



# SECRETARIAT OF THE CREATIVE ECONOMY PLAN

Policies, guidelines, and actions  
2011 - 2014

Ministry of  
Culture



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BRAZILIAN GOVERNMENT  
**BRASIL**

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**BRASIL**

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Notwithstanding the antinomies existing among the visions of history emerging in a society, the social change process we call development acquires certain clearness when we connect it with the idea of creativity.

**Celso Furtado**

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PARACELSO

Céu  
Sol  
Furtacor

Bom pau  
Do paú do pombal

Seu ser  
Excelso  
Furtado

Celso furtivo  
Bomba da paz  
Depois rapaz  
E aqui  
Ainda vivo

Céu solícito  
Explícito sol  
Inconfortável fruto

Celso frutado:  
Bendito é o suco.

**Chico César**

Singer, songwriter, musician, and  
Secretary of Culture of the State of Paraíba  
07/06/11

PARACELSO [FOR CELSO]\*

Sky  
Multicolor  
Sun

Good Wood  
Columbarium Wood

His being  
Admirable  
Secret

Undercover noble  
Bomb of peace  
Later a boy  
And here  
Still alive

Solicitous sky  
Explicit sun  
Uneasy fruit

Noble the fruit:  
Blessed is the juice.

**Chico César**

\* Free translation of the poem Paracelso, written by Chico César.

# For a Creative Brazil

On December 4, 1986, the United Nations made a first Declaration on the Right to Development, asseverating that it is an inalienable human right, at the same time that it is a right and duty of the States.

The creative economy has obtained highlight in the discussion focus of international institutions, such as the United Nations Conference on Trade and Development (“UNCTAD”), The United Nations Development Program (“UNDP”), and The United Nations Educational, Scientific and Cultural Organization (“UNESCO”), considered as a strategic development axis for several countries and continents, in the new century.

Notwithstanding to be recognized by its cultural diversity and creative potential, Brazil does not appear in international surveys, among developing countries, as a producer and exporter of creative goods and services.

The Secretariat of the Creative Economy (“SEC”) symbolizes, from this Plan the Ministry of Culture’s challenge to lead the formulation, implementation, and monitoring of public policies towards a new development, grounded on inclusion, sustainability, and, specially, on the Brazilian cultural diversity.

On the other hand, in planning, through the Secretariat of the Creative Economy (“SEC”), a “Creative Brazil”, we intend to emphasize the commitment of the National Culture Plan with the Plan *Brasil sem Miséria* [Brazil without Extreme Poverty], through the productive inclusion, and, with the Plan *Brasil Maior* [A Greater Brazil], in the search for competitiveness and innovation of the Brazilian creative businesses.

That is why, we, who are part of the Ministry of Culture, salute with joy and hope the Plan of the new Secretariat of the Creative Economy (“SEC”). May this document symbolize a landmark for repositioning the culture as an axis of the country’s development. After all, as Câmara Cascudo, we also believe that “the best of Brazil is the Brazilian People”!

**Ana de Hollanda**  
Minister of Culture

# The Secretariat of the Creative Economy (“SEC”) in Brazil

The turn of the century brought visible signs of changes in structure and conjunction pointing to certain trends that are redirecting the course of the globalized world development policies. Certain changes of economic, technological, social, and cultural order irreversibly transformed the contemporary society. The bond between the local and global became more and more present. In such scenario, the creative economy concept was brought up, which has been highlighted as one of the most dynamic segments of the world economy, becoming a viable development strategy option in the 21<sup>st</sup> century.

As per institutional memory, both the United Nations Conference on Trade and Development (“UNCTAD”) and Brazil had an important role in the evolution of the intergovernmental debate on the increasing importance of the creative economy for impelling jobs, innovation, culture, and trade. It was in 2004 that the Tenth Conference of the United Nations (“UN”) on Trade and Development (United Nations Conference on Trade And Development (“UNCTAD X”), gathered 158 countries in Sao Paulo, and upon debate and negotiation, the international community decided to introduce the creative economy theme in the international political agenda for economic development. Since then, the United Nations Conference on Trade and Development (“UNCTAD”) has developed a pioneer role, to the effect of researching, analyzing and causing international actions to be taken in order to make governments responsive, including Brazil, as regards the importance of the cultural and creative sector for redefining public policies helping developing countries to diversify their economies at the same time they further creativity, knowledge, social inclusion, and cultural diversity.

In such context, the United Nations Conference on Trade and Development (“UNCTAD”) congratulates and brings its institutional support (and my personal support as a Brazilian citizen) to the new government, through the Ministry of Culture, through the creation of the Secretariat of the Creative Economy (“SEC”) in 2011. We hope to consolidate the cooperation between the Creative Economy Program of the United Nations Conference on Trade and Development (“UNCTAD”) and the new Secretariat. With no doubt this is a decisive step for articulating a solid strategy that optimizes the impact of the creative economy on a development model that is a more inclusive and sustainable one in the Country. The time is propitious to put in practice concerted interministerial policies and institutional mechanisms helping to effectively connect the interface between the economy, culture, technology, tourism, as well as labor, social, and environmental issues – in order to fit the dimension of the creative economy development as a whole.

Today, we know that an increasing portion of the population of emerging countries devotes a greater percentage of their income to culture, social experiences, entertainment, and leisure. Each day, all over the world, the great majority of the individuals consume creative products. On a daily basis, we listen to the radio, watch TV shows, dress according to fashion, listen to music, read newspapers, use software programs in our computers to work and study, directly or not, we consume advertising, etc. There are empirical showing that certain creative products, such as music, videos, digital games, all in all, a number of domestic consumable creative goods maintained a stable demand even during the international financial crisis. The creative economy encapsulates the creative sectors, which comprise the cycle of creation, production, and distribution of goods and services that use creativity and intellectual capital as main inputs. However, we must highlight that the creative economy is centered, but not restricted to arts or the cultural industry, since creativity is not an exclusive privilege of the artists. We refer to a wide and heterogeneous field including since workmanship and popular culture parties to the most intensive technology services, such as architecture, design and scientific research. The process of transforming ideas and knowledge into tangible assets or intangible services provided with creative contents, cultural and economic value, and market goals is important.

It is implied that the creative economy generates economic growth, employments, and foreign exchange values. Given its multidisciplinary characteristic, the creative economy potentially contributes to poverty reduction and the insertion of the excluded ones and minorities, such as women and talented young people informally conducting creative activities (workmanship, popular parties, dancing, etc). The creative economy also makes the interaction between the public and private sectors easier, associating businesses, foundations, Non-Governmental Organizations (“NGOs”), and philanthropy. Therefore, it is important the existence of a participative process and flexible schemes with partnerships in all levels, and political articulations from community, municipal and state levels to the federal scope. That will facilitate the elaboration and implementation of a pragmatic plan of action to reinforce the creative economy in Brazil.

Another application of the creative economy is in the formulation of urban policies for municipalities and cities. The concept of “creative cities” has been widely used not only to revitalize cities searching for new directions emphasizing arts, differentiated services, entertainment, in order to attract the so-called class of creative entrepreneurs, which ennoble the cultural life and bohemia, valorizing thereby the historic heritage and the contemporary side of the cities. Nowadays, we know that it is possible to conciliate art, culture, and technology with businesses and sustainability.

In order to constitute a creative economy good performance leading climate, we need to seek for solutions to remove the obstacles suffocating the development of the creative sector in domestic and foreign markets. Structural causes are common, but there are also obstacles regarding the access of creative goods and services to the international market, which affects the creative economy agility of developing countries. Therefore, despite of the abundance of creative talents, rich heritage and cultural diversity, the potential of the creative economy in Brazil has been underused. To such effect, we encourage the government to institute the

“creative nexus”, in order to attract investments, technology, entrepreneurship, and trade, commencing partnerships and creating synergy among actions of the government, investors, creative entrepreneurs, artists, and academics, in order to reinforce the creative capacities in the country.

The Brazilian people has always been quite creative, mainly because he needs to find solutions for the several challenges he faces every day. Brazil has a strong cultural identity, it is a happy and dynamic country, and, above all, an emerging country with a certain level of education and a quite defined institutional and regulatory panorama – all in all, such factors positively contribute to the formation of the intellectual capital of the country, and encourage creativity not only in the artistic and cultural field, but in business, science, and cutting-edge segments of the economy. Brazil has all the attributes to stimulate an inclusive development through creativity, culture, knowledge, and innovation.

**Edna dos Santos-Duisenberg**

Head of the Creative Economy Program of  
the United Nations Conference on Trade and  
Development (“UNCTAD”)

# In search for the place of culture in the development process

Through several paths, the thought on culture leads, today more than ever, to its connection with development. On the one side, the experience unbuilt the thesis of the existence of a direct and linear correlation between the economic growth and development, converging to ideas such as those of Amartya Sen, that there is no development without the guarantee of rights and freedoms: - right to work, health, education, home; political, cultural, ethnic and religious freedom. On the other side, a complex and mutating picture: the growing amplification of the Culture concept, added to technological advances - but not only - redounding in the dissolution of boundaries between languages and media, and in deep alterations in the forms of production and access to cultural goods and services.

From the end of the 1980's, grounded on the international debate on the environmental matter, the concept of sustainable development was outlined, which, notwithstanding sometimes serves as shelter to opportunist attempts to conciliate the non-conciliabile, ended, in the course of those years, for finding an apparently simple but solid definition: sustainable is the kind of development supported, on a balanced basis, by the economic, social - and we must include the cultural therein - and environmental pillars.

The synthesis resulting from the Mexico World Conference of 1982 remains up-to-date in defining Culture as the group of spiritual, material, intellectual, and emotional characteristics distinguishing a social group. (...) comprising ways of life, a person's fundamental rights, systems of values, traditions and beliefs, and the Development as a complex, holistic, and multidimensional process, which goes beyond the economic growth and integrates all community's energies (...) grounded on each society's desire to express its deep identity. The definitions of those two phenomena historically seen as so diverse are of such a proximity that they become almost permutable among each other. Celso Furtado goes further in affirming that, since the development projects should be defined by the perception of ends and objectives intended by individuals and their communities, the cultural dimension should then prevail on others.

The axes grounding the discourse, not only that of the United Nations Organization for the Education, Science and Culture ("UNESCO"), but that of the whole United Nations system, are consistent with such principles, that is, the "culture as a right" and the defense of the "culture centrality in the construction of sustainable development models". We must highlight that such centrality is not limited to the knowledge that the cultural goods (not the culture itself) have economic significance. Although correct, such understanding is still far

from representing the actual insertion of the culture in the development processes, which is, yes, the less privileged approach – or the most difficult to be worked with – by the cultural policies, which ends for frustrating the possibility of more profound and lasting interventions.

Such little digression precedes the considerations on the institutionalization of a governmental program turned to the creative economy because, I believe, any program of such nature should refer thereto. In another words, regardless of the conceptual or methodological cut that shall define the option for the creative economy, or the culture economy, or for the creative or cultural industry, its background, the place where the convergences are findable and divergences flattened, it is its nexus with the development. Today, we need a program able to contribute to place the culture in the center of the development debate, not only for the growing role the culture plays as factor of ingress to the economy, but for its contribution to the strategies of poverty reduction, of favoring the endogenous creation, and of diversity furtherance.

The initial steps for the creation of the Secretariat of the Creative Economy (“SEC”) in the Ministry of Culture give signs of rejecting a certain “methodological stoppage”, which acts as inhibitor of a firmer presence of the public cultural policies as propellers of the industry development. The effort to conceive a planning landmark, counting on the most diverse contributions, does not solve all conceptual problems, but aggregates the country’s best capacities, and traces a portrait of the state of the art. In other words: we came all the way up to here, and it is from here that we must go on.

And in pondering on what we know and what we have, the information, statistic data, and indicator theme, as well as that of the studies and analyses resulting from deserves a special record. This is a field in which, for sure, there were important recent advances in Brazil. Such advances must be consolidated and become permanently incorporated into the agenda of the Ministry of Culture, and, thereby, into the information-providing bodies, specially the Brazilian Institute for Geography and Statistics (“IBGE”). It is also one of the main possibilities of contribution by the United Nations Educational, Scientific and Cultural Organization (“UNESCO”), which is the result of an effort of decades to the effect of establishing a group of parameters that may lead to a production of data that are coherent, and, above all, comparable among countries. The propositions of the United Nations Educational, Scientific and Cultural Organization (“UNESCO”) for measuring the culture segment, as well as studies and analyses arising out thereof, are consolidated in their Referential Landmarks for the Cultural Statistics, the first of them launched in 1986, and the most recent one in 2009. Without intending to be closed and dogmatic ones, such Referential Landmarks have operated as a threshold for selection of the human activity fields that should compose the universe of searches and statistics on culture, and, as such, they has been most useful, even though requiring adaptations to the countries’ reality, even because they acknowledge that a cultural bias traverses every statistic instrument. The Referential Landmark results in the construction of a matrix having in its vertical axis a group of cultural production areas, and, in the horizontal one, the process representing the cultural production cycle. Such apparently simple ingenuity gives flexibility to capture a certain activity having a creative or cultural nature in the core of a non-cultural economic segment, or to subtract from certain cultural

segments internal processes having not a creative or cultural nature. That shall be as much refined as the classification of a country’s economic activities are detailed, which may or may not allow such fine tune.

Such explanation takes a place in this text for a very simple reason: once the rules of the game are established, the methodological excuse connected with the classic question on which is the culture field cannot be an obstacle anymore for the production of information on the segment. All results shall be valid if they are faithful to their postulate, to what one proposed to investigate. Consequently, if methodological parameters are agreed, the production of information does not need to be concentrated in the federal level, but it may be decentralized towards states and municipalities, aiming not only at reducing the work load at a central level, but, above all, spreading the interest for the knowledge of the culture specialties as an economic industry, and formulating policies, to their most possible extent, fixed in the territories.

UNESCO’s new Referential Landmark seeks for acknowledging the informal activity, and tries to breach concepts of high and low culture, handiwork and intellectual work. It includes all activities, goods, and services produced by the cultural industries (industrial and handcrafted ones); all elements of participation in the cultural activity (formal job, participation in events, at home), and the entire creative chain. It is based on economic measures for pragmatic reasons, mainly because from there arises a greater facility of measure. Therefore, it requires deepening actions that, in the case of Brazil, should deserve a special attention with respect, for instance, to the forms of apprehending the intangible heritage or the traditional knowledge, transversal to a number of fields, once their creation, production, and dissemination processes occur almost simultaneously. Even so, it is possible to find indicators, and, specially, the cultural practice and time use surveys, although more expensive in all senses, are the most suitable alternative.

In reflecting on the Secretariat’s role, we must keep in mind that its work is commenced in one of the greatest history economic periods of the country’s growth, allied to income distribution efforts, and, therefore, of search for a more balanced and sustainable development. The moment is of ascension for a great contingent of the population to new consumption standards; of new occupation fronts, especially in the Central West and the Amazon; of big intervention in infrastructure, especially energy, transportation, sanitation, communication, and equipment. The impacts of what has happening are still needy of more comprehensive analyses, and, in the culture field, we are between perplexity and reactive and circumstantial reflection. Important cultural changes are studied on a locally basis, for instance, in the scope of Environmental Impact Studies – we must record: environmental, situation represented only by a limiter, a problem to be contoured so that one certain objective, greater and more significant, can be reached. The culture did not yet reach the condition of a project conception dimension, as suggested by those who defend its connection with the development.

The new Secretariat plan of action qualifies to take part in such complex context, once it is not intimidated with the immense transverseness of its object of actuation, going through a large spectrum of institutions and governmental segments, private sector, and creators. It

goes from the production of knowledge to the professional education, to regulatory matters, up to the furtherance itself. A second moment could, perhaps, be that of, among such vast universe, to select which is reachable in the different time horizons, manage the inevitable institutional and financial limiters, and all that without disregarding the affirmation strategies required to a still fragile field in the public policy context. None of that shall diminish the importance of the work. By the way, good examples of what works well in governmental structures around the world are usually laid on a format grounded on simplicity, by an apparently elementary recipe involving coherence, continuity, regularity, and clearness of objectives. All that can be extracted from its plan of action, therefore, may the Secretariat of the Creative Economy (“SEC”) have a long and productive life!

**Jurema Machado**

Culture Coordinator of the United Nations  
Organization for the Education, Science and  
Culture (“UNESCO”) in Brazil

# The Brazilian creativity and cultural diversity as resource to a new development

The African writer, Mia Couto, at a press conference held at the *Bienal do Livro* [The Biennial Book Fair] in Ceara [State], in 2004, affirmed that the colonialism has not died with the country's independencies; it has only changed its shift and executioners. He told journalists that during decades the Africans searched for someone to blame for their unhappiness and incompetence. At first, they blamed the colonizers. Then, they constructed romantic images of what they were before them. The colonizers had gone away, he said, but new forms of colonialism kept going on, and such new forms were naturally managed between ex-colonizers and ex-colonized. He said: "We become more and more alone with our own historical responsibility of creating a new history". The reflection of this Mozambican writer leads us to think. After all, what kind of development are we searching for? And for such development, which State and which economic models should we construct? And, for the construction of such economic models, which mentality should we adopt?

