



THE BRAZILIAN CREATIVE ECONOMY

**Situation Analysis and Evaluation
of Newton-Funded Creative &
Social Entrepreneurship Programme**

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Summary Introduction

This report has three main roles. It is commissioned by the British Council in partnership with Serviço Brasileiro de Apoio às Micro e Pequenas Empresas (SEBRAE) as part of the Newton Professional Development and Engagement Programme in Brazil. The focus in Brazil is on supporting creative entrepreneurs and developing the mechanisms that encourage a more diverse, inclusive and confident Creative Economy. It is one of six Newton Programmes delivered by the British Council. This programme is shaped by the demands and development priorities of the country stakeholders, with the aim of supporting the research environment and enabling optimal impact from research. The programme has the added benefit of building up relationships between skills providers with knowledge and understanding of UK research and innovation ecosystems and partner country stakeholders.

This report and the research that has contributed to it are undertaken by leading international Creative Economy experts, Tom Fleming Creative Consultancy (TFCC). Overall, the report delivers the following:

Firstly, the report provides an overview role for understanding the Brazilian Creative Economy and its distinctive opportunities and challenges. Although there is a lack of extensive and robust data for the Brazilian Creative Economy, it is clear that the country has some very significant strengths and opportunities. These include a large, diverse and youthful population; a track record in generating distinctive and globally significant cultural forms, styles and stories, with each State displaying distinctive attributes; and a strong cultural brand which generates interest and goodwill globally. However, very significant challenges exist, including a range of social and structural barriers which impede access to participation in the Creative Economy for many talented people. There has also been a lack of coordinated policy and

investment commitment to the Creative Economy from the Federal to the State level, which means a fragmented approach to sector development – whether this is in how the Creative Economy is defined and understood; or in terms of developing consistent methodologies for supporting creative entrepreneurs.

Secondly, the report provides a set of good practice case studies from across Brazil and internationally which focus on creative entrepreneurship support. They are a set of exemplars which provide potential tools and approaches for Brazil.

Thirdly, the report provides an evaluation of a set of Newton-funded creative and social entrepreneurship support programmes and reflects on key learning points for a longer-term and impactful approach to the Creative Economy in Brazil. The Newton Fund has supported a series of Creative Economy initiatives in Brazil, focusing on inclusive social development and the role of women and young entrepreneurs. Development and Engagement Programme in Brazil. The focus in Brazil is on supporting creative entrepreneurs and developing the mechanisms that encourage a more diverse, inclusive and confident Creative Economy. It is one of six Newton Programmes delivered by the British Council. This programme is shaped by the demands and development priorities of the country stakeholders, with the aim of supporting the research environment and enabling optimal impact from research. The programme has the added benefit of building up relationships between skills providers with knowledge and understanding of UK research and innovation ecosystems and partner country stakeholders. These include Criado em Sampa which has provided creative entrepreneur training in Sao Paulo; ADESAMPA/The Studio (a Creative Economy incubator and online platform); and SEBRAE Creative Economy – which has provided training of SEBRAE consultants to prepare them to deliver support creative entrepreneurs in four Brazilian States. The evaluation section of the report sets out key learning points from these creative entrepreneurship support activities based on an extensive process of research and engagement. This includes the identification of key outcomes for the entrepreneurs and their trainers and what worked well for emergent creative entrepreneurs from relatively marginal backgrounds across four States.

The report is also accompanied by a short film with interviews of participants across the Newton-funded activities and a set of presentation and workshop materials delivered by TFCC in a major workshop and symposium for creative and social entrepreneurs staged in March 2018.



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POSITIONING BRAZIL

the Global Creative Economy

“Unlocking the potential of the Creative Economy involves promoting the overall creativity of societies, affirming the distinctive identity of the places where it flourishes and clusters, improving the quality of life where it exists, enhancing local image and prestige and strengthening the resources for imagining diverse new futures.”

United Nations Creative Economy Report | 2013

With the right blend of evidence-based interventions, targeted activities, and a more coordinated support and investment landscape, Brazil is well placed to develop and grow a high value and value-adding Creative Economy. Brazil has the track record – whether in music or film, fashion or dance; and has continued potential – with a stream of talent and a very distinctive range of voices, stories and ideas across a huge and diverse territory. The country has been in the global premier league when it comes to generating unique cultural experiences and packaging that as a distinctive cultural offer. Yet for many years Brazil has struggled to convert creative and cultural success (e.g. critical reception, a globally accessible vernacular and an intangible vibe) into hard economic and social outputs: jobs, inclusive growth and competitiveness. This is particularly the case in rural or marginal urban areas, where social mobility is severely hampered and pathways to creative entrepreneurship and employment limited.

The creative industries are one of the major global success stories of the last 30 years. They are high growth, resilient in economic downturn, intensively skilled and labour intensive. They are also, when formalised as businesses, providers of on average higher paid and higher skilled jobs than in service

sectors such as tourism or traditional manufacturing such as textiles. Moreover, because they are driven by original creative ideas and expressions, they are transformational – for people, places and economies. This includes the transformational impact they have on core sectors – such as tourism – for which they enhance and diversify the offer and attract higher value cultural tourism activities. Brazil, perhaps more than anywhere on earth, is associated with its creative and cultural output - its back catalogue and continuously evocative and inspirational sounds, sights and stories.

Enabled by digital, a young and diverse population and a growing appreciation of the creative industries as a valid career path, Brazil is well-placed to develop a strong, competitive and truly global Creative Economy.

From 2000–2010, the Creative Economy grew annually more than twice that of the service industries, overall, and more than four times that of manufacturing in many OECD and developing countries (UNCTAD 2010). The export of creative goods and services reached \$227 billion in 2011. Exports of Creative Industries services were recorded at \$172 billion in 2011. The Creative Economy is estimated to represent anywhere from 3% to 15% of global GDP (all UNCTAD).

The Creative Economy is inclusive of the creative industries, arts, culture and heritage and extends to include activities that rely on creativity to deliver innovation and competitiveness:

Table 1 • Scope of the Creative Economy (© TFCC)

SCOPE OF THE CREATIVE ECONOMY					
Heritage Conservation Museums Archives Galleries Libraries	Literary Arts Visual Arts Performing Arts Crafts Architecture	Film TV Media Music Digitalisation	VR AR Computer Gaming Digital media	AI Robotics Digital Design	Big Data Smart Technology
ARTS AND CULTURE			CREATIVE DIGITAL		NON-CREATIVE DIGITAL
	CREATIVE INDUSTRIES				
CREATIVE ECONOMY					

POSITIONING BRAZIL: the Global Creative Economy

The rapid growth of the Creative Economy originates from an increased demand for distinctive goods and services, including for leisure, in part an effect of the world's expanding 'middle-class' and the increase in disposable income; as well as the expansion of digital technology which is opening-up multiple new channels and platforms for contents storage, distribution and production.

The Brazilian Creative Economy

The Creative Economy in Brazil has not been consistently defined or measured. Increased strategic awareness of the Creative Economy has led to a plethora of approaches, notably in 2011 with the creation of the Creative Economy Secretary-SEC, linked to the Brazilian Ministry of Culture. This led to the development of the **Plan of the Creative Economy Secretary** for the period of 2011-2014. Within the federal government, the document was positioned as an inter-ministerial plan, articulating numerous institutional partners, development agencies, bi-lateral and multilateral agencies. The SEC mission was to:

“Lead the formulation, implementation and monitoring of public policies for local and regional development, giving priority to the promotion and support to professionals and to micro and small Brazilian creative entrepreneurs. The objective was to position culture as a strategic priority in public policy development in Brazil”.¹

This was the first time the Creative Economy narrative in Brazil was officially stated at the federal government level. In the Plan, the Secretary affirmed the importance of public policies related to culture and creativity, in the construction of a broad and transverse development agenda. Brazilian cultural diversity was positioned as a crucial priority in this transformation:

- Where diversity is a social resource, mobilizing inclusive engagement, promoting solidarity and generating hybrid and distinctive cultural practice.

- Where diversity is an economic asset, capable of constructing alternatives and solutions for new ventures, for new jobs, finally, for new forms of wealth production.²

Consequently, the Brazilian Creative Economy has been positioned as a dynamic process of cultural development underpinned by the protection and promotion of the diversity of national cultural expressions which deliver originality, distinctiveness and thus the potential for growth. In Brazil, the official definition of Creative Economy involves *“those whose productive activities have as a main process a creative act of generating a product, good or service, whose symbolic dimension is determinant of its value, resulting in the production of cultural, economic and social wealth”*. In line with the classification given by UNESCO in 2009, the Secretary defined core creative activities as follows:

Nuclear Creative Sectors Macrocategories	Associated activities	
A Natural and cultural heritage	<ul style="list-style-type: none"> • Museums • Historical and archaeological sites 	<ul style="list-style-type: none"> • Cultural landscapes • Natural heritage
B Spectacles and celebrations	<ul style="list-style-type: none"> • Performing arts • Festivals and festivals • Fairs 	
C Visual arts and crafts	<ul style="list-style-type: none"> • Crafts • Painting 	<ul style="list-style-type: none"> • Sculpture • Photograph
D Books and periodicals	<ul style="list-style-type: none"> • Books • Newspapers and magazines • Other printed materials 	<ul style="list-style-type: none"> • Libraries (including virtual ones) • Book fairs
E Audiovisual and interactive media	<ul style="list-style-type: none"> • Cinema and video • TV and radio (including internet) 	<ul style="list-style-type: none"> • Internet podcasting • Videogames (including online)
F Creative design and services	<ul style="list-style-type: none"> • Fashion design • Graphic design • Interior design 	<ul style="list-style-type: none"> • Landscape design • Architecture services • Advertising service

POSITIONING BRAZIL: the Global Creative Economy

In Brazil, the Creative Economy is growing as a policy priority for territorial development. The focus here is on supporting a diversity of cultural expressions and positioning the Creative Economy as a platform to stimulate social inclusion. Where inequality in education and the work force is still so evident; where functional illiteracy remains so high; and where violence is a daily reality for many; social inclusion is taken as a fundamental principle for the development of public cultural policies relevant to the Creative Economy. A population that does not have access

LEI ROUANET	Background	Critical Reflections
<p>The main mechanism to foster the Brazilian culture, the Lei Rouanet (number 8,313 / 91) established the National Programme to Support Culture (Pronac) with the objectives to promote, protect and enhance the national cultural expressions.</p> <p>The main element of the Rouanet Law is the tax incentive policy to which legal entities (companies) and individuals (citizens) can apply, respectively, 4% and 6% of the Income Tax due on cultural actions.</p>	<p>Throughout its 26 years of existence, the Rouanet Law has injected about \$16.5 billion into the Brazilian Creative Economy, through 50,400 awards to theater, dance, circus, film, literature, visual arts, music, design, cultural heritage, popular festivals and other segments.</p> <p>The initiative approved more than 5,000 projects in 2017. The number of approved projects increased 20% in 2017.</p> <p>The amount raised also increased from R \$ 1,149 billion in 2016 to R\$ 1,156 billion in the last year.</p>	<p>For a project to be approved a proposal must be registered with the Ministry of Culture (MinC), the proposal passes an admissibility examination, which concerns the technical feasibility of the activity to be carried out. Once the proposal is approved, it will be transformed into a project with a Pronac number.</p> <p>The project, in turn, needs to be approved by one of the technical units linked to the MinC. After the opinion of the MinC, the project is still submitted to the National Commission for Incentive to Culture (CNIC), a peer advisory body composed of representatives from the artistic, cultural and business sectors, civil society parity and will approve or deny it.</p> <p>The main criticism includes the possibility of funds being misappropriated. Secondary criticisms argue that government, rather than directly investing in culture, began to let the companies themselves decide which form of culture deserved to be sponsored.</p> <p>In 2016, the law became the target of a police investigation when a Federal Police operation revealed a fraud scheme that diverted up to 180 million reais that should have been used to foster cultural projects. In 2017, a new normative instruction of the law had the number of articles reduced from 136 to 73.</p> <p>The changes have clearer rules, which aim to promote greater dynamism. The idea is to attract more investment into the cultural sector. As of the new instruction, projects worth more than R\$ 3 million must present an economic impact study, so that the culture is recognized as generating economic and social value, as well as creating best practice indicators for the delivery of cultural projects.</p> <p>Because of the economic crisis and corruption scandals, State-owned companies' participation in the Culture Incentives Act, the Rouanet Law, fell by 31% in 2017 compared to the previous year. It was the lowest State- owned share since the law was created.</p>

to cultural education; to equal participation in cultural activities, and to employment pathways across the creative industries, is a country that falls well short of its potential. Therefore, any approach to the Creative Economy in Brazil is necessarily a social proposition: these vital dimensions are acknowledged in the role and positioning of the Newton Fund in Brazil.

Table 2 below provides a short overview of the wider cultural policy and Creative Economy landscape of Brazil:

CULTURA VIVA	Background	Critical Reflections
<p>The Cultura Viva Programme was a national cultural policy designed by the Brazilian federal government in partnership with civil society in 2004, later in 2014 becoming a Federal Law (number 12.343/2010).</p> <p>The Law recognizes the complexity of Brazilian Culture by empowering communities and populations with low recognition of their cultural identity</p>	<p>In 2014 the Programme celebrated its 10 year anniversary. From a Government Policy to State Policy - Política Nacional de Cultura Viva - PNCV/Plano Nacional de Cultura. In 2015 the minimum of R\$ 113 million per year- around R\$ 60 thousand for each Ponto de Cultura was approved in the Federal Budget.</p> <p>The Law also reinforces the share of cultural policy responsibility between the Federal Government, States and Municipalities.</p> <p>Present in 27 Brazilian States through its municipalities, the programme has supported around 4,502 Pontões de Cultura.</p>	<p>Investment is distributed via an open call to the Pontões de Cultura designed to mobilize cultural organisation to exchange experiences, develop joint actions with local governments and articulate the different Culture Points that can be grouped at the State and / or regional, or by thematic areas of common interest.</p> <p>The programme focuses on contributing to social inclusion, building citizenship and promoting diversity, through the generation of jobs and income or strengthening of cultural identities. Currently there are around 4,500 Pontos de Cultura throughout the country.</p> <p>Up to 2020, the MinC intends to promote an additional 10,500 Ponto de Cultura to reach a target set in the National Culture Plan of 15 thousand projects in operation. The Pontos and Pontões de Cultura follow slightly different structures. However, they need to be a unity of Cultural Production running for 3 years at least. Most of these projects are based in vulnerable communities making the Pontos de Cultura a focus of generating social cohesion in vulnerable communities.</p> <p>The Law aims to consolidate itself as a community-based policy, allowing the broad exercise of cultural rights by the Brazilian population as a whole; and exploring the potential of culture as a mechanism of sustainable social and economic development.</p> <p>The Pontos de Cultura have become a reference of cultural policy inside and outside Brazil, having been adopted in several Latin Americans countries such as Argentina, Chile, Peru, Colombia and Costa Rica.</p>

POSITIONING BRAZIL: the Global Creative Economy

The two main policies outlined above embrace the Creative Economy sectors by opening up opportunities for investment – especially with a social inclusion agenda. Their role has been amplified by a Government-led communication strategy to attract public attention to the Creative Economy. The campaign was named **Cultura Gera Futuro**. The objective of this campaign is to value culture, value cultural and creative activities for the direct benefit of the economy and a wider economic impact of these activities. According to a study by PWC³ for the Ministry, the Creative Economy is expected to reach U\$ 43.7 billion in the country by 2021.

The new R\$ 3 million Creative Economy awareness raising campaign will be published throughout 2018. This will initially work across three themes: the Creative Economy as a whole, the Rouanet Law, and the audiovisual sector. In this context, the promotion mechanisms of the cultural sector, especially the Rouanet Law and the Audiovisual Law, play a strategic role not only as promoters of the Creative Economy but as instruments for the country's socio-economic development. This will be supported further by the **Audiovisual Gera Futuro Programme** - the largest ever launched by the Ministry of Culture (MinC). The Programme will invest R\$ 80 million in around 250 projects, focused on development, production and distribution. A priority outcome is to promote inclusion and reduce inequalities in the audiovisual sector.

