONS AND PITCHING TECHNIQUES FOR CAPACITY BUILDING

In the design and implementation of DAE-Creative Bootcamp training stages, the first step involves a diagnostic assessment based on the profiles, opportunities, and weaknesses of each startup. Subsequently, masterclasses and mentoring sessions are organised according to specific needs: *"The programme offers an intensive, comprehensive, and immersive format. These are not formats that designers or entrepreneurs are typically used to. A literal 360-degree support system is established because one person arrives with production issues, another with communication problems, and another doesn't understand the market. That is where we must work to ensure the venture receives an external diagnosis and can visualise where its weaknesses lie in order to address them"*. (Interview, Argentinian curator of the programme).

To bring the training and mentoring programme to fruition, a combination of in-person and virtual sessions is used, which are exclusive and tailored for DAE-Creative Bootcamp participants. However, the masterclasses led by local and British experts are published on YouTube, providing a public dimension to the programme.

The following table shows the training and technical assistance stages implemented per year, along with the strategic partners involved in each case:

TABLE 6: TYPE OF TECHNICAL ASSISTANCE AND INVOLVED PARTNERS, PER YEAR

Year	Master Classes	Mentoring Meetings	Partners Involved
2023	17 speakers (8 AR / 9 UK) 10 master classes 5 training modules 2 open classes	90 hours with 13 mentors (3 AR / 10 UK) 6 hours of individual mentorship	STEAMhouse BTOOLBOX (digital platform for events and training sessions)
2024	13 speakers (7 AR / 6 UK) 7 master classes 8 training modules 1 opening master class	75 hours with 20 mentors (10 AR / 10 UK) 5 sessions of individual mentorship per venture	STEAMhouse BTOOLBOX IDEX.LA Fundación Flor Fundación ICBC Globant
2025	6 speakers (3 AR / 3 UK) 5 master classes 1 opening public master class	112 hours with 25 mentors. (15 AR / 10 UK) 5 sessions of individual mentorship per venture	STEAMhouse Google Workspace IDEX.LA Fundación Flor Fundación ICBC Globant

Over the years, adjustments have been made that reflect the learning process under which the programme operates, as these tweaks are implemented based on data recorded from each of the cohorts. The most notable adjustments were made to the number of general masterclasses; these began with 10 in 2023, were reduced to 7 in 2024, and finally to 5 in 2025, including one in-person masterclass held in partnership with local academic institutions (University of San Andrés, Austral University).

The first year, defined as a pilot, served to study the technical assistance implementation methods in depth and to adjust based on an impact analysis of these sessions. To measure this impact, simple and effective monitoring instruments were designed: following the masterclass cycle, participants and speakers were asked to complete a survey evaluating duration, content, profiles, interaction spaces, and opportunities for improvement. The same process was applied to the mentoring sessions.

Based on the study of these results and the management team's own internal evaluation, changes were planned for subsequent years. It was decided to shorten the duration of the assistance cycle for 2024, a change that was maintained in 2025. Consequently, a more compact and robust programme was built, offering six months of intensive training from selection through to closing.

Another growth aspect shown by the programme in its evolution was the inclusion of delivery partners. In the first year, mentoring was handled by STEAMhouse and local professionals contacted by the management team. From the second year onwards, a strategic alliance was established with IDEX.LA, which began coordinating local mentors. Alliances were also formed with relevant stakeholders in the local ecosystem, who provided specific technical assistance on topics vital to the startups' growth: *"In the first year, DAE-Creative Bootcamp was a vast blank slate; the second year was more precise, and we were able to better match mentors with the startups. The third year was exceptional because we all understood the programme better by then"*. (Interview, British curator).

The diagnostic assessment of the startups' development stages allowed for the design of technical assistance focused on strengthening business development capacities rather than just the product itself, such as: the design and monitoring of business plans; international trade opportunities; commercial and marketing strategies; improvements in communication and brand narrative; the strengthening of branding; and the use of technological tools for process improvement; among other aspects aimed at bolstering the business dimension of design-led ventures.

Regarding the distribution of mentor profiles, another lesson learned by the programme management was the selection of local and British experts to strengthen specific areas. British and local mentors prepare and share diagnostic reports on the startups, and specific topics are distributed between the countries: *"It is difficult to be on another continent, with a different culture, and mentor a local project. Even so, we were always 100% in agreement with the diagnoses from STEAMhouse. However, it's important to note that in Europe, they aren't familiar with Argentinian problems; they have a concept of stability that doesn't exist here and isn't enough on its own, so one must be very precise in deciding what is sought from each mentoring session. The coordinators met at the beginning, middle, and end, and the work we did with them was very healthy; we collaborated to ensure the mentoring was as effective as possible, and we produced joint reports"*. (Interview, Argentinian mentor coordinator).

With systematic monitoring from the DAE-Creative Bootcamp leadership, the combination of masterclasses and mentoring sessions offers both a general overview and a tailored approach for the ventures: *"I don't want this to sound like a criticism of others, but the training at DAE-Creative Bootcamp was very good—it really raised the bar compared to other programmes; they are very well-structured. The masterclass would finish, and then we'd have half an hour internally between the 15 projects for specific enquiries. Everything was well-designed and thought out. Sometimes you sign up for training and think, 'here we go again.' But in DAE-Creative Bootcamp, there was always added value. The mentoring sessions were also superb; you could really sense a genuine commitment, both in the international ones and the local ones".* (Interview, participating entrepreneur, 2024).

Another key capacity developed during the training course is pitching, as a methodology for a compact sales narrative of one's own venture. Although some participants indicated that they had experienced pitching in other settings, the technical assistance received at DAE-Creative Bootcamp integrated the pitch as a core part of its proposal and trained participants to apply this method effectively. The pitch serves as a very clear progress indicator, as participants prepare an initial presentation in this format, receive suggestions for improvement, apply them, and then present in a second session where various areas of growth and strengthening are identified.

As noted by Gruss and Collier (2023), the pitching stage helps build confidence in the venture, especially in the eyes of investors. Local and British mentors interviewed pointed out the remarkable growth participants achieve between the first and second pitch—usually four months apart. Across the three editions of DAE-Creative Bootcamp, there have been adjustments to the pitching process. In 2024, a virtual pitch was added to the initial one to help prepare for the final stage, where 8 of the 15 startups compete for seed capital. In all cases, participants must construct and deliver a narrative of their venture in three minutes. Supported by a visual presentation, each participant shares a story about their startup, emphasising its core values. This exercise involves significant branding work, as it requires condensing the identity and history of the venture, its quality, and the potential impact on an investor into a very short timeframe. For the participants, it is a stressful but highly educational experience: *"We had done other pitches in various programmes, but never like the one at DAE-Creative Bootcamp. I had never received such extensive feedback; it was incredibly constructive. The*

critique always came with an opportunity for improvement". (Interview, participating entrepreneur, 2024).

Similarly, mentors also value the pitch as a stage that allows for the detection of a startup's strengths and weaknesses, as well as the lessons learned and applied: *"The big surprise was hearing the initial pitch compared to the final one; the difference is night and day, and you see that throughout the process as well. There is time to put in the work; the mentoring consists of at least one meeting per month, which forces you to keep a close eye on things to see what needs addressing. You can make steady progress on specific points". (Interview, Argentinian mentor, 2025).*

5.7 MONITORING AND EVALUATION PROCESS IN DAE - CREATIVE BOOTCAMP

Both for the call for applications and selection process, as well as for each stage of the programme, the management team implemented a rigorous evaluation protocol. This process is based on the assessment of variables by a group in which members of the management team, mentors, partners, and friends of the programme rotate, meeting periodically to weigh these variables.

For instance, the selection process for the 15 participating startups is carried out by completing a matrix in which each member of the evaluating group scores variables from 1 to 5, such as: value proposition, communication, growth potential, internationalisation potential, technology and innovation, and triple impact. From the final tally, a value emerges which, combined with a qualitative conceptual note, allows for the ranking of applications to select the 15 participants. The same occurs throughout the programme: every class delivered, every mentoring session, and every touchpoint between the participants and DAE-Creative Bootcamp is subject to this 360-degree evaluation perspective—that is, from both the provider and the participant. When selecting the ventures to be funded with seed capital (3 in the first two years and 4 in the last), a similar process is undertaken: a group meets to weigh variables in an evaluation matrix to transparently choose those entrepreneurs with the highest scores.



Over these years, the programme was systematically evaluated through various instruments applied to masterclasses, initial activities, and mentoring processes, recording high and sustained response rates, which in several cases reached 100%. The results show high levels of satisfaction with the programme as a whole and with each of its components, particularly regarding the quality and relevance of the content, the organisation of activities, and the utility of the tools shared. Likewise, the positive appraisal of both Argentinian and British mentoring



stands out, especially regarding the suitability of the mentors for the topics addressed and the quality of the exchange.

This evaluation process is a core element that provides structure to the programme, ensuring the success of the training and it is a dynamic that also reinforces commitment. It involves constant monitoring by the professionals involved to reach the pitch stage, as well as significant time invested in the process: this demands commitment and, in turn, generates impact because of that very commitment.

The following table summarises the aspects analysed by the evaluation process for each of the programme's stages, designed by the DAE-Creative Bootcamp management team. The year 2025 is used as a reference, featuring the consolidated monitoring strategy.

TABLE 7: DAE - CREATIVE BOOTCAMP MONITORING SCHEME

Monitoring strategy for specific actors	Instruments		Analytical scope
 <p>Participants</p>	<ul style="list-style-type: none"> • Post Master classes evaluative form Post mentoring meeting form. • Group qualitative evaluation (face to face meeting). 		<ul style="list-style-type: none"> • How useful are the contents. • Organization. • Suggested activities. • Quality, utility and applicability of contents. • Overall evaluation of the DAE- Creative Bootcamp process and suggestions for future editions.
 <p>Speakers from Argentina and UK</p>	<ul style="list-style-type: none"> • Post master classes evaluative form. 		<ul style="list-style-type: none"> • Timing and dynamic. • Exchange with participants. • Valuation of startup participation. • Suggestions for improvement.

 <p>British Mentors</p>	<ul style="list-style-type: none"> • Post mentoring process form. 		<ul style="list-style-type: none"> • Startups that received mentorship. • Content analysis of the presentation of each startup. • Exchange with participants. • Effectiveness of the tools and concepts applied to the challenges faced by the startups. • Suggestions for improvement.
 <p>Argentinian mentors</p>	<ul style="list-style-type: none"> • Post mentoring process form. 		<ul style="list-style-type: none"> • Access to a mentoring session • Accuracy of the venture briefing documents. • Assessment of the exchanges. • Perceived improvements in the ventures. • Effectiveness of the tools and concepts applied to the challenges faced by the startups. • Suggestions for improvement

The value provided by this constant evaluation process is that it allows for the traceability of decisions made and opportunities for improvement; this is what makes DAE-Creative Bootcamp a scalable and replicable model.

5.8 DAE-CREATIVE BOOTCAMP PUBLIC DIMENSION: TRAINING AND COMMUNICATION FOR AN EXTENDED COMMUNITY

DAE-Creative Bootcamp is situated within an ecosystem that combines stakeholders and networks of diverse natures. Designers, creative professionals, entrepreneurs, academics, and journalists with an interest in design form a diverse yet powerful community that spans the

entire country, with a more pronounced presence in certain cities. Since its inception, DAE-Creative Bootcamp has sought to influence this ecosystem and has established itself as a unique proposition, gradually gaining its own identity and presence.

A fundamental strategy for its consolidation was the communication of the programme, which involved working with the media as well as with social networks and digital platforms.



Web site DAE-Creative Bootcamp

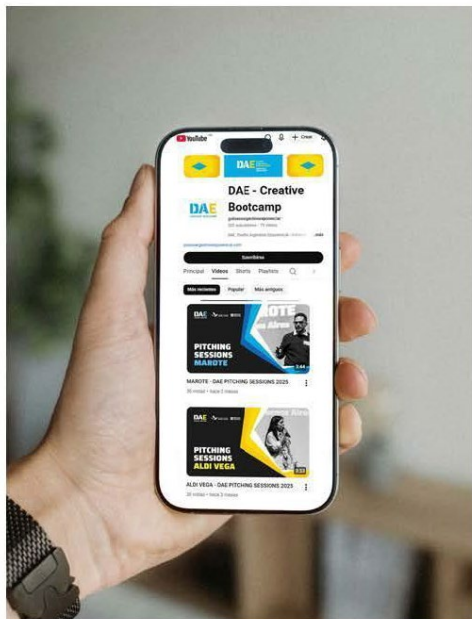
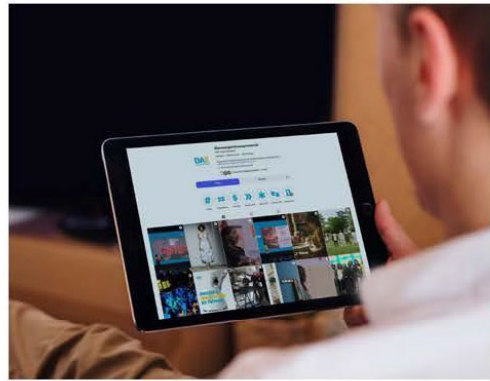
The programme has a website that centralises all institutional information. From there, links are provided to the programme's social media channels, which have been kept up to date since the launch in 2023. LinkedIn, Facebook, Instagram, and YouTube are the four platforms where the programme maintains a presence. Of the three social networks, Instagram and LinkedIn have the most followers (4,857 on the former and 1,085 on the latter), and specific content is published on each, tailored to the style of each network.

Communication through these platforms is key during the promotion of the programme's opening. In the first year (2023), applicants learned about the call for entries and the programme primarily through mailshots (29.5%) and Instagram (24.8%). In the second year, the main source for discovering the programme was Instagram at 33.8%, while the use of mailshots fell to 15.8%. Other significant sources were individuals and influencers from the design world who collaborated on social media promotion and helped build an identity (Marcela Fibbiani in 2024 and Alejandro Scome in 2023). Additionally, the Sello Buen Diseño Argentino (Argentine

Good Design Seal) programme has been an ally in promoting DAE-Creative Bootcamp since the first edition.

The DAE-Creative Bootcamp YouTube channel—which currently has 296 subscribers—serves as the programme's audiovisual communication hub. It is used to share updates, such as the opening of programme applications, pitching sessions, and the closing event; short films featuring entrepreneurs;

and masterclasses delivered within each cohort, which are made available to the public. In total, these masterclasses have reached 4,509 views from the public.



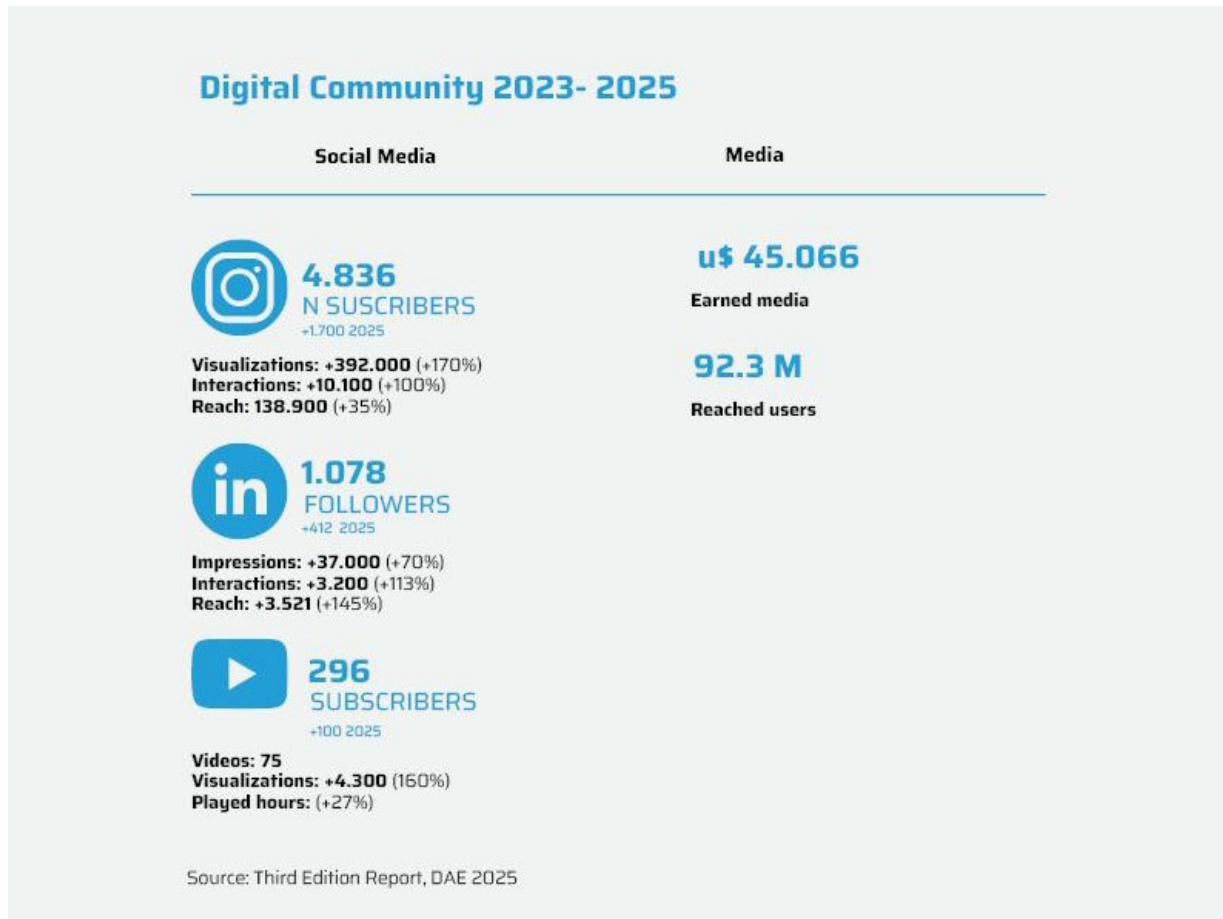
The primary objective of the channel is to reach a wider audience through on-demand masterclasses, thereby amplifying the programme's educational impact. Together with the social media and press communication strategy, this content aims to strengthen DAE-Creative Bootcamp's position as a programme with a distinct identity within the ecosystem of design-based startups and companies in Argentina.