Assistance projects and international aid have been the beloved daughters of the development myth. The creation of furtherance institutions, programs, projects, the transfer of resources, the donation of equipment are intertwined with local oligarchic systems, which, in their political, social, and economic spheres, have shown, in the course of time, adaptation, renewal, and continuity capacity. And such oligarchic systems are exactly those being nourished from the "non-development" of the poorest regions of the country, of the "no way out" Brazil.

On the other hand, the social, economic, environmental, and cultural crises we have been through are concrete expressions that the modern development model, grounded on the accumulation of wealth and growth of the Gross Domestic Product ("GDP") is in frank decadence. Development should mean, above all, life quality and amplification of choices. The economist and then Minister of Culture, Celso Furtado, connected the development with the idea of creativity in his book "*Criatividade e Dependência na Civilização Ocidental*" [Creativity and Dependence in the Western Civilization]:

[...] societies need means of defense and adaptation, whose efficacy reflects the ability of its members to formulate hypotheses, to solve problems, to make decisions in the face of uncertainty. Well, the emergence of an additional surplus... opens to the members of a

society an horizon of options; it is not longer about reproducing what already exists, and it is, yes, about amplifying the field of what is immediately possible [...] The new surplus, therefore, gives rise to a challenge to inventiveness... In its double dimension of generating power of a new surplus and creating impulse of new cultural values, such releasing process of human energies constitutes the last source of what we understand as development.

Celso Furtado has fought during his whole life for a decentralizing development, grounded on the Brazilian regional cultural diversity. And, therefore, he was a merciless critic of the capitalistic societies, and “of its sophisticated form of controlling creativity and manipulating information”. What disturbed Furtado was the conscience that “the stability of non-equalitarian social structures would be directly related to the control by private groups of the production goods of the artistic, scientific, and technological creativity, and the information flow that arises out of such creativity.” Great defender of innovation, the economist emphasized, however, the need that the technological progress walked side by side with the access of such products to broader layers of the Brazilian society.

Decades have passed, but the reflections of the ex-minister of culture are still up-to-date. The failure of a model, whose results had only reinforced the abyss between wealthy and poor, has incited the contemporary states to encourage communities, public and private decision-makers, Non-Governmental Organizations (“NGOs”) and other territorial agents to construct a collective action from their own capacities and local potentials.

In January, 2011, twenty-five years upon Celso Furtado, Ana de Hollanda retakes, in the Ministry of Culture, the economist reflections on culture, development, and creativity. These are the words of the Minister in her inaugural:

The creation will be in the core of our attentions. The immense creativity, the immense cultural diversity of the mixed people of Brazil, country of all mixtures and all syncretism. Creativity and diversity, which, at the same time, intertwine and become a single complex of culture [...]. And that is exactly why, in assuming the Ministry of Culture, I also assume the mission of celebrating and furthering the Brazilian creative processes.

The understanding of the Brazilian creative economy potential for the Brazilian development is not something recent. In the effervescent context of the 50's and 60's, the Italian architect, Lina Bo Bardi, accomplished her dream of building a popular art museum in Salvador [City], a space that allowed the dialogue between the academic knowledge and workmanship masters, to form an original and Brazilian outline. Thus, she took an expedition collecting pieces throughout the Northeast region, gathering an almost two thousand work estate. The wide complex of ex-votos, saints, candomblé [Afro-Brazilian spiritual belief] objects, animals, and wooden utensils, clay objects, wooden mortars and pestles and pieces made of recycled material and garbage collected by Lina at fairs, markets, and religious material stores at several communities, rural

nucleus, and Cities of the States of Bahia, Pernambuco, and Ceará. As testifying-objects of the Northeastern cultural identity, the architect had a glimpse of their use as a basis to develop an Artisan Study and Work Center and an industrial design school, which would produce projects to the industry. In the school, there would be exchange of experiences between the students of architecture and design and the artisans. That was obviously a political project. Her projects of the museum-school and the furtherance to the Brazilian design in such structure were interrupted in 1964, when she was removed from the museum by the Brazilian dictating regime. In 1963, at the opening of *Museu de Arte Popular da Bahia* [Bahia Popular Art Museum], with the exhibition “Nordeste” [Northeast], Lina wrote:

This exhibition, which inaugurates Museu de Arte Popular do Unhão [Unhão Popular Art Museum] should be called Northeast Civilization. Civilization. Trying to take from the word the courtly-rhetorical meaning inherent thereto. Civilization is the practical aspect of the culture, is the men's life in every moment. Such exhibition tries to present a civilization thought in every detail, technically studied, from the lighting to the kitchen spoons, bedspreads, cloths, coffeepots, toys, furniture, arms. It is the desperate and furiously positive search of men who do not want to be 'fired', who claim their right to life. A fight of every moment for not to sink in despair, an affirmation of beauty achieved with the strictness that only a constant presence of reality can give [...] This exhibition is an accusation. Accusation of a world unwilling to renounce the human condition despite of oblivion and indifference. It is a non-humble accusation that puts itself against the degrading conditions imposed by men in a desperate effort for culture.

How to turn a “desperate effort for culture” into a fundamental right to development? The Ministry of Culture (“MinC”) answers to that question in a proposition manner, creating a Secretariat of the Creative Economy, with the purpose of amplifying the transverseness of its policies within the governments and the society. It is about a strategy to affirm the importance of the public policies of culture in the construction of a broad and transversal development agenda. It is about taking on the challenge of thinking of the development less as a product than as a cultural process. And, therefore, we need to take into account what we historically discarded and excluded throughout our history.

The Secretariat of the Creative Economy Plan (2011 - 2014), which we now present in English and Spanish Language, represents the will and commitment of the Ministry of Culture, in President Dilma Rousseff's Government, of rescuing what the traditional economy and the modern development heralds discarded: the Brazilian people creativity. The social technologies produced by the Brazilian immense creativity became irrefutable realities. Nevertheless, such technologies still need support by the Brazilian State to flourish. In countless countries of several continents (such as Australia, Turkey, China) the creativity has been supported by public policies, and treated as the input for excellence of innovation. Such new economy has been growing thanks to the society of the knowledge and new technologies. It is the symbolical

dimension of the human production (present from the circus arts to games contents) that becomes a fundamental element in the determination of the price for such new goods and services, building new sympathies, new ethics and esthetics, all in all, gathering communities and individuals, this time, from networks and collectivity.

The data on the creative economy growth in the world are unquestionable. According to estimates of the United Nations Organization for the Education, Science and Culture (“UNESCO”), the international trade of cultural goods and services has grown, in average, 5.2% per year between 1994 (US\$ 39 billion) and 2002 (US\$ 59 billion). However, such growth is still concentrated in developed countries, which answer for more than 50% of the world exports and imports. At the same time, researches of the International Labor Organization points to a 7% share of such products in the world Gross Domestic Product (“GDP”), with annual growth forecasts around 10% to 20%.

Barbero defines four forces impelling the development: the production flexible organization; the diffusion of innovations and knowledge; the change and adaptation of the institutions and the urban development of the territory. The interaction between such forces would produce the required synergy capable of provoking an endogenous development, which, in its turn, would allow Brazil a new economic growth alternative, no longer built outside in, but the result of a local economic dynamic. At the same time, such development would be grounded on the valorization of the local cultural ethics and expressions, required to the consolidation of cooperative practices, to the growth of trust between individuals and groups, further to the protection to the cultural and environmental patrimony of the territories involved.

The creative economy complies, in its principles, with the conditions proposed by Barbero, and, therefore, translates a message of hope, producing positive impacts on all regions of the planet. However, we know that no model produced thereby in other nations shall fit us. As Mia Couto said, we need to build our own social models and technologies. After all, Brazil owes the world, and particularly the Latin America and Africa, an effective contribution to the new including and sustainable development.

The new Ministry of Culture (“MinC”) is willing to build a new development for Brazil, in a transversal manner, together with the other ministries, furtherance agencies, international institutions, S system, universities, creative sectors, the legislative and judicial branches, and government-owned companies, research institutes, organizations of the third sector, ultimately, together with the Brazilian states and municipalities. But, for building a new development, the building of a new economic mentality is required. Differently from the traditional “Taylorist” economy, the creative economy is characterized by the abundance, not by the scarceness, by the social sustainability, not by the exploration of natural and human resources, by the productive inclusion, and not by the marginalization of individuals and communities.

The challenges are immense, but they are instigating ones. The Ministry of Culture retakes the difficult task of rethinking, re-conducting, leading debates and creating policies on the culture and development in Brazil, with the mission of transforming the Brazilian creativity into innovation, and the innovation into wealth: cultural wealth, economic wealth,

social wealth. For that, we must face challenging questions: why our cultural wealth and diversity do not make Brazil one of the grater touristic destinations in the world? How can we encourage and further the Brazilian creative talents? How the creative economy may contribute to the productive inclusion of the 40% of Brazilian young people who today are among the 16.3 million Brazilians below the poverty line? How to amplify and qualify the culture consumption in the country, taking into account the emergence of 39.5 million Brazilian men and women to the middle class?

For facing such questions we need surveys, indicators, and methodologies for producing reliable data; we need credit facilities to further such businesses, we need education to creative, infrastructure competences allowing the production, circulation, and consumption of creative goods and services, inside and outside the country. And there is more. We need to advance in the preparation of new regulatory landmarks, having a tax, labor, civil, administrative, and constitutional nature, allowing us to go further.

If the way is long, the task is full of passion. We definitely refer to the start of the building, in Dilma’s Government, of a “*Brasil Criativo*” [Creative Brazil]. Let’s work!

**Cláudia Leitão**

Secretary for Creative Economy of the Ministry of Culture

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# Summary

<b>1. Introduction</b>	<b>29</b>
<b>2. The first challenge of the Plan: to agree upon a concept for Creative Economy</b>	<b>31</b>
2.1. Scope of the creative sectors	35
2.2. The Brazilian creative economy: estimates and trends	40
<b>3. The guiding principles</b>	<b>42</b>
3.1. Cultural diversity	43
3.2. Sustainability	43
3.3. Innovation	43
3.4. Social inclusion	44
<b>4. The challenges of the Brazilian creative economy</b>	<b>45</b>
<b>5. The Secretariat of the Creative Economy</b>	<b>48</b>
5.1. Background	48
5.2. Mission	48
5.3. View	48
5.4. Purposes	48
5.5. Organizational Structure	49
5.6. Competences of the Secretariat of the Creative Economy (“SEC”)	53
<b>6. The Plan</b>	<b>54</b>
6.1. Concept	54
6.2. Elaboration structure and methodology	54
6.3. Products of the Secretariat of the Creative Economy (“SEC”)	75

# 1. Introduction

We present to the Brazilian men and women the Plan of the Secretariat of the Creative Economy (2011 - 2014), new division of the Ministry of Culture in Dilma Rousseff's Government. Such Plan intends to be much more than a document to set forth intents, policies, guidelines, and actions in the Brazilian creative economy field. It symbolizes a movement of the Ministry of Culture ("MinC") in redefining the role of the culture in our country.

We know that the current capitalistic system lives in a "dead end alley" and the promises made by the State, grounded on the ideals of "freedom, equality and fraternity", showed to be vain ones. On the other hand, in reading and seeing the world, whether through media or from our own daily experiences, we get caught by a great pessimism. After all, how to face the youth disillusion, today with so many difficulties to be included in the work market? How to answer to minorities' indignation before the acknowledgement of their rights? How to seek alternatives for the social violence reduction more and more intense? All those questions point to a radical decadence of the modern State models of the Economy and Development.

"The future of Europe depends on culture", affirms the Polish philosopher Zygmunt Bauman in the inauguration, in Wroclaw, of the European Congress on Culture, organized by Poland in order to submit its candidature to the presidency of the European Union. He also said: "The world is becoming a Diaspora mosaic, an archipelago of cultures, which while produces wealth, may also create a Babelic

lack of communication. We need to invest in translation systems that allow us to create a new Alexandria library."

In the same Congress, the attorney Philippe Kern alerts on "the need of thinking of culture not as an autonomous island inside a certain social landmark, but moving it to the center of the new society social and economic discourse". Kern analyzes the reasons of such relocation and clarifies that such strategic change "would not be justified only for the growth of jobs created by the cultural industry, or even by the culture and creativity contribution to the countries' Gross Domestic Products ("GDP"), but specially because culture is our first economic estate".

In Kern's metaphor, if in the industrial societies the oil has been considered the great wealth producing estate, in contemporary or post industrial societies, the cultural diversity becomes the fundamental estate to nations' development, which estate guides the technologies' contents, governments' choices, companies' economic alternatives, and, above all, the people's ways of life.

Thus, the cultural diversity shall no longer be understood only as goods to be appreciated, but as a fundamental asset to a new understanding of the development. On the one side, it must be perceived as a social estate, capable of causing sympathies among individuals, communities, peoples, and countries; on the other, as an economic asset, capable of constructing alternatives and solutions to new businesses, for a new work, all in all, for new ways of producing wealth. Thus, whether producing experiences or survival, the cultural diversity

has become the “cement” that shall create and consolidate, throughout this century, a new economy.

More than to enact, inside the Ministry of Culture (“MinC”), a secretariat to quantify and qualify the culture economy or the creative economy, we defend, as ground and guidance of the Secretariat

and its Plan, the essential conviction being constructed in the Ministry of Culture, that economy is culture. And, therefore, we can only construct a country without poverty (in the wider meanings the word poverty may raise) if we treat the Brazilian cultural diversity as an essential resource for constructing our public policies.

## 2. The first challenge of the Plan: to agree upon a concept for Creative Economy

The first step of the construction of the Plan of the Secretariat of the Creative Economy was, certainly, one of the largest challenges we have faced. We needed to define a concept that could serve both as a starting-point and as a conductor line of the preparation process for the Plan. We knew the need to define contents for the “creative economy” expression, due to the ambiguity and vagueness thereof, which would create disturbances in our planning. On the other hand, we were aware that if the concept of creative economy is new and still under construction, even among developed countries, we would need to adapt it, in our Plan, to the Brazilian specificities and characteristics. Thus, instead of reproducing concepts of other countries with political, economic, cultural, and social realities different from ours, we should accept the challenge of amplifying the meanings of the creative economy, adapting it to our country’s potentialities and characteristics. Our understanding of creative economy definitely did not submit to the modern meaning of the “cultural industries”. It is quite the contrary. The big intellectual and political challenge for the construction of a Plan to the Secretariat was that of retaking the role of the Ministry of Culture (“MinC”) in the formulation of public policies for the Brazilian

development. Therefore, our first task was to agree upon the grounds of the creative economy, from the following principles: inclusion, sustainability, cultural diversity, and innovation.

A first obstacle faced in this conceptual construction process concerns the terminology adopted in the Creative Economy field, due to the major part of publications and debates on the subject to have an Anglo-Saxon origin. Further to inadequate due to each country’s specificities, a mere translation of concepts that many times give rise to semantic misunderstandings due to cultural differences is a temerarious one. The expression “creative sectors” – adopted as a rule by the Anglo-Saxon and even Latin and Asian countries – is literally translated in Brazil as “*indústrias criativas*”. However, in the English language, the word “industry” also corresponds to the meaning of the word “sector”, or the group of companies conducting a common productive activity (e.g. automotive industry, garment industry, etc.). That tends to generate a series of cognition “disturbances” because of the close association commonly made in Brazil between the word “industry” and large scale, massed, and serial manufacturing activities. Thus, for the purposes of this Plan and the proposition of public policies, the expression

“creative sectors” is adopted to represent the different groups of entrepreneurs engaged in the Creative Economy field.

Another important aspect is to identify the distinction existing between the traditional economic industries and the so-called creative sectors. To identify and classify such industries seems to be essential due to the need of defining a scope of action of the Secretariat of the Creative Economy.

To designate as **creative sectors** those the productive activities of which have as main inputs the creativity and knowledge, as set forth in some definitions, seems to be quite vague due to such inputs to be vital to any and all human activity, not to be deemed distinct factors.

To consider that the **creative sectors** are those whose generation of economic value is basically due to the exploitation of the intellectual propriety expresses a quite restrictive perception since the intellectual property does not correspond to an obligatory or a sole defining element of the worth of creative goods and services.

Thus, we must conclude that the most significant distinction to the creative economy would be from the analysis of the creation and production processes, instead of the inputs and/or intellectual property of the creative goods or services.