An emergent policy and investment landscape

Although the above approaches are raising the profile of, and incentivising investment in the Brazilian Creative Economy, there is, as yet, little strategic traction beyond the MinC to other parts of federal government. Indeed, the fabric of enabling conditions required for a strong and evidence-based approach to Creative Economy policy is not yet in place in Brazil. There are five challenges to address overall:

- 1st Challenge** • Data collection and analysis to measure the Creative Economy
- 2nd Challenge** • Articulation and encouragement of the promotion of creative enterprises (Capacity building for banks, credits, solidarity economy)
- 3rd Challenge** • Education to stimulate creative skills
- 4th Challenge** • Infrastructure for creation, production, distribution / circulation and consumption / fruition of creative goods and services
- 5th Challenge** • Creation / adaptation of legal frameworks for the creative sectors.

The adverse political circumstances that Brazil is facing, especially after the impeachment suffered by President Dilma Rousseff in 2016, have a direct impact on this position in relation to the Creative Economy. In addition, since 2011 the MinC has undergone frequent changes of ministers having eight different ministers in just seven years, which makes it difficult to move forward in any aspect of planning. In 2016, when Michel Temer assumed the presidency of Brazil, the Economy of Culture Secretary was created within MinC. Under the command of Minister Sérgio Sá Leitão since July 2017, support for the Creative Economy has focused on social and economic development, especially in regions with relatively fragile economies.

For 2018, the MinC has set out the following **priorities**:

- To reinforce anti-piracy and copyright schemes and actions.
- Build the National Fund of Culture: 6% of Federal lottery funds should go to the Cultural Sector. Despite the law already being approved in the Brazilian congress, it is not being implemented and is contested in a lawsuit opened by Brazilian forum of cultural rights / Faz Cultura.
- Increase tax incentives for cultural policy - which currently represents a total of only 0.64% in fiscal incentives at the federal level.
- Invest in educational training for the Creative Economy.
- Develop opportunities for small cities that specialize in creative sectors economy - for instance, design, architecture and activities that do not require much space (non- heavy industries).
- Focus on public policies to boost the Creative Economy on the local level, with local secretaries developing plans to work together.

POSITIONING BRAZIL: the Global Creative Economy

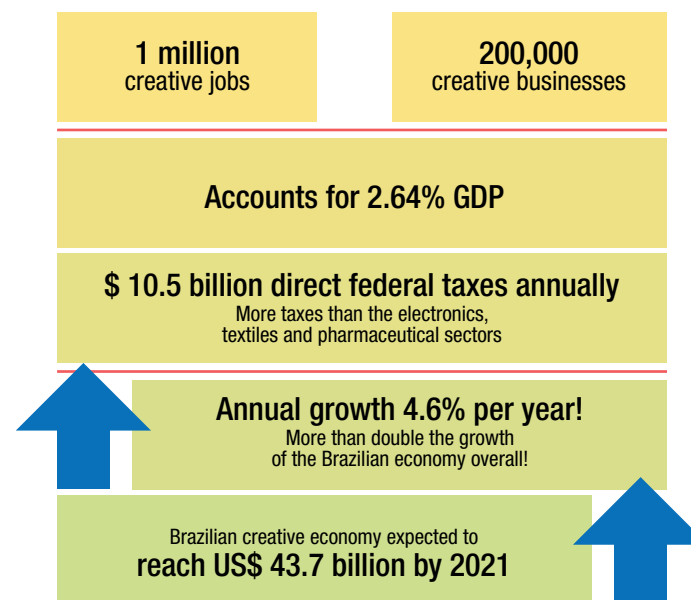
As a direct attempt to tackle the issue of data collection (i.e. the lack of a coordinated approach based on consistent definition and data sources), MinC is liaising with the Brazilian Institute of Statistics and Geography - the institution responsible at a federal level for data collection. In late 2017, *“Strengthening local cultural chains and networks in four Brazilian mid-sized cultural poles”* was launched by the Brazilian Centre of Analysis and Planning. Funded through the IFCD under the UNESCO 2005 convention on The Protection and Promotion of a Diversity of Cultural Expressions, the intention here was to map and diagnose the demands of local cultural production chains and develop a programme of training of cultural actors in four Brazilian cities. The broader objectives are to strengthen the local cultural production chains in each of these regions, build the participation of civil society in cultural governance structures, and enhance the capacity for dialogue between cultural actors and those holding public office.

In Brazil, there has been little strategic focus on creative entrepreneurship as a strand for culture-led development. Most federal public programmes focus on the protection and promotion of culture without real connections to the role of culture in the economy. Thus, cultural policy, despite a growing focus on the Creative Economy, has not yet adequately explored how to build the capacity of cultural producers so they can operate as creative entrepreneurs. This includes few activities that seek to build the digital capacity of the cultural sector and to generate scalable business and distribution models. This is, in part, due to a focus on engagement and championing active participation in culture over active development of a creative workforce. It is can also be said to be a legacy of a paternalistic approach to cultural investment where State dependency is common, with a focus on resolving short-term issues mostly related to mitigating the financial difficulties of cultural and creative practitioners and thus allowing them survive. Pivoting from subsidy-dependent survival to long-term sustainable growth raises a set of policy design challenges for Government in Brazil. ■

The Brazilian Creative Economy **BASELINE**

Brazil does not have a coordinated baseline for the Creative Economy. Most of the existing research is localized with a variety of definitions and methodologies used. There is also an over-dependence on secondary data, or even from estimates that do not always reflect the reality (e.g. they do not account for the large informal sector). This lack of consistent and quality data impedes the policy and investment process in Brazil.

PWC Brazil has undertaken some desk-based research to estimate the profile and scale of the Brazilian Creative Economy. **Figure 2** below provides an overview:

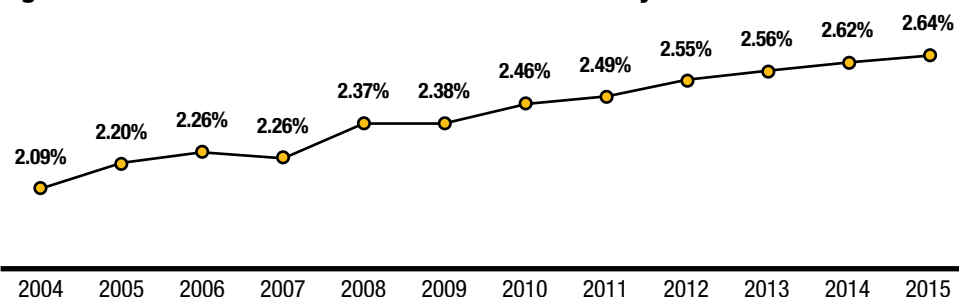


Sources: MinC / PriceWaterhouseCoopers/consultancy/I/Firjan

The Brazilian Creative Economy **BASELINE**

In Brazil, the most comprehensive quantitative study of the Creative Economy has been developed by the Industry Federation of Rio de Janeiro – Firjan – with a regular programme of baseline research. In their 2016 report, it was estimated that the Creative Economy share of Brazilian GDP grew from 2.56% in 2013 to 2.64% in 2015, generating a wealth of R\$ 155.6 billion for the Brazilian economy in 2016. Figure 3 below presents the share of the Creative Economy as a proportion of GDP from 2004 to 2015 in R\$ Billion.⁴

Figure 3 • GDP share of the Brazilian Creative Economy



Source: Firjan 2016

The Brazilian Creative Labour Market

Firjan estimate that there were 851,200 formal creative professionals in 2015. A growth of just 0.1% since 2013. Main occupations include Consumption-Design, Architecture, Fashion and Advertising (44.2%) and Technology- R&D, Biotechnology and ICT (36.8%). Like other countries in Latin America, the Creative Economy of Brazil lacks formalisation. The rate of informality among creatives varies widely in across different regions: it is below 30% in São Paulo, Federal District and Santa Catarina; and exceeds 70% in Amazonas, Piauí, Pará and Maranhão⁵.

Creative professionals tend to be more highly educated than other sectors. 23.4% of those working in culture and 27.5% of those in the creative industries have completed higher education, against a rate of 18.2% for the rest of the economy. However, the lack of entrepreneurial and

management skills means many creatives struggle to build sustainable businesses. More significantly, a deficit of appropriate education, skills and entrepreneurship support for more marginal urban and rural communities mean the sector is less culturally and gender diverse than the population as a whole. According to Sebrae, in Brazil, over 60% of companies close within five years of starting.

Therefore, people with an entrepreneurial spirit have to overcome difficulties to launch successful businesses. There is a significant opportunity for training and capacity-building to boost the Brazilian creative talent. This in turn could put a focus on making the cultural expressions, technological innovations and industrial production a real factor to leverage the Brazilian competitive advantage in its international offer of creative service and goods.

Remuneration

As elsewhere in the world, creative workers in Brazil have generally higher salaries than the average of the economy, with an average salary of R\$ 6,270. This is more than two and a half times the average remuneration of Brazilian formal employees (R\$ 2,451). The highest real salary increases 2013-15 occurred in the segments with the lowest remuneration: Music (+ 9.6%), Cultural Expressions (+ 4.3%), Fashion (+ 3.7%) and Audiovisual (+ 0.8%). This points to the reduction of income inequality among the creative segments.

Number of Companies

The Brazilian Creative Economy was composed of 239,000 companies in 2015. In the midst of the difficult economic situation, it is worth noting the 5.6% increase in the number of establishments with employees, surpasses the growth of only 3.5% observed in the economy overall.

A Sample of Creative Sub Sectors in Brazil

Below we provide a snapshot of the profile of a sample of creative sub-sectors in Brazil. Consistent quality of data across sub-sectors is not available, which means we cannot compare 'like for like' elements.

⁴ Mapeamento Da Industria Criativa No Brasil, 2016, Firjan
⁵ Atlas of Brazilian Creative Economy, 2017, IPEA.

Audiovisual

In 2017, the Ancine and the audiovisual sectoral fund opened public programmes for the sector with a value of R\$ 600 million for companies working in the audiovisual sector. In addition, R\$ 8 million was invested in audiovisual projects coming from young people in peripheral communities. The audiovisual sector also received a R\$ 5.6 million investments in 15 digital production Nuclei- spaces aimed at the fostering the production and diffusion of Brazilian audiovisual content, consolidating audio visual as a key sector of the current government.

- In 2013, the audiovisual sector contributed 0.54% to the Brazilian economy, comparable to industries such as textiles, electronics and pharmaceuticals.
- The sector grew 65.8% between 2007 and 2013, which is equivalent to a continuous expansion of 8.8% a year in the period. This is significantly higher than the average sector growth of the Brazilian economy.
- In 2014, the audiovisual sector generated R\$ 24.5 billion – in 2007, this figure was R\$ 8.7 billion⁶.
- The Brazilian exhibition market has also been growing and modernizing. By the end of 2016, there were 3,168 cinema screens in the country – compared to 1,620 in 2001. 99.6% of them already being digital.
- In 2015, Brazil was the eighth biggest film market in the world, with 173 million tickets sold. That year's box office reached an income of over R\$ 2 billion and there were 184.3 million admissions in national cinemas.
- In 2016, Brazil also set a new record for film releases, with 143 Brazilian feature films premiering in cinemas.

Music

Data from the National Sebrae (2016) indicate that there are currently 91,023 formalized small businesses operating in the Brazilian music industry. Music streaming grew 52% in Brazil in 2016 and already yields triple the sale of

discs. Physical media fell 43% and earned \$ 33 million in the year; streaming services such as Spotify and YouTube billed \$ 90.8 million⁷.

Brazil has also consolidated its position among the countries that host major national and international shows, being the second in the Latin American show market, behind only Mexico. The expectation is that the consumption of shows in Brazil will grow 39% by 2018, according to Gardênia Rogatto, entertainment specialist at PWC Brazil. The shows market in the country, which generated R\$ 357 million in 2013, could reach R\$ 496 million in 2018. According to the Entertainment and Media Outlook 2015-2019 study, revenue from this segment increased from \$ 165 million in 2010 to \$ 205 million in 2014. PWC's estimate is for that revenue to reach \$ 280 million by 2019, with average growth of 6.4% over the period⁸.

For 2018, more than 40 big festivals are already confirmed, some well-established⁹. Regarding instruments production, the sector of musical instruments had a revenue of R\$ 1.1 billion in 2016¹⁰ showing a growth again after the crisis.

Publishing

In a country with 11.8 million illiterate people, Publishers Brazil has an estimated 400 publishing houses. Brazil has 3,095 bookstores, which represents, on average, one for every 64,954 inhabitants, according to the National Bookstores Association (ANL). Of the total, 55% are in the Southeast, 19% in the South, 16% in the Northeast, 6% in the Midwest (including the Federal District) and 4% in the North. The Brazilian average is lower than that recommended by UNESCO, which is 1/10 thousand. However, digitalization is changing the ways books are retailed and consumed. Large retailers, Saraiva and Livraria Cultura, report that 30% and 23% of their sales, respectively, are on-line. Livraria da Travessa sells the same number of books online as in its physical stores¹¹.

⁷ <https://g1.globo.com/musica/noticia/streaming-de-musica-cresce-52-no-brasil-em-2016-e-ja-rende-o-triplo-de-venda-de-discos.ghtml>

⁸ www.correiobraziliense.com.br/app/noticia/turismo/2015/07/06/interna_turismo,488906/mercado-de-shows-movimenta-o-turismo-no-brasil.shtml

⁹ www.elcabong.com.br/os-festivais-e-feiras-de-musica-no-brasil-em-2018-veja-calendario/

¹⁰ <https://www.terra.com.br/noticias/dino/segundo-dados-setor-de-instrumentos-musicais-tem-faturamento-de-r-935-mio,04d0c46f15bf3971263fce117ce055ednreeiqfn.html>

¹¹ <https://oglobo.globo.com/cultura/livros/pesquisa-detalha-distribuicao-das-livrarias-no-pais-13635933>

⁶ Brazilian Institute of Geography and Statistics data 2016, cited ANCINE website 2018
<https://www.gov.br/ancine/pt-br>

According to the International Reading Association South Brazil Council (2000 data), while Brazilians read on average 1 book per year, Chileans, Uruguayans and Argentines read 4 books in the same period. Compared with more developed countries, Brazilian readers are even more behind: about 20 books are read each year by every inhabitant in developed countries¹².

ICT

The ICT sector in Brazil is growing considerably. While Brazil's overall GDP fell 4% in 2015, the tech industry has been largely immune to the slowdown, growing 20% 2014 to 2015. According to a study produced by the Brazilian Association of Software Companies (ABES) in partnership with International Data Corporation (IDC), investments in hardware, software and IT services are increasing across Brazil. By 2016, this market grew 3%, above the global contribution expectation, which is 2.4%. The country has the highest level of ICT investment in Latin America, accounting for a 45% share of the entire region, generating US\$ 59.9 billion¹³.

Brazil occupies 69th position in the Global Index of Innovation ranking among 127 nations. According to the Ministry of Science, Technology, Innovations and Communications (MCTIC), government and companies invested R \$ 76 billion in innovation in 2015, which is 1.28% of GDP. Though promising, this is still much lower than the OECD average of 2.3%.

The Creative Economy of Brazilian States

Each Brazilian State has a unique set of creative and cultural assets which help shape a distinctive identity and forge specialism in terms of creative sector. In addition, each State faces a unique set of challenges and

¹² <https://economia.estadao.com.br/noticias/geral,excesso-de-livros-ou-escassez-de-leitores-imp-,807294>

¹³ <https://www.tecmundo.com.br/tecnologia-da-informacao/111003-mercado-ti-brasil-cresce-ritmo-media-mundial.htm>

opportunities – e.g. with differing levels of poverty and social inequality, transport connections, local markets and so on.