Since its inception, communication has been treated as a core pillar of the programme, with management playing a direct role in its implementation. In all instances, the programme has engaged prominent professionals and communication agencies to produce

and disseminate specific content tailored to diverse audiences.

The following figure illustrates the impact of DAE-Creative Bootcamp across digital media and social networks:

FIGURE 14: DAE-CREATIVE BOOTCAMP IMPACT IN DIGITAL MEDIA AND SOCIAL MEDIA (2023-2025)



DAE-Creative Bootcamp deployed its communication strategy across various platforms and media, achieving growth over the years and a sustained presence. The earned media is based on organic recommendations or content shared by individuals outside the organisation, which represents a significant achievement and reflects the programme's prestige.

The strategic communication work involved the entire team and external stakeholders who contributed to building and consolidating a narrative that reflects the programme's various components, achieves a national reach, and serves as a source of stories linked to design and business. In this regard, collaborating with strategic and creative PR agencies—which are also led by women—was key to enhancing business opportunities.

In 2025, the agency FutureBrand joined the efforts to strengthen the DAE-Creative Bootcamp brand in relation to its identity, values, and specific messaging for principal partners, strategic allies, content partners, implementing partners, and dissemination partners. With global

recognition, FutureBrand brought its proposal to DAE-Creative Bootcamp with a genuine interest in supporting the programme's growth process.

The public dimension of DAE-Creative Bootcamp contributes to the amplification of the programme beyond the entrepreneurial acceleration experience for those participating in each cohort. Web and social media communication strategies strengthen the identity and broaden the audiences. The dissemination of DAE-Creative Bootcamp content, particularly the masterclasses, provides high-quality resources for an audience interested in entrepreneurship. Another relevant aspect within the public dimension of DAE-Creative Bootcamp is the recognition the programme has received across various institutional sectors in Argentina. In 2025, the programme received the Brit Cham Argentina Award for Leadership in Sustainability, securing first place within the NGO, Corporate Foundations, and Global Networks category, as well as the Argentina Circular Economy Award in the "Circular Social Impact" category, highlighting its role in promoting national and sustainable design.

The seed capital fund: a commitment to enhancing outstanding ventures

In each cohort, DAE-Creative Bootcamp allocates funds contributed in equal parts by both founding organisations to ventures selected at the end of the programme by an external jury and the management team. Following the completion of the programme, eight participants are chosen to present their venture and a specific improvement measure to be funded by the seed capital during a final public pitching session. In 2023 and 2024, three ventures were selected each year; in 2025, an additional venture was added thanks to a further contribution from the Fundación Banco Ciudad.

The pitch sessions are conducted in two stages (virtual and in-person) and are implemented with a dual focus that combines high-level training with networking and financing opportunities. The evaluation system covers the development of the ventures throughout all stages of the programme, with a maximum score of 100 points. During the virtual stage (established in 2024), eight ventures are selected to advance to the in-person final, which coincides with the programme's closing event. At this final stage, an external jury, together with the DAE-Creative Bootcamp team, selects the ventures that will receive the seed capital.

Each selected venture received 5,000 US dollars to be utilised for a concrete action that directly impacts their business improvement. This seed capital is subject to rigorous monitoring and requires the preparation of reports and financial accountability. In some cases, funds were

allocated to exploring export possibilities, purchasing machinery, or improving communication plans.

The process through which ventures compete for seed capital follows the same rigorous standards as every other instance of the programme. Ventures receive specific training to identify an aspect of their business that would benefit from the seed capital and to prepare a pitch to request it. Initially, following specific coaching, they deliver a three-minute virtual pitch to programme mentors and coordinators. At this stage, the following criteria are evaluated: quality, innovation, identity, economic/social impact, sustainability, communication, and relevance for the seed capital.

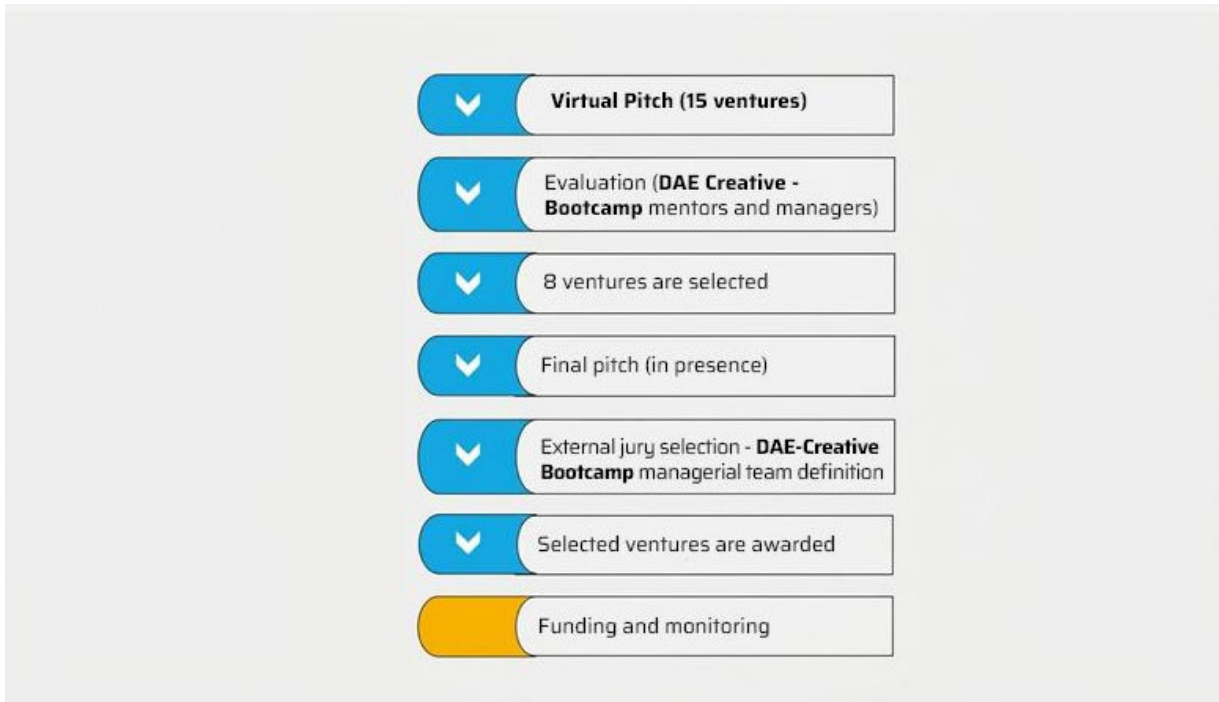
The DAE-Creative Bootcamp evaluation system covers the various stages of the programme and allows for a total score of up to 100 points. This scoring spans from the initial coursework to the virtual pitching session. The eight ventures that achieve the highest results are selected to participate in the in-person pitch session, where they present their proposals to become beneficiaries of the Seed Capital Funds.

The eight ventures receiving the highest marks based on these criteria prepare for the final session, which is held in person and assessed by an external jury as well as the DAE-Creative Bootcamp coordination team. This event also serves as the closing ceremony for each programme cohort, attended by entrepreneurs from previous editions, guests from the worlds of culture and design, programme mentors and friends, foundations and third-sector stakeholders, design academics, and specialised journalists.

During this final session, each venture presents its proposal for the use of the seed capital in a three-minute pitch. This is marked by an external jury using a score sheet, and a Q&A session follows each presentation. Generally, this jury is composed of professionals with distinguished careers in the field of design. Once the presentation cycle is complete, the DAE-Creative Bootcamp management team meets to vote and determine which ventures will access the seed capital. In the first two editions, two cases were selected, and in the third, three were chosen.

The following figure summarises the process for accessing seed capital:

FIGURE 15: SEED CAPITAL FUNDING COMPETITION SEQUENCE



Seed capital serves as an additional incentive for improving the capabilities of the ventures. The amount allocated to each venture requires its destination to be programmed in advance, as it contributes to a specific issue that will impact the business. Furthermore, it compels ventures to refine their sales pitches for potential investors—an aspect highly valued by all participants in each cohort.

The DAE-Creative Bootcamp coordination seeks to increase the funds available for distribution by adding financing partners who, beyond the capital itself, recognise the importance of culture as a business. Up until 2025, the 10 selected ventures share a triple-bottom-line perspective: they encourage recycling, promote an inclusive vision, and are predominantly led by women.



Entrepreneurs - De la Fuente, DAE-Creative Bootcamp, 2025.

5.9 BUILDING AND STRENGTHENING PARTNERSHIPS

A core dimension of DAE-Creative Bootcamp's development is the building and strengthening of partnerships with other stakeholders. Conceived as a programme whose identity involves inter-institutional coordination, the strategy of convening and managing alongside others is repeated at every stage and serves as a model example. This dynamic, in turn, aligns with the British Council's principles of action, which establish alliances and partnerships with local stakeholders in various countries through a medium- and long-term approach based on building trust.

In the case of DAE-Creative Bootcamp, the implementation of mentoring involved two central alliances during the first three years of the programme: the partnership with IDEX.LA for work with Argentine mentors, finalised in 2024; and the alliance with STEAMhouse at Birmingham City University for the 2023-2025 cycle. Beyond these core instances, various institutional stakeholders joined to support the experiences. Notably, these alliances were maintained without any withdrawals during the first three years of implementation, and the number of

stakeholders convened to support specific issues and actions grew each year. The management team has invested resources in mapping and developing links with strategic partners through an exhaustive process of evaluating and incorporating key actors from the ecosystem.

This virtuous governance becomes a significant asset for the programme, adding value and impact.

The external stakeholders forming part of the DAE-Creative Bootcamp ecosystem include the following partners:

- UK Partnership with STEAMhouse for the first cycle (2023-2025)
- Strategic alliances with Artlab, Art and Technology Creative Laboratory, where the closing events are held; and FutureBrand, an international agency specialising in brand identity. FutureBrand approached DAE-Creative Bootcamp in 2025, regarding the programme as a unique experience.
- Expert content delivered by Globant, the ICBC Foundation, the IDEX.LA Foundation, and the Flor Foundation during the technical assistance and training process.
- Supporting partners such as the Andreani Foundation, the co-working space La Maquinita, Universidad Austral and the Universidad de San Andrés.

The following figure displays the strategic partners ecosystem in DAE-Creative Bootcamp:

FIGURE 16: STRATEGIC PARTNERS IN DAE - CREATIVE BOOTCAMP



This ecosystem of partners, friends, and strategic alliances consolidates an intervention model centred on meaningful partnerships, which can contribute to sustaining programmes in the medium and long term.

6. FINDINGS

6. EVALUATION FINDINGS

This section outlines the evaluation findings. It is organised by evaluation question, and the evidence used to formulate the responses is based on various sources: management reports and information produced by the DAE-Creative Bootcamp management team regarding programme implementation; in-depth interviews with key stakeholders; three case studies with ventures that participated in each of the cohorts; a survey of participants from the 2023 and 2024 cohorts to investigate the programme's impact starting six months after the experience; observations of pitching sessions and the 2025 closing event; and the monitoring carried out between July and October 2025 with the DAE-Creative Bootcamp management team.

The qualitative character of the collected information allows for an analysis that brings various sources into dialogue, thereby constructing a triangulation limited by the early development of DAE-Creative Bootcamp in Argentina. In this way, the aim is to build different levels of evidence for each question, understanding that each one responds to a general programme. Towards the end of the section, a table is shared showing the level of progress or achievement for each evaluation question according to the evidence gathered.

As a general point, it is worth noting that in a short time (3 years), DAE-Creative Bootcamp has succeeded in establishing itself as a unique initiative within the field of design-based ventures, moving towards the institutionalisation of a capacity-building model that integrates commercial, communication, and brand-building skills. As such, the programme engages with other national and local public policy initiatives, as well as private sector or third-sector initiatives, yet positions itself as a unique experience for participants.

Likewise, DAE-Creative Bootcamp emphasises a dimension of the co-creating and managing institutions—the Fundación Bunge y Born and the British Council—linked to the creative economy and their participation in the world of innovative entrepreneurship. For the entrepreneurs who participated in the first three editions, it was also an experience largely described as unique, contributing to their commercial development, identity, export potential, and professionalisation. Even within a challenging local economic context, the programme gained increasing support over the years and helped participating startups expand their reach. As it involves a British stakeholder, the programme has also functioned as an international relations agent between institutions and individuals, contributing to the construction and strengthening of a binational bridge for the design sector. Finally, due to the commitment of

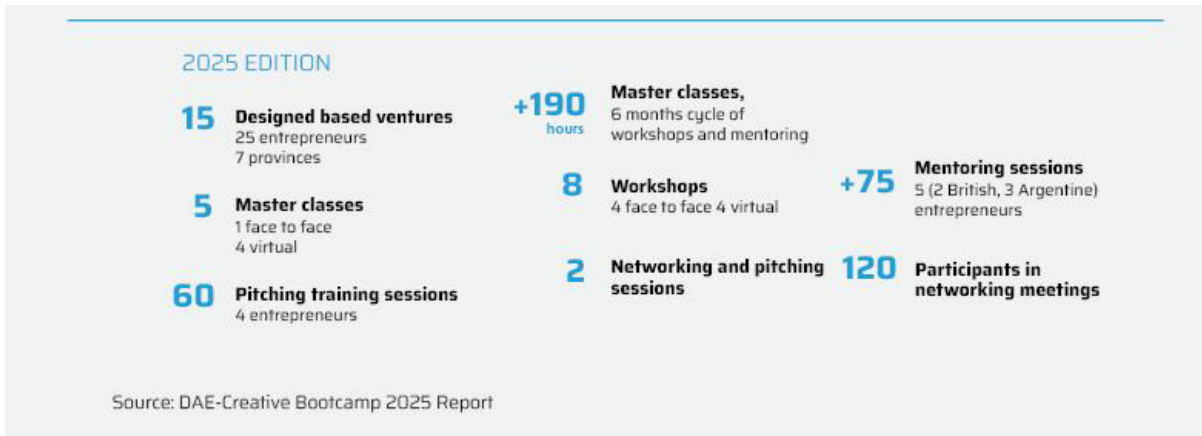
the management from its inception, the design of the technical assistance programme, and the profile of the participating startups, DAE-Creative Bootcamp was established and strengthened as a programme aligned with the Sustainable Development Goals (SDGs), particularly those related to quality education, reduced inequalities, the creation of decent employment opportunities, environmental care, and sustainable production.

The findings, in turn, are linked to a Theory of Change (ToC) that envisages the strengthening of the design-based entrepreneurial sector; the binational positioning and internationalisation of the startups and the intervention model; the building of community, networking, and the promotion of design-based ventures and their associated values; and the construction of knowledge through systematic monitoring and evaluation of the programme.

The following figure summarises the general quantitative indicators for the 2023-2025 programme, taking into account invested funds, applicants to the open call, selected startups, and the number of technical assistance and training sessions provided. The 2025 edition is also highlighted.

FIGURE 17: DAE-CREATIVE BOOTCAMP BY THE NUMBERS (2023-2025)





An analysis of results and findings per evaluation question is presented below.

6.1 ANALYSIS OF RESULTS AND FINDINGS BY EVALUATION QUESTION

1. Has DAE-Creative Bootcamp established itself as a valuable and recognised programme within Argentina's creative industries sector?