Then we come to the following definition: **the creative sectors are all**

**those whose productive activities have as main process a creative act generator of symbolic value, central element of price formation, and which results in the production cultural and economic wealth.** Taking as an example the painting, we observe that the artistic expression associated to the painter’s technique, represented in the painting, corresponds to core of its cultural and economic value, going much further than the materials (canvas, inks, brushes, etc.) used for its production. The same happens to a graphic designer whose value of the result of his work is essentially formed by the symbolic value generated from its creation process, associated to its technical skills. Despite of the importance of the instruments and software programs required to develop his work, the essence and the worth of the creative goods is in the human capacity of inventing, imagining, creating, whether on an individually or collectively basis.

Then, starting from such concept, as represented in the figure below, we realize that the creative sectors go further than the industries designated as typically cultural, connected with the artistic-cultural production (music, dance, theater, opera, circus, painting, photography, movies), comprising other expressions or activities connected with the new media, the contents industry, design, architecture, among others.

**FIGURE 1: Creative sectors – the amplification of the cultural industries**

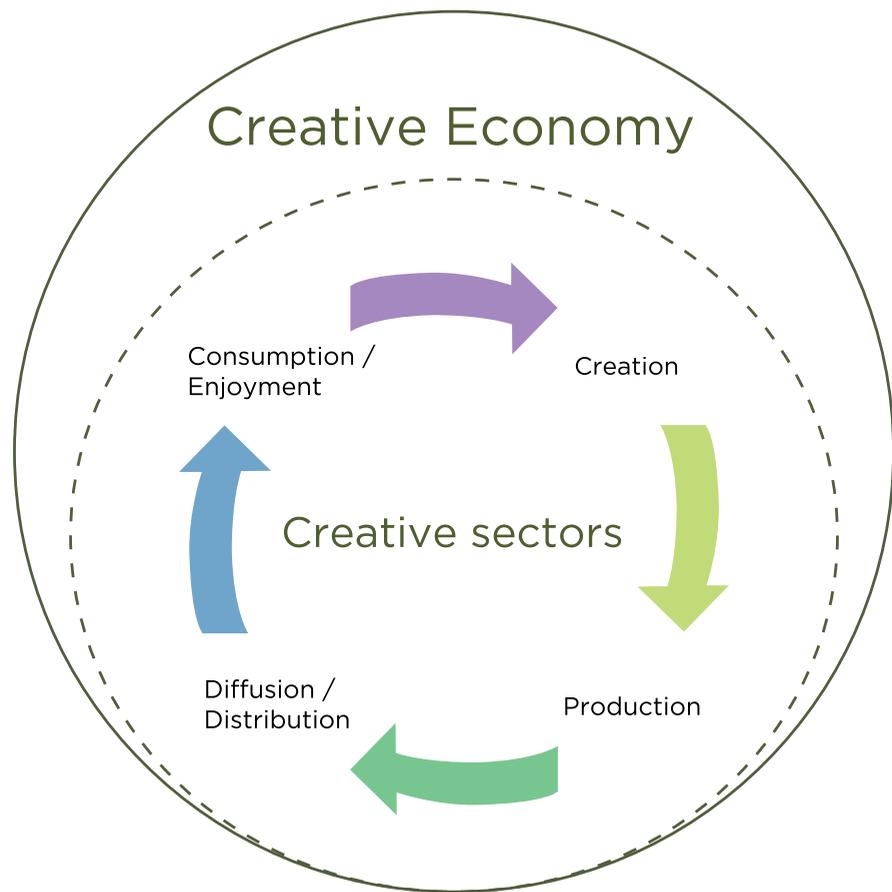


We must highlight that, even before the idea of creating the Secretariat of the Creative Economy, the Ministry of Culture (“MinC”) already paid attention to the importance of such theme. So, the Ministry of Culture (“MinC”) starts to understand its actuation for beyond the traditional industries deemed as cultural ones. That is why it included the axis of Creative Economy for creating sectorial strategies in the II Brazilian National Conference for Culture, in 2010, with the purpose of surveying demands,

conducting diagnoses, and organizing industry committees such as fashion, design, architecture and workmanship.

In the first step of our Plan we define **Creative Economy from the cultural, social, and economic dynamics constructed from the cycle of creation, production, distribution / circulation / diffusion, and consumption / enjoyment of goods and services arising out of the creative sectors, characterized by the prevailing of their symbolic dimension.**

**FIGURE 2: The Creative Economy and the operation dynamics of its links**

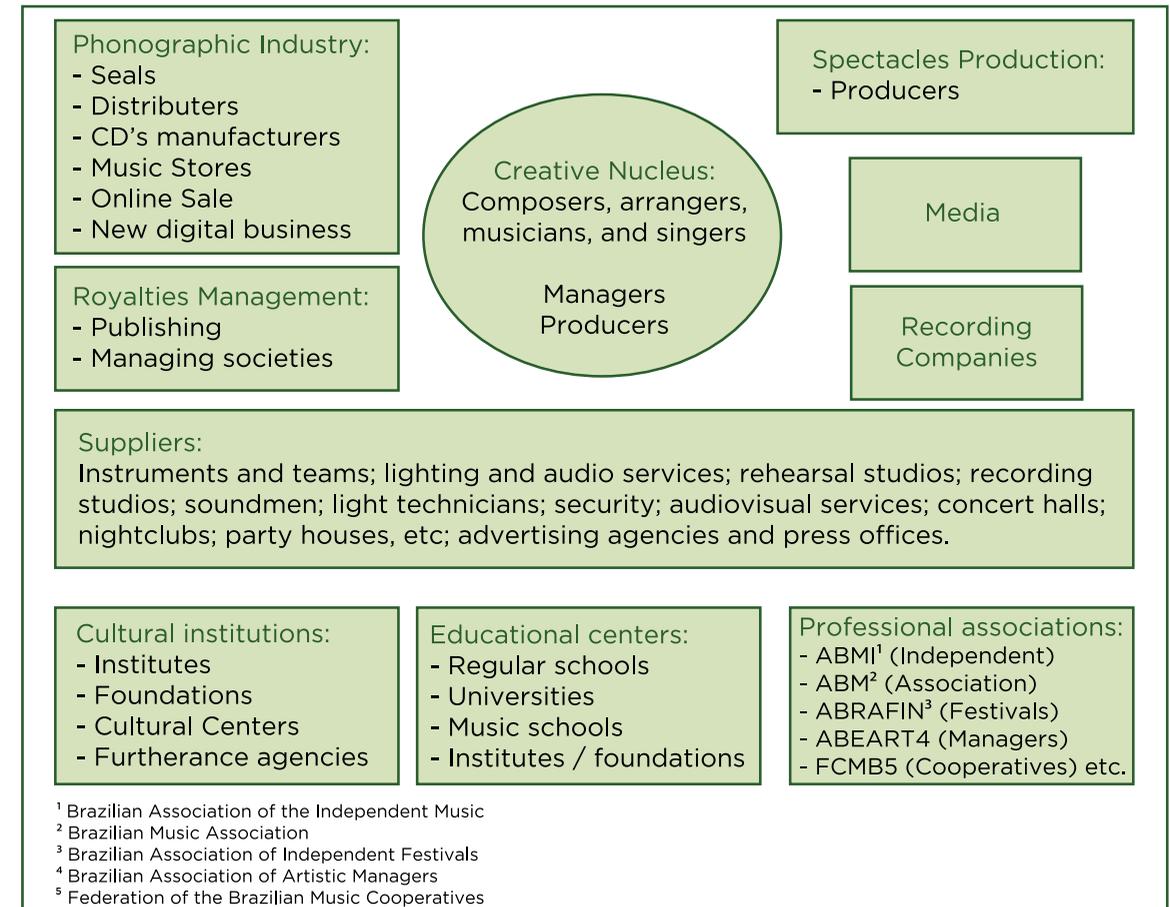


The creative economy is, therefore, the economy of the intangible, of the symbolic. It is fed from the creative talents, who are individually or collectively organized to produce creative goods and services. For being characterized by the abundance and not by the scarceness, the new economy has its own dynamics, and, therefore, it disarranges the traditional economic models,

since their new business models are still under construction, requiring legal landmarks and conceptual basis suitable to the new times.

The productive arrangement of the music provided in FIGURE 3 below exemplifies very well such dynamics, showing the different contributors forming it, and which are required to the optimization of its final result.

**FIGURE 3: Productive arrangement of the music**



**2.1. Scope of the creative sectors**

Currently, it is almost impossible to think of creative products restrained to a single area or creative industry. Fashion shows, for instance, are held along with music shows; dance spectacles are integrated to audiovisual projections; the book publishing is made through the industry of new media contents, etc. The intertwining of several languages and areas became a common practice in this new economy, encouraged both due to the facilities generated by the new technologies, and for the creative capacity of constructing and interacting in a multidisciplinary way. After all, to talk

about creative economy is to talk about transverseness, intersectoriality, complexity, that is, what is "jointly composed".

Despite of the reconnection of the transversal knowledge and practices of the creative economy, the categorization and identification of industries becomes fundamental to the public branch, due to the need of qualifying and quantifying the contributors, activities, impacts, and the development of such field. To implement public policies suitable to the reality demands a minimum knowledge of such industries to the effect of identifying potential local and regional vocations, in order to knowledge and develop them. Thus, the conduction of studies and

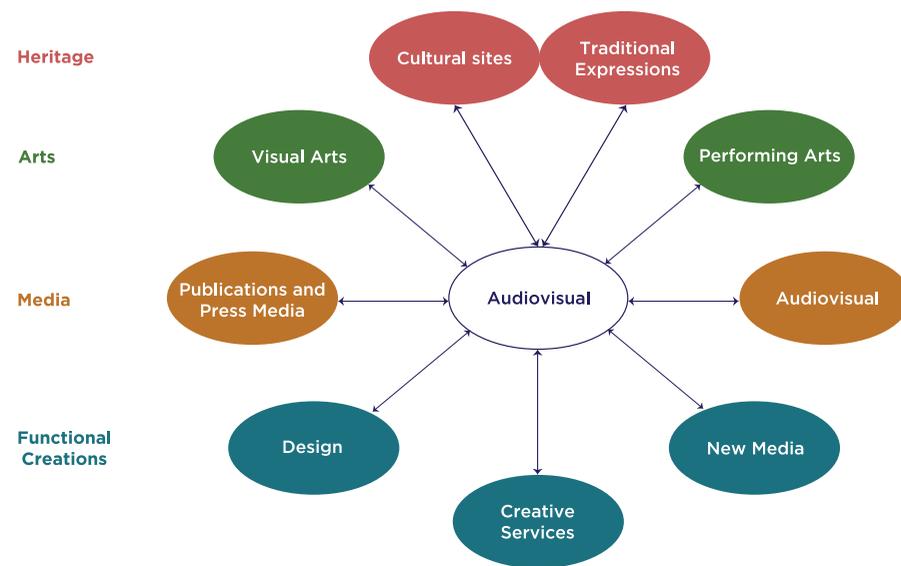
surveys only becomes feasible from a minimum definition of categories and indicators allowing the measurement of the actual status and the results generated from the implementation of public policies. Another important point is that such types of measurement and analysis get sophisticated and deeper, for the need of comparing data, as regards such economy, inside the country and abroad.

Nowadays, there is an immense difference of categories and parameters used when one analyzes the survey methodologies used by different countries, which impairs the consolidation of global

data of the creative economy in the world. Many efforts have been made to such effect. The effort of global compilation used by the United Nations Conference on Trade and Development (“UNCTAD”) in years 2008 and 2010 must be highlighted, in producing the first and second Creative Economy Report.

In the 2008 Report (United Nations Conference On Trade And Development (“UNCTAD”), 2008), the scope of the creative sectors is presented from four categories – heritage (red), arts (green), media (orange), and functional creations (blue), as we may see in FIGURE 4, as follows:

**FIGURE 4: Scope of the Creative Sectors United Nations Conference on Trade and Development (“UNCTAD”) (2008)**



Likewise concerned with such matter, the United Nations Educational, Scientific and Cultural Organization (“UNESCO”) defined, from 1986, a scope of cultural categories, by defining industries and activities for conducting statistical surveys and analyses – The Framework for Cultural Statistics (FCS). With the elapsing of the time, such categories and their respective industries were becoming

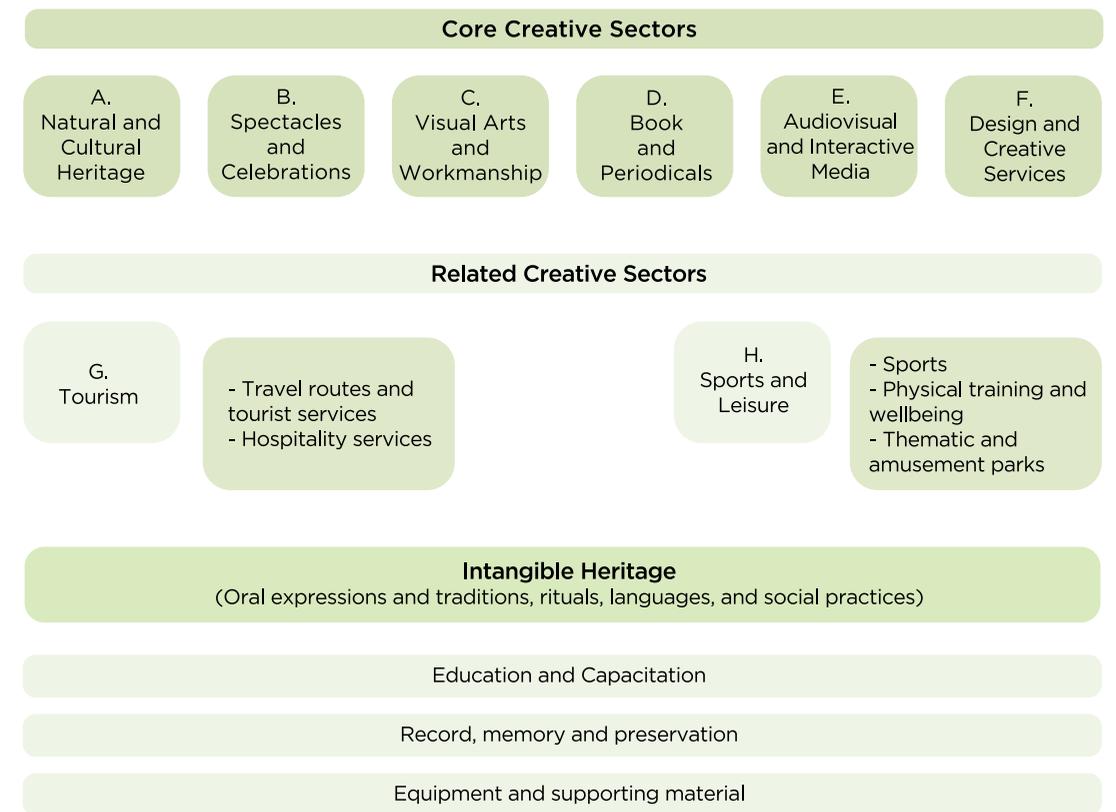
wider, so as to correspond to the evolution of the debates around culture and creativity in nations’ development. Such model resulted from an extensive international debate involving academics, statisticians, and experts in the field of cultural and statistic policies. UNESCO’s work is a reference that must, however, be analyzed and adjusted according to the national specificities.

In FIGURE 5 below, such structure presented, proposed by the United Nations Educational, Scientific and Cultural Organization (“UNESCO”), organized from two macro-categories: that of the core creative sectors and that of the related creative sectors. The first corresponds to the industries having an essentially creative nature, that is, the industries whose productive activities have as main process a creative act generating a symbolic value, central element of the price formation, and which results in the production of cultural and economic wealth, as formerly defined; the second corresponds to related creative sectors, that is, those which are not essentially creative, but which are related and directly impacted thereby through tourist, sport, leisure, and entertainment services. Promptly

upon, still in the same figure, we can verify the existence of the industries designated by the United Nations Educational, Scientific and Cultural Organization (“UNESCO”) as transversal to the former ones: the intangible heritage industry, deemed traditional, for being transmitted through generations, and alive, for being transformed, recreated and amplified by the communities and societies in their social, cultural, and environmental, and history interactions and practices; further to education and capacitating industries; record, memory, and preservation; and, finally, that of the equipment and supporting materials to the core and related creative sectors.

Below, in FIGURE 5, we have a more detailed description of the activities forming the macro-categories of the core creative sectors.