Of the 27 units of the Brazilian Federation, 18 maintained or increased their share of Creative GDP in the period 2013-2015. Proportionately, the largest creative economies are in São Paulo (3.9% of GDP), Rio de Janeiro (3.7%) and the Federal District, including Brasília (3.1%). The national average is 2.64%. It is estimated there are 328,000 creative workers in São Paulo and 99,000 in Rio.

Since 2013, 17 of the federal units have seen an increase in the participation of creative workers in the overall workforce. Creative professionals in Rio have the highest average wages in the country in six creative sub sectors: R\$ 16,302- Research and Development, R\$ 9,010 Performing Arts, R\$ 8,314 ICT, R\$ 6,453 Audiovisual, R\$ 6,219 Patrimony and Arts R\$ 6,219 and R\$ 2,217 in Fashion¹⁴. The Economic Atlas of the Brazilian Culture II¹⁵, also shows that Creative Economy jobs yield a higher average income than jobs (see **Table 3** below).

Table 3 • The size of the Creative Economy in Brazil, 3rd quarter of 2016

Number of People Employed in the Creative Economy in Brazil	7.726.338 million
Overall average income of people employed in the Creative Economy in Brazil	R\$ 15.090,62 (In Millions)
Individual Average Income	Creative Economy • R\$ 2.010,47 Other Activities • R\$ 1.959,20

Source: Adapted from the Economic Atlas of the Brazilian Culture II (2017) / PNAD

Below we provide brief snapshots for the Creative Economy policy and support context in each of the five States which we are focusing on in this evaluation research project:

Alagoas

Alagoas, with a population of 3.4 million inhabitants, is one of the least populated States in Brazil and also the second smallest in area.

¹⁴ Mapeamento Da Industria Criativa No Brasil, 2016, Firjan

¹⁵ The Economic Atlas of the Brazilian Culture II was launched in 2017 providing new mapping of the cultural and creative sector each financial quarter. It uses data extracted from the PNAD National Continuous Household Sample Survey and IBGE which aims to produce continuous information on population participation in the labour market associated with demographic and educational characteristics. IBGE-PNAD.

It covers just 27,770 km². The State economy continues to rely heavily on the sugar cane production. This helps Alagoas to punch above its weight in terms of its small size having the 20th largest GDP contribution in the country around R\$ 40,975,000 per year. The State also suffers high levels of deprivation. It is ranked among the lowest areas on human development index and has the lowest literacy rates in the country, with only 80.6% of its population literate. 47.9% of the population live on or below the poverty line and have monthly family incomes equivalent to R\$ 387.07 - or US \$ 5.5 per day¹⁶. The size and contribution of the Creative Economy in Alagoas is outlined in **Table 4** below.

Table 4 • The size of the Creative Economy in Alagoas, 3rd quarter 2016

Number of People Employed in the Creative Economy in Alagoas	72.570 thousand
Overall average income of people employed in the Creative Economy in Alagoas	R\$ 71.98 (In millions)
Individual Average Income	Creative Economy • R\$ 1,035.37 Other Activities • R\$ 1,295.16

Source: Adapted from the Economic Atlas of the Brazilian Culture II (2017)/ PNAD

The diversity of traditional cultures of Alagoas is an inspiration for scholars and artists from all over the country. There are at least 27 types of folklores and popular dances. However, this richness and diversity of culture is not widely celebrated or championed by the Alagoans themselves.

The cultural practitioners and organisations are not well networked and lack the capacity to work with and across the private, public and sectors to demonstrate the value the cultural and creative sector does and could offer to the economy and the wider development of the State. Currently the State does not publish any official data on the cultural and Creative Economy and does not have any plan to do so.

The municipal public culture administrators understand the importance of culture as opportunity for economic development, outside of the large business and sugar cane on which the State is over dependent. At a broader State level, there is less understanding of the significant opportunities the cultural and Creative Economy could offer the State, outside of tourism. Except for dealing with handicrafts and tourism secretaries there are difficulties faced by the public cultural administrators to even engage other government stakeholders and explain the importance of culture for the economic development of the State. There is a lack of understanding of the Creative Economy among public administrators who understand culture better than creativity more broadly. The actions and policies developed by the Alagoas Secretary of Culture and by the Maceió Cultural Foundation (the two main public stakeholders in culture in the State) do not reach and/ or stimulate connections between cultural production and areas related to wider the Creative Economy, particularly technology and innovation.

Since 2015, the Secretary of Culture of Alagoas has faced significant difficulties in securing the federal allocation of resources for investment in culture. Some of the investments the State of Alagoas has made, through open calls for bids from companies and organisations, have included:

- Audio visual sector: R\$ 3 million to documentaries and movies showing an alignment with the Brazilian Ministry of Culture in its focus on the audio visual sector.
- R\$ 4 million was also allocated for folklore, fashion, crafts, gastronomy and heritage. In terms of Afro-Brazilian Culture, there are initiatives related to the Serra da Barriga (Mercosur Cultural Heritage). The State is developing a range of projects on Afro- Brazilian culture during the month of November to coincide with black consciousness day. Serra da Barriga is perhaps the most important cultural heritage sites in the State. Yet, this unique cultural symbol is considered as under-explored in terms of economic and cultural value by the Cultural Secretary, who wishes to extend its calendar of activities and improve its branding¹⁷.

The Municipal Cultural Foundation has been seeking to secure additional resources for culture. The main goal of the Foundation is to deliver a

¹⁶ Alagoas Dados e Informações / IBGE

¹⁷ Source: Brasil-Gov. <http://www.brasil.gov.br/cultura/2017/11/serra-da-barriga-em-alagoas-e-declarada-patrimonio-cultural-do-mercossul>

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permanent cultural fund. The municipality culture secretary relies on 50% of the resources for projects coming from the Federal Government and this has not been forthcoming in a structured and coherent way. The aim is to secure more certainty in funding for culture to allow greater flexibility and longer-term planning.

Investments in other creative and cultural sectors have included:

- Fapeal (Foundation for supporting Research in the State of Alagoas) - seeking to develop a physical hub for Creative Economy to foster Sururu Valley¹⁸, an Alagoas start-up ecosystem. The focus is on social technology.
- The Municipality Education Secretary and the Maceió Cultural Foundation are developing a programme to foster creativity in elementary schools, by strengthening the teaching of arts and by bringing cultural role models to classrooms.

Minas Gerais

Located in the Southeast, the richest Brazilian region, Minas Gerais has the fourth largest territory in the country (586 522,122 km²), with the second highest population (21.1 million inhabitants). Minas has the 3rd largest GDP in the country (R\$ 519,326,000). The agro- industrial production of goods such as coffee, corn, soybeans and sugarcane and milk accounts for 8.7% of State GDP. The activity of extraction of metallic minerals such as, iron and manganese, accounts for more than 40% of the national mineral production. The tertiary sector - comprised of services, retail and public administration - comprises more than half of the economic activities of the State.

A technological sector has emerged in response to the large service sector. The San Pedro Valley (SPV) is a community with more than 300 startups located in Belo Horizonte, generating an average of R \$ 1 billion per year¹⁹. As a result of economic strength, Minas occupies the 9th

¹⁸ <http://sururuvalley.com.br/>

¹⁹ Source: Folha.

place in the country's Human Development Index and has the 9th highest literacy rate in the country. 93.8% of its population is literate. However, Minas Gerais has the 7th highest number of inhabitants living below the poverty line, among Brazilian States, 909,660 people. Most of them live in the Vale do Jequitinhonha region and metropolitan region of Belo Horizonte²⁰.

Creative Economy employment and income generation in Minas Gerais is outlined below in **Table 5** below:

Table 5 • The size of the Creative Economy in Minas Gerais, 3rd quarter 2016

Number of People Employed in the Creative Economy in Minas Gerais	780,202 thousand
Overall average income of people employed in the Creative Economy in Minas Gerais	R\$ 1,179.08 (In millions)
Individual Average Income	Creative Economy • R\$ 1,578.32 Other Activities • R\$ 1,708.00

Source: Adapted from the Economic Atlas of the Brazilian Culture II (2017)/ PNAD

Both the State government under the umbrella of the Secretary of State for Culture of Minas Gerais, The João Pinheiro foundation²¹, and by the Cultural Foundation of Belo Horizonte. Minas, have developed a strategic role for the Creative Economy. For example, the first book on the economics of culture in Brazil was developed by the João Pinheiro Foundation at the time when Celso Furtado was the first Brazilian cultural minister during the José Sarney federal government from 1985 until the 1990s.

More recently, in 2013, the João Pinheiro Foundation promoted the seminar "Creative Economy: A concept under discussion" attended by universities, specialists, and public administrators. Since then, the State government's main goals have been to generate data to foster more evidence-based initiatives from the State and Private Sector to support the Creative Economy. The João Pinheiro Foundation will publish new research covering key sectors and production chains in music, games, heritage, dance, audiovisual, tourism, patrimony and gastronomy.

²⁰ Source: MDS-GOV-G1 / IBGE

²¹ Entity of the Minas Gerais government to provide technical support to the State Department of Planning and Management and other state operating systems.

There is some momentum with new initiatives connecting public and private sector actors in the Creative Economy. For example, Criativo is an independent, non-profit association that unites the Government of Minas Gerais, Codemig, Sebrae Minas, Fiemg System, Sedectes and Fundação João Pinheiro around the same goal: to build the Creative Economy. Entrepreneurs, startups, companies of all sizes, collectives, artists, cultural groups, creators, associations, investors, public and territorial agents can subscribe and be included in the P7 physical space in Belo Horizonte. Another initiative is the Cultural Map of Belo Horizonte that works as an online platform hosted by the Ministry of Culture.

Pernambuco

Pernambuco has population of 9,473 266 inhabitants and an area covering 98,149,119 km². With the 10th largest GDP in the country (R\$ 155,143,000), the industrial production of Pernambuco is among the most significant in the North-Northeast. Key sectors include naval, automobile, chemical, metallurgical, glass, electro-electronic, non-metallic mineral, textile and agriculture. Recife, the State capital, is home to Porto Digital, recognised as the largest technology park in Brazil which contributes around 3.9% of the GDP of Pernambuco. 19th on the human development Index in the country and a literacy rate of 83.3%, Pernambuco has around 1.37 million inhabitants under the poverty line²².

Headline data for the Creative Economy of Pernambuco is profiled in **Table 6** below:

Table 6 • The size of the Creative Economy in Pernambuco, 3rd quarter 2016

Number of People Employed in the Creative Economy in Pernambuco	259,073 thousand
Overall average income of people employed in the Creative Economy in Pernambuco	R\$ 386.81 (In millions)
Individual Average Income	Creative Economy • R\$ 1,548.73 Other Activities • R\$ 1,493.17

Source: Adapted from the Economic Atlas of the Brazilian Culture II (2017)/ PNAD

The Creative Economy narrative is well recognised by public administrators in the State, capital and countryside municipalities, which have tried to leverage the potential of different creative segments and have strengthened the brand of Pernambuco as a cultural and creative State. At State level, Pernambuco currently has two governing bodies for cultural policy actions: SECULT-PE and FUNDARPE. The Pernambuco Foundation for Historical and Artistic Heritage (Fundarpe), within the remit for culture comes the preservation of historical and artistic monuments of State. Fundarpe is a member of the Secretariat of Culture and works to *“promote and execute the State’s cultural policy”*. The State also has an agreement with civil society through the 3 councils: cultural policy council, preservation council and audio visual council.

The State is the main financier of cultural activities in Pernambuco through public funds Funcultura and for carnival, literature and popular culture. The State does not have a defined plan for the development of the Creative Economy, but the Funcultura fund covers several projects to foster the Creative Economy – e.g. in training and capacity-building. There are currently 3 Funcultura funds. The largest is offered to the audiovisual sector almost R\$ 24 million distributed to the various areas of the film production chain. The audiovisual sector is also well organised with technical and strategic support from PortoMidia, a branch from Porto Digital.

Beyond the audiovisual sector, there is a specific Funcultura for music which invests approximately R\$ 4 million per year. In all, R\$ 36 million is invested annually by the Funcultura. There is also a Private Public Tax incentive scheme through the waiver of the State ICMS tax.

In Pernambuco, the State Plan for Culture also cites the importance of developing a State Plan for the Creative Economy. With resources from the Culture Ministry the PE Criativo is running in the *casa da cultura* house of culture.

Within Pernambuco, Caruaru is a distinctive city with a rich cultural offer. Caruaru culture has particular strengths in pottery and music. The Pernambuco Foundation for Culture and Tourism tries to foster different artistic activities throughout the year, with the São João festival a key cultural celebration. In addition to the Foundation and Culture and

²² Source: IPEA IBGE.

Tourism, Caruaru has a Secretariat of Economic Development and Creative Economy. This Secretariat has developed a programme to accelerate/incubate companies as well as to speed up the opening of the company registration process (in Caruaru it is possible to open a company in seven days through the programme *Agiliza Caruaru*).

The Caruaru Secretariat of Economic Development and Creative Economy also maintains a group of 9 'incubated' enterprises in the Armazém da Criatividade de Caruaru/ Caruaru Creativity Warehouse. These provide special support structures for innovation and entrepreneurship that act in an integrated way with science and technology and in close coordination with the creative sectors of Design, Fashion, Games, Cine-Video-Animation, Photography and Music. Caruaru is growing as a cultural and commercial city with 70% of the city's commerce revolving around the Caruaru public fair. A Council of Culture of the City, formed by members of civil society, plays a strategic leadership role for the role of culture in city-making and its links to the Creative Economy. A municipal fund of culture has also been established, with a set of goals for the next 10 years.

Rio de Janeiro

Located in the Southeast, Rio de Janeiro has the third largest population in the country with over 16.5 million inhabitants in one of the smallest territories of Brazil (43 780,172 km). Rio has the 2nd largest GDP in the country and the 4th in South America, with a GDP higher than Chile comprising R\$ 659,137,000. Rio has a very diversified economy: 62.1% for the provision of services in areas such as telecommunications, audiovisual, information technology (IT), tourism, business tourism, insurance and commerce. 37.5% of GDP is in industrial sectors such as metallurgical, steel, chemical, petrochemical, naval, automotive, saline, food, textile, graphic, paper and cellulose, mineral extraction, petroleum extraction, refining and audiovisual.

The State of Rio de Janeiro and, more specifically, its capital, are often

associated with audiovisual production. According to data from the Ministry of Culture, about 80% of the country's cinematographic producers are headquartered in the State and the same proportion is the State's film production. The city of Rio de Janeiro is the cradle and headquarters of Grupo Globo, the largest conglomerate of communications and cultural production companies in Latin America. With the fourth best human development Index rating in the country and a literacy rate of 97.3%, Rio still has significant poverty and inequality, with over 586,000 thousand inhabitants under the poverty line²³.

Table 7 sets out an overview of Creative Economy data for Rio State:

Table 7 • The size of the Creative Economy in Rio de Janeiro 3rd quarter 2016

Number of People Employed in the Creative Economy in Rio de Janeiro	745,354 thousand
Overall average income of people employed in the Creative Economy in Rio de Janeiro	R\$ 1,655.41 (In millions)
Individual Average Income	Creative Economy • R\$ 2,240.99 Other Activities • R\$ 2,228.76

Source: Adapted from the Economic Atlas of the Brazilian Culture II (2017)/ PNAD

Manager of Creative Industries for the Federation of Industries of the State of Rio de Janeiro, Gabriel Pinto, suggests Rio has a good ecosystem for the Creative Economy because the city was for many years the capital of the country which in turn attracted "*Brazilian thinkers, artists, and institutions*". Rio also has a very strong global identity, constantly generating new ideas, trends and cultural forms; which in turn stimulate new forms of creative business.

In Rio de Janeiro, the Municipal Secretary of Culture has an active Cultural Council which develops guidelines for municipal culture policy. It is made up of 24 members, 12 from the public sector and 12 from civil society. In addition, the Secretary is championing 'Cultural Diversity and Citizenship' by opening public programmes and calls for communities and using its community facilities to foster grassroots creative production.