DAE-Creative Bootcamp has integrated and established itself as a valuable and recognised programme within Argentina's creative industries sector. In a short space of time, it has successfully built an identity that links startups with applied design, emerging as a space that attracts entrepreneurs from across the country working in various design fields. DAE-Creative Bootcamp is identified as a model programme that provides technical assistance of excellence, helps extend networks between entrepreneurs—building a community—and, by connecting them with companies, builds capacities aimed at improving the commercial performance of startups both within the country and abroad. It is not a pre-formulated programme that applies the same "one-size-fits-all" recipe to all startups; instead, it carries out a reasoned curation of participating ventures and supports them in a personalised manner based on a diagnosis conducted by Argentine curators. This diagnosis forms the basis for the programme's implementation, where British mentors share a global vision and Argentine mentors focus on local capacities.

STEAMhouse mentors emphasise the programme's originality compared to other experiences in other countries: *"I believe that DAE is an absolutely superior model, with a very clear logic. It is oriented towards producing concrete results, which one also sees happening throughout*

the experience. It is a model that goes straight to the problems or challenges and deconstructs them with a friendly approach. Today, it already possesses a collection of documents, masterclasses, workshop models, and other instruments that contribute to strengthening the programme” (interview, curator from STEAMhouse, UK).

At a local level, the programme coexists with initiatives of varying scope, such as national policy instruments and others implemented at a provincial or municipal level, in addition to startup acceleration programmes not specifically for design. In some cases, these programmes are based on competitive selection and receive technical assistance that is usually not personalised or involves a cost for participants.

Some entrepreneurs experience it as an intensive scholarship: *“At the end of the day, the participants are like scholarship holders. Other analogous programmes exist, but they are more focused on technological matters or charge you a fee to enter. At DAE, no one asks for anything more than your presence, and they support you and work for you”* (interview, Programme Partnerships Manager).

The decision to support design-based ventures ended up filling a gap among the few active acceleration or technical assistance instances for designers in the local sphere. In this sense, there is room for expansion: *“DAE Creative Bootcamp is an already recognised programme that has been growing over the years. It reaches various places thanks to the capacities and the leading figures it has. However, they still have a very small scale, with limited reach. They can expand it”* (interview, public sector representative).

From the participants' perspective, DAE-Creative Bootcamp also positions itself as a novel reference: *“DAE is a proposal that is distinct from the others; it has a more international outlook and focuses solely on design. For me, it helped me improve and enhance my startup by deepening its design dimension and by telling the story of my product; before that, I didn't believe that it had any value”* (interview, 2023 participant).

Furthermore, other participants value the continuity of the programme in an adverse economic context: *“The year we signed up for DAE, the government withdrew a large part of the subsidies, grants, and loans for design startups or those recognised by the Sello Buen Diseño; that restricted many possible sources of access to economic or educational resources to*

continue researching and building. And DAE was an oasis at that moment as it allowed us to access high-quality training and an excellent ecosystem of designers” (survey testimony).

The following figure summarises the DAE-Creative Bootcamp 360 approach.

FIGURE 18: DAE-CREATIVE BOOTCAMP 360 APPROACH



Based on the perceptions gathered in the post-implementation forms, the interviews conducted with stakeholder profiles that provide a comprehensive overview of the programme—management team, advisors, local and British mentors, friends of the programme, judges, and participants—and the survey of participants from the 2023 and 2024 cohorts, evidence is found regarding the perceived solidity of the programme. It appears consolidated as a benchmark in training and technical assistance for design-based ventures. The combination of a nationwide curation that selects diverse startups committed to sustainability—and which serve as examples of creative talent—with personalised technical assistance at precise times that connects entrepreneurs with professionals who contribute to their business development, the pitching exercise to strengthen the startups' narrative, and the community created within the framework of DAE-Creative Bootcamp, make it an efficient and effective model, perceived as scalable.

The various sources particularly value the nationwide approach and the working methodologies, which are considered innovative. What the programme management calls the

360 approach is perceived by participants and mentors as an innovative modality that combines disciplines and helps focus on specific challenges.

Another aspect highlighted is the promotion of professionalisation and coordination with the sector. Networking and the participation of professionals with recognised track records in the business world stand out as central points of the programme, contributing to strengthening the business dimension of the startups. Although it is a compact programme—six months from selection to the final pitch—a community-building process is generated that extends beyond the DAE-Creative Bootcamp experience. Some graduates of the programme have partnered to create specific products, and some entrepreneurs from previous cohorts participate in events of current programmes. This aspect, however, could be further enhanced to strengthen the DAE-Creative Bootcamp community.

2. How are the contributions of the British Council and the Fundación Bunge y Born perceived by the sector?

The DAE-Creative Bootcamp programme is a joint initiative of two institutions with a recognised trajectory in Argentina across various areas of culture, science, and knowledge.

Professional relationships between profiles from both institutions were coordinated to create a new inter-institutional instance, from which a new stakeholder such as DAE-Creative Bootcamp was born, building its own identity with the backing of two highly relevant institutions on the Argentine scene.

Both institutions, along with the stakeholders involved in the implementation of the programme, are clear about the dual ownership. No interviewee identifies the programme as the development of one institution or the other; instead, they recognise both actors as leaders. Even the British mentors and experts consulted—in some cases with experience working with the British Council in other countries—associate the programme with a local experience coordinated with an international dimension, developed by two institutions.

While both institutions have a history of working with other stakeholders, this is the first time they have led a programme together, which involved a learning process for both. The development and implementation process was virtuous, and representatives from both institutions highlight the transparency and mutual trust built over these three years. Within each institution, the programme was linked to pre-existing initiatives, nourishing each space.

Another important aspect of this construction is the fact that both institutions make the same financial contribution to sustain the programme, a factor that is not very common on the local scene: *"The programme was born from a common vision of the creative economy and the opportunity to work together. It is very unusual in the world of art and culture in the Americas, but also in the rest of the world, to find an organisation that is prepared to provide funding on a par with another, and that happened with DAE. It is unique in terms of co-coordination"* (Director of the British Council in Argentina and Chile).

The contributions of the two institutions were recognised by the participants of the 2023 and 2024 cohorts who responded to the survey (14 respondents).

A first aspect is that knowledge regarding who the institutions are and what they do was uneven: 63% were unaware of the British Council and 35% were unaware of the Fundación Bunge y Born until their participation in DAE-Creative Bootcamp. This disparity may be due to the local involvement in other areas that the Fundación Bunge y Born has maintained in the country since the 1960s.

Furthermore, 86% of respondents were also unaware of the creative industries in the United Kingdom, and in this sense, the programme opened a door to explore this universe. That same percentage states that their perception of the creative industries in the UK changed following their participation in DAE-Creative Bootcamp: *"We discovered a creative ecosystem much more diverse and coordinated than we imagined: dynamic, innovative, and with a strong emphasis on sustainability and triple impact. We were able to see first-hand how design, innovation, and culture combine in projects that have not only local reach but also international projection"* (survey testimony).

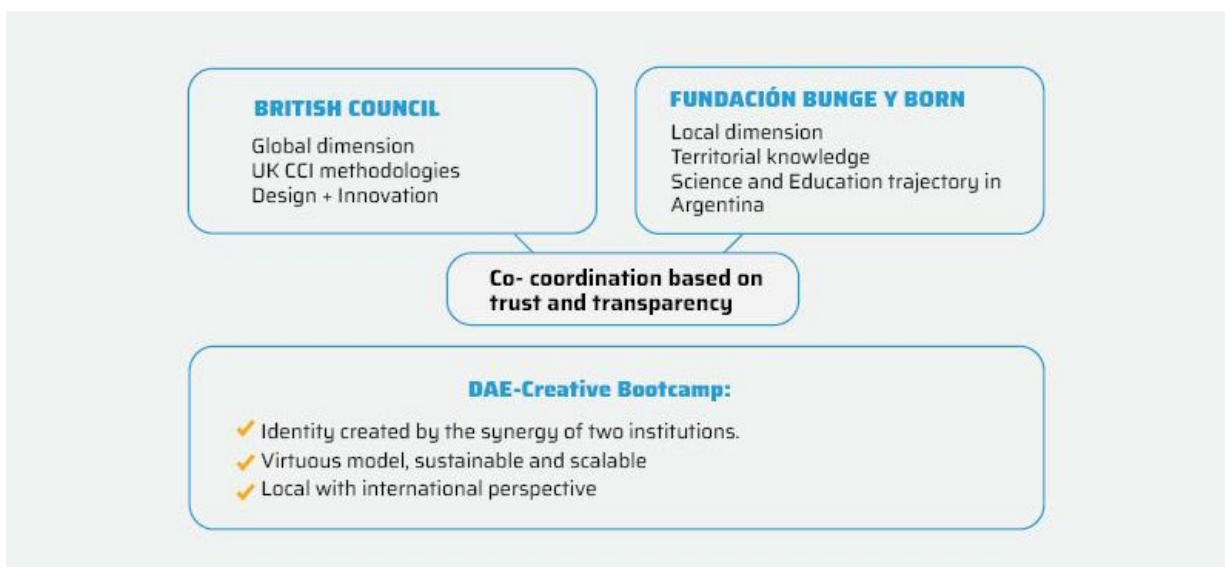
Perceptions highlight the global outlook, the emphasis on combining innovation with creativity, strategic thinking, the idea of triple impact, the focus on sustainability, and the creation of networks and community.

In the same way as occurred with the British Council, survey respondents point out that their perception of the Fundación Bunge y Born changed (64%). In many cases, the Foundation was associated with its work in supporting science and education: *"Previously, we knew of the Foundation, but only superficially. The experience allowed us to discover in depth the scope of its work, the professional nature of its programmes, and the real commitment they have to the cultural, educational, and scientific development of the country. We especially value its*

role as a bridge between territories and disciplines, bringing concrete opportunities to projects seeking to grow with social impact. From this experience, we recognise the Fundación Bunge y Born as a key stakeholder in the construction of a creative and innovative ecosystem in Argentina, with a long-term vision and an openness to collaborative work" (survey testimony). In summary, various stakeholders in the sector directly or indirectly involved with the programme identify the contributions made by the British Council and the Fundación Bunge y Born to the field of design. On the one hand, the British Council provides an international vision, integration into a global network, and access to applied methodologies for the professionalisation and development of the creative industries. The Fundación Bunge y Born provides local roots, territorial knowledge, and funding, whilst being perceived to extend its work in the fields of education and science into the design sector. The joint work is perceived as a partnership of equals, where both parties are involved with an equal level of commitment and financial contribution. Together, the two institutions create new value, combining a global-international outlook with local action focused on a strategic point. This intervention model is perceived as virtuous and with room to expand.

The following figure summarises the main contributions of the British Council and the Fundación Bunge y Born as perceived by the participants of the 2023-2025 editions of DAE-Creative Bootcamp.

FIGURE 19: MAIN CONTRIBUTIONS OF BRITISH COUNCIL AND FUNDACIÓN BUNGE Y BORN TO THE DAE-CREATIVE BOOTCAMP EXPERIENCE

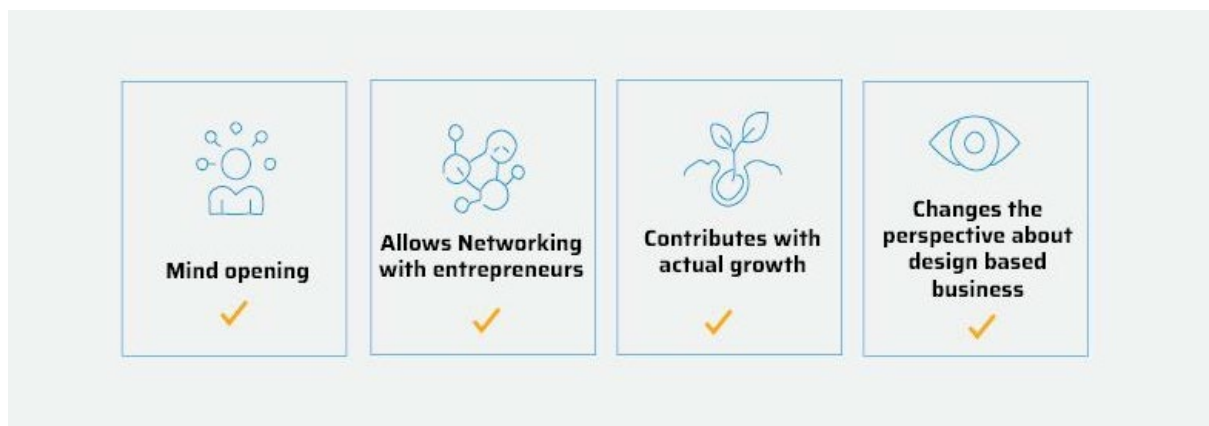


3. What measurable impacts has the programme had on the businesses, skills, and professional connections of the participants (at both local and international levels)?

The evidence gathered from the survey, the three case studies, participation in the programme's pitching sessions (rehearsal and final pitch), and interviews conducted with local and British programme stakeholders, indicates that the programme has had a positive impact on the start-ups that participated across the three editions. This impact was seen in terms of the triple impact (economic, environmental, and social), as well as in the improvement of their commercial and communication capabilities and the entrepreneurs' local and international professional networks.

Of the 14 entrepreneurs who participated in the 2023 and 2024 editions and responded to the survey, all consider that the DAE-Creative Bootcamp allowed them to rethink their position within their environment ("*opened their minds*") and led to growth for their start-ups. Furthermore, they noted that participating in the programme integrated them into a network of entrepreneurs and, to a lesser extent, changed their perspectives on design-based businesses. The following figure summarises the most common perceptions regarding the effects of the DAE-Creative Bootcamp according to the survey, interviews, and case studies:

FIGURE 20: FREQUENT PERCEPTIONS ABOUT DAE - CREATIVE BOOTCAMP ACCORDING TO PARTICIPANTS (2023-2025)



The potential to "open minds" that the programme offers is also a management objective: "*Above all, DAE opens your mind. Because, just imagine—they are either on their own, or there are only two or three of them, and they are completely bogged down in their own problems,*

trying to solve something very specific and niche. They join DAE and, for the first class, someone from a highly renowned company stands up and shares their own methodology; they see they aren't alone and that there is an entire team of people working specifically for them. The curatorial team, the coordination team—there are loads of us working for them" (Interview, Programme Partnerships Manager).

The experience is considered transformative by both the participants and the mentors who support them along the way, as well as for the programme management. From the moment they are selected and deliver their first pitch to the second pitching session after two months of support, the differences are significant.

The impact of the DAE-Creative Bootcamp on specific aspects of the start-ups is concrete and direct: *"DAE meant starting to apply more commercial strategy and boosting the entire design side of things. The first professional photo shoot we ever did was at DAE. I think that was the first bit of constructive criticism we got, because they asked us to send photos of the team and we sent some with sandwiches in the middle—it was a total disaster. After that, we took professional photos of the team, the product, and with users. So, it was like starting to manage things a bit better and adding some commercial weight to the company"* (Interview with Seed Capital winner, 2024).

The following figure summarises the primary impacts of the DAE-Creative Bootcamp on the start-ups, based on the perceptions of the participants and the mentors who supported the process.

FIGURE 21: PERCEPTIONS ABOUT IMPROVEMENT ACCORDING WITH MENTORS AND PARTICIPANTS IN DAE - CREATIVE BOOTCAMP (2023-2025)



While the limited number of survey participants does not allow for a strong causal link to be established, these opinions—together with the evidence gathered in the interviews—confirm that aspects such as communication, networking, improvements to business plans and brand identity, business growth, and confidence building are perceived as direct consequences of participating in the DAE-Creative Bootcamp. To a lesser extent, it was noted that participation contributed to going international or developing an internationalisation strategy.

The mentors consulted agree that the desire to go international can sometimes be premature and that not all start-ups can consider such a strategy: *"Out of 15 projects, 8 brought up the subject of exporting, and they aren't ready for that. I think initially some might slightly misinterpret the STEAMhouse mentoring; having a British mentor doesn't mean you're going to sell over there, nor is that the objective. Those who are ready to export already have a different structure in place"* (Interview, STEAMhouse Curator, UK).

Nevertheless, start-ups such as Lola y Chango, Dacal, and Robbina began exporting after participating in the DAE-Creative Bootcamp. Robbina, who won the seed capital in 2024 with her venture making multi-functional tables for children, used the funds to establish a commercial link with Uruguay, which proved successful: *"We made an export to a large orthopaedic specialist in Uruguay that works with the state. That originated 100% from DAE. I would never have thought of leaving Argentina, nor would it have been viable, without the training received at DAE. Being able to expand outside the country was a total eye-opener"* (Interview, Entrepreneur 2024).