**FIGURE 5: Scope of the Creative Sectors of the United Nations Educational, Scientific and Cultural Organization (“UNESCO”) (2009)**



**FIGURE 6: Activities associated to the Core Creative Sectors of the United Nations Educational, Scientific and Cultural Organization (“UNESCO”) (2009)**

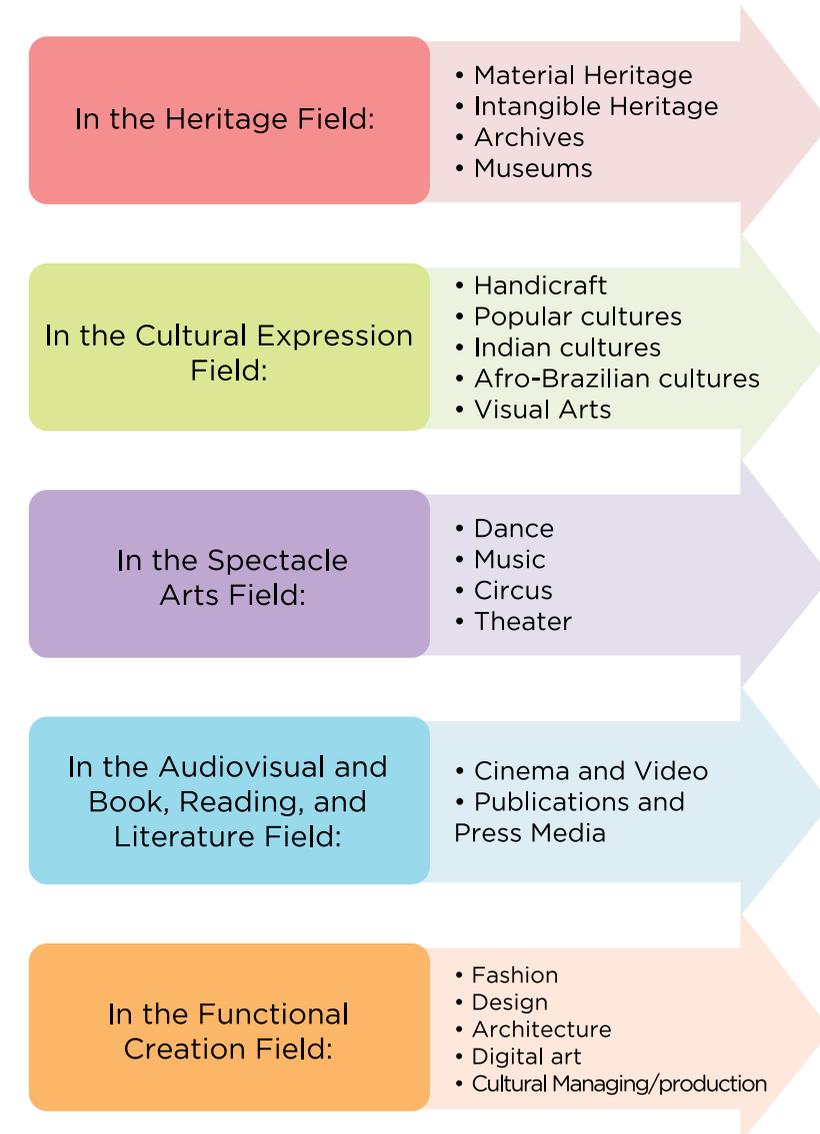
CORE CREATIVE SECTORS MACRO-CATEGORIES	ASSOCIATED ACTIVITIES
A. Natural and cultural heritage	<ul style="list-style-type: none"> <li>• Museums</li> <li>• Historic and archeological sites</li> <li>• Cultural landscapes</li> <li>• Natural heritage</li> </ul>
B. Spectacles and celebrations	<ul style="list-style-type: none"> <li>• Spectacle Arts</li> <li>• Parties and festivals</li> <li>• Fairs</li> </ul>
C. Visual Arts and handicraft	<ul style="list-style-type: none"> <li>• Painting</li> <li>• Sculpture</li> <li>• Photography</li> <li>• Handicraft</li> </ul>
D. Books and periodicals	<ul style="list-style-type: none"> <li>• Books</li> <li>• Newspaper and magazines</li> <li>• Other printed matters</li> <li>• Libraries (including virtual ones)</li> <li>• Book fairs</li> </ul>
E. Audiovisual and interactive media	<ul style="list-style-type: none"> <li>• Cinema and video</li> <li>• Television and radio (including internet)</li> <li>• Internet podcasting</li> <li>• Videogames (including online ones)</li> </ul>
F. Design and creative services	<ul style="list-style-type: none"> <li>• Fashion design</li> <li>• Graphic design</li> <li>• Interior design</li> <li>• Landscaping design</li> <li>• Architecture Services</li> <li>• Advertising Services</li> </ul>

The main idea of this scope construction was to create and make available to the different countries a tool allowing the organization and comparability of the national and international statistics within the scope of the cultural expressions, contemplating aspects related to the social and economic production modes.

As already said, until recently, the scope of the industries contemplated by the public policies of the Ministry of Culture

(“MinC”) was restricted to those having a typically cultural nature (heritage, cultural expressions, spectacle arts, audiovisual and book, reading, and literature). Recently such scope was enlarged, contemplating also the cultural base industries, with a bias of functional applicability (fashion, design, architecture, handicraft). Please notice, in FIGURE 7 soon ahead, the description of the creative sectors contemplated by the Ministry of Culture.

**FIGURE 7: Scope of the Creative Sectors Ministry of Culture (2011)**



## 2.2. The Brazilian creative economy: estimates and trends

The production of statistic data about the Brazilian creative economy is scarce, and, generally, the few existing studies adopt absolutely disparate methodologies and categorizations.

That arises out of two fundamental reasons: the nonexistence of a specific account in the surveys of the Brazilian Institute for Geography and Statistics (“IBGE”) for measuring the activities and products of the creative sectors (a Satellite Culture Account); and the absence of a guideline by the public bodies regarding the unification of the classification and fitting of the economic activities and of the creative labor force.

Anyway, the data and information provided herein were estimated from studies conducted by the Federation of Industries of the State of Rio de Janeiro (“FIRJAN”, 2008) and by the United Nations Conference on Trade and Development (“UNCTAD”, 2010).

The updating of indexes and indicators of the Brazilian creative economy was conducted from salary mass and occupation level parameters extracted from the Annual List of Social Information (“RAIS”), and from the number of companies deemed creative in accordance with the Brazilian National Classification of Economic Activities (“CNAE” 2.0) of the Brazilian Institute for Geography and Statistics (“IBGE”).

However, we must highlight that the data provided below do not represent the real dimension and importance of the Brazilian national creative sectors, because the survey methodologies adopted by the several bodies and institutions are able to capture only what results from the economic activities conducted by businesses and formal workers. Given the high level of informality in the Brazilian creative economy, a significant portion of the production and domestic circulation of national creative goods and services is not incorporated in the statistic reports.

CREATIVE SECTORS IN BRAZIL		
Description	Datum	Economic Analysis
Contribution of the creative sectors to the Brazilian Gross Domestic Product (“GDP”) (2010)	R\$ 104.37 billion *  (2.84% of the Brazilian Gross Domestic Product (“GDP”)) ***	We refer to industries of great economic dynamism whose share in the Gross Domestic Product (“GDP”) overcomes some traditional sub-industries of economic activity (“IBGE”) as the extractive industry (R\$ 78.77 billion) and the production and distribution of electric power, gas, water, sewage and urban cleaning (R\$ 103.24 billion).
Annual Growth of the creative sectors in the latest 5 years (regarding the Gross Domestic Product (“GDP”))	6.13% per year	There is a trend towards the core <sup>1</sup> of creative sectors to gain more economic strength in the Gross Domestic Product (“GDP”) with the real possibilities of augmenting, in the future, its share in the Country’s Gross Domestic Product (“GDP”). The annual average growth of the latest 5 years of the core of creative sectors (6.13 %) exceeded the annual average growth of the Brazilian Gross Domestic Product (“GDP”) (4.3 %).

Brazilian Institute for Geography and Statistics (“IBGE”), \*\* Annual List of Social Information (“RAIS”), \*\*\* Federation of Industries of the State of Rio de Janeiro (“FIRJAN”), \*\*\*\* United Nations Conference on Trade and Development (UNCTAD).

<sup>1</sup> The creative industry core corresponds to the economic businesses whose main productive process is a creative activity;

EMPLOYMENTS IN CREATIVE SECTORS (2010)		
Description	Datum	Economic Analysis
People exercising formal occupations related to creative sectors *	3,763,271 (8.54% of the total of formal employees in Brazil)	We must observe that for each employment created in the creative sector core there is a multiplier effect for the other economic segments of the productive chain. For each employment created in the core, there are 4 employments in activities <sup>2</sup> connected to the industry. However such effect may also be greater if we consider the informal industry not computed in such statistics.
People exercising formal occupations in the creative industry core **	865,881 (196% of the total of formal employees in Brazil)	
Average Income of formal workers in the creative industry core (2010)**	R\$ 2,293.64	The average income of formal workers in the creative industry core is 44 % above the average income of the formal workers in Brazil (R\$ 1,588.42)

\* Brazilian Institute for Geography and Statistics (“IBGE”), \*\* Annual List of Social Information (“RAIS”), \*\*\* Federation of Industries of the State of Rio de Janeiro (“FIRJAN”), \*\*\*\* United Nations Conference on Trade and Development (UNCTAD).

COMPANIES IN CREATIVE SECTORS (2010)		
Description	Datum	Economic Analysis
Companies working in the creative industry core **	63,373	The creative industry core corresponds to 1.86 % of the total 3,403,448 companies of the country.
Average number of employees per creative industry company **	13.7	We observe that the creative sectors are characterized by the prevailing of small-sized companies and support by institutions such as the Brazilian Service for Support to Micro and Small-Sized Companies (“SEBRAE”) is of great importance to its development.

\* Brazilian Institute for Geography and Statistics (“IBGE”), \*\* Annual List of Social Information (“RAIS”), \*\*\* Federation of Industries of the State of Rio de Janeiro (“FIRJAN”), \*\*\*\* United Nations Conference on Trade and Development (UNCTAD).

CREATIVE INDUSTRY EXPORTS (2008)		
Description	Datum	Economic Analysis
Brazilian exports of creative goods ****	US\$ 1,222 million	There is still a lot of space for Brazil to amplify its creative good exports to the rest of the world. According to the United Nations Conference on Trade and Development (UNCTAD), the Brazilian exports represent only 0.30 % of the overall value exported by the Rest of the World (406.992 billion United States Dollars)
Brazilian exports of creative services ****	US\$ 6,331 million	The same happens to creative services exports to the rest of the world. According to data of the United Nations Conference on Trade and Development (UNCTAD), the Brazilian exports represent only 3.42 % of the overall exported value (US\$ 185 billion)

\* Brazilian Institute for Geography and Statistics (“IBGE”), \*\* Annual List of Social Information (“RAIS”), \*\*\* Federation of Industries of the State of Rio de Janeiro (“FIRJAN”), \*\*\*\* United Nations Conference on Trade and Development (UNCTAD).

<sup>2</sup> Activities connected with the creative industry core are the economic activities directly providing goods and services to the businesses of the core;

# 3. The Guiding Principles

The strategic planning process, understood as a reflection process of development scenarios, possibilities, capacities and potentials of the Secretariat of the Creative Economy (“SEC”), gave rise to the need of surpassing concepts and definitions of the creative sectors and the Brazilian creative economy for us to set forth guiding and limiting principles of the public culture policies to be prepared and implemented by the Secretariat of the Creative Economy (“SEC”).

Thus, it was defined that the Brazilian Creative Economy should only be developed in a manner consistent and

suitable to the Brazilian national reality if it incorporated in its conceptualization the understanding of the importance of the country’s cultural diversity, the perception of the sustainability as a factor of local and regional development, the innovation as a vector of the development of the culture and vanguard expressions, and, last but not least, the productive inclusion as a base of a cooperative and joint economy.

So, according to what we can analyze in FIGURE 8 below, the Brazilian Creative Economy consists of and is reinforced by the intersection of such principles.

**FIGURE 8: The Brazilian creative economy and its guiding principles**



## 3.1. Cultural Diversity

Thinking of a Brazilian creative economy is thinking of an economy whose base, ambience, and wealth exist thanks to the country’s cultural diversity. The Brazilian creativity is, therefore, process and product of such diversity.

At the Convention on Protection and Promotion of Cultural Expression Diversity, held at the United Nations Educational, Scientific and Cultural Organization (“UNESCO”) (2007), such understanding is reinforced:

The cultural diversity creates a reach and varied world that increases the range of possibilities and nurture the capacities and human values, thus constituting one of the main engines of the sustainable development of communities, peoples and nations.

The Brazilian Creative Economy must then be created in a dynamics of valorization, protection and furtherance of the diversity of the national cultural expressions dynamic as a form of assuring its originality, strength, and growth potential.

## 3.2. Sustainability

The debate on the development theme in the latest decades has been amplified, extending beyond the traditional econometric and quantitative conceptions. Creating and evaluating a country’s level of development has become a quite difficult task, after all, other dimensions started to be evidenced as important ones, showing that many developmental practices, even generating high economic gains, ended for negatively impacting the mankind life conditions.

The indiscriminate use of natural resources and polluting technologies in

productive structures in order to obtain profits and assure short term competitive advantages, ended for giving rise to big environmental unbalances.

The proliferation of a global consumption culture has massed the markets with the offer of low value-added products, deprived of original and local culture identifying elements. Thus, those having a bigger productive capacity start to domain the market, which becomes compulsive and a little critical one. The cultural homogeneity starts to oppress diversity, making the endogenous development impossible.

Due to such considerations, it is important to determine which type of development we wish, which are the bases for such development, and how it may be constructed in a manner to assure a social, cultural, and economic sustainability in similar choice conditions to the next generations.

## 3.3. Innovation

The concept of innovation is essentially imbricated to the creative economy concept, because the process of innovating involves important elements for its development. The innovation requires knowledge, identification, and acknowledgement of opportunities, the choice for better options, the ability to endeavor and takes risks, a critical look and a strategic thinking allowing the accomplishment of objectives and purposes.

If, formerly, the innovation concept had a direct match with economic growth, quantitatively speaking; it is nowadays understood both as an improvement of what is set forth (incremental innovation), and as creation of something entirely new (radical innovation). Incremental or radical, the innovation in certain creative sectors (such as design, information technology,

games, etc.) has a direct connection with the identification of applicable and viable solutions, especially in creative sectors the products of which are fruit of integration among new technologies and cultural contents. It may take place both in the improvement and/or creation of a new product (goods or service), as well as in a process perfecting and complete redraw.

In the field of arts, the innovation has other meanings not related to the other aforementioned creative sectors. Quite the contrary, in the field of culture, the innovation presupposes the rupture with the markets and the *status quo*. That is why the artistic innovation must be supported by the State, which must guarantee, through public policies, the cultural products and services not subject to the market laws.

To assume the creative economy as a vector of development, as an innovation generating cultural process, is to assume it in its dialogical dimension, that is, on the one side, as an answer to the market demands, and on the other side, as a breach thereof.

### 3.4. Social Inclusion

In Brazil, where the unevenness of educational and work opportunities is

still very manifest, where the functional illiteracy reaches a significant percentage of the population, where the violence is a daily reality, where the access to culture is still quite precarious (when compared to that of developed countries), we cannot fail to take the social inclusion as a fundamental principle to the development of public cultural policies in the creative economy area.

Such policies' effectiveness goes through the implementation of projects creating favorable environments to such economy development, and which cause people's productive inclusion, prioritizing those in a social vulnerability condition, through the professional education and capacitating, and the creation of work and income opportunities.

Further to such productive inclusion process, fundamental to the social inclusion, the access to creative goods and services also emerges as a premise to citizenship. A population without access to the cultural consumption and enjoyment is amputated in its symbolical dimension. To such effect, social inclusion preponderantly means right to choose and right to access the Brazilian creative goods and services.

## 4. The challenges of the Brazilian creative economy

Man are the challenges that must be faced for the creative economy to be assumed as development policy in Brazil. Among them, five are highlighted and have been elected as material for the elaboration and implementation of concrete and effective public policies:

### 1st Challenge - Information and data survey of the Creative Economy

Currently, in Brazil, the data surveyed on the national creative economy are insufficient to the effect of allowing a broad understanding of its characteristics and potentials. The major portion of the existing surveys is limited and localized, preventing the development of deepened analysis as to the nature and impact of the creative sectors in the Brazilian economy. Another problem refers to the fact that most of such studies arise from secondary data<sup>3</sup>, or even correspond to estimates that not always match with reality. Despite of the existence of some indicators, the absence of surveys extensively contemplating different industries of such economy prevents us from knowing and acknowledging vocations and opportunities to be reinforced and encouraged through consistent public policies.

### 2nd Challenge - Articulation and encouragement to the furtherance of creative companies

As well as the traditional companies, the creative businesses require the availability and access to funds for achieving its purposes. Despite of the unquestionable role and function assumed by the furtherance public notices, it is known that the same represent a single face of the investment in culture that may and should be amplified in the country.