In Rio, the private sector is playing a leadership role in raising the profile and legitimacy of the Creative Economy. For example, from 3rd to the 8th of April

²³ Source: MDS-GOV-G1 / IBGE

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2018, with the sponsorship from Oi and Petrobras, the Rio Creative Conference was held – the largest symposium and showcase in Latin America. The event was hosted in the Cidades das Artes, a major new cultural complex.

Building on the 2014 football world cup and the 2016 Olympic and Paralympic Games, Rio has invested significantly in building new and revitalising older cultural and creative venues. One clear aim is to nurture the enabling conditions for creative enterprise. One example is *Incubadora Rio Criativo* (IRC) – a branch of the State Culture Secretary. IRC is a centre dedicated to the Creative Economy. It has auditoriums, event terrace, meeting rooms, private offices, co-working spaces, and offers free activities of entrepreneurial training and business generation for 5,000 cultural agents per year. Rio Criativo also has a programme called “*Balcão Crédito Cultura RJ*” - developed in a partnership between the State Department of Culture of Rio and AgeRio - the State Agency of Promotion. The programme was developed to open up access to finance for small cultural enterprises. It conceives credits of up to R\$ 15 thousand for individuals with very low interest rates (0.25% per month) to finance items such as working capital, equipment and merchandise acquisition and training.

In addition, the *Núcleo de Ativação Urbana* (NAU), located in Rio Comprido (downtown) is an emergent innovation lab for the Creative Economy. The NAU seeks to think and prototype spaces, territories and cities. It is a place that connects creative talent from across the city, drawing from different cultures, districts and socio-economic segments.

However, a key challenge is connecting the range of hubs and networks across the city; opening them up to talent from different backgrounds; and encouraging social mobility through creative entrepreneurship.

Sao Paulo

Sao Paulo State has an area of 248,222,362 km², slightly larger than the United Kingdom. The State has the largest population in the country, with

over 44.7 million inhabitants. Sao Paulo's GDP is close to R\$ 2 trillion, the highest in the country. In the Sao Paulo economy, the tertiary sector is the largest: in 2011, services accounted for 70.5% of the total value added to the Statewide economy. In Sao Paulo, 97.2% of its population is literate but over 1 million inhabitants live under the poverty line²⁴.

Table 8 provides an overview of Creative Economy data for Sao Paulo:

Table 8 • The size of the Creative Economy in Sao Paulo, 3rd quarter 2016

Number of People Employed in the Creative Economy in Rio de Janeiro	2,133,699 thousand
Overall average income of people employed in the Creative Economy in Rio de Janeiro	R\$ 6,192.88 (In millions)
Individual Average Income	Creative Economy • R\$ 2,940.75 Other Activities • R\$ 2,528.21

Source: Adapted from the Economic Atlas of the Brazilian Culture II (2017)/ PNAD

Sao Paulo is a major cultural and creative city for Latin America, drawing on its unique mix of cultural influences from across the globe and leveraging its scale to operate as a key hub and marketplace for the regional Creative Economy. The State hosts important cultural events, such as the International Art Biennial of São Paulo, the International Film Festival, the International Festival of Performing Arts, and many others. It has a very rich and extensive cultural infrastructure – including some world class theatres, museums, galleries and organisations.

The Life in the Center Project aims to transform the centre of Sao Paulo into a vibrant city for the Creative Economy. The State and country's main metropolis, São Paulo is gradually becoming a center for Creative Economy and entrepreneurship in Brazil and Latin America. An example is how the capital of São Paulo has embraced the potential of startups. According to a survey by the Brazilian Association of Startups (ABStartups), the State of São Paulo has seen an increase in creative and tech start-ups of 18.5% in six months. In addition to multiple private sector networks and platforms, TechSampa is a City Hall policy that seeks to stimulate innovation²⁵; and the Fab Lab Livre SP program, gives access to advanced

²⁴ Source: MDS-GOV-G1 / IBGE

²⁵ Source: StartUpi

technologies for the creative businesses. In total, there are 12 fablab spaces across the city – opening up access to 3D printers, laser cutters, industry-standard computers, robotics, joinery and mechanics.

In April 2018, the National Reference Centre for Entrepreneurship, Technology and Creative Economics was inaugurated by the Government of the State of São Paulo, at Palácio dos Campos Elíseos, in downtown São Paulo. The space is managed by the Sebrae-SP in a historical building located in the central area of São Paulo. The State invested R\$ 20 million in the building. The site will be a key hub and platform for entrepreneurship and the Creative Economy. The project will benefit about 20,000 entrepreneurs and potential entrepreneurs per year. The site has training rooms, co-working, startup acceleration processes and open innovation programmes, delivered with partners.

In addition, Sao Paulo has incredibly dynamic local scenes, networks and platforms in many districts, some of which are far from the centre of the city. Places and spaces such as Jardim Angela and Capao Redondo are vital catalysts for a diversity of cultural expressions in street art, music and fashion. They will be key to a more inclusive, youthful and distinctive Creative Economy for the future.



Thiago Leite/Shutterstock.com

A Creative Economy SWOT for Brazil

Our consultations in the five States, plus our analysis of the limited secondary evidence, enables us to develop a Creative Economy SWOT for Brazil. This focuses on developing the enabling conditions for creative entrepreneurs to flourish, with an emphasis on a socially inclusive, intercultural and gender-sensitive approach.

Top 10 STRENGTHS

- 1 A brand like no other** • a clear distinctive offer to global cultural life – Brazil as a country is a creative and cultural product and experience built on a portfolio of creative practice (see below).
- 2 A creative portfolio** • which brings together historically diverse sectors – from music to fashion, sport to cuisine - as a convergent and uniquely Brazilian proposition. This generates a platform for interaction and monetisation – e.g. as a participatory consumer of content, goods and experiences.
- 3 A diverse and lived cultural heritage** • which fires the imagination of creative producers and consumers, evoking an authentic narrative across product lines from music to crafts, film to fashion. Local communities – including indigenous peoples – are playing an active role in giving the Brazilian Creative Economy a distinctiveness and authenticity.
- 4 The personality, charisma, excellence and innovation of the creative practitioners** • with a portfolio of original voices – diverse in their perspectives yet unified in their Brazilian-ness.
- 5 An events, carnival and festival economy** • with a diverse and distinctive programme that provides a vital role in commissioning new content and in providing a marketplace to increasingly global audiences.
- 6 Global connections** • a nation with the collective memory of migration and in-migration and growing diaspora with particular links to Africa and Europe. This brings an awareness of global trends and market opportunities.
- 7 A micro and MSME creative sector** • which is on trend globally and gives the sector the opportunity for cross-sector collaboration – at home and internationally. These are particularly agile businesses which with formalisation and coordination could drive growth across the economy.
- 8 A large and diversifying tourism sector** • which introduces a captive market and builds a growing community of interest in the Brazilian Creative Economy.
- 9 A growth in business models which require creative products and services to innovate and for their 'value added'** • such as in natural products, independent cultural tourism, sports and cuisine.
- 10 Real dynamism and appetite from many young creative entrepreneurs** • who are combining creative skills with a social conscience.

Top 10 WEAKNESSES

- 1 Creative professions are under-valued** • they are not championed as a sector of achievement and progress by many communities.
- 2 Entrepreneurship and creativity are not sufficiently mainstreamed into the education and skills offer** • from schools to higher education institutions.
- 3 Creative education and skills provision is piecemeal and lacks accreditation** • with issues of consistency, quality and partnership with industry.
- 4 The Creative Industries as a whole lack formalisation** • with low levels of registration and a lack of knowledge of or ability to access IP rights and protection. Both a cause and a symptom of this are linked to points 2 and 3 above – with underdevelopment of management and entrepreneurial skills and thus a lack of capacity and expertise to link creative practice to business development.
- 5 Data and intelligence on sector performance is wholly inadequate** • low levels of formalisation coupled with the lack of coordinated baseline research limit the growth and investment potential of the Creative Economy.
- 6 The governance structure is too complex** • with associated overlap and competition between priorities and the agencies contracted to deliver them. Convergence between Federal and State-level activities would help align the strategic approach to sector development.
- 7 Poverty and inequality: with too much talent not accessing pathways into the Creative Economy** • particularly for people of African descent and women.
- 8 An under-exploited international market** • with a limited track record in monetising IP for the Brazilian GDP; and an inconsistent approach to positioning and promoting creative businesses and breaking into mainstream international markets.
- 9 Low levels of access to finance, investment and investor readiness** • with issues of management and entrepreneurship on the demand side and the lack of a competitive policy framework to incentivise Creative Economy investments on the supply side.
- 10 Low levels of sector networking, clustering and collaboration** • with micro businesses often isolated and larger firms (most of which are still MSMEs) competing for primacy when collaboration would offer greatest commercial and possibly creative returns.

Top 10 OPPORTUNITIES

- 1 Bringing the Brazilian creative portfolio together** • smart brokerage between sectors, targeted support and investment to nurture horizontal value chain development, and cluster initiatives that encourage exchange. A coordinated approach to sector branding would be a powerful tool here.
- 2 Bringing the Brazilian creative portfolio to market** • showcasing the convergent offer, brokering international collaboration and leveraging the new market opportunities this generates – at home and in target markets globally.
- 3 Coordinating the creative skills and business support offer** • to include a lean delivery model that incentivises formalisation through access to a programme of professional and commercial development activities. This should include tailored support for IP literacy and protection. It should also include targeted support for rural communities – improve capacity, skills and access to market.
- 4 Build domestic awareness of and legitimacy for the Brazilian Creative Economy** • via a public-facing campaign that celebrates creative talent, champions role models, and leverages associations with sport.
- 5 Generate critical mass via the coordination of festival and event programmes (including trade shows)** • consolidating activities and building skills and capacity building activities across the festival economy.
- 6 Orientate carnivals, festivals and events towards innovation (e.g. in music, design and technology)** • not just focusing on protecting traditional forms but innovating through them.
- 7 Coordinate and invigorate the public and private investment landscape** • to increase deal flow to existing investment.
- 8 Build digital capacity** • as a core competency for creative entrepreneurs, plus invest in digital architecture. This includes a focus on mobile digital platforms as a priority for new content generation – empowering entrepreneurs from rural and marginal contexts to develop markets across the country and internationally.
- 9 Smartly specialise in scalable parts of the value chain** • focusing on digital businesses (see above), animation and music / festival management. This will require long-term capacity-building and the development of a labour pool capable of servicing this growth potential.
- 10 Leverage distinctive urban and rural clusters to connect agendas in economic development, social cohesion, urban planning, innovation and diversification.** Creative production should be at the heart of local strategic plans for culture.

Top 10 THREATS

- 1 **Poverty, inequality and the many barriers to personal fulfilment faced by a large proportion of the population.**
- 2 **A long-standing deficit in sector data** • with consequent negative outcomes for investment, formalisation, growth and competitiveness.
- 3 **Entrenched fractiousness between key parts of government and the business support landscape** • which dissipates energy and diminishes market potential.
- 4 **Barriers to investment and not tackled** • from micro-finance to equity – with value and thus investment potential assessed through old economy metrics and creative businesses lacking the skills, capacity and IP literacy to make the case.
- 5 **Creative Economy policy is shaped through a tourism lens** • though this is a vital market for the creative industries, it is a beneficiary rather than a determinant of a dynamic contemporary Creative Economy.
- 6 **Access to markets is inhibited by regulatory and structural aspects** • such as the limited mobility of artists, tariffs on imported equipment required for creative businesses, and incompatible IP regimes.
- 7 **Talent retention** • effective market development requires exposing talent to new opportunities, some of which will cause talent to relocate.
- 8 **Inadequate convergence** • with the vertical stratification of sectors and the under- appreciation of interdependencies across local and international value chains.
- 9 **Reputational issues** • e.g. crime and corruption; plus, other aggravating factors such as bureaucracy and short-termism.

Good practice **CASE STUDIES** of entrepreneurship support

British Council Newton Funded Creative Economy Programmes

The British Council Brazil, is committed to maximising the opportunity presented by the growing global Creative Economy for the people and communities of Brazil. Between 2012 and 2016, the British Council's *Transform* programme, changed the cultural relationship between Brazil and the UK in the four years between the London 2012 Olympics and Rio de Janeiro 2016. It connected artists, arts organisations and government agencies, from the UK and Brazil, creating new opportunities for creative talent, artistic leadership and excellence, cultural exchange and capacity building for institutions and individuals.

TFCC has evaluated three of British Council Brazil's Creative Economy Development Programmes which have been part of and built upon the *Transform* programme. The three programmes, **Criado em Sampa**, **ADESAMPA/The Studio** and **SEBRAE Creative Economy** had three broad aims:

- To develop skills and capacity of creative entrepreneurs in some of Brazil's more vulnerable communities
- To nurture and build creative networks
- To develop an infrastructure of trained specialist creative advisors across five states where the programmes took place.

The three projects have been support by British Council through the Newton Fund²⁶. Part of the UK Government's Official Development

²⁶ www.newtonfund.ac.uk

Good practice CASE STUDIES of entrepreneurship support

Assistance, Newton Fund aims to promote the economic development and social welfare of partner countries to address the well being of communities through strengthening science and innovation capacity. £735 million will be invested between 2014 and 2021.

The Newton Fund covers three broad activities:

- **People** • increasing capacity in science and innovation, individually and institutionally in partner countries.
- **Research** • research collaborations on development topics.
- **Translation** • creating collaborative solutions to development challenges and strengthening innovation systems.

The British Council is one of 15 UK delivery partners²⁷ working in 18 countries²⁸ including Brazil across three continents. Other countries in South America include Chile, Colombia, Mexico and Peru.

Introducing the three British Council New Funded Creative Economy programmes

Criado em Sampa

Aim of Criado em Sampa • To support and enable young entrepreneurs in low income communities on the outskirts of Sao Paulo, to develop sustainable cultural and creative businesses. The project also aimed to support the development of creative networks, train a cohort of local business development agents in a new approach to developing creative entrepreneurs and ultimately, to promote social development and reduce economic inequality.

²⁷ Other Newton Fund delivery partners are: Academy of Medical Sciences, British Academy, Innovate UK, Met Office, Royal Academy of Engineering (RAEng), Royal Society, Research Councils UK (RCUK), Arts and Humanities Research Council (AHRC), Biotechnology and Biosciences Research Council (BBSRC), Economic and Social Research Council (ESRC), Engineering and Physical Sciences Research Council (EPSRC), Medical Research Council (MRC), Natural Environment Research Council (NERC), Science & Technology Facilities Council (STFC).

²⁸ Full list of Newton fund countries are: Brazil, Chile, China, Colombia, Egypt, India, Indonesia, Jordan, Kazakhstan, Kenya, Malaysia, Mexico, Peru, Philippines, South Africa, Thailand, Turkey, Vietnam

Local partner • ADESAMPA - Sao Paulo based independent development agency focusing on economic growth, attracting inward investment, reducing regional inequalities, increasing economic competitiveness, and supporting job and income creation through entrepreneurship, social economy and technological innovation. ADESAMPA operates in conjunction with the Municipal Secretariat of Development, Labor and Entrepreneurship of São Paulo.

UK Partner • Nesta – an innovation foundation based in the UK, working globally. Nesta work with multiple partners – from governments to grassroots organisations – all with a common drive to improve how the world works. Nesta apply their innovation research and methods in a number of priority fields including health, education, the creative economy arts and culture, government innovation and policy innovation.

About the Criado em Sampa programme

Criado em Sampa was launched in 2015 using Nesta's Creative Enterprise Toolkit, a step-by-step interactive resource to help people plan, build and launch new creative businesses. First launched in 2007, the Creative Toolkit has been used to support hundreds of successful creative entrepreneurs around the world, from fashion designers, to freelance artists, to tech start-ups.

Nesta's leading Creative Enterprise trainer Percy Emmett led the work with advisors and entrepreneurs in Sao Paulo. The original proposal was for Mr Emmett and Nesta colleagues to train creative entrepreneurs directly. This approach was adapted to create a greater legacy from the programme. Business advisors were trained in the use of the Creative Enterprise Toolkit. This features practical tasks and tools to help entrepreneurs to explore their personal values and how they align with their business idea; consider what future success looks like for them; identify customers and the relationships they will need to build; to visually map how the business will function; develop marketing messages; and use financial tools to ensure they are in control of their business finances.