The case of Robbina demonstrates a direct causal thread between participating in the programme and the start of a concrete internationalisation strategy within the region. Building confidence is another key area that the programme strengthens. The mentors interviewed identify this as the primary challenge for start-ups across all cohorts: *"The main transformation that takes place at DAE is one of confidence: they arrive believing in a product and leave believing in a venture"* (Interview, Mentor Coordinator, Argentina).

This perception is shared by the participants. For example, in the case of ADN—a start-up that participated in the 2023 edition—the experience gained at the DAE-Creative Bootcamp directly contributed to a shift in communication strategy, focusing on their story and commitment to sustainability: *"I always say that DAE was like university for me; everything was on another level. In other training programmes, the focus was always very narrow, never holistic. For me, DAE contributed in every sense—from boosting aspects of my brand related to the triple*

bottom line to telling our story in a different way. I hired an expert in communication and sustainability, and it sparked a real desire in me to professionalise in sustainable business" (Interview, 2023 Cohort Participant).

The evidence gathered through the various instruments leads to the conclusion that the programme has had measurable impacts and built capacity for the start-ups across multiple dimensions, strengthening the businesses and bolstering the entrepreneurs' confidence.

Furthermore, it is noted that it would be desirable for future editions to incorporate specific training in the use of certain digital technologies, particularly e-commerce, digital branding, and immersive experiences (AR/3D), as well as the use of AI in relation to start-ups.

FIGURE 22: SUGGESTIONS FOR FUTURE COHORTS OF DAE - CREATIVE BOOTCAMP, ACCORDING TO PARTICIPANTS AND MENTORS



4. What new opportunities exist within the sector for future financing and expansion?

The diagnostic assessment carried out by the DAE-Creative Bootcamp management team prior to launching the programme—which led to the decision to focus on design-based start-ups—proved to be a sound choice. The level of interest and the number of applications the programme attracted, alongside the records of the experience itself, indicate that this is a gap in the market with significant potential for growth. An interesting aspect is the territorial expansion that occurred across the various cohorts: although most start-ups originate from the City of Buenos Aires and the Province of Buenos Aires, only three provinces out of a total of 24 have not yet participated as of 2025. Territorial expansion remains a challenge and a commitment for the programme management, who strive to ensure that start-ups from diverse provinces participate in face-to-face sessions alongside those concentrated in CABA and PBA. In some cases, this involves seeking out local mentors and guaranteeing in-person attendance at shared events.

The entrepreneurs participating in the DAE-Creative Bootcamp note that their involvement contributed to concrete improvements for their ventures, such as new commercial circuits, relationships with new suppliers, the hiring of more staff, or access to new funding. Each of these points was addressed during the mentoring sessions and established as a development objective: *"The mentoring at DAE-Creative Bootcamp absolutely blew our minds; it made us rethink so many things. We are actually moving premises. If we hadn't won the seed capital, we were going to apply for a loan to buy machinery because we need to scale up and move out of the house where we started on a borrowed basis. Following the experience, we created a process manual, a list of suppliers, and a network of potential clients; we've started selling more and we even developed materials for two other start-ups that participated alongside us"* (Interview, Entrepreneur, 2025).

The community built through the programme also shows signs of being able to expand and scale the model. Participants from previous cohorts have encouraged colleagues to enrol and continue to participate in the programme's sessions. The DAE-Creative Bootcamp identity appears on the websites of the start-ups selected between 2023 and 2025 as a strategic alliance.

Furthermore, mentors, partners, and friends of the programme find that the DAE-Creative Bootcamp has significant potential for growth and expansion, as it has established itself as one

of a kind: *"DAE has a great deal of room to grow. It remains a small programme, with 15 participants per year, which could expand territorially; there is space for that by coordinating with other policy instruments"* (Interview, National Design Policy Lead).

A challenge for the DAE-Creative Bootcamp ahead of its next cycle is to plan this expansion. Managers and mentors agree that 15 participants per year ensure personalised follow-up and intensive, results-oriented work. Increasing the scale without being able to expand the support team would mean reducing the capacity for one-to-one work, thereby losing a distinctive factor of the DAE-Creative Bootcamp. Because of this, the multiplier effect of the start-ups that have gone through the experience, along with multi-platform communication strategies, is key.

From 2025, the DAE-Creative Bootcamp also began working with FutureBrand, an international branding consultancy, with the aim of reaching more strategic sectors and consolidating the programme. In this sense, the DAE-Creative Bootcamp could become a replicable model.

Another aspect highlighting a growth opportunity is the amount of seed funding that the programme grants as financing to outstanding start-ups. In 2025, the number of selected ventures was increased to four (previous years saw three) thanks to the Fundación Banco Ciudad joining as a sponsor. Being able to add more partners with funds has become a challenge for the programme's leadership: *"In an ideal world, what I would like is a programme where one can incorporate more partners into all of this—certain stakeholders who can provide seed capital"* (Interview, Director of Cultural Innovation at the Bunge y Born Foundation).

Furthermore, the programme has established contacts with local universities, with whom masterclasses are shared and conversations are held to explore joint initiatives. Universidad Austral and Universidad de San Andrés have been linked with the DAE-Creative Bootcamp, opening a door for future potential collaborations.

The programme management aims to strengthen the experience to institutionalise the DAE-Creative Bootcamp as an independent entity: *"I hope the programme gains its own independence—that we continue to invest in a model, but that the impact is sufficient for us to say we are going to invest in another sector or another aspect. Part of the programme's success is that it transforms, that others take the reins, that it becomes public policy, which would be wonderful. I hope that what has been built can leave a legacy. In the future, DAE can pass the torch, leave a toolkit, and be the seed of a hub for design companies"* (Interview, Interim Director Arts Americas at the British Council).

Finally, DAE-Creative Bootcamp is a programme that promotes triple impact; the participating start-ups are based on sustainable practices, are mostly led by women, and demonstrate social commitment, whether through working to integrate disadvantaged groups and/or by committing to boost the local economy. This constitutes a key identity marker upon which the DAE-Creative Bootcamp can produce knowledge and expand.

In summary, the design sector on which the DAE-Creative Bootcamp focuses appears to have expansion opportunities if it strengthens its capabilities, as is happening within the programme. The experience of this first implemented cycle demonstrates a sustained territorial expansion that deepens the local dimension; the incorporation of novel themes in Argentina linked to the triple impact, considering sustainability criteria, social innovation, and experimentation with new materials. In this sense, the DAE-Creative Bootcamp paves a pedagogical way forward by supporting and empowering start-ups sustained by the criteria of an economy in harmony with the environment, while simultaneously cultivating more responsible consumers.

While the situation in Argentina remains challenging, the DAE-Creative Bootcamp management team promotes an active search for other funders, bringing to the table stakeholders from various sectors who engage with the cultural industries in general, and design start-ups in particular, within the space created by the programme.

The following table summarises the expansion possibilities for DAE-Creative Bootcamp and for the start-ups, based on the capabilities developed during the programme.

TABLE 8: EXPANSION OPPORTUNITIES FOR DAE-CREATIVE BOOTCAMP ACCORDING TO PARTICIPANTS AND MANAGERIAL TEAM

Expansion opportunities for the programme	Expansion opportunities for the participant ventures
<ul style="list-style-type: none"> » Territorial expansion » Internacionalization of the model » Strategic partnerships with public sector, academia and private companies » Knowledge systematization, communication and mobilization » Foster DAE-Creative Bootcamp community » Promote triple impact narrative 	<ul style="list-style-type: none"> » Professionalization » Capacities for strategic planning » Business growth focus » Active network of entrepreneurs » Joint development of products » Shared knowledge

5. How has the programme influenced the perception of the United Kingdom in Argentina and vice versa?

DAE-Creative Bootcamp is a jointly managed programme between two institutions with an extensive trajectory in Argentina, adding an international component to the equation through the participation of the British Council. This is particularly valued by the entrepreneurs and the stakeholders involved during the programme's implementation. Furthermore, the presence of STEAMhouse ensures that this international element is embedded throughout the entire cycle. It is not merely a formal presence; rather, the DAE-Creative Bootcamp has established itself as a programme that is developed locally but possesses a strong international dimension linking Argentina with the United Kingdom. One aspect noted by the programme's managers and partners is that this bridge is a two-way street, where mutual learning is fostered.

Argentine stakeholders point to British expertise as global leaders in the field of cultural industries, while the British stakeholders highlight the openness and professionalism of the Argentine start-ups: *"DAE was the most popular thing we did, and it proved to be a very*

useful process and a great learning experience for us as an institution. We stepped out of our comfort zone and learned how to engage with different contexts; it was very powerful" (Interview, STEAMhouse Curator, United Kingdom).

Beyond the standard exchanges involved in programme management, specific instances took place that brought the two institutions and the two countries closer together. The DAE-Creative Bootcamp management team was invited by the British Council to the United Kingdom, providing an opportunity to organise meetings with various stakeholders linked to the Cultural and Creative Industries (CCIs). This trip marked a milestone in consolidating the programme as an international initiative, while also allowing for an analysis of local potential within a globalised context.

The exchanges within the mentoring teams were realised through various stages, including face-to-face and virtual meetings and the production of joint reports. Across the three editions, there was strong alignment among mentors. One aspect highlighted by all mentors is the desire to deepen the links between the two teams by spending more time together to better support the start-ups: *"We were always 100% in agreement with the STEAMhouse reports. The coordinators met at the beginning, in the middle, and at the end"* (Interview, Argentine mentoring coordinator).

These links between mentors were strengthened by the decision to hold two face-to-face meetings rather than just one with the British mentors. In the first two editions, they had only travelled for the programme's closing, but in 2025, they took part in both the kick-off and closing sessions. Furthermore, all the British mentors interviewed aim to strengthen DAE-Creative Bootcamp within STEAMhouse, involving students in the work processes with local entrepreneurs and enabling the exchange of case studies.

An entrepreneur from the first edition—and winner of the seed capital—specialising in sustainable tailoring, experienced this firsthand by participating in a "Lunch and Learn" session organised with innovative creators at Birmingham City University, the home of STEAMhouse. Although it was a personal trip, it helped sow the seeds for promoting frequent exchanges.

Beyond the specific programme activities, DAE-Creative Bootcamp contributed to strengthening a cultural bridge that transcends the creative industries: *"In '86, in cities like Viedma (Argentine Patagonia) and even further south, we grew up with many prejudices regarding the English population; meeting the STEAMhouse mentors was very important*

for me to open my heart, to move towards the creation of spaces to heal those 'wounds' or enmities, with the aim of growing and seizing the opportunities presented to me so that I can work to international standards in these latitudes" (Survey testimony).

Based on the evidence gathered, DAE-Creative Bootcamp has influenced perceptions of the United Kingdom and Argentina, extending beyond the sphere of the creative industries. On one hand, the UK's position as a collaborative partner of excellence is strengthened, while simultaneously helping to raise the profile of Argentine creative potential among international leaders. The programme's exchange, in turn, deepens cultural relations and the rapprochement between the two countries. These perceptions are summarised in the following table:

TABLE 9: PERCEPTIONS ABOUT ARGENTINA AND THE UNITED KINGDOM SHARED BY DAE-CREATIVE BOOTCAMP PARTICIPANTS AND MENTORS (2023-2025)

ARG_{AR} + UK_{UK} Local programme with international identity	
Shared learning process	Argentinians value British expertise in CCI. British ponder professionalism, creativity and openness of Argentinian entrepreneurs.
Exchanges	Virtual and face to face meetings with mentors from both countries. Joint report production. Common working criteria. DAE -Creative Bootcamp managerial team visit to the UK. Participation of one Argentinian entrepreneur in a "Lunch and Learn" session in Birmingham City University.
Argentina → UK	Value of British leadership in CCI. UK perceived as a key partner.
UK → Argentina	Value of the Argentinian creative potential and professionalism. Interest in building stronger bonds.

The work process constituted a genuinely binational experience that involved an enormous amount of learning for both teams: *"We were already aware of the reputation of Argentine design worldwide, but the experience with DAE-Creative Bootcamp was the most rewarding thing I have ever done. The team's support was warm, the participants proved to be honest and resilient, and a truly collaborative team was formed. It was a huge learning curve for me"* (Interview, STEAMhouse curator, United Kingdom).

6. How does the programme align with and contribute to the relevant Sustainable Development Goals (SDGs)?

DAE-Creative Bootcamp aligns with the Sustainable Development Goals (SDGs) from a comprehensive perspective, combining training, innovation, and sustainability within the field of creative industries, with a focus on design. Through its activities, the programme contributes to capacity building, gender equality, the promotion of responsible practices, the articulation of strategic alliances, and even support in creating quality employment in connection with the 2030 Agenda. It particularly aligns with goals 4, 5, 8, 9, 12, and 17 and, to a lesser extent, with 10 and 11. In this way, DAE-Creative Bootcamp contributes to a global agenda of development with equity.

The following table shows the relationship between the SDGs and DAE-Creative Bootcamp.

TABLE 10: DAE-CREATIVE BOOTCAMP ALIGNMENT WITH SDG

SDG	DAE-Creative Bootcamp contribution
4 - Quality Education	Innovative high-quality training. Professional development strategies. Sustainability approach.

<p>5 - Gender equality</p>	<p>Promotes and strengthens women entrepreneurs participation. Convenes female experts for the training of new generations of entrepreneurs. Expands the participation of women in innovation spaces. Management team led by women.</p>
<p>8- Decent work and economic growth</p>	<p>Strengthens triple impact business models. Adds value to local start-ups. Prioritises work with vulnerable communities.</p>
<p>9- Industry, innovation and infrastructure</p>	<p>A programme focused on technological and social innovation. Helps to integrate start-ups into the creative industries ecosystem.</p>
<p>12- Responsible consumption and production</p>	<p>Contributes to the professionalisation of startups that recycle and reuse materials. Triple impact focus.</p>
<p>17- Partnerships for the goals</p>	<p>Strategic alliances are a cross-cutting axis of the programme. DAE-Creative Bootcamp is the product of two institutions that add value. Call for strategic partners. Consideration of the power of exchanges and networks.</p>
<p>10 - Reduced inequalities 11- Sustainable cities and communities</p>	<p>Inclusive federal approach. Joint coordination between design, territory, and community.</p>

As shown in Table 10, the DAE-Creative Bootcamp maintains a strong link with the Sustainable Development Goals, aligning its actions with targets related to education, gender equality, quality work, innovation, environmental sustainability, and alliances to promote development.

6.2 FINDINGS

The following is a summary of the findings associated with each evaluation question, their alignment with the British Council's Global Arts Strategy outcomes, and the results and indicators that evidence these achievements.

1. Has DAE-Creative Bootcamp established itself as a valuable and recognized programme within Argentina's creative industries sector?

Findings	<p>DAE-Creative Bootcamp has established itself as a unique programme within the creative industries ecosystem in Argentina.</p> <p>Highlighted features:</p> <ul style="list-style-type: none"> - national reach with an international component; - effective intervention model, innovative methodologies, and a 360-degree approach; - networking capacity and community development.
Outcomes and indicators	<p>23 provinces represented.</p> <p>International connections established at both personal and institutional levels.</p> <p>45 ventures positively impacted directly through participation in DAE-Creative Bootcamp.</p> <p>Significant improvement in the perception of confidence among participating entrepreneurs.</p> <p>Growing number of views on social media and platforms for programme content.</p> <p>Growing number of friends and partners of the programme.</p>
Alignment with British Council's Global Arts Strategy outcomes	<p>Strengthening the value placed on local cultural heritage and identity (objective 8).</p> <p>Strengthening the capacity of individuals and organisations (objective 12).</p> <p>Strengthening local creative economies (objective 13).</p> <p>Increasing commercial opportunities for the creative sector (objective 14).</p> <p>Improving the understanding of the role culture plays in addressing key issues (objective 10).</p>

2. How are the contributions of the British Council and the Fundación Bunge y Born perceived by the sector?

Findings	<p>The Fundación Bunge y Born and the British Council have built a virtuous model of transparent and effective co-management. DAE-Creative Bootcamp</p>
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	is perceived as something more than the sum of its parts. Entrepreneurs who previously had little or no knowledge of the two institutions now recognise them as relevant stakeholders for the creative and cultural industries.
Outcomes and indicators	<p>Development and strengthening of a binational cultural bridge.</p> <p>Institutional and personal international visits.</p> <p>Medium and long-term strategic planning.</p> <p>Investment commitment.</p> <p>At least three entrepreneurs began exporting following the DAE-Creative Bootcamp.</p> <p>Positive appraisal of cultural industries and British training.</p> <p>Pitching and communication strategies acquired and valued.</p> <p>Strengthening of female-led enterprises.</p> <p>Systematisation of acquired knowledge and skills. A self-learning programme.</p> <p>Participating organisations as creators of a novel and virtuous management model.</p>
Alignment with British Council's Global Arts Strategy outcomes	<p>Internationalise the arts and culture sectors, helping them to expand into new markets (Objective 2).</p> <p>Strengthen the appreciation of British culture among international audiences (Objective 4).</p> <p>Increase the capacity for action, autonomy, and voice (Objective 7).</p> <p>Share knowledge, ideas, and perceptions to improve practice and inform policies (Objective 11).</p> <p>Strengthen the capabilities of individuals and organisations (Objective 12).</p>

3. What measurable impacts has the programme had on the businesses, skills, and professional connections of the participants (at both local and international levels)?