The loan portfolios granted by development and furtherance agencies and public and private banks operative in the country are basically formed by credit takers engaged in traditional industries. The difficulty that creative businesses have when it comes to the offering of collaterals for obtaining credit is clear. How to contribute with collaterals to a loan availing of intangible assets? Add to that the banks' despair in entering into relations with quite different business formats than those they are used to. The difficulties go since the lack of understanding of the operation times and dynamics of such companies for determination of suitable terms and grace periods, to the lack of understanding of social and cultural codes of the economic agents engaged in such

<sup>3</sup> Data arising from preexisting studies and surveys, which have not necessarily been developed with the purpose of obtaining specific information and directed to the field of interest, giving rise to a not always proper, timely, or complete understanding.

segments. Such lack of understanding also occurs from the point of view of the creative entrepreneurs and professionals not used or unprepared to manage their own businesses.

Further to the financial furtherance, the furtherance to the acknowledgement, development, and the replica of social technologies also arises as structuring to the creation and development of such businesses most of all organized by independent professionals and micro and small-sized formal and informal companies. The creative management of collective, networks, collaborating or cooperative organizations, with or without profit purposes, formal or informal, has been consolidated as an inclusion, innovation, and sustainability alternative of the initiatives of creative sectors.

### **3rd Challenge - Education for creative competences**

The debate on the education to the development of creative competences deserves attention and deepening. The construction of competences goes much further than the construction and diffusion of contents having a technical nature, involves a multiple and transdisciplinary look integrating sensitiveness and technique, entrepreneurial attitudes and postures, social and of communication skills, understanding of social-cultural and market dynamics, political analysis and capacity of articulation.

Such professional, with that kind of education, is still poorly found in our country. There is a great deficit of offers and possibilities of qualification to such effect. Great artists need knowledge of the creative market dynamics and flows. On the other hand, very few professionals,

integrating several productive chains, are skilled to maintain relations with the creative sectors.

### **4th Challenge - Infrastructure of creation, production, distribution / circulation and consumption / enjoyment of creative goods and services**

It is impossible to think of standardized public policies to all creative sectors when the existence of a diversity of cultural practices, productive processes, and technologies used is manifest. It is enough to analyze the steps of the creation, production, distribution / circulation and consumption / enjoyment cycle of the different industries to perceive the different contexts and levels of development. If, for the artesian market, the infrastructure required to product distribution is directly connected with the transport logistics for taking part at fairs; for the electronic game developers' market, the speed of the broad band connection directly impacts the agility and efficiency of the service and the quickness of the process of the online product distribution. Thus, the creation of policies suitable to such different realities and needs becomes a challenge. Historically, the cultural public furtherance has privileged the production step, placing the furtherance to the circulation / distribution into a background plan, which is deemed the main bottleneck of the creative goods and services market.

### **5th Challenge - Creation / adequacy of Legal Landmarks for the creative sectors**

The absence of tax, social security, labor, and intellectual property legal landmarks satisfying the specificities of Brazilian creative businesses and professionals is manifest. Visual arts'

exhibitions that shall itinerate in the national and international spheres are extremely charged by taxes and customs duties; the failure to acknowledge certain activities as professions prevent the creative worker to have access to labor and social security benefits and rights; matters of more flexible intellectual property and regulation of the

right to use of creative goods and services still cause polemics due to the complexity of the theme.

Therefore, it becomes necessary to ground such discussions to the effect of advancing and causing a legal framework favorable to the development of creative sectors.

## 5. The Secretariat of the Creative Economy

### 5.1. Background

In parallel to the construction of the Brazilian creative economy concept, to the creation of the guiding principles to the public policies to be conducted by the Secretariat of the Creative Economy, to the determination of the scope of action and clearness of the challenges to be faced, the institutional, organizational, and managing structure of the new Secretariat was conceived.

The Brazilian National Culture Plan (“PNC”) was the starting-point to the Secretariat creation, since it was enacted by the Law no. 12.243, of 12/02/2010, and, mainly for corresponding to the birth of the process of institutionalization of public cultural policies in the creative economy area, more specifically in the culture economy field.

The eight years of the Lula Government’s administration were fundamental years in the Brazilian civil society possession-taking process, which has taken active part in the preparation process for the Brazilian National Culture Plan (“PNC”), which document determines the understanding of the culture from symbolical, citizenly, and economic dimensions, the latter constructed from the understanding of the culture as an instrument of furtherance of the sustainable social-economic development.

The symbolic and citizenly dimensions advanced a lot in Lula’s Government, but the economic dimension, related to the strategy 4 of the Brazilian National Culture Plan

(“PNC”) - *“To amplify the participation of the culture in the socioeconomic sustainable development”* was lack of public policies for becoming effective. Such strategy starts to be assumed by the Secretariat of the Creative Economy as its greatest goal.

### 5.2. Mission

The mission of the Secretariat of the Creative Economy is to conduct the formulation, implementation, and monitoring of public policies for the local and regional development, prioritizing the support and furtherance to the professionals and micro and small-sized Brazilian creative companies.

### 5.3. View

The Secretariat of the Creative Economy shall be the division liable for relocating the Ministry of Culture in the Federal Government, effectively and efficiently contributing to make the culture a strategic axis of development of the Brazilian State.

### 5.4. Purposes

As the mission of the Secretariat of the Creative Economy is directly associated to the accomplishment of the Strategy 4 - *“To amplify the participation of the culture in the socioeconomic sustainable development”*, the establishment of goals in lined with the guidelines included in that very Strategy

became required. An important point is to understand that due to the amplification of the scope of the Culture Economy to the Creative Economy, such guidelines have also been amplified. Therefore, where one read, worker of the culture, it should be read creative worker. Where one read culture of economy, it should be read creative economy.

Below, we described the purposes of the Secretariat of the Creative Economy, aligned to the guidelines of the Strategy 4 of the Brazilian National Culture Plan:

#### Capacitation and assistance to the worker of the culture (creative worker)

- To cause education to such creative competences through the capacitation of professionals qualified to the creation and management of creative businesses;
- To generate knowledge and spread information on creative economy;

#### Encouragement to development of the Culture Economy (Creative Economy)

- To conduct and give support in the preparation of public policies to enhance and develop of the Brazilian creative economy;
- To articulate and conduct the mapping process of Brazil’s creative economy in order to identify vocations and opportunities for the local and regional development;
- To further the identification, creation, and development of creative poles in order to generate and enhance new businesses, work, and income in the creative industry field;
- To cause the articulation and strengthening of the micro and small-sized creative businesses;

- To support the leveraging of the creative product export;
- To support a greater circulation and distribution of creative goods and services;
- To regionally decentralize the distribution of resources intended to creative enterprises, causing a greater access to credit facilities (including the micro-credit);
- To amplify the production, distribution / diffusion and consumption / enjoyment of creative economy goods and services;

#### Cultural Tourism

The cultural tourism is fundamental to the social-economic development of the country. However, to perceive it as a sole outstanding intersectorial interface to be highlighted in the Brazilian National Culture Plan seems a limiting one to us, since culture, and, more specifically, the creative economy, has a transversal nature in relation to many other sectors. Thus, further to the cultural tourism, we consider the following as purpose of the Secretariat of the Creative Economy (“SEC”):

- To promote intersectorial development to the Creative Economy.

#### Economic Regulation (Legal Landmarks)

- To put into effect mechanisms directed to the institutional consolidation of regulatory instruments (intellectual, labor, social security, tax, administrative, and constitutional rights).

#### 5.5. Organizational Structure

The organizational structure and competences of the Secretariat of the Creative Economy were elaborated to put its goals into effect. In a first moment, the activities relevant to this new body were surveyed, present in the description of competences of the existing secretariats in the Ministry of Culture, according to Decree no. 6835, of 2009, which addresses the current structure of the Ministry of Culture – Articles 9, 21, and 23, as we can verify below:

**“Article 9 – The Secretariat of the Cultural Policies shall:**

III – coordinate the programs, actions, and studies regarding the development of culture economic activities, information, cultural policy surveys and statistics, and propose measures to regulate the cultural laws;

VIII – plan, coordinate, and evaluate policies guided to the culture economy; and

**Article 21. The Secretariat of the Culture Furtherance and Incentive shall:**

II – develop, propose, and carry out credit and cultural infrastructure implementation mechanisms intended to propitiate the sustainable development of the cultural production;

VII – cause the collection of data, mapping, studies, and researches around the public culture credit and furtherance models and systems;

VIII – plan, develop, and support actions aimed at the creation of cultural agents and qualification of encouragement, furtherance, and credit systems for culture;

IX – propose, develop, and implement credit tools of the cultural activities, intended to the strengthening of their productive chains;

X – plan, propose, develop, and implant

new business and credit models for culture, whether individually or in partnership with public or private bodies; and

**Article 23 – The Direction of Development and Evaluation of Credit Mechanisms shall:**

I – implement, in line with financial institutions, whether public or private ones, credit mechanisms for activities of the cultural industry economy;

II – map, diagnose, propose, and implement new credit and investment modalities for cultural programs and projects;

IV – cause the capacitating of the entrepreneurial agents, cultural companies and managers, in order to assure the access to furtherance and encouragement mechanisms.”

The establishment of such competences, in the aforementioned decree, showed the prognostic of a policy that currently takes shape and emerges from the institutionalization of the Secretariat of the Creative Economy (“SEC”).

Continuing the process of reflecting on the organizational outline for the Secretariat, we opted for an organic format that assured the integration of areas allowing the development of a more robust and consistent work. Thus, **it was decided that the Secretariat of the Creative Economy (“SEC”) should be structured from two actuation vectors: one conceived within a macroeconomic perspective, and the other under a microeconomic perspective.** Each of such vectors formed two boards:

- **The Development and Monitoring Direction** – turned to macroeconomic aspects, from the implementation of programs and projects having a structuring nature: institutionalization of creative territories,

development of studies and surveys, and proposition of new legal landmarks for potentiating the creative sectors.

- **The Entrepreneurship, Management, and Innovation Direction** – turned to the microeconomic aspects, from the implementation of programs and projects for the technical and economic furtherance of creative businesses and professionals, through incubators, service bureaus, credit facilities, support to social network management technologies, collectives and associative organizations, and education for creative competences further to the furtherance of national creative goods and services in the foreign market.

**5.5.1. Action Vectors**

The vector – **Development and Monitoring (macroeconomic or structuring)** contemplates all actions that shall allow the creation of a favorable ambience to the development of the creative economy, considering the institutionalization processes of creative territories, the articulation and conduction of studies and surveys, further to the causing of the debate and elaboration of proposals for suiting legal landmarks. Such actions are classified in accordance with the following axis, detailed below:

- **Creative Territories:** In such field, the conception and implementation of methodologies, actions, projects, and programs allowing the arising and institutionalization of creative territories (districts, productive poles, cities, and creative bays) shall be worked. Spaces having potential to be deemed creative territories, and, as such, which may enhance labor, job, and income generation, shall be prospected.

- **Studies and Surveys:** The monitoring of the Brazilian Creative Economy shall be made through this programmatic line, by means of the production / systematization of studies and surveys on different creative sectors and their relative participation in the economic and social structure of the country. Such studies shall be conducted both internally and through partnerships with survey institutes.
- **Legal Landmarks:** Such aspect shall operate in the construction / adequacy of tax, social security, labor, and intellectual property legal landmarks meeting the specificities of the Brazilian creative companies / professionals. In the current reality, the legal landmarks are neither sufficient nor suitable to the industries’ needs, preventing their effective strengthening and growth.

On the other hand, the vector – **Entrepreneurship, Management, and Innovation – (microeconomic or entrepreneurial)** contemplates all actions to be developed and directly implemented in the field, being connected with the creative business, the entrepreneur, and professionals, in accordance with the following axes:

- **Entrepreneurship in Creative sectors:** Such area’s engine is the technical and financial furtherance to creative businesses, to be developed from the support, furtherance, and encouragement to the creation of incubators, service bureaus, and specific credit facilities for organizations of this field.
- **Education for Creative Competences:** Such field works with the furtherance and articulation of education programs for the development of

creative and innovative competences in the technical and management areas, aimed at creative professionals and businesses, along with public and private universities, technical and vocational schools, and profitless organizations.

- **Networks and Collectives:** Such programmatic line shall cause the technical and financial furtherance to the creation and furtherance

of collectives, creative collective networks and professional cooperatives, intended to strengthen the Brazilian creative economy from innovative, associative, cooperative, inclusive, and sustainable practices.

In FIGURE 9 below, a synthesis of the actuation vectors and axes of the Secretariat of the Creative Economy (“SEC”) is provided.

**FIGURE 9: Brazilian creative economy – actuation vectors and axes**



**5.6. Competences of the Secretariat of the Creative Economy**

In accordance with the actuation vectors and axes formerly described, the Secretariat of the Creative Economy is organized from the compliance with the following competences:

- I. To propose, conduct, and subsidize the preparation, implementation, and evaluation of public plans and policies for the development of the Brazilian creative economy;
- II. To plan, further, coordinate, and implement actions required to the development of the Brazilian creative economy;
- III. To articulate, with public bodies, the insertion of the creative economy theme within their spheres of actions;
- IV. To subsidize the other bodies and entities of the Ministry of Culture in the formulation process of public policies connected with the Brazilian creative economy;
- V. To accompany the preparation of international treaties and conventions on creative economy, in articulation with other public and private organs and organisms;
- VI. To articulate and conduct the mapping process of the Brazilian creative economy with the purpose of indentifying vocations and opportunities for local and regional development;
- VII. To further the identification, creation, and development of poles, cities, and creative territories in order to generate and enhance new businesses, jobs, and income in the creative industry field;
- VIII. To articulate and propose the

- IX. To plan, coordinate, and conduct activities related to the entering into and account for of covenants, agreements, and other congenerous documents, including those involving the transfer of funds within the scope of their actuation area;
- X. To plan, propose, formulate, and support actions turned to the education of creative professionals and entrepreneurs, and the qualification of businesses of the creative sectors;
- XI. To plan, propose, formulate, and implement credit facilities of the creative sectors activities, intended to strengthening its productive chains;
- XII. To plan, propose, formulate, and implement tools, business models and social technologies of creative enterprises, whether individually or in partnership with public or private bodies;
- XIII. To support actions for intensification of technical and management interchanges of the creative sectors between Brazil and foreign countries;
- XIV. To create support programs and projects to the creative industry activities, their professionals and entrepreneurs, so as to cause the articulation and strengthening of micro and small-sized creative businesses;
- XV. To further the Brazilian creative goods and services in national and international events, in articulation with the Ministry of Foreigner Affairs;
- XVI. To represent Brazil in international organisms and events as regards the creative economy industries and development, in articulation with the Ministry of Foreigner Affairs.

## 6. The Plan of the Secretariat of the Creative Economy – 2011 to 2014

### 6.1. Concept

The 1988 Brazilian Constitution addresses the Right to Development as a fundamental right, based on positive provisions of the State that shall concretize the economic, social, and cultural democracy, in order to cause, in practice, the human being dignity. Nevertheless, such legal guarantees did not prevent the decadence of the development models focused on the mere gathering of wealth and growth of the Gross Domestic Product (“GDP”), whose results only reinforce the abyss between the rich and poor, specially, in peripheral countries.

The Plan of the Secretariat of the Creative Economy assumes, in the Brazilian Federal Government, the challenge of constructing a new development alternative, grounded on the cultural diversity, social inclusion, innovation, and sustainability. And, therefore, it elects the creative economy as a development axis of the Brazilian State.

In the society of the knowledge and new technologies, the economy of culture is getting amplified, transfiguring itself into a creative economy. Such new economy, which surpasses the artistic languages and popular cultures, starts to dominate new industries (new media, games, software programs), and to add new values to the traditional industries (design, architecture, fashion), nowadays obtaining great importance in the several regions of the planet. It is the symbolic dimension of the

human production that shall this time be a material element in the economic definition of such new goods and services.

Fruit of an integrated action between the Ministry of Culture and several public and private partners, the purpose of the Plan of the Secretariat of the Creative Economy is to formulate, implement, and monitor public policies for a new development, grounded on the encouragement to the creativity of Brazilian entrepreneurs, as well as on the innovation of their businesses.

### 6.2. Structure and methodology for the preparation of the Plan

The Plan of the Secretariat of the Creative Economy was prepared in the course of the time period comprised between April and July, 2011. Intended to the implementation of public policies transversal to a number of branches of the public power, private initiative, and civil society, the Secretariat of the Creative Economy (“SEC”) gathered, in its planning process, experts and institutional partners such as furtherance and development agencies, state-owned companies, organizations of the S System, international bilateral and multilateral organisms, secretariats and culture foundations, further to the participation of 16 ministries and other Federal Government bodies and the secretariats and bodies connected with the very System of the Ministry of Culture (“MinC”).

The methodology adopted in the planning process had the construction of conceptual landmarks and guiding principles as starting points to ground the institutionalization of a national policy for creative economy.