These advisors then used what they had learnt to deliver the training of creative entrepreneurs, adapting the tools to fit the needs of their own creative entrepreneur communities.

16 training courses were run for ADEMSAMPA managers and business

Good practice CASE STUDIES of entrepreneurship support

support consultants as well as external business advisors and trainers, a total of 212 people trained. In the roll out phase, over 250 creative entrepreneurs 12 neighbourhoods in Sao Paulo were trained through the programme. The neighbourhoods were (Cidade Tiradentes, Ermelino Matarazzo, São Mateus, Mooca, Casa Verde, Vila Maria, Jaçanã, Ipiranga, Butantã, M'Boi Mirim, Parelheiros and the Sé). This programme focused on entrepreneurs with very early stage creative enterprises or those thinking about establishing an enterprise.

ADESAMPA/The Studio and Criado em Sampa Online

Aim of ADESAMPA/The Studio project • To provide next stage and ongoing support to a network of creative entrepreneurs in Sao Paulo through an incubator programme – four days business training and an international exchange programme. An online platform was a second part of The Studio programme, to provide a space for entrepreneurs to connect with each other, mentor new members and share information, such as access to potential funding schemes and business development resources.

Local partners • ADESAMPA

UK partner • The Studio a Creative Lab/Centre at Loughborough University in the UK www.lboro.ac.uk/services/the-studio/. The Studio provides access to the resources, expertise and knowledge to enable Loughborough University students and graduates to commercialise their ideas and set up sustainable business ventures

About ADESAMPA and The Studio project

The Studio project aimed to build on the first Criado em Sampa programme and provided 'next stage' development support for creative businesses once they have set up. A four days incubator training programme was led by Professor Mikko Korja from Loughborough University in April 2017. The same approach, as the first Criado em Sampa was taken, of training the trainers/advisors. 24 training sessions were run, training

a total of 192 ADESAMPA managers, business consultants and external trainers. creative entrepreneurs.

Once trained themselves, the consultants and trainers used interactive workshops and presentations to take the entrepreneurs through the steps to enable them to move their businesses on to the next stage and develop a sustainable creative business.

Five of the creative entrepreneurs went on an exchange visit to The Studio lab at Loughborough University.

An online Criado em Sampa platform has also been launched through which creative entrepreneurs can network and access resources to help them develop their businesses further.

SEBRAE Creative Economy

Aims of the SEBRAE Creative Economy • The aims of this project are similar to those of the Criado em Sampa - To support and enable young entrepreneurs to develop sustainable cultural and creative businesses; form creative networks, and to train a cohort of Sebrae managers and consultants in a new approach to developing creative entrepreneurs and ultimately, to promote social development and reduce economic inequality. The SEBRAE project has a wider geographical focus covering Alagoas, Minas Gerais, Pernambuco and Rio de Janeiro.

Local partners • SEBRAE national and regional offices in Alagoas, Minas Gerais, Pernambuco and Rio de Janeiro.

UK partner • Coventry University, International Centre for Transformational Entrepreneurship.

About the SEBRAE Creative Economy programme

Professor Richard Tomlins from Coventry University worked with SEBRAE partners in the four project regions on scoping visits and delivery of training of SEBRAE consultants and more established creative entrepreneurs. The creative business development training has been based on the Business Model Canvas²⁹ approach. This approach was chosen given the familiarity

²⁹ Business Model Canvas was developed by Alexander Osterwalder and its used by millions of businesses around the world. It enables both new and existing businesses to focus on operational as well as strategic management and marketing plans, summarising their business in one page.

Good practice **CASE STUDIES** of entrepreneurship support

of SEBRAE consultants with the Canvas. A more playful business planning approach was also introduced, alongside the Canvas, based around SPRINT³⁰ methodology. This creates an environment that is fast-paced and engaging, enabling rapid decision-making to fulfil a core concept.

This project provided training to 20 SEBRAE consultants and other public sector staff and some more established entrepreneurs in late 2017. It is intended the consultants will replicate the methodology, training to 1,200 creative entrepreneurs in four rural Brazilian states in April to May 2018. At the time of writing, 50 entrepreneurs had been trained in Alagoas, 30 in Minas Gerais. One training session had taken place in Rio, but no details were available in the numbers trained and no training had taken place in Pernambuco.

³⁰ Originating at Stanford University and developed by Google Ventures

Good practice **CASE STUDIES** of entrepreneurship support • **SHORT GUIDE**

This document provides a set of good practice case studies from across Brazil and internationally which focus on creative entrepreneurship support. These work as a 'mini guide' and provide a set of exemplars which provide potential tools and approaches for Brazil. They should be read alongside a set of evaluation findings for the British Council's Newton funded activities to support creative entrepreneurship in Brazil; and analysis of the key development issues and opportunities for the Brazilian Creative Economy. These are presented in an overarching report by Tom Fleming Creative Consultancy*.

The case studies are to be used as a reference tool or guide for partners seeking to support the Creative Economy of Brazil and/or creative entrepreneurs seeking inspiration from support programmes elsewhere.

Case studies have been selected because they:

- Demonstrate a commitment to engaging creative talent from diverse social, cultural and economic backgrounds to develop pathways to creative employment from across the population.
- Show a strong partnership of public and private sector actors, with evidence of strategic commitment from the public sector and industry-led solutions from the private sector.
- Provide practical learning points for both creative entrepreneurs and support agencies responsible for nurturing and growing the Creative Economy.

Case studies included are as follows:

Brazil

- **The Human Project:** Creative Economy as a strategy for human development | IPTI
- **FELICIA** | IPTI
- **Galo da Madrugada**
- **Porto Digital**
- **Fundação Casa Grande**
| Memorial do Homem Kariri

International

- **Creative Brno** | Czech Republic
- **Guimarães** • Creative City Programme | Portugal

UK

- **Creative Dundee**
- **MeWe 360**

* www.tfconsultancy.co.uk

CASE STUDY 1

THE HUMAN PROJECT

Brazil



Art, Science and Technology for Human Development

Santa Luzia do Itanhy is a municipality located in the south of Sergipe. It is one of the poorest municipalities in Brazil, according to the Human Development Index (HDI). On the other hand, the municipality has important natural heritage. This includes large areas of mangroves and the main reserve of native Atlantic forest in Sergipe; the village of Crasto, inhabited by traditional communities (fishing villages, quilombola communities); the banks of the river Piauí, and beautiful farms and mansions from the heyday of the period of sugarcane exploration in the region, which lasted until the 19th century.

The **Institute of Research in Technology and Innovation (IPTI)** was founded in the city of São Paulo in 2003. It moved its main centre to Santa Luzia do Itanhy in 2009 with the aim to deploy a model demonstrating how art, science and technology can be drivers to promote human development in remote and vulnerable regions. The model was named “The Human Project”. In practice it means the deployment and development of social technologies in education, health and the Creative Economy following a systemic and evolving approach. The Human Project has been proving the original theory that social technology is an effective and scalable solution for social problems, when developed in close partnership with local community. So, everything begins in Santa Luzia do Itanhy and after they are created, and the systems tested, the Social Technologies developed in the region are ready to be re-applied in any part of the world.

In 2010, IPTI established a partnership with the State Government of Sergipe with the aim to work together on themes where social technologies could be later transformed in public policies. In 2016, IPTI started an initiative to set up an office in USA (New York) with the aim to raise funds for new projects and also internationalizing the work around south-south cooperation where Santa Luzia do Itanhy shares social technologies and their expertise with countries from Latin America and Africa in a future.

IPTI’s activities are mainly financed by partners from private sector, international donors and by the State Government of Sergipe. This mixed approach of funding raise, based on multiple partners, has allowed the organization to work on a long-term planning, which is crucial for sustainability as well to keep the organization focus.

Research Institute in Technology and Innovation www.instagram.com/iptiorg/

The Human Project’s social technologies in education and health aim to improve basic social opportunities, essential for better human development, while the Creative Economy area aims to raise local capacities and foster entrepreneurship in order to create opportunities for young local talents in the region as well as to improve local economy. THP is always thinking always of the long-term perspective.

In Creative Economy, the first project was Culture of Focus. This brought together contemporary design with local craft techniques. This project generated the first business named Felicia (www.instagram.com/feliciaoficial) (see *Case Study 2*). It also highlighted the need to develop local designers. This inspired the next project called Naturalist Art, which focuses on the selection of young talents with emerging skills in drawing and providing further training to gain qualifications in illustration techniques (watercolor, ink, graphite). This second project has generated a second business named Casa do Cacete (CDC - www.casadocacete.com) and the illustrators have become art teachers in the schools of their original villages, assuring sustainability and scalability. CDC has also established a business partnership with fashion brands (Morena Rosa, Osklen) and a bank (Banese). Both initiatives are good examples of business based on local roots but with global appeal.

Another important project has been in the area of software because of the possibilities this offers for young talented people to work as programmers. IPTI has its own demands for software development. This project, named CLOC,

follows the same approach as Naturalist Art, where the first group of students become instructors of the techniques when they reach a certain level of excellence. Currently CLOC has 5 groups of students and some of them are now preparing to open their own business in IT, initially focused on software development in PHP and robotics in education.

Following the success of the illustration and coding projects, IPTI has started projects in sound (PLOC) and audiovisual (AST) aiming to fostering encounters for future innovative products and business in areas like games, cinema and others. More recently the organization has started initiatives in literature, graphic design, folklore music and English. Following the systematic and evolving process, always keeping to within the overall vision, many unexpected business opportunities have arisen from this creative ground. In 2019 the plans are to open an entrepreneurship center to host the Creative Economy companies nurtured by IPTI projects.

More about IPTI's projects can be found in the annual report of activities: (2016) www.ipti.org.br/app/uploads/documentos/relatorio-ipti-2016.pdf

Main Learning Points

When we are talking about human development in remote regions and of high social and economic vulnerability, it is important to consider that an essential element is a change of mentality. Regions such as Santa Luzia do Itanhy have a strong culture of welfare, short-term thinking and deep distrust of public authorities and outside influence. Inserting innovation in contexts like this requires a long-term vision, a lot of resilience, and identification and training of local leaders to become the entrepreneurial champions.

In this sense, the social technologies model works well because it places researchers and the local community with the same role of protagonists in the construction of solutions. Of course, this does not happen at first and requires

a great capacity for dialogue on the part of the organisation, because people in the community usually do not see themselves as capable of producing knowledge and generating innovation. That is, it is a matter of trust, ensuring this is mutual (organization - community) and among local people themselves.

Today IPTI has already seen some significant changes in the way some people of the Santa Luzia do Itanhy community see the work of the organization. In the early years, this work was not understood there was a climate of almost hostility from the community. This is now changing, mainly due to the visible and surprising results and the scalability of the model, where students from the initial classes become disseminators of knowledge among their own communities. This model has a positive impact on the improvement of the perception by the community. Communication and investment over time to bring the community on board is essential. Communities can be resistant to innovation and change. Resilience is needed, results must be effectively communicated and the leading organisations (intellectual elite) are responsible for supporting more effective communication.

Finally, we consider it important to highlight two aspects that are essential to the success of The Human Project in Santa Luzia do Itanhy. The first is the organization's ability to raise funds from various sources and rely on governance that prevents changes in focus, something quite common in Brazil, especially when the public sector wants to influence things as a funder. This is critical to ensuring the necessary long-term perspective.

The second aspect concerns the organisation's ability to establish business-oriented articulations for the enterprises created in Santa Luzia. This is fundamental because we need to consider that operating in a commercially focused way is often not part of the local culture. The Creative Economy model has opened-up possibilities for the people of Santa Luzia to offer products and services with global appeal and with high added value, which means that their clients are from distant regions, both in Brazil and abroad. The leading organisations working with communities need to be able to be proactive and responsive and to play a role of business broker for the ventures as well as, providing initial support and preparing local entrepreneurs to take on this role as they gain capacity and confidence. ■

CASE STUDY 2

FELICIA Brazil



Cultural heritage as the main value of a brand

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FELICIA was set up in 2011 by Renata Piazzalunga, architect, Creative Economy researcher and co-founder of the IPTI (see *Case Study 1*). The Fellicia brand uses traditional handicraft techniques in the design and production of contemporary fashion and interiors products. The aims of FELICIA are to generate an appreciation of traditional handicraft skills and techniques and create a market for them, to ensure their sustainability. The brand is positioned in the luxury market, with its handmade products a key feature. Fellicia takes a cooperative approach to creativity, with contemporary designers and artisans working together. A partnership with IPTI's social technology projects provides for a cycle of innovation in, and appreciation of, Brazilian culture, both of which are central to FELICIA's ethos. The IPTI partnership created a development model for the handicrafts sector that supports the professionalization of artisans. In 2016 FELICIA opened its first showroom in Sao Paulo.

Key delivery tools and programmes

- FELICIA is built on a model of support and development for the handicraft

sector that places emphasis on increasing the value of Brazil's natural heritage and the professionalization of its artisan work.

- The model is based on establishing a permanent cycle of innovation and increasing competitiveness, through strategies such as integrating contemporary design and handcrafted processes and reformulating the product portfolio focussing on new markets and high value products.
- FELICIA takes into account the various phases of the processes involving the sector and helps the artisans in technical and management aspects: from raw materials research through selection of designers, marketing, logistics, and engagement with all aspects of the supply and distribution chain.
- FELICIA's key purpose is making handicrafts a viable and professional business.
- An important aspect of the brand's strategy is the establishment of an innovation fund for the artisans. An agreed percentage of the sales value of each product is returned to the artisans and their communities.
- Restoring self-esteem and motivation among handicraft producers has been the key. They can now rely on recognition and development of their technical production to guarantee their income.
- FELICIA presents a solution that deals directly with the main problems affecting the handicraft productive process – developing skills, creating new connections, leading to new products for new (and higher value) markets.

A product's brand has to do with what you want to leave for the world. Fellicia's proposal is to perpetuate knowledge that expresses what is most authentic in each culture, as a way of reinvigorating and renewing life. fellicia's collections present a sample of traditional techniques inherited from the peoples of Europe, Africa and indigenous America and which have been introduced into Brazilian culture and, over time, adapted into a typical Brazilian cultural fusion. The products tell stories and serve as connections between differing identities. Fellicia believe in humanity as a trend, and what we produce is, therefore, timeless. The Fellicia model operates within a belief that as a company it must develop its role and purpose to work as part of a network within 'co-responsibility framework'. The network is the strength that provides the mechanism to strengthen some of the more vulnerable points and partners. In the case of handicrafts, there is huge knowledge and potential among some of the more vulnerable communities, which through Fellicia is beginning to emerge through the innovation of approach. Fellicia is the facilitator of joint operation

and solidarity with communities. In this sense, we invest in the development of a new business model for the handicraft sector, giving subsidies to the sector to operate commercially in an innovative way, through a social business model. With the results obtained up till now, the project plans to broaden the market for handicraft production, winning over new investors. Fellicia and its partners will continue to reflect and learn and improve the processes involved in the production of handicrafts, so as to make the cycle of innovation permanent through the methodology introduced by IPTI. An increasing number of associations will become partners to benefit from this model.

Outcomes • How are they making a difference?

- 6 handicraft organisations benefited (about 150 artisans involved with the production)
- 5 collections launched
- 400 new products created, with high added value, all signed by 11 designers
- Participation in three International Fairs
- Participation in two National Fairs
- 5 National Exhibitions
- 4 International Exhibitions
- Over 30 marketing channels opened for handicraft products
- 6 Brazilian cities are already involved at the production.