Findings	<p>The entrepreneurs who participated in the programme recognise a direct impact on the improvement of their commercial and communication skills. DAE-Creative Bootcamp was an immersive learning experience and is perceived as useful for expansion. Mentoring and follow-up played a key role.</p> <p>The prominence of female participation constitutes a model case.</p>
Outcomes and indicators	<p>45 local design-based ventures with strengthened capabilities.</p> <p>A transformative experience for the participating ventures.</p> <p>Appreciation of local creativity by British stakeholders.</p> <p>Expansion of commercial opportunities for DAE-Creative Bootcamp ventures.</p> <p>New suppliers, new distribution channels, and internationalisation strategies.</p> <p>More than 85% of design-based ventures participating in DAE - Creative Bootcamp are female-led. Job creation for women.</p>

	DAE-Creative Bootcamp provides a collaborative and exchange space in which culture plays a central role.
Alignment with British Council's Global Arts Strategy outcomes	Strengthen local creative economies (Objective 13). Increase commercial opportunities for the creative sector (Objective 14). Ensure creative and cultural sectors promote positive changes for women (Objective 15). Improve the understanding of the role that culture plays in addressing key issues (Objective 10).

4. What new opportunities exist within the sector for future financing and expansion?

Findings	The design-based start-up sector is considered to have great growth potential. Local and international mentors praise the quality of design, the triple bottom line orientation, and the resilience of the entrepreneurs. Growth of seed capital. Medium and long-term strategic vision of DAE - Creative Bootcamp.
Outcomes and indicators	Local and international programme. Binational training - exchange trips. DAE-Creative Bootcamp serves as a networking and exchange platform for design-related professionals. Design based ventures with a triple impact approach that constitute economic models.
Alignment with British Council's Global Arts Strategy outcomes	Internationalise the arts and culture sectors, helping them to expand into new markets (Objective 2). Connect cultural professionals and artists (Objective 3). Create or facilitate positive changes for people with disabilities and/or under-represented groups (Objective 16).

5. How has the programme influenced the perception of the United Kingdom in Argentina and vice versa??

Findings	A positive impact on the collective perceptions of the countries has been identified. DAE-Creative Bootcamp functions as a cultural bridge that connects beyond the design-based ventures themselves.
Outcomes and indicators	DAE-Creative Bootcamp as a platform for networking and exchange between the United Kingdom and Argentina, and as an exportable intervention model. Positive appraisal of the British component of DAE-Creative Bootcamp. Positive appraisal of Argentine creativity by British mentors and experts.
Alignment with British Council's Global Arts	Internationalise the arts and culture sectors, helping them to expand into new markets (Objective 2). Connect cultural professionals and artists (Objective 3).

Strategy outcomes	Strengthen the appreciation of British culture among international audiences (Objective 4).
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6. How does the programme align with and contribute to the relevant Sustainable Development Goals (SDGs)?

Findings	DAE aligns with SDGs 4, 5, 8, 9, 12, and 17 and, to a lesser extent, with 10 and 11, both at the level of the selected start-ups and in terms of the programme's management.
Outcomes and indicators	Start-ups with a strong link to local development and sustainable production. Programme management committed to the triple impact approach. An approach to culture as a pillar for sustainable development.
Alignment with British Council's Global Arts Strategy outcomes	Strengthening the value placed on local cultural heritage and identity (Objective 8). Sharing knowledge, ideas, and perceptions to improve practice and inform policy (Objective 11).

The results, built upon the evidence reviewed during the evaluation process, demonstrate that DAE-Creative Bootcamp has established itself as an original and effective model for enhancing the capabilities of design-based ventures in Argentina. Thanks to the virtuous and transparent management between the British Council and the Bunge y Born Foundation, DAE-Creative Bootcamp has the potential to grow both within the country and abroad, adapting the established model to other nations and different areas related to the cultural industries. Strategic alliances with stakeholders from various sectors promote the dissemination of design and culture as a business opportunity, even within an adverse economic context. Furthermore, the programme aligns with a series of expected outcomes established by the British Council's Global Arts Strategy, linked to principles that guide concrete actions. Given the programme's scope—15 designed based ventures per year—the currently limited evidence of its effects can be taken as an indicator for strengthening aspects of the technical assistance provided and for sustaining systematic follow-up practices for the start-ups, both during the DAE-Creative Bootcamp experience and in the short, medium, and long-term aftermath.



Networking Artlab.

De la Fuente, DAE-Creative Bootcamp, 2025.

7.

LESSONS LEARNED AND RECOMMENDATIONS

7. LESSONS LEARNED AND RECOMMENDATIONS

The evidence produced in this evaluation demonstrates that DAE-Creative Bootcamp is a solid programme which, in a short time, has built a recognised identity within the cultural and creative industries and the design ecosystem, and which has developed an intervention model for technical assistance that is scalable. Likewise, both in its objectives and from the experience of the participating ventures, DAE-Creative Bootcamp is a programme that emphasises triple impact and brings together profiles committed to a type of economic growth that considers environmental care and the creation of decent employment.

The first three years of implementation of DAE-Creative Bootcamp in Argentina generated multiple learnings regarding the design and management of technical assistance programmes focused on a specific field. The lessons learned from the programme are listed below:

- The British Council and the Fundación Bunge y Born built a co-management model that is virtuous and effective. This implied a process of trust-building and sustained professional and institutional commitment. Each institution contributes its trajectory and identity to DAE-Creative Bootcamp, but together they create a space with added value and its own identity. It is generally perceived as a programme that is unique of its kind, which is at the same time a model of partnership, with potential to expand. The duration of the programme (6 months) implies intensive participation. This timeframe is suitable for the concrete work of the ventures, avoids downtime and grows based on experience.
- The decision to focus on design-based ventures as the focus of the programme made it possible to gain an in-depth understanding of the opportunities and challenges of the sector and to open a space that is not captured by national or provincial programmes or policies. The ventures that participate in DAE-Creative Bootcamp become multipliers of the proposal.
- The effort towards federal representation of ventures enriches the programme, which in each edition incorporates entrepreneurs from other provinces.
- The conception of 360 technical assistance works in each of the aspects that concern the ventures, addressing macro and micro aspects. Mentorships based on precise diagnostics contribute to the concrete improvement of the ventures. The combination of general and individual instances, in-person and virtual, generate an intensive and useful pathway for the ventures.

- The participation of British partners brings internationalisation to the programme, while promoting peer exchange and generating knowledge for all participants. It is a two-way partnership, in which both parties benefit: this spirit is sustained throughout the programme.
- Seed capital funds are an attraction and contribute concretely to the implementation of improvements in the ventures. Nevertheless, they are not the main incentive for participation, and the value of the programme lies in the acquisition of capabilities and the formation of community.
- Triple impact is widespread in design-based ventures, which in addition to commercial objectives pursue others linked to the generation of decent employment, the integration of vulnerable populations, and environmentally conscious production. In this sense, DAE-Creative Bootcamp brings together cutting-edge ventures for the contemporary economy.
- DAE-Creative Bootcamp convenes ventures that are mostly led by women, where the distribution of mentorships is also carried out according to gender equity criteria. In this sense, it constitutes a model case of women's participation in the commercial/business sphere.
- DAE-Creative Bootcamp creates and nurtures an entrepreneurial community that manages to think beyond context and that shares a deep commitment to local commercial development and economic growth. In this sense, it would be appropriate to generate mechanisms to strengthen networks beyond the duration of each cohort.

Based on these learnings and considering that the medium- and long-term strategic planning of the programme contemplates a new cycle 2026-2028, the following recommendations are proposed:

1) Preserving the impact of technical assistance

- Incorporate specific training in the use of digital technologies, involving key technological partners. (implemented in 2026)
- Expand and diversify the scope of the call for applications: this may include cross-sector design formats with other economic sectors, in collaboration with new potential partners interested in such industries. (implemented in 2026)
- Explore the possibility / interest of adding a post-programme space to allow previous cohorts to access project follow-up through a "consultancy clinic" model.

Suggested Indicators:

- Quantity and diversity of new sectors integrated with design;
- Number and type of new partners;

- Engagement metrics associated with new post-programme spaces.

2) Sustaining programme evaluation and continuous learning

- Maintain the current evaluation methods already in use and incorporate the one utilised in this consultancy, which aims to measure the medium and long-term impact of projects (at 6 and 12 months following the programme's conclusion).
- Supplement current annual programme evaluation reports with a shared digital tool (dashboard) that allows for real-time visualisation of metric progress.
- Continue publishing annual reports on results and lessons learned, linking impact and achievements, aligned with the Sustainable Development Goals (SDGs).

Suggested Indicators:

- Number of responses received at the 6 and 12-month marks;
- Number of impact publications;
- Media reach;
- Average improvement in project performance indicators.

3) Continuing to nurture territorial and sector-wide representation

- Design active recruitment strategies to strengthen the participation of under-represented regions and broaden diversity within the design ecosystem. For example, by engaging with key stakeholders in the national design management landscape to maximise outreach, and utilising previous DAE-Creative Bootcamp applicants and participants as regional ambassadors. (implemented in 2026).
- Continue promoting collaboration and links with local or regional governments.

Suggested Indicators:

- Number of new provinces represented (compared to the previous call for applications);
- Number of formalised local partnerships.

4) Maintaining the inclusive and triple impact approach

- Sustain and expand training modules on sustainability, the circular economy, and corporate social responsibility (CSR), in collaboration with previous participants or regional leaders/ambassadors.
- Incorporate specific metrics to measure the environmental, social, and economic impact of each start-up.
- Create an open repository of sustainable practices.

Suggested Indicators:

- Percentage of design based ventures with reported impact indicators;
- Number of ventures with sustainable practices implemented;
- Type of sustainable practices; digital publication of a sustainable practices repository;
- Number of decent jobs created;
- Modelling of triple impact ventures based on case studies.

5) Continuing to nurture the post-programme community

- Continue sustaining a post-programme strategy for graduated cohorts, with the aim of encouraging cross-pollination between cohorts and achieving an increasingly diverse and robust programme, positioning it for the medium and long term.
- Offer update and networking spaces following each cohort (annual meetings, residencies, cross-mentoring, digital spaces) intended for entrepreneurs, mentors, partners, and friends (implemented in 2026).
- Deepen the construction of the DAE-Creative Bootcamp community to keep previous cohorts active, assigning roles to alumni (strategic partners, sponsors, friends, mentors/guides, and promotion of calls for applications).
- Systematise internal and external communication to strengthen bonds between programme participants (e.g., newsletters featuring sections that highlight reach and impact).
- Continue participating actively in events and activities within the impact and design entrepreneurship ecosystem to foster and reinforce networking.

Suggested Indicators:

- Number of participants from previous cohorts active in the current cohort;
- Percentage of participation in post-programme events and roles;
- Publication and circulation of newsletters;
- Number of new contacts added to the networking infrastructure.

6) Deepening and diversifying internationalisation strategies

- Strengthen a specific bi-national/international bridge for the design sector, opening doors to partners in the UK (implemented in 2026).
- Organise global bi-national events (virtual or in-person) with a view to encouraging the participation of Argentine design start-ups and British institutions.
- Enhance cooperation with new British institutions and explore alliances with other countries (Commonwealth) to promote cultural exchange and commercial partnerships.

- Develop an advanced internationalisation programme for established start-ups that have already completed DAE-Creative Bootcamp.
- Foster greater communication between local and British mentors, both during and throughout an extended post-programme period.

Suggested Indicators:

- Number and type of international collaborations;
- Presence at global events;
- Number of contacts generated;
- Number of new UK partners.

7) Scaling the model

- Document and disseminate best practices and success stories in an open-access digital repository, contributing to the construction of sector-wide knowledge. Facilitate a dialogue across all Creative Bootcamp experiences.

Suggested Indicators:

- Publication of the best practices repository.
- Systematic recording of the growth in federal and international representation.

8) Developing a sustained funding pool

- Present cultural and creative start-ups as business opportunities to stakeholders outside the creative industries (implemented in 2026).
- Evaluate blended finance mechanisms (public, private, and philanthropic) to guarantee the continuity and expansion of the programme.
- Create or establish links with a micro-financing line to complement seed capital funds.

Suggested Indicators:

- List of potential new partners;
- Analysis of potential new funding mechanisms.

9) Disseminate the experience and put forward management recommendations for design-based start-ups to local and national governments.

- Consolidate evidence regarding the design sector's potential for inclusive development.
- Produce a white paper positioning the management model used by DAE-Creative Bootcamp, highlighting the impact metrics after three years of the programme and the

annual reports on results and lessons learned, linked to the Sustainable Development Goals (SDGs).

- Present the white paper to government agencies (relevant federal or municipal authorities) to encourage the adoption and promotion of design within the cultural and creative industries, highlighting the opportunity to build cases of alignment and effectiveness with the SDGs agenda.

Suggested Indicators:

- Publication of the white paper and presentation to government agencies;
- Broadening the dialogue with public and private stakeholders within the sector.



Networking Artlab.
María Burgos, DAE-Creative Bootcamp, 2024.

8. **CASE STUDIES**

8. CASE STUDIES

DAE-Creative Bootcamp: stories with impact

Participation in DAE-Creative Bootcamp has transformative effects on ventures and on the people who lead them. In an intensive process of high-quality training and specific technical assistance, design-based ventures that experience DAE-Creative Bootcamp manage to improve their business approach and enhance their development. The programme is unique of its kind in Argentina, and requires sustained commitment from all those involved - participants, mentors, managers, coordinators. The trajectory of start-ups within DAE-Creative Bootcamp is subject to constant and systematic follow-up, and according to the exhaustive and meticulous record of each of the instances, the technical assistance and training received contribute to improving the business development of the ventures.

This is a central aspect of the programme: as indicated in interviews conducted for this evaluation and in feedback forms applied immediately after each training instance by the programme coordination team with mentors and speakers; ventures tend to have a notable strength in terms of creativity, but face challenges in establishing themselves as companies. Experts consulted indicate that this is common in the field of design, and that articulating the development of a design product with the creation of a design-based company is often complex.




In this section, we take three ventures that participated in DAE-Creative Bootcamp in 2023, 2024 and 2025 to explore in depth some aspects of the programme and its impact on the development and strengthening of design-based companies.

These three stories describe in the first person the effects and impact of participating in the DAE-Creative Bootcamp programme. They are very diverse commercial and biographical trajectories, which share the objective of triple impact and which, as a result of participation in the programme, enhanced or scaled aspects of their ventures.

Cases were selected by the DAE-Creative Bootcamp management team taking into account the year of participation, the profile of the ventures and their leaders, the type of product developed and the experience they went through during the programme. Two of these three cases, in addition, were recipients of the seed capital fund, on which specific follow-up was carried out.

The following table summarises each of the cases studied:

TABLE 11: PROFILES OF THE CASE STUDIES

Case	Type of product	Triple Impact	Profile	Main effect of DAE-Creative Bootcamp
ADN Sustentable (2023)	 <p>Fabrics from recycled plastic - leather goods accessories.</p>	Recycling of plastics; work in social workshops; call for local female artists.	<ul style="list-style-type: none"> -Led by women; -prior experience in the textile industry; -experience in acceleration stages; -continuous training. 	Improvement in communication; focus on improving brand storytelling; expansion to corporate products.
Robbina (2024, with seed capital)	 <p>Inclusive functional tables.</p>	Functional product that contributes to the integration of people with disabilities.	<ul style="list-style-type: none"> -Led by women; -link between academic training and production; - direct work with educational communities. 	Export strategy; improvement in the visual communication and narrative of the company; development of new products.
Bioeleven (2025, with seed capital)	 <p>Sustainable biomaterials and biotextiles from agro-industrial waste.</p>	Recycling of grape, garlic, and tomato waste; conversion of waste into productive materials.	<ul style="list-style-type: none"> -Led by women and linked to a traditionally male field; -link between training and production; -development of raw material for other designers. 	Scale; improvement in projections; improvement in positioning; standardisation of processes.