In the other steps of the planning, the methodology had as conducting line the interlocution with the institutional partners from the proposition of strategies and actions grounded on the five big challenges listed by the Secretariat of the Creative Economy (“SEC”): the Creative Economy information and data survey, the articulation and encouragement to the furtherance of creative businesses, education for creative competences, support to the production, circulation / distribution and consumption / enjoyment infrastructure of creative goods and services, and the creation and adequacy of legal landmarks for creative sectors.

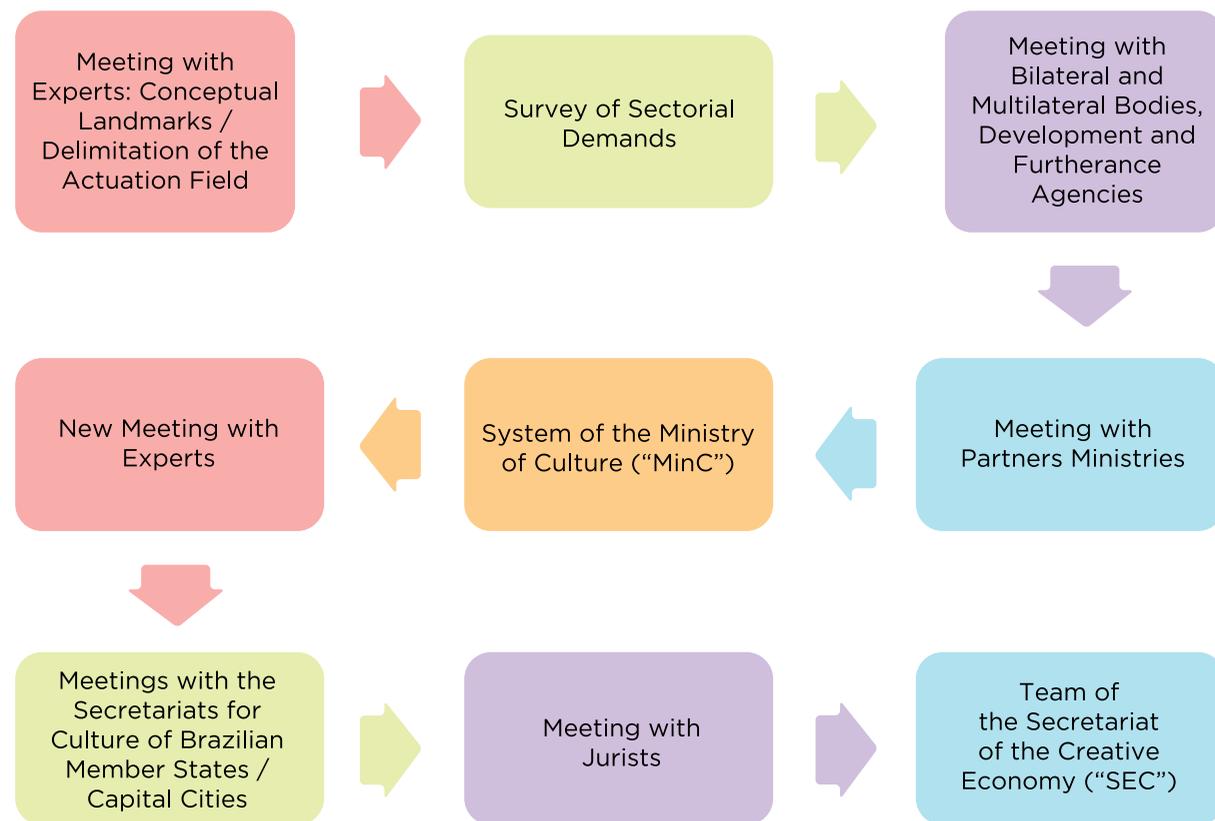
The planning, in most of its steps, was basically built at meetings having, in average, a one-day work meeting, and conducted under the following methodology: the first part of the meeting was reserved to presentations of the Secretariat of the Creative Economy (“SEC”) and each institution invited. In the second part, the participants gathered in groups to debate, suggest, and propose strategies and actions in accordance with the purposes of the agenda proposed

at each meeting, whose ideas were put together by each group reporter. Finally, the third part corresponded to the consolidation of the work made by the groups from the reporters’ presentation for all participants of the meeting. Bilateral meetings were timely held when any guest institution could not attend the meetings.

It is important to highlight some aspects resulting from such methodology, which subsidized the policies proposed by the Plan of the Secretariat of the Creative Economy (“SEC”): sharing of different looks on challenges of the Secretariat of the Creative Economy (“SEC”), retaken of sector strategies formerly identified by the Ministry of Culture, identification of different initiatives existing in the country, turned to the furtherance of the creative economy, and which may be perfected and amplified from the sum of efforts of a number of public and private partners, and the alignment of programs of the Brazilian Federal Government, from the identification of transversal and intersector actions of several ministries that may be integrated to benefit of the strengthening of the Brazilian creative economy.

In such perspective, the strategic planning of the Secretariat of the Creative Economy resulted in a group of policies, guidelines, and actions comprising the steps provided in FIGURE 10 below:

**FIGURE 10: Steps of the Strategic Planning of the Secretariat of the Creative Economy**



**STEP I  
MEETING WITH EXPERTS**

Whereas a consistent conceptual basis is the starting point to the implementation of efficient, effective, and consequent public policies, the first step was grounded on the debate and deepening of theoretical bases from the accomplishment of rounds of conceptual discussions with researchers, academics, scholars, and professionals with nationwide reputation

for their notorious actuation in the field of cultural policies on themes related to the creative economy.

**Purpose:** Construction of conceptual landmarks and guiding principles.

**Period of accomplishment:** April 18, May 3, and June 06, 2011.

**Participants:** Tânia Bacelar, Isaura Botelho, Paulo Miguez, César Bolaño, Henrique Saravia, Ana Carla Fonseca; Frederico Barbosa, Cristina Lins, Jurema Machado, Adolfo Melito, Lala Deheinzelin, and Lia Calabre.

**STEP II  
SURVEY OF DEMANDS OF THE  
BRAZILIAN CREATIVE SECTORS**

Acknowledging the importance of the dialogue and proposition levels created by the Ministry of Culture, which allowed, in the latest few years, wide social participation in the construction of cultural policies, the reports of sectorial chambers and collegiums, the existing sectorial plans, and the sectorial strategies of the II National Brazilian Conference for Culture (2010) were taken as reference for diagnosing the Brazilian creative field (2005 to 2010). Starting from such reference base, the team of the Secretariat of the Creative Economy (“SEC”) surveyed sectorial demands related to the challenges of the Secretariat of the Creative Economy (SEE APPENDIX I). Complementarily, the Secretariat of the Creative Economy (“SEC”) also surveyed demands through the application of questionnaires with the sectorial representatives of the Brazilian National Council for Cultural Policies (“CNPC”).

**Purpose:** Understanding of the creative field sectorial demand.

**Period of Accomplishment:** May, 2011.

**Participants:** Team of the Secretariat of the Creative Economy (“SEC”) (survey of secondary sources) and representatives of the segments of the Brazilian National Council for Cultural Policies (“CNPC”) (conduction of questionnaires).

**STEP III  
MEETING WITH INSTITUTIONAL  
PARTNERS: FURTHERANCE  
AND DEVELOPMENT AGENCIES,  
INTERNATIONAL BILATERAL AND  
MULTILATERAL BODIES**

The identification of partnerships and source of funds turned to the promotion and furtherance of the Brazilian creative economy grounded such planning step. The Secretariat of the Creative Economy (“SEC”) counted on the contribution of representatives of institutional partners in the proposition of structuring strategies and actions for overcoming the main challenges established by the Secretariat of the Creative Economy (“SEC”).

**Purpose:** Identification of partnerships and sources of funds for promotion and furtherance.

**Accomplishment:** May 09, 2011.

**Participants:** Brazilian National Bank for Economic and Social Development (“BNDES”), Banco do Brasil, Brazilian Federal Savings and Loans Bank (“CEF”), Banco do Nordeste [Bank], Banco da Amazônia [Bank], Petrobras, Eletrobras, Correios [The Brazilian Post Office and Telegraph Company], Furnas, The São Francisco Hydroelectric Company (“CHESF”), Brazilian Service for Support of the Micro and Small-Sized Companies (“SEBRAE”) / NA [National Section], Brazilian Service for Support of the Micro and Small-Sized Companies (“SEBRAE”) / RJ [State of Rio de Janeiro Section], Brazilian National Service for Commercial Training (“SENAC”) / NA [National Section], The Brazilian National Confederation for Industry (“CNI”) / Social Service for Industry (“SESI”) / NA [National Section], Social Service for Trade (“SESC”) / SP [State of São Paulo Section], United Nations Educational, Scientific and Cultural Organization (“UNESCO”), United Nations Institute for Training and Research (UNITAR), Organization of Ibero-American States (“OEI”), Study and Project Financer (“FINEP”), National Council of Technological and Scientific Development (“CNPq”), and Brazilian Trade and Investment Promotion Agency (“APEX”).

See below the consolidation of the strategies proposed by such partnerships according to the challenges of the Brazilian creative economy:

### 1st Challenge Information and data survey on Brazilian Creative Economy

- » To retake the former initiatives for survey of primary data on the Brazilian culture / creative economy through satellite account of the Ministry of Culture (“MinC”) / Brazilian Institute for Geography and Statistics (“IBGE”);
- » To identify existing studies / surveys subsidizing an update of the state of art of the area, according to the study of the Federation of Industries of the State of Rio de Janeiro (“FIRJAN”), conducted in 2008, on the Brazilian creative industry chain;
- » To survey, with the Brazilian Trade and Investment Promotion Agency (“APEX”), all sectorial competition studies;
- » To conduct qualitative researches in partnership with the Institute for Applied Economy Research (“IPEA”) and the Brazilian Institute for Geography and Statistics (“IBGE”), creating indicators allowing us to measure such economy (quantitative and qualitative ones);
- » To valorize and further regional researches with methodologies capable of being applied;
- » To map the informal creative economy through primary researches in the Brazilian municipalities (tearing apart the big and medium-sized ones from the small-sized ones) in partnership with the city halls;
- » To map the creative economy of more structured productive chains through the industries’ national associations;
- » To search, with furtherance institutions, the funding of researches turned to the creative economy.

### 2nd Challenge Articulation and encouragement to the furtherance of creative businesses

- » To create specific calls and guide creative professionals to the use of such micro credit facilities already made available by the official banks;
- » To retake the articulation of the Ministry of Culture (“MinC”) with official banks, through the Secretariat of the Creative Economy, with the purpose of creating funding alternatives to each culture productive chain;
- » To identify the already available funding mechanisms, including those managed by the Ministry of Culture, their problems and solutions;
- » To articulate, with the state-owned financial institutions, risk studies on creative markets, in order to subsidize credit policies specific to the creative sectors;
- » To search for references in the models of the credit facilities to companies of technological / innovative basis (nonrefundable credit funds and risk investments – venture capital) to guide new credit facilities to creative businesses;

- » To diversify and combine credit mechanisms, inducing to the creation of alternatives suitable to the demands and to profile of the creative professional and entrepreneur;
- » To articulate, with the state and municipal secretariats for culture, the furtherance to cooperatives, networks, and collectives, through culture funds;
- » To cause the institutionalization of groups and associations of artists to enhance the collective creation and production work, making feasible the companies’ furtherance;
- » To create calls for bids to non-institutionalized groups for the development of its actions, binding part of the received fund to the institutionalization thereof;
- » To encourage the creation of a software program for micro and small-sized companies and individual entrepreneurs engaged in the creative economy, allowing accounting for without the intermediation of accountants (example: software program of the Internal Revenue Service for income return);
- » To further events turned to local cultural vocations in order to enhance the regional economy from new investment alternatives in new creative businesses;
- » To articulate, with furtherance agencies, the credit of projects aimed at the generation and spreading of the knowledge on innovative creative processes and products;
- » Strengthening of entities and associations being part of productive chains of the cultural / creative sectors;
- » To further the creation and strengthening of incubators turned to creative competences.

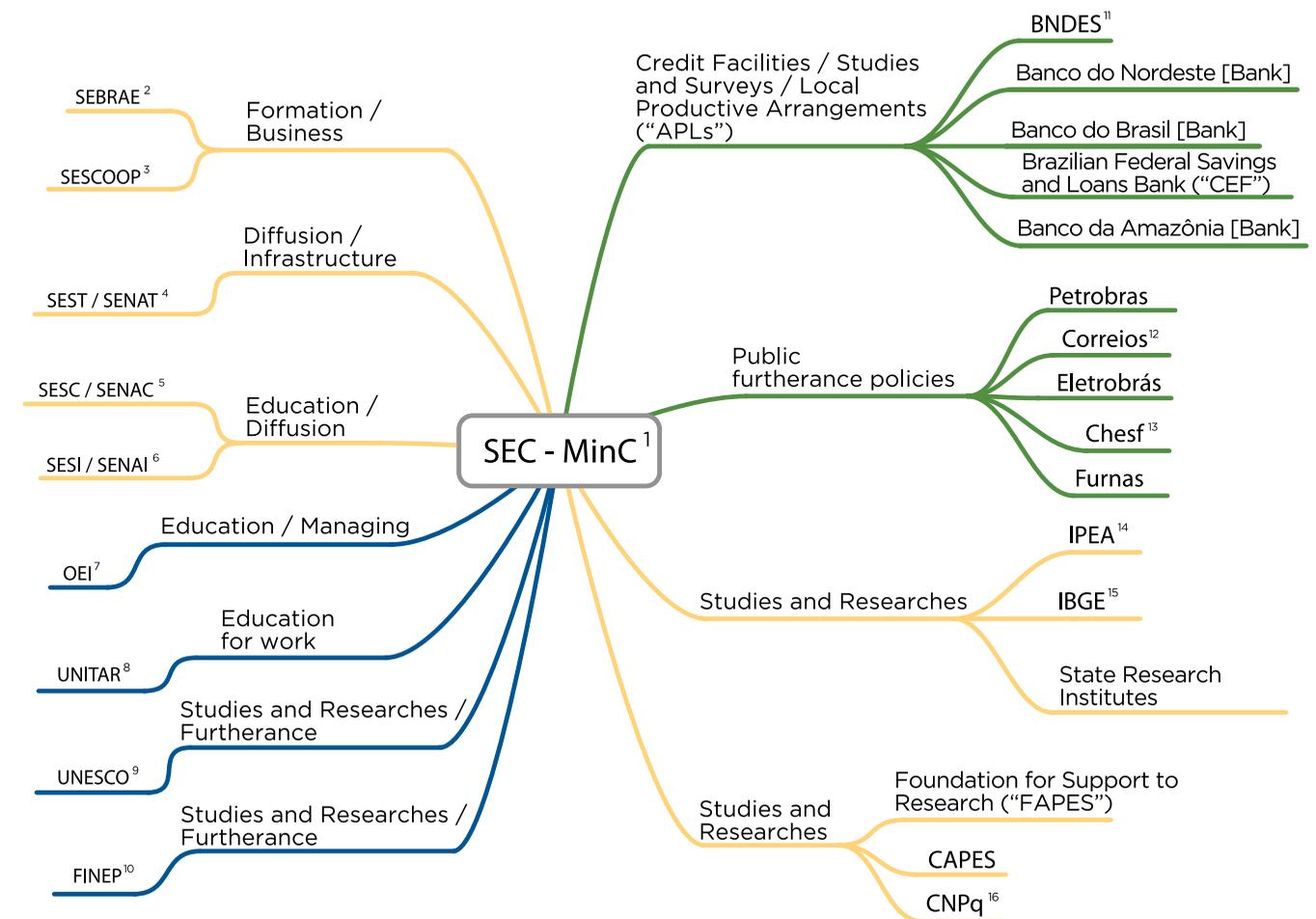
### 3rd Challenge Education for creative competences

- » To work from the already existing mapping of cultural manager capacitating courses within the scope of the Ministry of Culture (“MinC”) and partners, updating it under the creative economy perspective;
- » To encourage the contents related to the creative competencies to be incorporated to the already existing programs of the Ministry of Education;
- » To identify the already existing qualification programs and incorporate contents regarding the creative competencies;
- » To further the capacitating of public and private managers in public and management policies for the creative economy;
- » To further the capacitation of professional and managers of creative companies in partnership with the S System, universities, technological centers, social organizations and furtherance institutions;
- » To leverage the experiences for qualification of intermediate institutions between the vocational schools and social initiatives (E.g.: – Education Program for the Circus Artist (“PROFAC”));
- » To articulate, with furtherance institutions, the support to the creation of human resources, further to mechanisms for the attraction, fixing, and interchange of qualified human resource professionals (“RH”) engaged in regional bottlenecks;
- » To promote strategies for encouraging continued education and their diversification together with public and private institutions;

- » To make incubators and research / technology centers of the already existing culture / creative economy more agile to amplify the education / qualification experiences in the creative business management area.
- » To retake the experience of partnership among the Secretariat of the Social Communication (“SECOM”), the Ministry of Culture (“MinC”), the Social Service for Trade (“SESC”), and government-owned companies, occurred in the period comprised between 2009 - 2010, turned to the circulation of cultural events in proper spaces, adapting and reformulating the experience to the effect of eradicating the regional concentration and budget appropriation problem;
- » To articulate and integrate in network in equipment made available by the S System in order to given more visibility to the creative goods and services;
- » To contribute logistic resources and funds from public institutions in goods and services that achieved a certain threshold of circulation / enjoyments as manner of recognizing the creative entrepreneur;
- » To further regional and national itinerant tours of creative goods and services;
- » To further networks and collective circuit tours;
- » To institute social considerations for the projects furthered by the Ministry of Culture (“MinC”) and encourage such kind of consideration among furtherance agencies;
- » To support the circulation / distribution of goods and services of the culture points;
- » To multiply experiences such as that of the Brazilian Workmanship Reference Center (“CRAB”);
- » To encourage the inclusion in calls for bid of government-owned companies, of actuation lines turned to the creative economy, with conditionings / considerations encouraging the circulation and strengthening of local markets;
- » To create an information system that facilitates the interaction of different contributors to the benefit of the divulging of events and actions, circulation, etc.;
- » To suit and perfect the legal landmarks that shall favor the production, circulation / distribution and consumptions / enjoyment cycle of creative goods and services.