Main Learning Points

FELLICIA has been able to consolidate a business model where innovation is a constant. The strategic partnerships signed with IPTI and the productive organisations of artisans are central to the model that operates through a sustainability and innovation model. This is structured in three pillars: research & innovation, production and marketing of products. In addition, FELLICIA's experience reveals a new way of thinking and doing business, where the company must be involved in a systematic way with its suppliers, producers and creators. Main learning points are:

- **Unlike the practices of most companies, where innovation is a phase in the process, the FELLICIA model is centred around innovation. It is an essential part of the company's mission to establish itself in the market.** Innovation is not restricted to an area of the company, but rather it is at all stages of the process from the conception of the product, to the way of thinking about creative models of selling the products.
- **Techniques are ancestral, but trends must be contemporary.** This interaction is one of the ways to establish value from cultural heritage. The fact that product design extols technical and traditional knowledge should not be confused with lack of innovation. The market must be one of the factors that guides creative development.
- **Creative process is collective and multi-dimensional.** The designer is not considered the owner of the entire creation process, when we consider creating value through an identity, which involves aspects related to the knowledge and values of a culture. Products in this case are the expression of a synthesis of a collective work.
- **Market development is a dimension of cultural transformation, there are no set ways of doing things: it's all about experimenting with new models and approaches.** Part of FELLICIA's innovation process is the search for fairer sales mechanisms aligned with the purpose of the products. As much as the sale still remains a primary link in the chain, it has to be qualified and based on an equitable relationship. We cannot build a product whose main objective is to give meaning to people's lives, if at the end of the process we are subjected to the high-profit addiction mechanisms only of those who have greater bargaining power. In this sense the next priority in the creative business model of the brand FELLICIA, is to define which mechanisms of insertion in the market are compatible with the condition that we want to achieve. This is decisive, not only to give long-term sustainability to the business, but also to enable more people to escape from the poverty conditions in which they find themselves, even if they are unfairly disqualified by the market. The FELLICIA project demonstrates that knowledge inscribed in traditional communities can be transformed into value. Finding other routes to reach healthier and more promising markets should be one of the goals related to creative-based projects. In the FELLICIA case, after proving the effectiveness of the model, this is our strategic challenge. ■

CASE STUDY 3

GALO DA MADRUGADA Brazil



A Traditional Cultural Offer for an audience of millions

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The Galo da Madrugada is a carnival group that parades every Saturday of carnival in the São José neighborhood in central region Recife. In 1995 Galo da Madrugada was recorded in the Guinness Book of Records as the largest carnival group in the world. The group was created by Enéas Freire in 1978, along with friends and families from the São José area. The Clube de Mascaras o Galo da Madrugada (Mask Club Galo da Madrugada) emerged with ambition of simply getting together as a community. They never imagined, in those early days, the number of people that would want to join and how it would grow. From this small group of people, united with a single and simple purpose - to revive the traditional, spontaneous and creative street carnival of Recife – has developed a record breaking phenomenon.

The São José neighbourhood was the cradle of the Recife carnival from 1900 to around 1940s. Its narrow streets and alleys were the home to the first carnival clubs in Recife. However, from the 50s onwards, the local street carnival started to be threatened by commercialisation, with increasing exclusion of poorer neighbourhood groups by the private clubs which started promoting carnival parties offered to associates only. As a response, the Galo da Madrugada was born with a strong connection with the neighbourhoods, with the aim of bringing Frevo

(the most traditional rhythm of Pernambuco) to the streets again, connecting it with its origins: a democratic celebration to bring joy to all people. Like others carnival groups in Pernambuco, Galo da Madrugada is a non-profit association, the board of associates is currently comprised of around 200 directors co-ordinated by Romulo Meneses, son-in-law of original founder Enéas Freire.

On February 4th, 1978, the Galo took to the streets for the first time with about 75 masqueraders with costumes of “souls punished”. They walked the streets of neighbourhood, with their bags of confetti and streamers, accompanied by a frevo orchestra with 22 musicians. It was the beginning of a phenomenon that has continued to grow. The Galo parade went through its first major change in 1984, when frevo orchestras began to parade on top of trucks. Two years later, to allow the orchestras to directly engage with the crowds who traditionally accompanied them, trio eletricos (adapted truck with sound systems of music) were introduced.

In 1991, the Galo surpassed the success of previous years, with 22 frevo orchestras on trios eletricos, and crowds of over one million revelers, taking to streets, dancing, jumping and singing, moved by frevo. It had become the largest Carnival group in Pernambuco in terms of size of the parade, number of attractions hired by the group to perform and public attendance. In 1994 Galo passed into the record books officially becoming the largest carnival group on the planet, at a carnival that brought together 1.5 million revelers.

In 2009, another record was achieved: the number of revelers surpassed the two million mark, in a historic parade that honored the founder Enéas Freire - who had died in June of the previous year. At that stage, beyond the incredible size of the audience – the people that danced and sang in the streets alongside the frevo orchestras - attracted the attention of sponsors and government. The latter understood the Galo da Madrugada both as a commercial opportunity but also an important way for the people and the State to celebrate and maintain its cultural heritage. As early as 1985, trios eletricos began to attract sponsorship of brands like Antarctica Beer. From this point on a new and important source of income for the Galo was secured. The big retail brands became interested in paying to put trios into the parade to reach the expanding audience. This signalled a change in the commercial model - the Galo no longer had to pay to hire the trios and musical attractions and could reinvest the revenue generated by them.

The turn of the millennium marked the real expansion of the sponsors. Educational brands like Universo, banks like Bradesco, manufacturers of household appliances like Consul and fashion retailers such as C&A came on board. With the commercial opportunities increasing Galo organisers decided to review their operations and set up a new business model that would allow them to further capitalize on the strength of the brand built over the past three decades. The new model would mean they would also be able to seek greater commercial investment such as through the Rouanet Law. Since 2007, the Galo da Madrugada has raised R\$ 7,089,000.00. For Carnival 2018, the Pernambuco carnival group raised R\$ 1,317,000.00 via tax incentives under the Rouanet Law. Since 2017, the sponsorship of the Galo da Madrugada parades obtained through the Federal Law of Incentive to Culture has come through private investment.

Each official sponsor receives two branded trios and a support car where they can display their brands. In 2018, companies including Bradesco, Pitú, Riachuelo and LG were among the sponsors. Their brands circulated among the mass of revelers for six hours and were seen on television in broadcasts particularly across north east Brazil, but also nationally and internationally. The Galo da Madrugada has also started to license out their own brand. Major sponsors receive the right of 'licensing' allowing them to use the Galo brand on carnival related products and gifts or the companies own products for the period of six months. The sponsorship deals have now expanded well beyond investing in branding trios eletricos. More recently, companies such as Extra supermarket came on board selling Galo branded products like T shirts.

Galo has also taken back control of all aspects of the trios eletricos that take part in parade. With this overall control, Galo can hire in local carnival trios decorators from the Sao Jose neighbourhood and surrounding communities and local frevo dancers and artistes. This allows Galo to nurture and develop the local carnival artist community and supply chain and make choices about the carnival and who is involved more in accordance with the group's original philosophy of maintaining the local culture and stimulating its production

chain. In addition to the sponsored trios, on the parade day, in front of the Galo headquarters, the directors of the group coordinate the operation of 66 cabins. Tickets are sold in advance for using the cabins, many to company sponsors, each with the capacity to receive up to 20 people. The cabins are the perfect environment for those who want to enjoy a VIP reception with food and cocktails in comfort while enjoying watching the street parade.

With the slogan 'Galo da Madrugada, Happiness the Whole Year', the group has now developed an annual calendar of events, expanding its cultural activities offer beyond just carnival time. The year round programme takes advantage of the group name and structure. The year round programme was launched from Galo's new headquarters which they have bought. The building has two floors and 1000 m² of space. Acquiring their own space was the catalyst for starting the programming of activities year round. The well know Galo brand is helping to attract people into the building to join in the carnival related activities. The building has become a cultural and tourist attraction in its own right to be used throughout the year, not just at carnival time. Priority is given to local groups giving them the opportunity to perform and sell food. Inside the headquarter, there is also a restaurant called Verandas do Galo which serves traditional dishes with names of important frevos groups. The restaurant has become a meeting point for those interested in Pernambuco popular culture and especially for those interested in knowing more about Galo. The further development of the Galo brand has resulted in other Galo products such as beer coolers, cell phone protectors, costumed cups and even notebooks. As 80% of Galo's revenue is still generated around carnival time, the aim is to generate more income throughout the year from different sources.

This year, in commemoration of the group's 40th anniversary the theme was "Galo da Madrugada: 40 years promoting folklore and Pernambuco culture". The parade gathered more than 2 million revelers, plus a thousand local hired artists (carnival decorators, designers, craftsman, singers, musicians and dancers), 200 directors, 30 trio eletricos. Carnaval do Galo da Madrugada generates about 35,000 direct jobs, according to the group's estimates. This year, the Municipality of Recife invested R\$ 26.000.000 million in organizing the party, of which R\$ 7.000.000 was invested by the public sector but collected through culture tax from the private sector.

As demonstrated by the much increased hotel occupancy rate and the

estimated number of jobs generated, Galo da Madrugada generates a huge impact on the whole local economy of Recife and beyond. Transport, restaurants and whole range of businesses from retailers to suppliers of goods and services for the carnival itself benefit. It is the most profitable day for the Recife metro company and for taxi drivers. For the period, the hotel occupancy in Recife reached 98% during carnival, 18% more than the annual average. In addition, the Galo impacts directly the informal economy, with high number informal retailers selling beer, water, carnival costumes, food, spread all through the streets. With two million potential consumers, the Galo is an opportunity to make money and enjoy the carnival for free.

Main Learning Points

Beyond being recognised by the people as the carnival majesty and by the Guinness Book of Records as the largest carnival group in the world, the Galo da Madrugada is officially recognised by the State as an Intangible Heritage of Pernambuco and was one of the winners of the Order of Cultural Merit 2017. This is the highest public honor for culture in Brazil granted by the Ministry of Culture.

The Galo da Madrugada main learning points can be grouped into four key areas: **time, space / geography, culture and social responsibility**.

Time • The time for Galo started being understood differently developing activities not only in the carnival time but also throughout the year. The group developed a programme linked to other festivals and holiday times such as São João and Christmas. In the period from September to February, an event called Quinta do Galo (Thursday of Galo), builds up to the main carnival event. Taking place at the Galo headquarters every Thursday, this event hosts concerts with popular artists and folkloric groups from Pernambuco, valorizing the local cultural production. The event also prepares the groups and the public for the carnival and it is way to engage the public and connect them to the group. By hiring the artists, bands and folkloric groups, Galo creates an

alternative for those groups which do not have a permanent calendar of activities, making them independent on the carnival as a source of income.

Space / geography • Beyond its headquarters and São José streets, the cultural activities of the Galo are reaching the world. There are currently groups inspired by the Galo in Canada, Japan and Berlin. In Brazil, Galo is the father and grandfather of groups in Rio, Alagoas, Brasília and Manaus. Another aspect of this is that the Galo now more than ever, seeks to attract artists from other regions to participate actively in the carnival parade, making them ambassadors of the Galo and frevo culture and thus increasing the legitimacy of the group and the rhythm in other regions. The occupation and presence in other regions and in places within the own city of Recife also broadens the media interest and sponsorship potential.

Culture • Since its beginning, Galo adopts the philosophy of promoting the local creative and cultural production chain by hiring for instance, musicians, dancers, painters and plastic artists, producers etc. The group launches a new cd every year and posts it in different online platform, opening ground for emerging and experienced artists, supporting a model of learning and development. The commercial model applied by Galo generates enough income enabling the group to benefit the surrounding communities. Galo can hire and open opportunities throughout the year for local creative entrepreneurs that are the main workforce of the group. Galo stimulates local talents across all aspects of its work, offering not only employability but also trainings and skills development for the creative talents through courses such as painting, designing, decoration and music.

Social responsibility • Closely connected to the three other priority areas. Galo supports the local community in numerous ways. For the last four years, Galo has runned the project “Cultura e Cidadania”, a music school that serves children and adolescents from underprivileged communities in Recife and Metropolitan Region. About 30 students, between the ages of 10 and 16 years, have classes of sax, trombone, trumpet, guitar, keyboard, drums or double bass every Tuesday and Thursday, from 14:00 to 16:00. The instrument is the choice of each child. The young people are schooled in all aspects of music from theory to practice and are set to become professional players, having already performed in the Galo parade and Quinta do Galo event. ■

CASE STUDY 4

PORTO DIGITAL Brazil



An ecosystem combining Territory, Technology, and Creativity

www.facebook.com/portodigital

Armazém da Criatividade / Caruaru • www.facebook.com/armazem.caruaru

Portomídia • www.facebook.com/portomidia

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Located in Recife, **Porto Digital** is considered one of the **main technological parks and innovation environments in Brazil**. It is a vital part of the new emerging digital economy in the State of Pernambuco. Porto Digital is focused on all aspects of software development and services for the **Information Technology and Communication (ICT) sector, with a particular emphasis on the digital Creative Economy (EC)**. This includes games, multimedia, cine-video-animation, music, photography and design. Since 2015, Porto Digital has also started to work in the urban technologies sector as a strategic priority. Recognized for its unique position, Porto Digital is an urban park located in the historic centre of the Recife, in the neighborhood of Santo Amaro. It covers an area of 149 hectares, and is a private sector initiative, accredited by the State Government and Municipality of Recife to implement public economic development policies.

Before the arrival of Porto Digital, the area where it is located had little economic activity. The area has rapidly been transformed since the foundation

of the Porto Digital tech park in 2000, with restoration and of many the historic buildings now put to new uses alongside new developments. **More than 50 thousand square metres of historic buildings have been restored throughout the wider area in and around the technology park.**

Porto Digital is the result of coordinated action between government, academia and the private sector, known as the “Triple Helix” model. This approach has provided the necessary environment to make Porto Digital one of the main innovation environments in the country. Currently, **Porto Digital houses 300 companies, development organizations and government agencies, 800 small business employing more than 9,000 people and generating approximately R\$ 1.5 billion per year** (data from 2014). Porto Digital was considered the best technology park in Brazil in 2007 and 2011 by the National Association of Promoters of Innovative Enterprises (Anprotec).

From the outset, Porto Digital has maintained a close working connection with the Federal University of Pernambuco. During the 1990s, there was the challenge of retaining university-trained tech talent in the area. With several cases of entire cohorts of students moving outside the State for jobs, due to the absence of local companies or multinationals with branches in Pernambuco. **Porto Digital emerged with the intention to become an anchor for the development of the knowledge and digital economy in State, attracting inward investment and retention of creative talent.** In addition to the Federal University, the park also has a higher education institution, CESAR College. CESAR (Center for Advanced Studies and Systems in Recife) has twice been awarded the best institution of Science and Technology in the country, by the Financier of Studies and Projects of the Ministry of Science and Technology (FINEP). Porto Digital also maintains close relations with the State public school “Porto Digital”, located within the park. Having a State school located within the tech park provides real opportunities for young people from local communities and a progression route, from school, to college, to University and into employment.

In 2014, Porto Digital expanded and set up new tech parks in Caruaru, located in Agreste of Pernambuco, driving development and opportunities for these cities and their communities.

With 4 Training Rooms, 2 Accelerator programmes, 3 Incubators and 4 Co-working Spaces, Porto Digital serves as a centre for the realization of new projects and ideas. The infrastructure offered by Porto Digital, allows entrepreneurs to generate and test ideas and business concepts while

working and gaining experience in a supportive environment at a reduced cost. **In addition to experimentation, incubation and acceleration, Porto Digital encourages research and the development of human capital**, giving its entrepreneurs access to knowledge and expertise enabling them to develop and grow their enterprises. To inform the development of their training programs, Porto Digital work with the companies on board to research their skills needs and design specific training programs to match the identified needs. Taking advantage of not being educational institution, Porto Digital can be more responsive to the needs of businesses who, in turn come and locate in the park **knowing they can get the people and the skills they need**. 7,038 people have been trained by Porto Digital and 673 certified to deliver the training.

Porto Digital has already attracted dozens of companies from other regions of Brazil, as well as several multinationals and leading tech companies. Now, with its expansion into the neighborhood of Santo Amaro and the surrounding countryside, the expectation is that by 2020 around 20 thousand people will be working in companies within the Porto Digital technology parks. Portomídia, has now been launched. A Porto Digital's initiative focused specifically on five Creative Economy sub sectors: Design, Games E, Cine-video-animation, Music and Photography.