Below, a detailed path of each of the cases with a focus on the transformative experience of participating in DAE-Creative Bootcamp.

a) ROBBINA: ENHANCING DESIGN FOR INTEGRATION



Source: DAE-Creative Bootcamp and Robbina

-  funded in 2015
-  led and operated by women
-  links academic training and production
-  social and economic impact
-  acceleration

The challenge: to develop school furniture for girls, boys and young people with motor disabilities. In Argentina, as in other countries in the world, school furniture is not suitable for girls, boys and young people with motor disabilities. Students with some type of disability represent 2.41% of school enrolment in the country (ACIJ, 2024). The industrial designer and creator of Robbina, Marianela Pavicich, took this as a challenge when she became aware of the reality of these students at the school in her neighbourhood in Monte Chingolo, province of Buenos Aires.

The solution: the multifunctional table. Based on her classroom observations and the interaction of children with motor challenges, she designed the Robbina multifunctional table in 2015 and began selling it in 2018 while working in a factory. That same year she participated in different acceleration and support instances for projects with social impact and carried out a craft-based follow-up of uses, from which she learned to implement improvements. Beyond



feedback from schools, the families of children with disabilities told her that the table changed their lives and this motivated her to move forward.

The process: Pavicich applied to DAE-Creative Bootcamp on the last day of the 2024 call, with many doubts about her chances but convinced that Robbina needed to grow and professionalise. “Being there - says Marianela - was beginning to anchor Robbina more in design without losing the foundation, which is to meet the needs of people with disabilities.” The training process at DAE-Creative

Bootcamp allowed her to rethink the venture, reconsider its commercial dimension and professionalise communication. Each piece of feedback from local and British mentors translated into a concrete improvement: professional photographs and improved communication; expansion of the commercial network; better suppliers and a strategy to export a unique product.

Robbina was one of the ventures that won seed capital in the 2024 edition, which was allocated to an exploratory trip to Uruguay and resulted in a first export contract.

Another fundamental learning from the DAE-Creative Bootcamp experience was beginning to think on a larger scale, prototyping another functional table for all children and expanding the commercial vision without neglecting design.

During the experience, Marianela was able to rethink her own trajectory as a designer and entrepreneur, from prototypes for a university assignment to the development of more products that complement the multifunctional table.

“DAE is in everything, it speaks both languages, that of business and that of design, it is knowledge that changed us a lot”.

The impact: the learnings acquired in DAE-Creative Bootcamp strengthened her management capacity and contributed to positioning Robbina as a company in which only women work, dedicated to a discipline such as industrial design, in which there has historically been male predominance (Neumarkt, 2021). Currently, five women under the age of 40 work across product design, commercialisation and administration. Marianela works exclusively on Robbina



and also teaches at university. Following participation in DAE-Creative Bootcamp, in addition to initiating exports to Uruguay, Robbina completed the development of a magnetic stand and a light base that can be used with the functional tables.

From an inclusive design perspective, the functional tables and their accessories constitute a venture that has no competition, that builds a community and that maintains a commitment to integration.

b) ADN SUSTENTABLE: A NARRATIVE OF SUSTAINABLE DESIGN



Source: DAE-Creative Bootcamp and ADN

-  funded in 2020
-  led and operated by women
-  social, economic and environmental impact
-  partnerships
-  acceleration

The challenge: to develop design products in Argentina using sustainable fabrics made from recycled plastic and cotton. Egle Ortega is a political scientist and expert in foreign trade. She worked for more than 25 years in the import and export of fabrics and has extensive knowledge of the textile sector in the country and the region. At an international fair she first encountered fabrics made from recycled plastic, a product with no precedent in the country, which led her to explore a new entrepreneurial path based on a very solid professional trajectory.

The solution: to develop a local solution for the production of sustainable fabrics and product development, employing vulnerable sectors.

The process: the beginnings of ADN Sustentable coincided with the COVID-19 pandemic, so the venture had to go through a first year with many limitations. Together with a designer and some initial imported fabrics, Egle began to develop bags, sustainable accessories and reusable menstrual hygiene products made from recycled PET fabrics. By 2022, fabric production was already local and social workshops employing vulnerable sectors were involved. ADN Sustentable was selected to participate in the first edition of DAE-Creative Bootcamp in 2023.

She applied to the call because the team at the National Institute of Industrial Technology (INTI) encouraged her to do so in order to strengthen the design dimension. Egle had already participated in project acceleration programmes and had even received recognition for her sustainable products, but DAE-Creative Bootcamp provided a different approach: “We did not communicate the behind-the-scenes of the products. Not only recycling and working with social workshops, but there is also a lot of technology involved in producing these fabrics, and none of that was considered before DAE.”

The impact: as a result of the DAE-Creative Bootcamp experience, Egle rebuilt ADN’s storytelling, hired an expert in sustainable communication and began to document on video the work with cooperatives where bottles are recycled to produce fabrics. In this way, production processes and their effects on vulnerable communities came to the forefront.



Source: DAE-Creative Bootcamp archives

ADN Sustentable has a product line for consumers and another corporate line, in which they design and develop customised products for companies that, in turn, support responsible consumption. All ADN production takes place in social workshops, and the venture is part of the Red de Impacto Social BA and the Circular Economy Network of the City of Buenos Aires.

A key axis of the venture is the articulation of partnerships with various actors and sectors such as workshops and social cooperatives, companies and artists who illustrate the fabrics.






Although ADN Sustentable was born from the idea of an entrepreneur with a recognised trajectory and solid training, DAE-Creative Bootcamp functioned as a key contribution to thinking about the venture as a whole and discovering the potential of production and communication methods.

“DAE was like a university for me, it was an excellent training and allowed me to think about ADN as a design venture and not just a commercial one”.

c) BIOELEVEN: INNOVATION WITH BIOMATERIALS



Source: Bioeleven

-  funded in 2024
-  led and operated by women
-  social, economic and environmental impact
-  links between academia and production
-  acceleration

The challenge: to reuse and make use of waste from agro-industry and the wine industry in the production of biomaterials.

The solution: Gabriela Negri and Analía Funes are designers and professors in the Technical Degree in Fashion Design. They began training in sustainability and biomaterials after noticing the emergence of new trends in the field of design.

In this context, the idea later arose to project this development as a venture, and they began to experiment with the production of biomaterials to supply industries based on the design of sustainable products.

The process: initially, in their home kitchens, they shaped Bioeleven, where they produce sustainable biomaterials and bio textiles from agro-industrial waste such as grape pomace, tomato residue and garlic husk.

“Our goal was to offer an innovative material that contributes to the environment. We didn’t want to manage waste, but to add value to the material”.

Under this premise, they participated in various competitions and acceleration instances, but none focused on design. Followers of DAE-Creative Bootcamp on LinkedIn, Instagram and YouTube, in 2025 they applied and were selected. The experience contributed, above all, to redefining Bioeleven’s business plan and focusing on a specific identity as producers of biomaterials for different industries based on design. In their cohort they connected and strengthened ties with other ventures, which began to develop products using these biotextiles.

The impact: Bioeleven was selected to receive seed capital in the 2025 edition of DAE-Creative Bootcamp, which was used to adapt a space to improve and optimise the drying times of the biomaterial, allowing them to scale production and supply more clients, as well as improve their communication strategy.

Along Bioeleven’s journey, agricultural and wine producers from Mendoza began to approach them to provide waste from their harvests. Thus, in addition to grapes, garlic and tomatoes were incorporated, and Gabriela and Analía managed to extend a collaborative and trust-based spirit that they consider a hallmark of DAE-Creative Bootcamp: “We feel that we were supported in every aspect, there is a real interest in the project working and doing well. In other processes you have to protect yourself, make sure your idea is not stolen; here it was the opposite, we were supported.”

The experience also contributed to building greater confidence to enter the field and establish themselves in an environment with low female participation: “Everything is more difficult as women in a conservative industry such as the wine industry. But we are convinced that biomaterials have concrete applications that must be explored, and everything indicates that this is a market that will grow.”



Source: DAE-Creative Bootcamp - Bioeleven

9. CONCLUSIONS

9. CONCLUSIONS

This evaluation set out to analyse the performance and impact of the DAE-Creative Bootcamp programme (2023-2025) in order to inform the next implementation cycle; by way of a summary of the objectives pursued, the conclusions are presented below according to each objective of the evaluation.

1. Evaluate the results of the co-investment carried out by the British Council and Fundación Bunge y Born

The results are positive and valuable, as evidenced in the outcomes achieved and in the perceptions shared by participants, together with the different actors who are part of the design and delivery of the programme. The co-investment resulted in the following achievements:

a. The model

The creation of a “model programme” co-managed by two institutions with recognised trajectories that provides high-quality technical assistance to entrepreneurs in the design sector. After three years of implementation – and with a medium-term commitment to secure funding for additional three years – it has been possible to consolidate an efficient, replicable and scalable intervention model, with a solid identity and clear potential to become an exportable format.

b. The impact

The programme promotes the growth of the commercial dimension of design-based ventures, incorporates an international perspective through its connection with the United Kingdom, and fosters a triple impact approach within the economy, all with a sustained commitment to achieving a federal presence. Likewise, it contributes to building capacities aimed at improving commercial performance, professionalisation, expanding national and international networks, and strengthening the construction of “community”.

Participation in the programme is regarded as a transformative experience in both directions for all its actors: it has had a positive impact on the ventures that participated in the three editions both in terms of triple impact (economic, environmental and social) and in the improvement of their commercial and communication capacities, as well as in the local and international professional connections of the entrepreneurs.

c. The positioning

The programme consolidated a strong positioning for both institutions, building its own identity based on the synergy between them. It is configured as a virtuous, sustainable and scalable model, perceived as a local initiative with a marked international perspective.

The different actors — participants, partners and the United Kingdom counterpart — recognise the programme as a local experience articulated with a global dimension, jointly driven by two institutions. This articulation reinforces the image of the United Kingdom as a strategic and highly collaborative partner, while at the same time projecting and showcasing Argentine creative potential and professionalism to international stakeholders. In turn, by aligning with the SDGs and the British Council's global Arts objectives, DAE-Creative Bootcamp strengthens the mission of each of its founding partners and further consolidates its positioning and legitimacy within the community by demonstrating a concrete commitment to responsible and sustainable development.

2. Inform the strategic planning of the programme's 2026–2028 cycle

Based on the analysis and the lessons learned, the strategic planning for the next three-year period presents opportunities in terms of curation, such as:

- Preserve the impact of technical assistance.
- Sustain continuing evaluation and learning process
- Nurture territorial and sectoral presence
- Sustain inclusive and triple impact approach
- Keep nurturing the DAE-CREATIVE BOOTCAMP community
- Deepen and diversify internationalization strategies
- Scale the model
- Develop a sustained financial fund

3. Develop a section of recommendations so that DAE-Creative Bootcamp can inform the sector regarding the development of programmes and public policies

The impact achieved by DAE-Creative Bootcamp demonstrates the benefits of its implementation. We consider that, based on the accumulated learnings, it is possible to put forward public policy recommendations for the management of design-based ventures to local and national governments.

This path would make it possible to:

- Consolidate evidence on the potential of the design sector to influence the development of targeted public policies.
- Prepare a white paper positioning the partnership model used by DAE-Creative Bootcamp, highlighting impact indicators after three years of the programme and annual reports of results and learnings, linked to the Sustainable Development Goals (SDGs).
- Present the white paper to government agencies (competent federal or municipal authority) for the adoption and promotion of design within the cultural industries, highlighting the opportunity to build cases of alignment and effectiveness with the SDG agenda.

10.

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10. BIBLIOGRAPHY

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ANNEXES

ANNEX 1. THEORY OF CHANGE AND LOGICAL FRAMEWORK

ACTIVITIES AND OUTPUTS	SHORT-TERM RESULTS	LONG-TERM RESULTS	QUANTITATIVE INDICATORS	QUALITATIVE INDICATORS	OBJECTIVES OF DAE-CREATIVE BOOTCAMP	DAE-CB EVALUATION QUESTIONS	SOURCES FOR DATA ANALYSIS	SURVEY QUESTIONS (ADMINISTERED AT 6 MONTHS AND 1 YEAR AFTER THE END OF THE PROGRAMME – PARTICIPANTS ONLY)
<p>Call for applications</p> <p>- An open call to select an annual cohort of 15 design-based ventures as beneficiaries</p>	<p>15 design-based ventures are selected to participate in the annual cohort.</p>	<p>Growth of initiatives led by women and ventures from different provinces.</p>	<p>Number of applications received in the call</p>	<p>Types of applications received (by gender, origin, stage of the venture)</p> <p>Outlets where the call was published</p>	<p>Position Fundación Bunge y Born together with the British Council as experts in the field.</p> <p>Generate interest and commitment in the sector for the development of and participation in the programme within this field.</p> <p>Position the programme as part of an internationalisation strategy between the United Kingdom and Argentina for the creative industries sector.</p> <p>Articulate the creative community under new creative economy models to understand the possibilities and achievable impact.</p>	<p>1 and 2</p>	<p>- Document review</p> <p>- Interviews</p>	
<p>Launch</p> <p>An initial institutional presentation in Buenos Aires for the 15 selected participants. Presentation of teams, experts from STEAMhouse UK, UK/Argentina training and mentoring teams and presentation of the 15 participating ventures.</p> <p>1 Masterclass delivered by STEAMhouse UK.</p> <p>1 workshop delivered by STEAMhouse UK + key partner.</p> <p>Seed capital beneficiaries from the previous cohort share their experiences with the new cohort.</p> <p>Diagnostic workshop led by Argentine and British curators.</p> <p>Internal working meeting with partners, institutions and</p>	<p>The 15 participants undergo an initial immersion into the programme, meet peers and experts from the United Kingdom and Argentina, and programme expectations and participation criteria are established.</p>	<p>Community building and networking among peers and experts for the 15 participants.</p>	<p>Number of attendees at the launch event.</p> <p>Number of participants in masterclasses and workshops.</p> <p>Number of actors involved (implementation partners, institutions, key actors).</p>	<p>Evaluation forms for participants and local and British mentors.</p> <p>Feedback from partner institutions.</p>	<p>Generate interest and commitment in the sector for the development of and participation in the programme around this field. Position the Bunge y Born Foundation together with the British Council as experts in the field. Articulate the creative community under new models of creative economy to understand the reachable possibilities and impact. Position the programme as part of an internationalisation strategy between the United Kingdom and Argentina for the creative industries sector. Facilitate the relationship between experts and professionals to strengthen the notions of the creative economy, including the different business and governance models.</p> <p>Increase the knowledge of</p>	<p>1, 2 y 5</p>	<p>Document review</p> <p>Interviews</p>	