In FIGURE 11, in a synthetic manner, we may ascertain all connections established with such partners.

**FIGURE 11: Intersectorial articulations with institutional partners, furtherance and development agencies, bilateral and multilateral bodies**



**STEP IV  
MEETINGS WITH  
PARTNER MINISTRIES**

In order to cause the intersectoriality of programs and action within the scope of the Brazilian Federal Government around policies for the creative economy, the Secretariat of the Creative Economy (“SEC”) sought for lining up programs and articulate partnerships with 16 ministries participating of its planning process. The meeting allowed the identification of existing interfaces

between the policies of partner ministries with the actuation axes of the Secretariat of the Creative Economy (“SEC”) to the effect of the conducting joint actions.

**Purpose:** Identification of partnerships and Alignment of programs

**Period of Accomplishment:** May 16, 2011.

**Participants:** Ministry of Development, Industry, and Foreign Trade, Ministry of Labor and Employment, Brazilian Ministry of Justice, Ministry of the Environment, Ministry of Tourism, Brazilian Federal Sport

NOTES FROM FIGURE 11

<sup>1</sup> Secretariat of the Creative Economy (“SEC”) - Ministry of Culture (“MinC”)  
<sup>2</sup> Brazilian Service for Support to Micro and Small-Sized Companies  
<sup>3</sup> Brazilian National Service for Cooperative Training  
<sup>4</sup> The Social Transport Service (“SEST”) / Brazilian National Service for Transport Training (“SENAT”)  
<sup>5</sup> Social Service for Trade (“SESC”) / Brazilian National Service for Commercial Training (“SENAC”)  
<sup>6</sup> Social Service for Industry (“SESI”) / Brazilian National

Service for Industrial Training (“SENAI”)  
<sup>7</sup> Organization of Ibero-American States  
<sup>8</sup> United Nations Institute for Training and Research  
<sup>9</sup> United Nations Educational, Scientific and Cultural Organization  
<sup>10</sup> Study and Project Financer  
<sup>11</sup> Brazilian National Bank for Economic and Social Development  
<sup>12</sup> The Brazilian Post Office and Telegraph Company  
<sup>13</sup> São Francisco Hydroelectric Company  
<sup>14</sup> Institute for Applied Economy Research  
<sup>15</sup> Brazilian Institute for Geography and Statistics  
<sup>16</sup> National Council of Technological and Scientific Development

Department, Ministry of Communications, Ministry of Science and Technology, Brazilian Ministry of Education, Ministry of Foreign Affairs, Ministry of Cities, and Ministry of Social Development, Presidency Cabinet - Secretariat of the Strategic Matters, Secretariat of the Women Affairs, Secretariat

of the Communication, and Secretariat of the Micro and Small-Sized Companies.

See below the consolidation of joint actions proposed by the partner ministries, according to the action axes of the Secretariat of the Creative Economy:

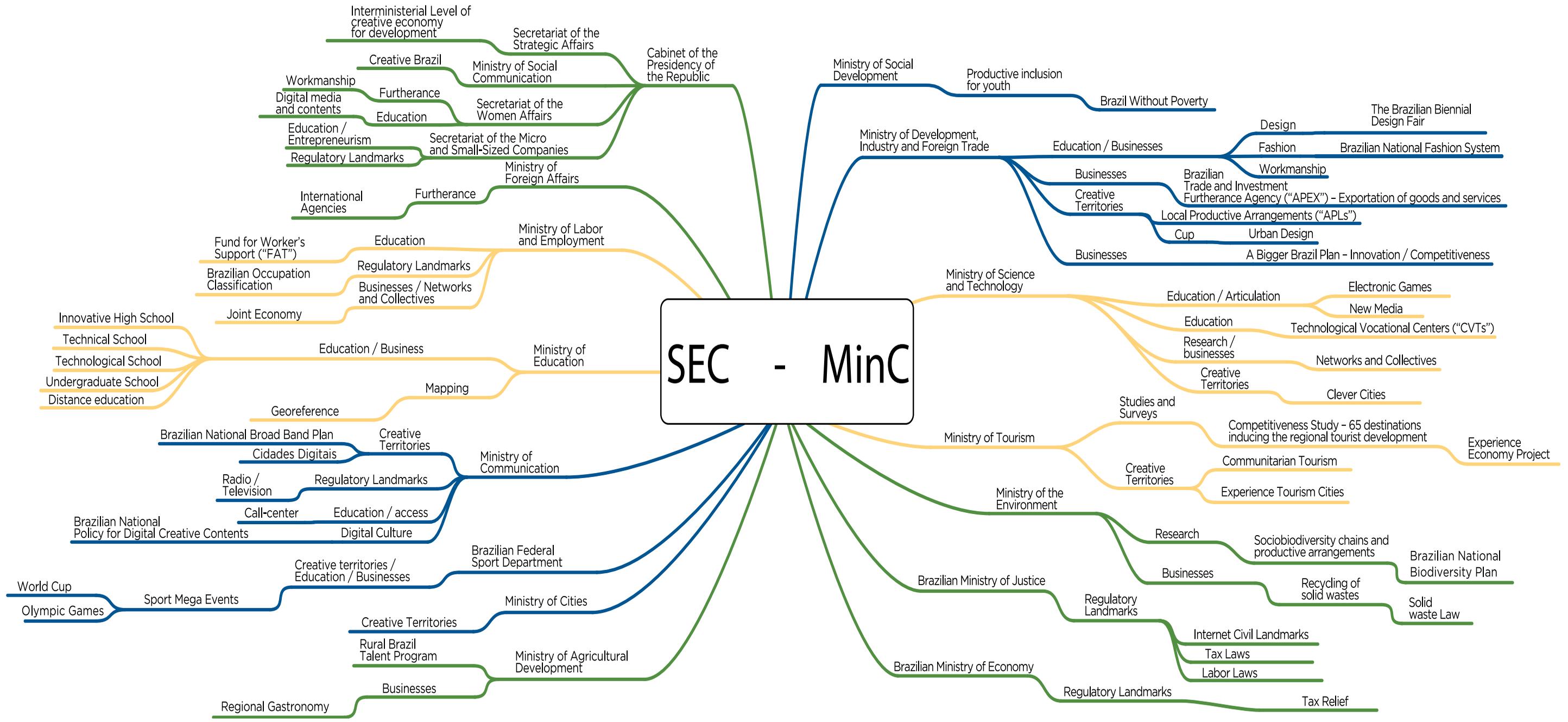
MINISTRY / SECRETARIAT	ACTION AXIS OF THE SEC <sup>1</sup>	PARTNERSHIP WITH / ALIGNMENT OF FEDERAL PROGRAMS
SECRETARIAT OF THE STRATEGIC AFFAIRS	-	Support in the institutionalization of an interministerial level of the creative economy for development.
SECRETARIAT OF THE SOCIAL COMMUNICATION	-	Communication strategies for <i>Plano Brasil Criativo</i> [The Creative Brazil Plan] and dissemination of the Creative Economy theme as a vector of the development.
SECRETARIAT OF THE WOMEN AFFAIRS	Furtherance to Entrepreneurship	Furtherance to the production and distribution of the workmanship produced by artisan women.
	Education for Creative Competences	Support to the management of companies and associative and cooperatives practices. Support to the production of contents and digital media.
SECRETARIAT OF THE MICRO AND SMALL-SIZED COMPANIES	Furtherance to Entrepreneurship	Furtherance to the micro and small-sized companies ("MPEs") of creative sectors
	Education for Creative Competences	Management of companies and businesses of the creative sectors.
	Legal Landmarks	Amplification of the suiting of the General Law for Micro and Small-Sized Companies ("MPEs") to benefit the small creative companies
MINISTRY OF SOCIAL DEVELOPMENT - MDS	Education for Creative Competences	Aligned with the <i>Brasil sem Miséria</i> program [Brazil without Extreme Poverty], to cause capacitating courses aiming at the productive inclusion of the youth included in the poverty map, from creative activities and local vocations.
MINISTRY OF LABOR AND EMPLOYMENT - MTE	Education for Creative Competences	Education and professional qualification with funds of the Fund for Worker's Support ("FAT")
	Furtherance to Entrepreneurship	Via Secretariat of the Joint Economy - furtherance to associative organizations (networks and collectives) and to the joint micro credit / popular banks.
	Regulatory Landmarks	Identification and record of occupations of the creative sectors in the Brazilian Occupation Classification.
MINISTRY OF EDUCATION - MEC	Education for Creative Competences	Articulation with institutions of vocational, technological, and undergraduate education, both in formal and distance attendance systems.
	Studies and Researches	Partnerships in georeferenced mapping conducted by the Ministry of Education ("MEC") to the effect of identifying regional vocations in communities surrounding the public school network.
BRAZILIAN FEDERAL SPORT DEPARTMENT	Creative Territories	Development of actions for qualification of territories of World Cup headquarters cities -of the Olympic Games headquarters city.
	Education for Creative Competences	Education and qualification of professionals engaged in companies and businesses of the creative sectors.
	Furtherance to Entrepreneurship	Identification of potential and regional vocations for furtherance to the creation and development of businesses of the creative sectors.

<sup>1</sup> Secretariat of the Creative Economy ("SEC")

MINISTRY OF THE DEVELOPMENT, INDUSTRY, AND FOREIGN TRADE - MDIC	Education for Creative Competences	Education and qualification of professionals engaged in companies and businesses of Fashion, Design, and Workmanship.
	Furtherance to Entrepreneurship	Furtherance to the innovation and competitiveness of companies of the creative sectors in an articulated manner with the <i>Brasil Maior</i> [a Bigger Brazil] Program
	Furtherance to Entrepreneurship	Partnership in the development and accomplishment of <i>Bienal Brasileira de Design</i> [The Brazilian Biennial Design Fair]
		Partnerships with the Brazilian National Fashion System
Creative Territories	Furtherance to associative and cooperative workmanship organizations.	
	Strengthening and amplification of the foreign exchange of products of creative sectors.	
MINISTRY OF SCIENCE, TECHNOLOGY AND INNOVATION - MCTI	Education for Creative Competences	Identification and furtherance of the Local Productive Arrangements ("APLs") of the creative sectors
		Mapping of regional vocations of the cities - headquarters of the World Cup and qualification of the spaces via urban design.
	Education for Creative Competences	Education and qualification of professionals engaged in companies and businesses of electronic games and new media.
	Furtherance to Entrepreneurship	Education and qualification of professionals engaged in companies and businesses of the Creative sectors via Technological Vocational Centers ("CVTs").
Creative Territories	Furtherance to Entrepreneurship	Furtherance to networks and collectives via applications and tools of the digital environment.
	Furtherance to Entrepreneurship	Institutionalization of creative territories in articulation with the <i>Cidades Inteligentes</i> [Clever Cities] project of the Ministry of Science and Technology ("MCT").
MINISTRY OF FOREIGN AFFAIRS	Furtherance to Entrepreneurship	Support to the installation of international service agencies - <i>Criativa Birô Internacional</i> [International Creative Bureau] - for support to creative entrepreneurs and professionals aiming at actions between Brazil and other countries.
MINISTRY OF COMMUNICATIONS	Creative Territories	Implementation of the Brazilian National Broad Band Plan in order to qualify the infrastructure of the creative territories.
		Institutionalization of the creative territories in articulation with the <i>Cidades Digitais</i> [Digital Cities] project of the Ministry.
	Legal Landmarks	To support the regulation aimed at the Radio and Television to the effect of furthering the development of such industries in the country.
		Implementation of the Brazilian National Digital Creative Contents Plan.
Education for Creative Competences	Installation of call-centers such as education spaces turned to new media and digital contents industries.	
MINISTRY OF CITIES	Creative Territories	To articulate the institutionalization of creative territories.
MINISTRY OF TOURISM	Studies and Researches	In partnership with the <i>Economia da Experiência</i> [Experience Economy] Project, to conduct competition studies identifying inductive destinations to the regional tourist development.
	Creative Territories	In convergence with <i>Turismo Comunitário</i> [Communitarian Tourism] and <i>Cidades do Turismo de Experiência</i> [Cities of the Experience Tourism] projects, to articulate and further the institutionalization of creative territories.
MINISTRY OF ENVIRONMENT - MMA	Furtherance to Entrepreneurship	Strengthening of sociobiodiversity chains and productive arrangements connected with creative sectors.
	Furtherance to Entrepreneurship	Encouragement and incentive to the recycling of solid wastes such as raw materials of the creative products.
MINISTRY OF JUSTICE - MJ	Legal Landmarks	Articulation with the Brazilian Ministry of Justice ("MJ") to the effect of qualifying the legal landmarks associated to the themes: tax, labor, and internet use themes.

In FIGURE 12, in a summarized manner, we may see all connections set forth with the partner ministries.

FIGURE 12: Intersectorial articulations with partner ministries



### STEP V MEETINGS WITH BODIES OF THE SYSTEM OF THE MINISTRY OF CULTURE (“MINC”)

After the steps of construction with external partners, the alignment of programs and the articulation of partnerships were sought in the scope of the very System of the Ministry of Culture (“MinC”). The planning for such step was made through bilateral meetings between the Secretariat of the Creative Economy (“SEC”) and other offices, related offices, and regional representations, for proposing joint actions.

**Purpose:** Articulation of Partnerships / Program Alignment.

**Period of Execution:** May to June, 2011.

**Participants:** Secretariat of the Cultural Policies (“SPC”), Secretariat of the Audiovisual Affairs (“SAV”), Secretariat of the Citizenship and Cultural Diversity (“SCDC”), Secretariat of the Furtherance and Incentive to Culture (“SEFIC”), Brazilian National Art Foundation (“FUNARTE”), Brazilian National Institute for Historic and Artistic National Heritage (“IPHAN”), Brazilian National Museum Institute (“IBRAM”), Fundação Palmares Cultural [Cultural Palmares Foundation], Fundação Casa de Rui Barbosa [The Rui Barbosa’s Foundation], Board for International Affairs (“DRI”), and Regional Representations.