Based on four pillars, experimentation, exhibition, education and entrepreneurship, Portomídia also offers infrastructures and qualification programmes with the objective of contributing to the improvement of the quality of the products and services offered by companies and individuals working in these sectors. The Portomidia infrastructure of high-tech laboratories focused on post-production, addressed a specific gap in the supply chain and skills. The local creative sector now has direct access to a Laboratory of Animation and Illustration, Image Editing and Sound Mixing Rooms and a Digital Arts Gallery. In addition, an interactive gallery functions as a show room for the exhibition of works carried out, not only in the Portomedia itself, but also in the local ecosystem. The space works also hosts art

exhibitions, workshops and lectures bringing a wider audience and network of creative entrepreneurs. The training rooms next to the gallery support the Porto Digital training programme and are also available for rental. In this way, Porto Digital brings together different groups of people, supporting new connections and collaborations through investments in events. More than 500 were held in 2017, alone.

Main Learning Points

Together with Porto Digital, Portomídia has been consolidating itself as a Leading **Creative Economy cluster in Brazil**. It recognized internationally by The Guardian in the UK as one of the 10 Research and Development projects that are changing art and culture in the world and by Exame Magazine as one of the main Creative Economy clusters in Brazil.

- The **strengthening of the area as a whole** is essential for the Porto Digital. Being part of and fostering an ecosystem of organisations within your own neighborhood **gives visibility to the ecosystem as a whole**, creating a “quality seal”. In addition, this proximity allows greater strategic collaboration between Porto Digital and the different public and private actors. Being a permanent interlocutor between the different actors within this ecosystem makes Porto Digital, and consequently its initiatives, noticed by a wider range of organisations.
- One of the key learning points from **Portomídia's** is related to the **design and use of the physical spaces**. Despite the heavy focus on digital and technological environments, Portomídia realized the importance of the physical space itself and the need to provide a conducive environment for people to simply meet and get together informally. It is within these shared physical spaces that new ideas emerge and collaborations happen. In addition, welcoming structures (not necessarily luxurious) and the policy of having “open doors” to receive people, are also essential factors in fostering new business.
- The constant **market research with businesses** provides both diagnostic of the capacity building needs of the entrepreneurs, whilst also informing a greater understanding about market access to a range of different markets for the companies and entrepreneurs based at Porto Digital. Launching

experimental products and services on the market can be risky, so **knowing and following market trends closely is essential**. In addition, the “new” can create a new trend and for this it is necessary to know how to **generate new business models for each innovative product or service, avoiding a fixed model** that dictates the way in which the market is accessed. It is not the company but rather the innovation in the product or service and in this context **each project is a new business**.

- Hosting **multidisciplinary events** (encouraging conversations among people from different areas) serves to “spark” for new ideas. Porto Digital also develops activities aimed at reaching vulnerable communities and or priority audiences. Specific initiatives and activities are designed to engage groups that may not otherwise have much contact with the digital environment. These groups also become important focus groups for new and innovative products and service for example, people with visual impairments. **From this mix, ideas that generate projects arise**. In this sense, Porto Digital also works as a **mobilising agent**, joining its expertise and strategic vision to the knowledge of other groups.
- **For the Creative Economy**, Porto Digital sought to **understand which sectors could be better aligned with and developed through specific technology interventions**, taking advantage of skills and capabilities already existing. An example of this is the **Warehouses of Creativity in Caruaru**, housing new facilities to support innovation and creative entrepreneurship identified as required. The next steps for Portomídia are the creation of a Motion Capture Production Center focused on productions loaded with visual effects (VFX); a Stop Motion Centre designed for production of animation in Stop Motion technique with cameras, lighting and stations with specialized capture software; and a Standard Recording Studio with technical and acoustic excellence available for recording an orchestra with 50 musicians, adaptable to live broadcasting and that allows the recording of tracks, dubbing for audiovisual as well as radio and podcast. ■

CASA GRANDE FOUNDATION

Brazil



Kariri Men Memorial

blogfundacaocasagrande.wordpress.com

Nova Olinda is a municipality in the State of Ceará, located in the region of Cariri, and its origins date back to the last decades of the 19th century. The region is in the Araripe Chapada, which divides Ceará from Pernambuco, and was inhabited by indigenous peoples, the Kariris. Nova Olinda is located in the area with the largest concentration of fossils in the Cretaceous period (between 145 and 66 million years ago) and has one of the main fossil areas of the region in the Furna Pintada Archaeological Site. The municipality has become a focus for community-based tourism, thanks to the work of the Casa Grande Foundation and the office of the craftsman Espedito Seleiro, whose work in leather has brought worldwide recognition to Nova Olinda.

The Casa Grande Foundation - Kariri Man Memorial is a non-governmental, cultural and philanthropic organization working with children and young people in the Nova Olinda region. There, they produce videos, newspapers and comic books, and the children and young people participate in various training programmes.

At the Casa Grande Foundation headquarters is the Kariri Man Memorial, a museum that displays the archaeological and mythological collection of the Chapada do Araripe alongside artifacts, photographs and drawings made by children. The collection contains the legends, myths, lyric and ceramic materials and rock records of the region. On site, there is also a laboratory for developing young curators and explorers, through classes in archeology, heritage conservation, mythology and museology.

Founded in 1992, the foundation has been transformed into a community school and today it has the support of organisations such as Unicef, the Ayrton Senna Institute, the State and municipal governments and the Federal Universities of Ceará and Cariri and has already received numerous awards.

The Casa Grande Foundation - Kariri Man Memorial's objectives are to provide social and cultural training to children and young people and their families through five programmes: (i) Early Childhood Education; (ii) Professionalization of Young People; (iii) Social Entrepreneurship; (iv) Generation of Family Income; (v) Institutional Sustainability.

The Foundation develops its mission through training activities and the availability of access to contents and technologies. The Foundation has 5 laboratories, as follows:

- The Kariri Man's Memorial exhibits the archaeological and mythological collection of the Araripe Chapada, through artifacts, photographs and drawings made by children.
- Casa Grande TV. This functions as a studio for the production of videos, short films and documentaries that are shown by commercial TV channels and alternative cultural spaces. TV Casa Grande produces the weekly documentary series "100 Canal" and its team is formed of children and young people who receive training in the areas of management, production, lighting, camera and editing.
- 104.9 Casa Grande FM is a community radio that airs daily playing music from the forró to the MPB, jazz, blues and instrumental, among other styles, always prioritizing the quality. Its programmers are children and young people who have training in the areas of programming, sound, speech, conservation and management.
- Casa Grande Publisher is the training laboratory for children and young people in the areas of sequential art, graphic design, newspaper and production of promotional material. Its main production is a comic series that tells adventures stories on the themes of mythology and archeology of the Kariri people, with the creation of characters inspired by the characteristics of the boys and girls of the Casa Grande.

- The Teatro Violeta Arraes - Engenho de Artes Scenic, is a space for the training of audience and cultural managers in the areas of direction of shows, sound design, lighting and scenery. With a schedule open to the public, this space exhibits weekly shows in the areas of music, dance, film and theater.

The Foundation also opens to the public a GIBITECA, with more than 2,600 volumes, a DVD library, with more than 1,500 Films, a discotheque, with more than 1,500 CD's and VINÍs, and a library, with more than 2,000 books.

Main Learning Points

The success of the Casa Grande Foundation is due, in part, to the deep connection it has had from the first beginning with its local roots - the Araripe Chapada and the Kariri culture - but within a global perspective. Their approach of respecting and engaging these local cultures but looking beyond the local, has caught the attention of people living in distant regions and given then a greater purchasing power.

Another important aspect of this experience is the focus on the qualified training of children and adolescents in the use of digital technologies for recording, editing and disseminating work and projects. Taking a long-term view to community development but investing in young and placing these students as protagonists of the model's sustainability. In addition to some of these students being responsible for the training of new students, they are responsible for maintaining the Foundation's activities and for the reception and guidance of tourists and visitors.

Finally, the idea of supporting the creation of bed-and-breakfast inns brings added income, broader experience opportunities and global visitors to Casa Grande Foundation. The house inns are suites that are located in the backyards of the homes of the parents of the children of Casa Grande. Each hostel has two bunk beds, bed and bath sets, minibar, TV, video and stereo. This idea has helped to engage the families of children and adolescents benefiting from the Foundation's activities, while helping to generate additional income for these families, and is now considered a benchmark of a successful community-based tourism model in Brazil. ■

CASE STUDY 6

CREATIVE BRNO

Czech Republic



Nurturing a creative hub in a heritage landscape

www.creativebrno.cz

Brno is the second largest city in the Czech Republic, located in the heart of the South Moravian region (SMR). It is an academic centre of 14 universities with almost 90,000 students. It is also a city with a long history and rich cultural heritage, including the Villa Tugendhat, a UNESCO World Heritage site. Brno was a candidate city for European Capital of Culture 2015. It has undertaken a long-term approach to cultural development and has begun to identify opportunities for developing and growing the creative economy. This was catalysed by the Czech state-funded research project - "Mapping Czech Cultural and Creative Industries (2011–15)". Led by the Arts and Theatre Institute (ATI), this research provided a baseline of the profile and dynamics of the Czech creative industries and identified specific hubs, clusters, sector strengths and weaknesses. It also described how the creative industries intersect with other parts of the economy – e.g. delivering spillovers to tourism and adding value to the innovation ecosystem. Brno was identified as a key hub for the country and as a priority for future EU funding applications.

The Smart Specialisation Strategy of the South Moravian Region (RIS SMR) 2014–20 and the Integrated Strategy for Brno Metropolitan Area Development incorporate the creative industries among their strategic priorities, with emphasis given to developing the talent pipeline for the sector; to retaining

and attracting talent, to targeted hub and network activities, and to the promotion of an integrated creative and cultural economy for the city and region. The approach here is threefold:

- To help connect and scale-up existing creative infrastructure. Brno is home to the JIC South Moravian Innovation Centre and the CEITEC (Central European Institute of Technology); and the Brno Exhibition Centre is among the largest exhibition centres in Europe. However, access to local talent has proved difficult (with inadequate higher and further education provision at the intersection of creative and technology); access to finance limits scalability; and the value chain relationships with micro firms (which are quite fragile and emergent in Brno) is under-developed.
- To build capacity and energy via creative hubs – toward nurturing a creative cluster for the region. The Creative Brno programme is central here – see below.
- To develop a sustainable cultural sector via entrepreneurship support for cultural organisations as they transition from subsidy-dependent models to a 'mixed economy' model; and via approaches to build a more innovative and market-facing crafts and design sector, linking to cuisine and agriculture as a portfolio of cultural tourism products and experiences.

Creative Brno started out as a platform for creative people to advertise their events and activities. This was a typical network model seen in cities across Europe. However, with the strategic mapping and subsequent policy shift in favour of the creative industries, Creative Brno was positioned as a key development platform for the city and regional creative economy. The community quickly matured into a membership organisation for creative businesses, which in turn identified the need to establish a hub for creative businesses. This was to enhance networking and B2B exchange; to grow a tangible and visible cluster of creative activities; to provide an affordable and safe space for creative expression, including a range of arts; and to develop a dynamic hub for music, performance and digital innovation to the heart of the city. Creative Brno has become a priority project for the city through its economic development strategy, which aims to foster a rich creative ecosystem. The city helped to identify a site for the development of a Creative Brno hub – with the old prison selected. Its central location, heritage architecture and mix of spaces make it an ideal place for a reimagined economy driven by creative practice. It is being developed in partnership with JIC South Moravian

CASE STUDY 6

CREATIVE BRNO Czech Republic

Innovation Centre – to enable cross-overs with the wider technology and knowledge-intensive sectors. It strongly supports networking between CCI and non-CCI enterprises in order to raise awareness of the importance of the contribution of creative and digital industries to other fields.

In addition to providing workspace, rehearsal rooms, community space and events space, the refurbished prison will be a testbed for a range of policy and investment strands for the city's creative economy. This includes "Creative Credits" which incentivises the commercial projects between creative and other industries to catalyse innovation (where 'non-creative' sectors buy creative services to enhance innovation). Creative Brno is also being positioned as a creative place-maker – driving economic diversification and nurturing a cultural identity for a part of the city which is relatively deprived and fractured. Vital here is building trust and making connections between local communities and partners in education, culture and business. The mapping study and additional engagement and feasibility work has helped to build shared purpose between different stakeholders, and Creative Brno has played a leadership role in creative place-making by staging networking events, talks and seminars, training programmes and festivals. The estimated costs for the whole Creative Brno project amount to around €13 million by 2019.

Main Learning Points

- An evidence-based approach, with extensive mapping to establish the profile of the sector and key sector opportunities / priorities
- Pan-institutional and cross-sector partnership: connecting universities, arts and cultural organisations, tech and innovation hubs, and creative businesses
- The role of a sector network and agency – Creative Brno. This ensured a sector-led approach and a more organic model than one which is purely municipality-led.

- The importance of establishing a physical hub – with the convening power to connect different types of creative business, the community sector and audiences. This gives the sector greater visibility and generates opportunities for innovation and growth.
- A set of test bed initiatives to build local market for the creative industries and encourage cross-sector innovation (e.g. creative credits)
- The connection between creative production and consumption: Creative Brno is playing an incubator and producer role for emergent festivals, social enterprises and the arts as a way of nurturing a creative community of active participants. This is why a hub and wider networks are so important: they help to build awareness of local creative industries, to grow local markets, and to generate a distinctive cultural scene which is playing a valuable role in cultural tourism development and in retaining talent which might otherwise choose to leave the city.
- Evaluation and benchmarking: Creative Brno is being independently assessed in terms of economic, social and cultural outcomes.



CASE STUDY 7

GUIMARÃES Portugal

Re-imagining the possibilities of the smaller creative city

www.guimaraes2012.blogs.sapo.pt

Guimarães, a richly historic city in the north of Portugal, was crowned European Capital of Culture in 2012. This was based on an official nomination by the Government of Portugal – preceding the requirement for an official national competition. However, the city still had to convince the jury of European experts of the merits of such a small city with an already established heritage sector being European Capital of Culture (ECOC). Put simply, the city needed to demonstrate that it could deliver against the following six pillars, with the creative economy a vital element in the city's renaissance:

TECHNICAL / STRATEGIC

- **That the city needed ECOC** • demonstrating passion, engagement, and the social/economic/cultural difference it would make to the city and region and others like it), the resources it would unlock and transformations it would generate.
- **That the city wants it** • the city and nation are right behind the bid; the cultural sector stands shoulder to shoulder with the municipality; the municipality and key institutions are unwavering in their commitment.
- **That the city can deliver it** • delivery and governance model; technical and strategic capacity; infrastructure (transport, digital, cultural, tourism etc.); comms/marketing; programming (scale, depth, diversity, quality, innovation); leadership; legacy.



CULTURA AND CREATIVE ECONOMY

- **The narrative** • a distinctive, compelling cultural story based on the city's deep heritage, its industrial heritage and the process of culture-led transformation underway.
- **The quality** • the mix of excellence and innovation in programming and the overall offer; and how it would feed off and mobilise a dynamic creative economy
- **The European dimension** • how the city would develop themes and activities which are emphatically European - e.g. key issues of our time, partnerships and collaborations, accessible and relevant programming.

The city was able to demonstrate a convincing candidacy to be ECOC based on the above. This was driven by a long-term approach to culture-led change for Guimarães and the north of Portugal. Central was the first creative industries baseline analysis, mapping study and strategy in Portugal (2007-8). Commissioned by CCDRN and led by Serralves, Opium, Gestluz and Tom Fleming Creative Consultancy, this study set out a clear agenda for culture as a basis for urban transformation and as a way of diversifying the economic base of the region, improving innovation and productivity and attracting talent and investment. It also unlocked investment – e.g. in a new creative industries development agency (ADDICT), and infrastructure such as hubs and business support programmes. Guimarães 2012 was viewed as a catalyst for this programme and as a test-bed for exploring how the creative industries and cultural sector can drive urban transformation in a smaller city environment. A core programme theme was set out for 2012 – **The Creative City**. This sought to position Guimarães as a leading smaller European city for culture and creativity. The themes and outcomes of this are described below.