<p>STEAMhouse colleagues.</p>					<p>entrepreneurs in the sector working in Design at the intersection of social impact, technology, and sustainable development, who seek to strengthen their ideas and/or business models and their project management skills. Offer the creative community content related to new models of creative economy to understand the reachable possibilities and impact.</p>			
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Masterclasses	<p>The 15 participants gain deeper knowledge of business models, commercialisation, internationalisation, pitching, communication, legal and financial considerations, among other topics. They obtain both a UK and Latin American perspective.</p> <p>The general public within the design community gains experience/learns from a comparative perspective between the United Kingdom and Argentina regarding design entrepreneurship models.</p>	Entrepreneurs strengthen their business and project management skills based on content related to new creative economy models.	Number of attendees at masterclasses.	Evaluation forms for participants to evaluate the masterclasses. Evaluation forms sent to masterclass speakers. Notes from the in-person evaluation meeting Analysis of comments left on the YouTube channel.	Generate interest and commitment in the sector for the development of and participation in the programme around this field. Articulate the creative community under new models of creative economy to understand the reachable possibilities and impact. Position the programme as part of an internationalisation strategy between the United Kingdom and Argentina for the creative industries sector. Facilitate the relationship between experts and professionals to strengthen the notions of the creative economy, including the different business and governance models. Increase the knowledge of entrepreneurs in the sector working in Design at the intersection of social impact, technology, and sustainable development, who seek to strengthen their ideas and/or business models and their project management skills. Offer the creative community content related to new models of creative economy to understand the reachable possibilities and impact. Offer the creative community content related to new models of creative economy.	1, 2 and 5	Document review Interviews Evaluation survey for participants	
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<p>Pitching sessions</p> <p>-Stage 1: DAE-CB extended team pre-selected projects to deliver a 10 min virtual pecha-kucha pitch to a jury composed of organizing member institutions, curators, STEAMhouse + partner representatives.</p> <p>- Stage 2: Jury selected participants from Stage 1, deliver a 3-min in person pitch to a multidisciplinary jury of 5/7 experts and compete for 3 Seed Funding Awards of USD 5,000 from Bunge y Born Foundation.</p>	<p>The 15 participants learn how to pitch.</p>	<p>The Seed Capital beneficiaries report on the use of funds and the long-term impact of their participation in DAE.</p> <p>The rest of the participants report on the long-term impact of their participation in DAE.</p> <p>Potential funders become aware of potential funding opportunities within the creative sector.</p>	<p>Number of projects presenting their pitches in public.</p> <p>Number of beneficiary professionals participating in the pitching.</p> <p>Number of Jury members.</p> <p>Number of stakeholders and investors attending the event.</p> <p>Number of attendees.</p> <p>Number of organisations co-producing the event.</p>	<p>Evaluation forms for participants, attendees, jury members, and beneficiaries.</p> <p>List of potential funders.</p> <p>Notes from the in-person evaluation meeting.</p>	<p>Generate interest and commitment in the sector for the development of and participation in the programme around this field.</p> <p>Position the Bunge & Born Foundation together with the British Council as experts in the field.</p> <p>Articulate the creative community under new models of creative economy to understand the reachable possibilities and impact.</p> <p>Position the programme as part of an internationalisation strategy between the United Kingdom and Argentina for the creative industries sector.</p> <p>Facilitate the relationship between experts and professionals to strengthen the notions of the creative economy, including the different business and governance models.</p> <p>Increase the knowledge of entrepreneurs in the sector working in Design at the intersection of social impact, technology, and sustainable development, who seek to strengthen their ideas and/or business models and their project management skills.</p> <p>Offer the creative community content related to new models of creative economy to understand the reachable possibilities and impact.</p> <p>Offer the creative community content related to new models of creative economy.</p>	<p>1, 2, 3, 4, 5 and 6</p>	<p>Documentary review .</p> <p>Interviews and case studies</p>	
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<p>Closing event (in-person)</p> <p>In-person event in Buenos Aires open to the general public to close the annual programme: 2 masterclasses with British experts, final pitching and selection of ventures receiving seed capital. Participation of key actors associated with the programme.</p> <p>In-person evaluation meeting at the end of the program with the beneficiary projects, curators from Argentina, the British Council and the Bunge y Born Foundation.</p>	<p>Beneficiaries connect with speakers, jury members, partners, beneficiaries from previous cohorts and seed capital winners, meet potential funders and access new networks / potential avenues for collaboration.</p>	<p>DAE grows in reach and impact, attracting new segments and territories of creative entrepreneurs, as well as new potential funders and strategic partners.</p>	<p>Number of attendees at the final event, including partners, general public and beneficiaries.</p> <p>Number of journalists covering the event.</p> <p>Number of new connections generated by the beneficiaries.</p>	<p>Evaluation forms for beneficiaries and participants.</p> <p>Notes from the in-person evaluation meeting.</p>	<p>Generate interest and commitment in the sector for the development of and participation in the programme around this field.</p> <p>Position the Bunge & Born Foundation together with the British Council as experts in the field.</p> <p>Articulate the creative community under new models of creative economy to understand the reachable possibilities and impact.</p> <p>Position the programme as part of an internationalisation strategy between the United Kingdom and Argentina for the creative industries sector.</p> <p>Facilitate the relationship between experts and professionals to strengthen the notions of the creative economy, including the different business and governance models.</p> <p>Increase the knowledge of entrepreneurs in the sector working in Design at the intersection of social impact, technology, and sustainable development, who seek to strengthen their ideas and/or business models and their project management skills.</p> <p>Offer the creative community content related to new models of creative economy to understand the reachable possibilities and impact.</p> <p>Offer the creative community content related to new models of creative economy.</p>	<p>1,2,3,4,5 and 6</p>	<p>Document review - interviews.</p> <p>Evaluation survey for participants.</p>	<p>As a result of participation in DAE- Creative Bootcamp, my venture...</p> <p>(Yes/No)</p> <ul style="list-style-type: none"> • Accessed new funding • Hired more staff • Established relationships with new suppliers • Changed formal status (for example, became an SRL or SA) • Established new commercialisation channels • Accessed new funding • Hired more staff • Established relationships with new suppliers • Changed formal status (for example, became an SRL or SA) • Established new commercialisation channels
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<p>COMMUNICATION STRATEGY</p> <p>Key components: website / newsletter / social media (IG / Facebook / LinkedIn / YouTube) / work with influencers.</p>	<p>Greater awareness of DAE, reaching potential new participants, funders and partners.</p>	<p>DAE grows in reach and impact, attracting new segments and territories of creative entrepreneurs, as well as new potential funders and strategic partners.</p> <p>The DAE working model can be adapted by other creative sectors.</p> <p>Creation of a replicable model for other countries.</p> <p>Advancement of the international reputation of the collaboration between the United Kingdom and Argentina in the fields of art and design.</p>	<p>Number of website visits, social media interactions and media publications.</p>	<p>Analysis of engagement, comments and press coverage.</p>	<p>Generate interest and commitment in the sector for the development of and participation in the programme within this field.</p> <p>Position Fundación Bunge y Born together with the British Council as experts in the field.</p> <p>Articulate the creative community under new creative economy models to understand the possibilities and achievable impact.</p> <p>Position the programme as part of an internationalisation strategy between the United Kingdom and Argentina for the creative industries sector.</p> <p>Facilitate the relationship between experts and professionals to strengthen notions of the creative economy, including different business and governance models.</p> <p>Increase the knowledge of entrepreneurs in the sector working in Design at the intersection of social impact, technology and sustainable development, who seek to strengthen their ideas and/or business models and their project management skills.</p> <p>Provide the creative community with content related to new creative economy models to understand the possibilities and achievable impact.</p> <p>Provide the creative community with content related to new creative economy models.</p>	<p>1, 2, 4 and 5</p>	<p>Document review</p> <p>Interviews</p> <p>Media analysis</p>	
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<p>BUSINESS DEVELOPMENT</p> <p>Continue working with an expert profile in business development to improve the programme's fundraising strategy.</p> <p>Develop business ideas with social/ environmental impact.</p>	<p>Develop business ideas with social/environmental impact.</p> <p>Build viable business models.</p> <p>Expand professional networks (at local and international level).</p> <p>Increase their visibility and access to markets/funding.</p> <p>Connect funders with new potential funding opportunities within the creative industries.</p>	<p>Contribute to a more resilient and innovative design sector in Argentina.</p> <p>Support inclusive and sustainable economic growth in the design sector.</p> <p>Advance the international reputation of the collaboration between the United Kingdom and Argentina in the fields of art and design.</p> <p>Create a replicable model for other countries.</p>	<p>Number of ventures led by women</p> <p>Number of regional ventures</p> <p>Number of potential investors invited to DAE events</p> <p>Number of potential investors who receive information about DAE</p> <p>New funding opportunities for beneficiaries (other than seed capital)</p>	<p>Analysis of projects in relation to the strengthening of women's leadership and the reach of regionally based projects.</p> <p>Analysis of projects in relation to sustainability practices.</p> <p>Report from the business developer on the actions implemented and the achievements during the phases of the programme.</p> <p>Follow-up with the beneficiaries of the seed funds from the previous cohort during the current year.</p> <p>Analysis of institutional perception (United Kingdom /Argentina).</p> <p>Analysis of qualitative contributions derived from participation in the programme.</p>	<p>Generate interest and commitment in the sector for the development of and participation in the programme within this field.</p> <p>Position Fundación Bunge y Born together with the British Council as experts in the field.</p> <p>Articulate the creative community under new creative economy implemented and achievable impact.</p> <p>Position the programme as part of an internationalisation strategy between the United Kingdom and Argentina for the creative industries sector.</p> <p>Facilitate the relationship between experts and professionals to strengthen notions of the creative economy, including the different business and governance models.</p> <p>Increase the knowledge of entrepreneurs in the sector working in Design at the intersection of social impact, technology and sustainable development, who seek to strengthen their ideas and/or business models and their project management skills.</p> <p>Provide the creative community with content related to new creative economy models to understand the possibilities and achievable impact.</p> <p>Provide the creative community with content related to new creative economy models.</p>	<p>1, 2, 3,4 and 5</p>	<p>Document review</p> <p>Interviews</p> <p>Evaluation survey for participants</p>	<p>"The experience and training received in DAE-Creative Bootcamp contributed to...</p> <ul style="list-style-type: none"> • Improving my business plan • Improving my product sales pitch • Learning new commercial strategies • Improving the development of my product • Refining the development focus of my product • Improving my venture's networking capacity • Improving my venture's communication • Improving my venture's internationalisation capacity • Improving my business plan • Improving my product sales pitch • Learning new commercial strategies • Improving the development of my product • Refining the development focus of my product • Improving my venture's networking capacity • Improving my venture's communication • Improving my venture's internationalisation capacity <p>CONTINUE READING ON THE NEXT PAGE</p>
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								<p>*</p> <p>What percentage of the people who work in your venture are women?</p> <p>Are there women in leadership roles in your venture? (this means that they make important decisions in relation to product development, brand identity and its commercialisation).</p> <p>What barriers did you encounter in women's leadership within your venture?</p> <p>What things do you consider contribute to the exercise of female leadership?</p> <p>Did your experience in DAE-Creative Bootcamp contribute to strengthening the approach to gender and diversity in your venture?</p> <p>Based on your experience in DAE-Creative Bootcamp, would you say that it is a programme that considers territorial and geographical diversity?</p> <p>*</p> <p>How important are the following aspects related to environmental sustainability for your venture?</p> <p>Sustainable design practices</p> <p>Water-saving practices</p> <p>Energy-saving practices</p> <p>Waste reuse practices</p> <p>Practices with a positive environmental impact</p> <p>Sustainable design practices</p> <p>Water-saving practices</p> <p>Energy-saving practices</p> <p>Waste reuse practices</p> <p>Practices with a positive environmental impact</p> <p>*</p> <ul style="list-style-type: none"> • Before your participation in DAE-Creative Bootcamp, were you familiar with the British Council? • Before your participation in DAE-Creative Bootcamp, did you know anything about the United Kingdom's creative industries? Did your perception of the United Kingdom's creative industries change as a result of your participation in DAE-Creative Bootcamp? • What other aspects would you like to explore about the United Kingdom as a result of your participation in DAE-Creative Bootcamp? • Before your participation in DAE-Creative Bootcamp, were you familiar with Fundación Bunge y Born? Did your perception of Fundación Bunge y Born in Argentina change as a result of your participation in DAE-Creative Bootcamp? <p>*</p> <ul style="list-style-type: none"> • Participating in DAE-Creative Bootcamp broadened my perspective • Participating in DAE-Creative Bootcamp implied growth for my venture • Participating in DAE-Creative Bootcamp integrated me into a network of entrepreneurs • Participating in DAE-Creative Bootcamp changed my perspective on design-based businesses
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Indicator blueprint

EVALUATION QUESTION	QUANTITATIVE INDICATORS	QUALITATIVE INDICATORS	SURVEY FOR PROGRAMME PARTICIPANTS
1. Has DAE-Creative Bootcamp managed to establish itself as a programme with recognition in the creative industries sector in Argentina?	Number of existing design support programmes and initiatives in Argentina (national and international). Duration and continuity of those programmes. Number of media articles about DAE Bootcamp.	Perceptions and assessments of DAE-Creative Bootcamp according to participants, mentors, organisers and people directly or indirectly associated.	Overall assessment of DAE-Creative Bootcamp: What impact did participating in the program have on your venture? (Better development / better image / greater local projection / greater international projection / integration into a community / Others) What added value did participating in DAE-Creative Bootcamp imply for your project?
2. How are the contributions of the British Council and Fundación Bunge y Born perceived by the creative industries sector?	Number of actions carried out by the programme, including mentorships, masterclasses, support meetings, follow-up instances and communication channels. Number of positive and negative opinions recorded during the implementation of the programme. Number of media articles and social media posts that refer to the programme in a positive way.	Perceptions and assessments of participants and actors directly and indirectly associated with the contributions of the British Council and Fundación Bunge y Born.	Specific contributions of the programme to the development of the ventures. In which aspects did DAE-Creative Bootcamp contribute to the development of your venture? Training / Business plan / Networking / internationalisation / communication / professionalisation / Others.
3. What measurable impacts has the programme had on the ventures, the skills and professional connections (local and international) of the participants?	Number of connections established as a result of participation in the programme, at local, national and international level (including contacts, participation in other spaces, integration into networks). Improvement in commercial and communication capacities according to the number of training instances and strategies implemented.	Perception of the evolution of the ventures after participating in DAE Bootcamp according to programme participants, lecturers and mentors.	A series of questions with Yes/No answers is proposed and, in the affirmative case, options are opened to obtain details. Participation in DAE Bootcamp improved your venture's capacities / contributed to establishing new commercial relationships / contributed to establishing new international relationships / improved skills related to venture development? Yes / No - This is followed up with an open question: In which aspects do you consider that DAE-Creative Bootcamp contributed most to the development of your venture?
4. What new opportunities for future funding and expansion exist in the sector?	Number and type of actors that were incorporated throughout the course of the programme and their contribution.	Perceptions of potential investment opportunities according to participants, mentors, lecturers and support professionals.	After participating in DAE Bootcamp, did you seek new funding lines for your project? If yes, please tell us where. After participating in DAE Bootcamp, did you obtain new funding lines for your project? If the answer is yes, we ask you to answer the following question – The venture has local credit / international credit / subsidy / local fund / crowdsourcing / Others. How do you analyse the situation of the sector in which your venture is embedded? What are the opportunities and challenges?
5. How has the programme influenced perceptions of the United Kingdom of Great Britain in Argentina and vice versa?	Number of virtual and in-person exchanges between UK actors and local participants. Number of instances of exchange between organising institutions and STEAMhouse.	Perceptions of participants, participating institutions, the design sector and the country Argentina according to participating British actors. Perceptions of lecturers, mentors, experts, involved institutions, the design sector and the country UK according to participating Argentine actors.	Before participating in DAE-Creative Bootcamp, what perceptions did you have about Great Britain in relation to the design field? Did your perception of the UK change after participating in DAE-Creative Bootcamp? What other aspects would you like to explore in relation to the UK?

<p>6. How does the programme align with and to what extent does it contribute to the Sustainable Development Goals (SDGs)?</p>	<p>Number of SDGs with which the programme aligns.</p>	<p>Assess the programme's alignment and contribution to relevant Sustainable Development Goals (SDGs).</p> <p>SDG 5. Gender equality. Number of women-led projects, analysis of the gender perspective in the projects and the programme.</p> <p>SDG 7. Affordable and Clean Energy. Number of projects that seek to achieve energy-related goals.</p> <p>SDG 8. Decent Work and Economic Growth. Modelling of business models.</p> <p>SDG 12. Responsible Consumption. Modelling of business models.</p> <p>SDG 13. Climate Action. Connections between the projects and strategies related to climate change.</p> <p>SDG 17. Partnerships for the Goals. Modelling of the intervention model bringing together two institutions to jointly produce a programme.</p>	<p>How many women participate in your venture? What roles do the women who participate in your venture occupy? (design, development, leadership, communication, sales, others). If your venture is led by women, we ask you to tell us about specific challenges and opportunities linked to this condition.</p> <p>Is your venture associated with clean energy use practices? Would you say that environmental care is a value of your venture?</p>
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ANNEX 2. DATA COLLECTION INSTRUMENTS

1. INTERVIEWS, BY ACTOR

Objective: to produce evidence on the conception, implementation, assessment and results of the DAE-Creative Bootcamp programme according to different actors directly involved in the process.

Modality: interviews are conducted via Zoom and are recorded with the express authorisation of the interviewee. They are estimated to last one hour. Direct quotations anonymise the interviewees, indicating their role or function within the programme. Each interview begins with a brief explanation of the purpose and aims of the conversation, and the interviewee is asked to give a brief introduction that includes their relationship with the programme.

a. Interview with those responsible for the programme. Bunge y Born Foundation and British Council. Question guide:

- How was the DAE-Creative Bootcamp programme integrated into your institution?
- How was the alliance between the two institutions established? Was there a history of joint work? And with the UK (for Bunge y Born)? And with other local foundations? (for the BC). Why would you say you chose each other?

- Under what framework is this programme placed within your institution?
- What challenges specific to the field of design does this programme address? Why did you focus specifically on design disciplines?
- Do you consider that the Bootcamp model could be replicated in other creative sectors?
- What were the initial expectations regarding the programme? Which ones have changed and which ones remain?
- With what other programmes, whether internal or external, local or international, do you associate DAE-Creative Bootcamp?
- What inter-institutional coordination challenges did the programme involve? What new knowledge did you incorporate as an organisation following the implementation of the programme?
- What does the implementation of the programme contribute to the identity of your institution? And in terms of the relationship between Argentina and the UK?
- Did the implementation of the programme open new opportunities for intervention for your institution? What were the main contributions of the inter-institutional alliance? And the challenges?
- We ask you to share a story that describes what the programme means to your institution.
- How do you imagine this programme 2, 5, and 10 years from now?

b. Interview with English partners - STEAMhouse Question guide:

- How was the initial approach between DAE-Creative Bootcamp Argentina and STEAMhouse?
- What opportunities did you detect upon joining the implementation of the programme?
- What ideas about design in Argentina did you have before joining the programme? What ideas do you have now?
- How do you evaluate the experience of working with the local participants?
- If you had to define the participating ventures in general, what three things would you say?