The 3m Euro Creative City (Cidade) Programme had one mission: to re-imagine the possibility of the smaller creative city. Guimarães was struggling economically, with traditional industries such as leather, textiles and cutlery in decline. It was also struggling for visibility and voice, to the margins of national consciousness, with an under-performing tourism sector and major challenges in attracting and retaining talent and investment. Yet the city had some of the key building blocks for a successful creative economy: a pristine heritage offer in the city centre, which provides an attractive and amenable place to visit and work in; a strong university with specialism in design and digital; a growing

cultural sector powered by the NGO Oficina and anchored by venues such as the Centro Cultural Vila Flor; and some excellence in craft and making skills based on traditional industries. The Cidade programme involved the following platforms – each exploring ways to build capacity, catalyse growth, and generate new narratives capable of re-imagining the possibility of the smaller creative city. Each played a vital role in delivering a successful legacy for ECoC 2012, reinvigorating the city's identity, position and economic profile.

- **Pop Up City** • a programme of temporary interventions in public and private space to explore new roles for empty retail and industrial spaces; to critically question what is 'in place' or 'out of place'; and to mobilise new types of community engagement in the city. This included a set of meanwhile solutions for industrial space which have since led to long-term use as creative hubs.
- **Descobrir Guimarães and Open City** • a participatory programme of collaborative labs, hack events and digital making activities which explored social technologies for the city, mobilised inter-generational and cross-sector dialogue, and re-mapped the city to open up new narratives which included creative hotspots, hubs and festivals/events.
- **Fashion Hub** • a business accelerator for the top young regional talent. This hot-housed 6 designers, provided seed investment for their collections, pro bono mentoring and business support, ad incubation space in the new Design Institute (in partnership with the University of Minho). It led to participation in major fashion showcase and sales events such as London Fashion Week and Motissimo. This was part of a wider cross-sector creative industries accelerator programme.
- **Contextiles** • a new contemporary art and textiles triennial in partnership with Kaunas, Lithuania. This is to explore the contemporary application of textile heritage and generate contemporary textile products as art.
- **On / Off and Convergent City** • a programme of commissions which connect traditional industries to contemporary design, technology and material science companies – to build their innovation capacity, generate new collaborations and help to embed design thinking to improve the

performance of the local economy. This included a set of R&D projects to enhance digital innovation in the tourism industry, build design thinking in the cutlery sector, and create expertise in augmented reality and the internet of things.

Main Learning Points

Guimarães is a city transformed. It is widely understood as one of the more successful ECoCs and a game-changer for smaller cities. The Cidade programme included a critical review and international collaboration strand which culminated in the Cidade Campus: a major symposium to reflect on the impact of ECoC for the city and its implications for smaller creative city-making across Europe. Main points of reflection include:

- **The development of an active creative community with real commitment from creative businesses and cultural organisations to develop roots and grow in the city** • Hubs such as the Centre for Art and Architecture Affairs, Design Institute and ongoing programmes of pop up activities signal a city with a revitalised creative industries sector. Successful businesses such as Far Fetch and the multiple micro businesses in design, digital and fashion all demonstrate how the city has become a viable location for creative talent. Key has been the focus on developing a more open and enabling city which champions creative talent and ensures it is not isolated but connected to networks across the city and internationally.
- **New cross-sector collaborations** • Traditional industries in Guimarães are undergoing a renaissance through their collaborations with the contemporary creative industries sector. The University has been playing an important enabling role – e.g. in digitising the textiles sector to develop new on-line business models; or in mainstreaming design and testing innovation in material science in tableware, leather and crafts sectors.

CASE STUDY 8

CREATIVE DUNDEE UK

A Holistic approach to creative talent development



www.creativedundee.com

Dundee is a small city in Scotland, UK with a population of under 150,000. The city has a restructuring economy, as it slowly recovers from the demise of industries such as ship-building, printing and tyre manufacturing. The city has embraced a creative economy approach to renewal and has slowly repositioned itself as a centre for design, gaming and contemporary arts. The city has worked on the interface between the built heritage and natural environment, with an on-going major waterfront development, including the first non-London base for the Victoria & Albert Museum (V&A). Dundee has demonstrated a holistic approach which connects social, educational, cultural and creative sectors, with a cross-cutting focus on design - culminating in the recent award of UNESCO City of Design.

“Dundee is playing to its strengths, with an emphasis on the convergence of technology, science and culture. Two cutting-edge creative organisations – the Rep Theatre and Dundee Contemporary Arts – are very active at the local level, and have been drivers for the wider cultural life of the city. The city is also a pioneer of community engagement activities, by reaching out to the peripheral housing estates to cocreate new cultural programming via a very dynamic and digital-savvy approach, which is led by the Creative Dundee programme”

Culture for Cities and Regions Programme: www.cultureforcitiesandregions.eu

A main challenge for smaller or peripheral cities such as Dundee is retaining and re-attracting creative talent and building a sustainable ecosystem of creative businesses with accessible pipelines of talent, investment and markets. In Dundee, ‘creative brain train’ is a major issue, and still too many creatives feel that leaving the city defines success more than staying and participating in the city’s renaissance. Partnerships between the public sector and the creative industries in the city are a key – building trust in the role of the public sector through active and dynamic leadership from the private sector. Creative Dundee is a major catalyst here: www.creativedundee.com

Creative Dundee was launched in 2008 to support creative talent and champion the very idea of Dundee as a creative city and thus a place to stay in or return to. Creative Dundee is led by creative industry practitioners who work as intermediaries and brokers – supporting network development, assisting with strategic investment agendas for the city, and working to strengthen the city’s creative ecosystem through events, partnership projects and an open platform which showcases the latest creative opportunities in the city. Creative Dundee is part of Dundee’s UNESCO City of Design implementation team. Creative Dundee has led the UK’s first sector-led Creative Economy Strategy – a process which mobilised creative entrepreneurs, connected with the community sector, and built a strategic vision and plan based on the ideas and aspirations of the sector.

Creative Dundee continues to connect and catalyse the sector – focusing on nurturing a community of creative entrepreneurs. It runs a successful series of Pecha Kucha events throughout the year which see an average of 300 people attending each session, pulling together the creative talent in the city while also organising a range of other events and activities with the creative sector at their heart. This active community of practice has helped Dundee to nurture and grow a strong and committed local creative economy, giving the energy and connectivity needed for ‘hard infrastructure’ such as workspace to flourish. The recently developed District 10 is almost fully occupied, showing strong demand for flexible rental terms and quality business space for creative industries. The privately owned Fleet Collective collaborative workspace is also full. The centre supports networking and collaborative working practices across the creative sector.

Allied to supporting infrastructure and network capacity for the creative economy, Dundee is focusing on improving cultural infrastructure – to increase

CASE STUDY 8

CREATIVE DUNDEE UK

the visitor economy, attract investment and grow the wider services sector. A game-changer is the new V&A Museum of Design Dundee. This will be an international centre of design for Scotland, the first ever design museum to be built in the UK outside London. The city and its partners are investing over £100 million in the development of the project, creating an iconic building, designed by Kengo Kuma & Associates, at the heart of the city's 30- year waterfront regeneration programme. This is due to open in 2018.

In addition, Dundee City Council supports a wide range of cultural and creative organisations in the city – to nurture the wider ecosystem. This includes direct grants, access to low cost property, joint marketing. The City Council recently approved a joint budget (Dundee City Council, University of Dundee, University of Abertay and Leisure & Culture Dundee) to work with Creative Scotland (the creative economy and arts development agency for Scotland: www.creativescotland.com) in the delivery of a €690,000 Place Partnership over the next three years. This is to develop Dundee's UNESCO City of Design programme and take the city to the next level with the creative economy a key driver.

Main Learning Points

- Take a long-term view and build a very engaged relationship with the creative sector so that a co-leadership model can be established.
- Collaborative working and networking within the creative industries and with other knowledge-intensive sectors, are vital for an energetic and distinctive sector.
- Enterprise education and raising awareness are essential within the further and higher education system to encourage young talents to launch their own creative start-ups. This includes access to work experience and project work with existing businesses – to build appetite and confidence in the very idea of a creative job. This is also important for knowledge exchange and innovation in the creative industries sector – enabling a continual R&D and development process. ■

CASE STUDY 9



MEWE 360 UK

Championing Diversity in the Creative Industries

MeWe 360 is a hub, platform, development agency and champion for creative talent from diverse backgrounds. Its mission is:

“To uncover the UK’s hidden leadership talent so that entrepreneurs, from all backgrounds, can develop thriving enterprises”.

MeWe 360 develops creative business potential through their bespoke networking, mentoring, consultancy and investment support. This combines a not-for-profit development house, MeWe Foundation, with a commercial investment arm, MeWe Trading CIC. Profits that MeWe360 receive from investment are reinvested into the charity to support talented creative entrepreneurs from diverse ethnic and cultural backgrounds. This unique business model is a smart way of developing and funding untapped creative talent which would be viewed as too risky through mainstream investment.

The core activities and functions of MeWe360 are:

MeWe 360 Incubator • a £1 million business incubator and venture fund for entrepreneurs in the creative industries. MeWe360 identifies and develops creative talent from across the UK and incubates associated new businesses. Through their venture arm we will invest in promising new projects. There are

two types of membership at incubator level: **Incubator** • is for those looking for an intensive package of support to grow their business and possibly work towards selection onto **Incubator Plus** • those selected from Incubator Plus have access to a £1 million investment fund. Members of both levels of incubator have access to business support – e.g. mentoring or coaching as well as expert advice and ‘hands-on’ practical support in key areas of business such as marketing, planning, finance and human resources. They also receive access to a programme of networking and leadership development events designed to inspire, inform and connect the membership including speakers, panel discussions, workshops, expert clinics. Incubator Plus members have the opportunity to pitch to investors, for which a proportion of the money raised will be reinvested to the MeWe 360 programme.

The Hub • Members have access to a high quality professional environment in central London – which operates as a hub, workspace and events space. Facilities include a professional cinema, meeting, work and event spaces to present, collaborate and network.

Mentoring and consultancy • MeWe has a roster of high calibre mentors, consultants and guest speakers, with genuine track records of success, who contribute to their programme. As one participant puts it: *“Before I went into the sessions with my mentor, I had a very crude and blunt impression of our business structure. Now it is more refined and when we talk to our investor we give the impression that we know what we are doing, not just blind mice scrabbling around trying to make sense of ourselves ...”*

Main Learning Points

MeWe 360’s business model and ethos represent its main innovative qualities. It has secured co-investment as a ‘National Portfolio Organisation’ from Arts Council England (the national development agency for arts and culture: www.artscouncil.org.uk), public investment from Creative England (the

national development agency for the digital and creative industries: www.creativeengland.co.uk), and private equity investment from its parent company Ingenious Media (which specialises in commercial creative industries investment: www.theingeniousgroup.co.uk). Collectively a set of public and private sector outcomes are combined.

These include:

- **REACH** • connecting with young creative talent from across the UK who might not otherwise connect with business support or incubation programmes. The location of its hub in the heart of London’s creative and media district (Soho), gives credibility to creatives who would otherwise be more neighbourhood-based.
- **DIVERSITY** • specialising in providing a tailored and inspiring environment for black and ethnic minority creatives – in a drive to make the UK creative economy more inclusive and built upon the full diversity of the population.
- **INNOVATION** • seeking to unlock innovative approaches to content creation, design, digital and audiovisual by brokering collaborations across sector boundaries, incubating ideas in an open and generous environment, and providing excellent industry-experienced consultancy and mentoring.
- **GROWTH** • connecting the above outcomes to a focus on generating scalable creative businesses capable of driving growth and competitiveness for the UK creative economy, providing commercial returns to the incubator and for private co-investors.

This proven model provides critical learning points for places which have a diverse creative talent pool but lack diversity in high growth creative businesses. It is also of significance for places where trust in public sector is low, hence partnership with the private sector can open up a more positive environment for business development. ■

Outline programme evaluation framework

Aims / outcomes	Indicators of achievement / progress	Evidence / data collection tools
To grow the Creative Economy in five project States in Brazil	<ul style="list-style-type: none"> ■ Creative Economy and creative sub sector strengths in each State understood by strategic partners ■ Creative Economy linked to cultural sector development 	<ul style="list-style-type: none"> ■ Survey of participating entrepreneurs at the start and end of training and six months after completion where possible. ■ Interviews with Sebrae/ Adesampa managers and consultants ■ Interviews with other strategic partners in each State ■ Interviews with UK partners Nesta, Loughborough and Coventry Universities ■ Focus groups/interviews with participating entrepreneurs ■ Programme monitoring reports
To increase specialist Creative Economy support infrastructure	<ul style="list-style-type: none"> ■ Number of business/ support agents trained ■ Business agents report better understanding and capability to support creative entrepreneurs ■ New tools developed for supporting creative entrepreneurs ■ Networks of entrepreneurs being developed 	<ul style="list-style-type: none"> ■ Survey of business support agents ■ Interviews with business support agents (SEBRAE and Adesampa) ■ Interviews with trainers NESTA/Coventry University
To develop the ability of entrepreneurs to set up and run sustainable creative businesses, particularly entrepreneurs from vulnerable communities	<ul style="list-style-type: none"> ■ Entrepreneurs trained in different regions ■ Entrepreneurs from identified vulnerable communities trained ■ Entrepreneurs report they have developed new business skills ■ Entrepreneurs report feeling more confident about the future success of their creative enterprises ■ Creative enterprises have developed from pre-start or part time enterprises to full time businesses (Adesampa supported enterprises - too early for this outcome from Sebrae programme) ■ Entrepreneurs report introductions to other creative business and creative networks 	<ul style="list-style-type: none"> ■ Survey of participants at the start and end of training and six months after completion where possible. ■ Focus groups/interviews with participating entrepreneurs ■ Interviews with Sebrae and Adesampa consultants and agents ■ Programme monitoring reports

Objectives/outputs	Indicators of achievement / progress	Evidence / data collection tools
Training for trainers/agents	<ul style="list-style-type: none"> ■ Number of business support trainers/agents trained ■ Location of business support trainers/agents ■ Organisation agents trained work for 	<ul style="list-style-type: none"> ■ Programme monitoring reports
Training for entrepreneurs	<ul style="list-style-type: none"> ■ Number of business support trainers/agents trained ■ Number of pre-start, established entrepreneurs ■ Number making a full time living from creative enterprise ■ Location of business support trainers/agents ■ Demographics of entrepreneurs trained • gender, ethnicity, age, employed/self-employed/unemployed 	<ul style="list-style-type: none"> ■ Programme monitoring reports
Process	Indicators of achievement / progress	Evidence / data collection tools
How effective were the different approaches in developing Creative Economy support and development infrastructure?	<ul style="list-style-type: none"> ■ Quality of training perceived as good by business agents and strategic partners ■ Skills developed and tools introduced found to work well in supporting entrepreneurs 	<ul style="list-style-type: none"> ■ Interviews with agents ■ Interviews with project partners ■ Interviews with UK delivery partners NESTA, Loughborough and Coventry Universities
What worked well? What worked less well in approach and tools used?	<ul style="list-style-type: none"> ■ Key elements of what worked well identified ■ Evidence of training being adapted to local contexts 	<ul style="list-style-type: none"> ■ Interviews with agents ■ Interviews with project partners ■ Interviews with UK delivery partners NESTA, Loughborough and Coventry Universities ■ Survey of entrepreneurs ■ Interviews/Focus groups with entrepreneurs
How effective were the different approaches in developing creative sustainable creative entrepreneurs and communities?	<ul style="list-style-type: none"> ■ Quality of training and support perceived as good by entrepreneurs ■ Tools used felt to useful in developing business and improving business skills and business sustainability 	<ul style="list-style-type: none"> ■ Survey of entrepreneurs ■ Focus groups with entrepreneurs

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