- What do you consider to be the main needs in terms of training for the local ventures you have encountered?
- What do you consider to be the main opportunities for the local ventures you have encountered, both at a local and global level? And the challenges?
- What do you find to have been the main limitations or constraints for the local ventures?
- After almost three years of participation in the programme, what capabilities do you consider to be established? And which would it be beneficial to develop / establish?
- Which tools or methodologies from STEAMhouse did you consider most useful for the Argentine participants?
- What type of training support would you suggest for these ventures at all their stages?
- What learnings did you build at STEAMhouse from the participation in DAE-Creative Bootcamp? Which aspects of the joint work proved most challenging in cultural, organisational, or expectational terms?
- How did your visits to Argentina influence your approach to the programme, its reformulation, or the addition of content?
- With what other experiences do you associate DAE-Creative Bootcamp in the UK and in other countries?
- What boost do you believe is most appropriate or necessary for the ventures that apply to DAE-Creative Bootcamp?
- We ask you to share a story that describes the programme.
- How do you imagine this programme 2, 5, and 10 years from now?

c. Interview with experts in trajectory support Question guide (Virginia, Florencia, Wustavo)

- How was your initial participation in the programme? What were you summoned for? How did that role transform?
- Based on your experience with projects and ventures linked to design in Argentina, what particularities would you highlight about DAE-Creative Bootcamp?
- With what other local or international projects and ventures do you associate DAE-Creative Bootcamp?
- What strengths and skills did you find in the ventures? Which do you think are the main challenges?
- If you had to define the participating ventures in general, what three things would you say?
- In the experience of DAE-Creative Bootcamp, there are many ventures led by women. Do you find a particular leadership style related to gender?
- With what values do you associate the DAE-Creative Bootcamp ventures? (environmental issues, decent work, recycling, local value - these are options that are not mentioned in the first instance).
- What aspects of the training and mentorship would you strengthen?
- What transformations did you perceive in the ventures between the start and the close of the programme?
- How do you evaluate the capabilities of the ventures in relation to product development / business plan development / internationalisation capacity / communication skills?
- What potential do you find that DAE-Creative Bootcamp has or can have in the design ecosystem in Argentina? And how does the programme connect with the UK?

- What would you highlight as the most distinctive contribution of DAE-Creative Bootcamp?
- Which elements of the support were most valued by the students?
- What impact does the fact that two civil society institutions design and sustain a design support programme have at different levels? How can it influence public policies?
- What would you add in a future edition?
- We ask you to share a story that describes the programme.
- How do you imagine this programme 2, 5, and 10 years from now?

d. Interview with strategic partners of the programme (IdexLA, Fundación Flor) Question guide

- How was / is your link with the DAE-Creative Bootcamp programme? When you were summoned, did you already know the programme?
- What / how is your role as a partner of the programme?
- Why did your institution decide to support this programme? Do you support similar programmes? (if so, inquire which ones). If so, what differences did you find in DAE-Creative Bootcamp compared to other support programmes for design or creative industries?
- What is the main contribution that DAE-Creative Bootcamp implies for your institution? And what do you consider your institution can contribute to the development of DAE-Creative Bootcamp?
- What types of support would contribute to strengthening / improving the programme?

- Based on your experience, what place do you think a programme like DAE-Creative Bootcamp occupies and can occupy in the creative ecosystem in Argentina?
- What do you consider to be the sustainability conditions of a programme like DAE-Creative Bootcamp?
- What aspects of the programme do you consider contribute to boosting the development of design ventures?
- We ask you to share a story that describes the programme (if applicable to the case).
- How do you imagine this programme 2, 5, and 10 years from now?

e. Interview with friends of the programme (profiles involved more or less directly, with insertion in the local design / creative ecosystem) Question guide

- How did you learn about the DAE-Creative Bootcamp programme? What participation did you have or do you have in it?
- With what other local or foreign initiatives do you associate DAE-Creative Bootcamp?
- What do you consider to be the main strengths of DAE-Creative Bootcamp? And the weaknesses? What do you believe the programme lacks to have a greater impact on the local ecosystem?
- What contributions do you consider are produced for the countries involved?
- What articulations would benefit a programme like DAE-Creative Bootcamp? Specifically explore articulations with universities, companies, media, other ventures.
- Why the decision to link with a particular designer and what is the added value for your business or for the field to which you are dedicated?

- What are the real benefits that can be produced from international alliances for the development of design / design ventures?
- What are the main strengths of Argentine design as an exportable product? And the main weaknesses? What other actors or institutions do you believe could join to strengthen the impact of the programme?
- We ask you to share a story that describes the programme (if applicable to the case).
- How do you imagine this programme 2, 5, and 10 years from now?

f. Interview for case studies:

- Three experiences are selected and a case study is built on each one considering the following points:
- Type of venture / design discipline it addresses.
- History of the venture. Leadership and team.
- Training trajectory of the team.
- Product development and commercial development by stages. Values of the product (environmental, sustainability, gender).
- How they learned about DAE-Creative Bootcamp and the application / selection process.
- Participation in DAE-Creative Bootcamp. Main contributions and learnings. Matters to deepen during the DAE-Creative Bootcamp experience (what they would have liked to happen and did not happen including matters linked to topics, times, modalities).

- Before the participation in DAE-Creative Bootcamp, did you have any relationship with or knowledge of the UK? Which? How did you find the relationship with experts from the UK?
- Mentorship and pitching: main contributions and matters to deepen.
- What were the main contributions of DAE-Creative Bootcamp for your venture? Did things change in your venture? Which ones? Questions are opened in relation to the performance of the venture in commercial, identity, and communication terms. It is inquired whether they applied for other financing funds and if they expanded their networks in any way.
- About the seed capital: implications for the venture (for whoever won it). Had they applied for / won a fund previously?
- Did they begin to think in another way about their venture following their participation in DAE-Creative Bootcamp?
- Do they have suggestions to improve the programme?

Interviews conducted

Actor	Role
Robert Chatfield	Country Director, Argentina and Chile, British Council
Iván Petrella	Director of Culture and Science of the Bunge y Born Foundation
Alejandrina D'Elía	Fellow Fundación Bunge y Born
Valeria Zamparolo	Acting Regional Arts Directors, Americas, British Council
Wustavo Quiroga and Florencia Lovera	Co-Director and curator, DAE - Creative Bootcamp Argentina
David Mellor	Curator, STEAMhouse, DAE - Creative Bootcamp Reino Unido
Clayton Shaw	Curator, STEAMhouse, DAE - Creative Bootcamp Reino Unido
Sophie Tarr	Business Partnerships Manager STEAMhouse
Analía Cervini	Doctor in design and innovation - Universidad Austral
Laura Novik	Expert in design and innovation - Universidad de San Andrés
Miguel Warlies	Former coordinator of mentors - IDEX-LA
Sebastián Feinsilber	Coordinator of the National Design Plan
Virginia Di Paola	Partnerships Manager, DAE - Creative Bootcamp Argentina
Laura Tula	Fundación Flor
Marianela Pavicich	Robbina
Egle Ortega	ADN Sustentable
Analía Funes Peleítay	BioEleven

2. VENTURE SURVEY PARTICIPANTS 2023 - 2024



DAE - Creative Bootcamp: Participant Evaluation Survey

Hello! We are contacting you from the organization of the program "Diseño Argentino Exponencial - Creative Bootcamp," in which you participated with your venture. To better understand the effects of the program, we would like to ask you to complete this survey, which surveys aspects related to the development of your venture and the changes produced after having gone through the program's process.

Important Notice: The information you provide in this form will be used exclusively by the British Council and the Bunge y Born Foundation for the purposes of the internal and external evaluation of the DAE - Creative Bootcamp program. The answers you provide will be anonymous and confidential. The results will be processed by an external consultancy, and the conclusions may be included in the evaluation report of the first 3 years of the program (2023-2025), which will be published online for public access. By responding to this survey, you accept these terms and conditions.

Your Rights: In accordance with the UK Data Protection Act incorporating the 2018 EU GDPR and the Argentine law (Law 25326/2000), you have the right to request a copy of the information about yourself that is in our possession. The delivery of such a copy may be subject to the payment of a fee. You also have the right to request that we correct any inaccuracies in the information. If you wish to obtain additional information, please contact your contact at the local British Council office or the Data Protection Team: IGDisclosures@britishcouncil.org. If you would like more information about this, please visit our website: <http://www.britishcouncil.org/privacy-cookies/data-protection>.

Thank you very much for your time and for sharing your experience.

Your design venture

In this section, we ask you for some basic data about your design venture with which you participated in the DAE Creative Bootcamp.

In what year did you participate in the DAE Creative Bootcamp? *

- 2023
- 2024
- 2025

In which province is your venture based? *

Elegir

To which design field does the venture you participated with in DAE Creative Bootcamp belong? (In case of choosing the "other" option, briefly comment on the field to which it belongs) *

- Industrial and Product Design
- Apparel
- Leather goods and Accessories
- Textile-based products (interior design)
- Contemporary Craftsmanship
- Development of new materials (biomaterials, others)
- Products with scientific-technological processes and/or applications (R&D)
- Otros: _____

How old is the design venture with which you participated in the DAE Creative Bootcamp? *

- 3 to 5 years
- 5 to 10 years
- More than 10 years

How many people work in the design venture with which you participated in the DAE Creative Bootcamp? *

- 1 to 3
- 4 to 6
- 7 to 10
- 10 to 13
- 14 or more

Do you work with outsourced workshops or external cooperatives? *

- Yes
- No

If you answered Yes to the previous question, how many workshops or cooperatives do you work with? *

- 1 to 3
- 4 to 6
- 7 to 10
- 10 to 13
- 14 or more

Was the venture with which you participated in the DAE Creative Bootcamp your first design venture? *

- Yes
- No

The impacts of DAE Creative Bootcamp on your design venture

In this section, we want to know your opinions on the impacts that your participation in the DAE Creative Bootcamp had for the development of your venture.

Please assign a score from 1 to 5 to each sentence below, according to your level * of agreement with each statement.

Keep in mind that 5 is "a lot", 4 is "quite a bit", 3 is "somewhat", 2 is "a little", and 1 is "nothing".

"As a result of participating in DAE Creative Bootcamp, my venture..."

	5. A lot	4. Quite a bit	3. Somewhat	2. A little	1. Nothing
Improved brand identity (branding/logo)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Grew as a business	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improved the business plan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Internationalized	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improved networking capacity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improved communication strategies	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What were the main impacts that participating in the DAE Creative Bootcamp had on your venture?

Tu respuesta _____

The effects of what you learned at DAE Creative Bootcamp on your design venture
 In this section, we want to know your opinions on the effects of what you learned during the mentorships and the support you received at DAE Creative Bootcamp on the development of your design venture.

As a result of participating in DAE Creative Bootcamp, my venture... *

	Yes	No
Accessed new funding	<input type="radio"/>	<input type="radio"/>
Hired more staff	<input type="radio"/>	<input type="radio"/>
Established a relationship with new suppliers	<input type="radio"/>	<input type="radio"/>
Changed formal status (for example, became an LLC or Corporation).	<input type="radio"/>	<input type="radio"/>
Established new marketing circuits	<input type="radio"/>	<input type="radio"/>

Please assign a score from 1 to 5 to each sentence below, according to your level * of agreement with each statement.

Keep in mind that 5 is "a lot", 4 is "quite a bit", 3 is "somewhat", 2 is "a little", and 1 is "nothing".

"The experience and training received at DAE Creative Bootcamp contributed to..."

	5. A lot	4. Quite a bit	3. Somewhat	2. A little	1. Nothing
Improving my business plan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improving my product sales pitch	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Learning new commercial strategies	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Improving my product development	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Refining the focus of my product development	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improving my venture's networking capacity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improving my venture's communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improving my venture's internationalization capacity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What things did you learn at DAE Creative Bootcamp? *

Tu respuesta _____

What things did you find most useful among those you learned at DAE Creative Bootcamp? *

Tu respuesta _____

What training do you think it would be interesting to receive at DAE Creative Bootcamp that you did not receive during your participation? *

Tu respuesta _____

Would you recommend including issues related to digital technologies (such as AI, management software, use of drones, among others) in the DAE Creative Bootcamp training offer? *

- Yes
- No
- I don't know

If your previous answer was affirmative, what training in digital technologies would you recommend for the DAE Creative Bootcamp?

Tu respuesta _____

Gender and diversity

In this block, we want to know your opinion on the approach to gender and diversity aspects of the DAE Creative Bootcamp and its possible impact on your venture.

What percentage of the people who work in your venture are women? *

Tu respuesta _____

Are there women in leadership roles in your venture? (this means they make important decisions in relation to product development, brand identity, and its commercialization). *

- Yes
- No
- I don't know

If in the previous question your answer was affirmative, we ask you to tell us what leadership positions women occupy in your venture.

Tu respuesta _____

What barriers did you encounter in the leadership of women in your venture? *

Tu respuesta _____

What things do you consider contribute to the exercise of female leadership? *

Tu respuesta _____

Did your experience at DAE Creative Bootcamp contribute to strengthening the approach to gender and diversity in your venture? *

- Yes
- No
- I don't know

Based on your experience in DAE Creative Bootcamp, would you say that it is a program that considers territorial and geographical diversity? *

- Yes
- No
- I don't know

Sustainability

In this block, we want to know your opinion on the approach to sustainable practices and environmental care proposed by DAE Creative Bootcamp and its possible impact on your venture.

How important are the following aspects related to environmental sustainability *
for your venture?

Please assign a score from 1 to 5 to each sentence below, according to your level
of agreement with each statement.

Keep in mind that 5 is "very important", 4 is "quite important", 3 is "important", 2 is
"somewhat important", 1 is "not important at all"

	5. Very important	4. Quite important	3. Important	2. Somewhat important	1. Not important at all
Sustainable design practices	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Water-saving practices	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Energy-saving practices	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Waste reuse practices	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Practices with positive environmental impact	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

About the relationship between Argentina and the United Kingdom promoted by
DAE Creative Bootcamp

The DAE Creative Bootcamp program is led by the Bunge y Born Foundation and the British
Council. Thus, it works with Argentine and British specialists and is part of a collaboration
initiative between Argentina and the United Kingdom. In this section, we want to know your
opinion on this relationship and the contributions it may have made to your venture.

Before your participation in DAE Creative Bootcamp, did you know the British Council? *

- Yes
- No
- I don't know

Before your participation in DAE Creative Bootcamp, did you know anything about the United Kingdom's creative industries? *

- Yes
- No
- I don't know

Did your perception of the United Kingdom's creative industries change after your participation in DAE Creative Bootcamp? *

- Yes
- No
- I don't know

If in the previous question your answer was affirmative, we ask you to tell us what things changed about your perception of the United Kingdom's creative industries after your participation in DAE Creative Bootcamp.

Tu respuesta _____

What other aspects would you like to explore about the United Kingdom after your participation in DAE Creative Bootcamp? (In case of choosing the "other" option, briefly comment on the aspect you would like to explore) *

- Know more about creative industries
- Know more about educational proposals focused on design
- Know more about educational proposals focused on sales / business development
- Know more about educational proposals focused on sustainability
- Know about sources of funding for my venture in the United Kingdom
- Know more about export mechanisms to the United Kingdom for my venture
- Otros: _____

Before your participation in DAE Creative Bootcamp, did you know the Bunge y Born Foundation? *

- Yes
- No
- I don't know

Did your perception of the Bunge y Born Foundation in Argentina change after your participation in DAE Creative Bootcamp? *

- Yes
- No
- I don't know

If in the previous question your answer was affirmative, we ask you to tell us what things changed about your perception of the Bunge y Born Foundation in Argentina after your participation in DAE Creative Bootcamp.

Tu respuesta _____

Final reflections

In this last section, we want to ask you for some general opinions about the DAE Creative Bootcamp program.

Please assign a score from 1 to 5 to each sentence below, according to your level * of agreement with each statement.

Keep in mind that 5 is "strongly agree", 4 is "agree", 3 is "neutral/somewhat agree", 2 is "disagree", and 1 is "strongly disagree".

	5. Strongly agree	4. Agree	3. Neutral/somewhat agree	2. Disagree	1. Strongly disagree
Participating in DAE CREATIVE Bootcamp opened my mind	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participating in DAE CREATIVE Bootcamp implied growth for my venture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participating in DAE CREATIVE Bootcamp integrated me into a network of entrepreneurs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Participating in DAE CREATIVE Bootcamp changed my perspective on design-based businesses	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Do you want to share anything else about your experience with DAE Creative Bootcamp? We leave this space for you to share opinions, suggestions, criticisms, or ideas to improve the program.

Tu respuesta

Thank you very much for your time and for sharing your experience!

Enviar

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