See below the consolidation of joint actions proposed by the Secretariats and organizations related to the System of the Ministry of Culture (“MinC”):

SECRETARIAT/ RELATED SECRETARIAT TO THE SYSTEM OF THE MINISTRY OF CULTURE (“MINC”)	JOINT ACTIONS
SECRETARIAT OF THE FURTHERANCE AND ENCOURAGEMENT FOR CULTURE (“SEFIC”)	<ul style="list-style-type: none"> <li>» Participation of the Secretariat of the Economy in the Integration Forum of the Ministry of Culture (“MinC”) / Official Banks, materialized by means of itinerating meetings with representatives of Banco do Brasil [Bank], Caixa Econômica Federal [The Brazilian Federal Savings and Loans Bank], Brazilian National Bank for Economic and Social Development (“BNDES”), Banco da Amazônia [Bank] (“BASA”), Banco do Nordeste [Bank] (“BNB”), and Brazilian Service for Support to Micro and Small-Sized Companies (“SEBRAE”), with cultural agents and local / regional producers, with the purpose of being acquainted and discussing the main needs and demands of the industries as regards bank assistance, credit facilities, and financing.</li> <li>» Studies aiming at the knowledge of markets and/or the perspective of potentialities contributing to the development of furtherance actions to the creative sectors.</li> <li>» Identification and joint articulation of partners and sources of funds for promotion and furtherance, through meetings with the credit areas of the official banks.</li> <li>» Participation in events, seminars, and meetings with agents, producers, cooperatives, and associations of cultural scope, in order to define the use of incentive mechanisms or credit operations.</li> </ul>

SECRETARIAT/ RELATED SECRETARIAT TO THE SYSTEM OF THE MINISTRY OF CULTURE (“MINC”)	JOINT ACTIONS
SECRETARIAT OF THE CULTURAL POLICIES (“SPC”)	<ul style="list-style-type: none"> <li>» Elaboration and monitoring of goals and indicators of the Brazilian National Plan for Culture (“PNC”)</li> <li>» Construction of the Brazilian National System for Cultural Information and Indicators (“SNIIC”) from the taxonomy review, among other activities.</li> <li>» Supply of data to the Brazilian National System for Cultural Information and Indicators (“SNIIC”) through the articulation with institutes for the development of researches, granting of subsidies to the follow-up and monitoring of the goals of the Brazilian National Plan for Culture (“PNC”).</li> <li>» Support to the Covenant for development of the free software (“UFUABC”);</li> <li>» Support to the sectorial plans the Secretariat of the Creative Economy (“SEC”) is liable for.</li> <li>» Actuation in the certification of masters, artists, and technicians, through the program of the Association for Certification (“CERTIF”) / Ministry of Education (“MEC”), and creation of vocational courses to the satisfaction of the demands informed by the System of the Ministry of Culture (“MinC”) and curricular and institutional development for gathering artistic and technological knowledge.</li> <li>» Policy for funding the research and production of educational material aiming at the teaching of arts in formal schools – organization and availability of cultural contents for teachers and students.</li> <li>» Development of digital technologies for educational use.</li> <li>» Promotion and amplification of study and research fields in the Brazilian arts and culture area, encouraging reflection and production on culture and national development.</li> <li>» To construct policies for the creative economy working in networks.</li> <li>» Causing cultural producers’ capacitation.</li> <li>» Support to divulging, circulation, exchange and sale of cultural / creative products through free alternative media, and Communitarian Radios.</li> </ul>
SECRETARIAT OF THE INSTITUTIONAL ARTICULATION (“SAI”)	<ul style="list-style-type: none"> <li>» To consolidate the Brazilian National System for Culture from the implementation and strengthening of policies furthering the economic dimension of creative sectors.</li> <li>» To amplify the cultural management education and public policies contemplating concepts and contents related to the creative economy in the program.</li> <li>» To support the dissemination of the Management Plan of the Secretariat of the Creative Economy</li> <li>» To participate in the construction of the Brazilian National Creative Economy Plan for Development.</li> </ul>
SECRETARIAT OF THE CITIZENSHIP AND CULTURAL DIVERSITY (“SCDC”)	<ul style="list-style-type: none"> <li>» Mapping of productive chains in the scope of the programs: “Brasil Plural” [A Plural Brazil] and “Cultura Viva” [Culture Alive].</li> <li>» Identification of cultural spaces within the state or municipal scope, with potential for installation of creative bureaus, citizenship nucleus, creative residences, interchange.</li> <li>» Formulation of furtherance actions of relation between the development, culture, and environment.</li> <li>» Formulation of education actions for public and private managers, in the perspective of interfacing with the joint economy.</li> <li>» Formulation of furtherance actions for culture and citizenship vocational schools.</li> <li>» Formulation of indicators and access maps to culture.</li> <li>» Budget sharing for the development of mechanisms for furtherance and inducing of pool actions, of territories and local creative arrangements.</li> </ul>

SECRETARIAT/ RELATED SECRETARIAT TO THE SYSTEM OF THE MINISTRY OF CULTURE ("MINC")	JOINT ACTIONS
<b>SECRETARIAT OF THE AUDIOVISUAL ("SAV")</b>	<ul style="list-style-type: none"> <li>» Sharing of data and joint mapping of the productive chain of the audiovisual industry for identifying all links of the productive chain, the bottlenecks of the audiovisual chain; the current and possible investors; the commercial and noncommercial audiovisual circuit; the cinema and audiovisual schools in Brazil; data of the import of filming equipment, tax burden, commercial agreements involving the industry; benefits / incentives by the state and the main municipalities and audiovisual incubators existing in Brazil, and audiovisual works in public domain.</li> <li>» Capacitation of entrepreneurs in the audiovisual industry, intended to the creation of employment and income, as well as the industry sustainability.</li> <li>» Capacitation for Development of new business models aimed at the improvement of the audiovisual productive chain.</li> <li>» To issue collective call for bid to encourage the development of Fashion Films, through calls for bids, for the main fashion events in Brazil, encouraging the convergence of languages.</li> <li>» To articulate joint policy for Inducing the qualification of agents of the audiovisual industry for acting as logistic, technical, and operational support in mega events to take place in Brazil in 2014 and 2016.</li> </ul>
<b>BOARD FOR INTERNATIONAL AFFAIRS ("DRI")</b>	<ul style="list-style-type: none"> <li>» To deepen the discussion on cultural industries (and to amplify it to the creative economy) in the scope of the MERCOSUR [The Common Southern Market] and propose concrete actions.</li> <li>» To implement the seal MERCOSUR CULTURAL.</li> <li>» To hold the meeting on creative cities of the South America.</li> <li>» To define a project for the call for bid of the Ministry of Planning, Budget, and Management ("MPOG") - Brazil - European Union Sectorial Dialogs.</li> <li>» To hold the International Seminar on Creative Economy.</li> <li>» To participate of discussions and meetings held in the scope of the convention for furthering and protecting the diversity of the cultural expressions of the United Nations Educational, Scientific and Cultural Organization ("UNESCO").</li> <li>» To enter into partnership with Organization of Ibero-American States (professional management and education).</li> <li>» To define strategies for a greater integration and interchange within the scope of the Community of Portuguese-Speaking Countries.</li> <li>» To develop bilateral actions for cooperation and exchange of experiences with the countries of the South America and the Community of Portuguese-Speaking Countries ("CPLP"), in the scope of the agreements and protocols executed by the Ministry of Culture ("MinC"), especially with: Colombia, Argentina, Bolivia, Cape Verde.</li> <li>» To develop actions of cooperation and interchange with the United Kingdom, having the British Council Brazil as focal point, within the scope of former understandings due to the visit of the British vice prime minister to Brazil.</li> <li>» To study the implementation of bureaus of music export from the French experience.</li> <li>» To study modalities of creative residences and possibilities of entering into bilateral covenants in such area from Colombia proposal.</li> </ul>

SECRETARIAT/ RELATED SECRETARIAT TO THE SYSTEM OF THE MINISTRY OF CULTURE ("MINC")	JOINT ACTIONS
<b>BRAZILIAN NATIONAL ART FOUNDATION ("FUNARTE")</b>	<ul style="list-style-type: none"> <li>» Mapping of chains and productive arrangements of industries inserted in the arts' field.</li> <li>» Joint articulation to organize a commission to act along with the Internal Revenue Service, Ministry of Planning, Ministry of Foreign Affairs, Brazilian Ministry of Justice, and other levels to seek solutions for the bottlenecks of visual arts' circulation abroad in connection with the import tax rate, entry and exit of art works in the country;</li> <li>» Performance of joint programs in furtherance to the market of creative goods and services;</li> <li>» Diffusion of the Brazilian contemporary art in the country intended to the creation of market to its multiple languages through programs, communication vehicles, virtual networks.</li> <li>» To develop strategic actions to encourage the acquisition of art works by the private initiative, institutions holding urban public spaces, museums, schools, banks, big national and multinational companies.</li> <li>» To develop programs of professional capacitation intended to the market insertion of artist works and other creative professionals.</li> <li>» To encourage transversal actions with the other ministries and bodies of the Federal Government in the conduction of programs and actions to insert several artistic languages in governmental accomplishments in all development production and projects fields.</li> </ul>
<b>BRAZILIAN NATIONAL INSTITUTE FOR HISTORIC AND ARTISTIC NATIONAL HERITAGE ("IPHAN")</b>	<ul style="list-style-type: none"> <li>» To further and promote traditional productive arrangements attached to assets registered as historic site and/or cultural landscapes. (areas protected by the Brazilian National Institute for Historic and Artistic National Heritage ("IPHAN") considered as creative territories by excellence, without the need of creating new categories.</li> <li>» To articulate the promotion and insertion in the territorial approach towards Heritage Culture Points.</li> <li>» To strengthen the furtherance program to workmanship articulated with actions in the territories of the Program for Furtherance of the People's Tradition Workmanship ("PROMOART").</li> <li>» To articulate the Program of Masters and Arts initially connected with the masters of the <i>capoeira</i> [a Brazilian leg-based martial art] with the call for bid <i>viva meu mestre</i> [viva the master].</li> <li>» Actions of furtherance to the cultural heritage related to tourist destinations, historic centers, and others.</li> </ul>
<b>BRAZILIAN NATIONAL MUSEUM INSTITUTE ("IBRAM")</b>	<ul style="list-style-type: none"> <li>» To make available systematized data on the Brazilian museums (Brazilian National Museum Reference File).</li> <li>» To develop a partnership between the Secretariat of the Creative Economy ("SEC") and the Brazilian National Department for Diffusion, Furtherance, and Economy of the Museums ("DEFEM") in order to further studies and actions regarding the institutionalization and sustainability of memory points.</li> <li>» To set forth the joint articulation to the development of the methodology of sustainability of structured tours as a consequence of the sport mega events to be held in Brazil in 2014, and which involves the museum industry.</li> <li>» Participation of the Brazilian National Museum Institute ("IBRAM") in the first International Seminar for Creative Economy.</li> <li>» Participation of the Secretariat of the Creative Economy ("SEC") in the I International Seminar on Museum's Economy.</li> <li>» To identify and align demands in the museum area for definition of studies and researches with the Secretariat of the Creative Economy ("SEC") and the Institute for Applied Economy Research ("IPEA").</li> </ul>

SECRETARIAT/ RELATED SECRETARIAT TO THE SYSTEM OF THE MINISTRY OF CULTURE ("MINC")	JOINT ACTIONS
<b>NATIONAL LIBRARY FOUNDATION ("FBN")</b>	<ul style="list-style-type: none"> <li>» To identify and acknowledge creative territories and productive arrangement territories through literature in order to further the creation, edition, publishing, distribution, trading, and literary, musical and visual art education and interchange processes;</li> <li>» Financing and support to researches and studies on the book economy, the publishing market, literature, measurement and education of readers in their historic, sociological, economic, political, and cultural aspects developed by universities, colleges, foundations, and researches institutes.</li> <li>» Furtherance to production, circulation, and distribution projects for literary periodicals (magazines, journals, almanacs, fanzines, or press and similar digital publications).</li> <li>» Credit facilities to further new business models for publishing and bookish projects turned to small-sized publishing houses and bookstores.</li> <li>» Qualification of creative competences to Booksellers through courses with emphasis on the concept of the bookstore as a cultural dynamo, and in the development of cultural competences as strategic dimension for management, programming, and businesses.</li> <li>» Technical and financial support for publishing and musical projects, and events developed by associations and cooperatives of poets, guitar players, improvisators, and <i>emboladores</i> [a Brazilian northeast art sang in two persons, in quick, improvised and metric verses].</li> </ul>
<b>PALMARES CULTURAL FOUNDATION</b>	<ul style="list-style-type: none"> <li>» To technically capacitate, qualify, and assist entrepreneurs, associations, and cooperatives of communities of <i>quilombolas</i> [a Brazilian Quilombo slave descendent residents] for production and circulation of cultural goods and services.</li> <li>» To support the production and circulation of creative goods and services of <i>quilombola</i> communities through the development of projects between the Secretariat of the Creative Economy ("SEC") and the Palmares Cultural Foundation ("FCP").</li> <li>» To cause the qualified insertion of 180 <i>quilombola</i> communities certified with the Secretariat of the Creative Economy.</li> </ul>
<b>CASA DE RUI BARBOSA FOUNDATION ("FCRB")</b>	<ul style="list-style-type: none"> <li>» Participation in the technical analysis of themes on creative economy;</li> <li>» Participation in the analysis and preparation of researches, especially within the scope of the covenant between the Ministry of Culture ("MinC") / Brazilian Institute for Geography and Statistics ("IBGE") and the Ministry of Culture ("MinC") / Institute for Applied Economy Research ("IPEA").</li> <li>» Partnership in the promotion of meetings, seminars, and publications in the field of the public policies for the creative economy.</li> </ul>

### STEP VI MEETING WITH FEDERATIVE PARTNERS

In order to strengthen the federative agreement in the process for the development of public policies for the creative economy field, the Secretariat of the Creative Economy ("SEC") has counted on the participation of public managers,

representatives of the Secretariats and Foundations for Culture of states and municipalities of capital cities for discussion connected with the local and regional demands. Gathered per region, the federated partners contributed with strategic proposals and actions aligned to the action axes of the Secretariat of the Creative Economy ("SEC").

**Purpose:** Articulation of partnership with the State and Municipal Secretariats for Culture.

**Period of accomplishment:** July 20, 2011.

**Participants:** State and Municipal Secretariats and Foundations for Culture.

- 21 states present (AL [State of Alagoas], BA [State of Bahia], CE [State of Ceará], DF [Brazilian Federal District], ES [State of Espírito Santo], GO [State of Goiás], MA [State of Maranhão], MG [State of Minas Gerais], MS [State of Mato Grosso do Sul], PA [State of Pará], PE [State of Pernambuco], PB [State of Paraíba], PI [State of Piauí], PR [State of Paraná], RJ [State of Rio de Janeiro], RN [State of Rio Grande do Norte], RS [State of Rio Grande do Sul], SC [State of Santa Catarina], SE [State of Sergipe], RS [State of Rio Grande do Sul], TO [State of Tocantins]).

- 13 capital cities present: Aracaju [State of Sergipe], Belo Horizonte [State of Minas Gerais], Campo Grande [State of Mato Grosso do Sul], Curitiba [State of Paraná], Fortaleza [State of Ceará], Florianópolis [State of Santa Catarina], João Pessoa [State of Paraíba], Manaus [State of Amazonas], Recife [State of Pernambuco], Rio Branco [State of Acre], Rio de Janeiro [State of Rio de Janeiro], São Luís [State of Maranhão], and Salvador [State of Bahia].

See below the consolidation of strategies proposed by the Secretariats and/or Foundations for Culture of the States and Capital Cities, consolidated per region and axis of action of the Secretariat of the Creative Economy ("SEC"):

AXIS - CREATIVE TERRITORIES	
REGION	STRATEGIES
<b>NORTH</b>	<ul style="list-style-type: none"> <li>» To articulate partnerships for institutionalizing creative territories from the enhancement of cultural vocations of the North Region. Examples of some territorial cuts: Jalapão [State park in eastern Tocantins] / Tocantins [State of Tocantins] (Workmanship / <i>Capim Dourado</i> [Golden Grass]); Rio Branco [City]; historic-cultural inducing tourist destination; Manaus [City] (opera house), and Itacoaraci [City] / PA [State of Pará] (<i>marajoara</i> earthenware).</li> </ul>
<b>NORTHEAST</b>	<ul style="list-style-type: none"> <li>» Creation of programs, projects, and methodologies making easier the feasibility of creative territories. Examples of some territorial cuts: Bairro [District] da Madre Deus, São Luís [City] / MA [State of Maranhão] (popular feasts).</li> <li>» Survey and furtherance of territories and existing experiences; Creation of creative space networks from a three-way management with definition of roles of federated entities and other partners (S System, official banks, Federal Institutions for Vocational and Technological Education ("IFETS"), among others).</li> </ul>
<b>CENTRAL-WEST</b>	<ul style="list-style-type: none"> <li>» Mapping of Goiás [State of Goiás] territory potentialities based on the French model designated Anaconda.</li> <li>» Creation of a labor group for creation of development policies from creative economy.</li> </ul>
<b>SOUTHEAST</b>	<ul style="list-style-type: none"> <li>» Mapping of potentially creative territories, cities, and districts from the definition of criteria and actions of acknowledgement and visibility, incentives, interchanges and exchange of experiences. That of the Culture Point Web;</li> <li>» Recovery and requalification of territories from the furtherance to creative economy, such as the degraded downtowns.</li> </ul>
<b>SOUTH</b>	<ul style="list-style-type: none"> <li>» To map the existing territories, such as in Curitiba (Municipal public administration institute), which maps the districts.</li> </ul>

AXIS - STUDIES AND RESEARCHES	
REGION	STRATEGIES
<b>NORTH</b>	<ul style="list-style-type: none"> <li>» Creation of Information Systems and Cultural Indicators articulated with the state and municipal for culture systems and the Ministry of Culture ("MinC"), through the Secretariat of the Cultural Policies ("SPC"), Secretariat of the Creative Economy ("SEC");</li> <li>» Focus on the Amazonian cost.</li> </ul>
<b>NORTHEAST</b>	<ul style="list-style-type: none"> <li>» Systematic studies on creative economy through systematic support to study groups of the Universities. Partnerships: <u>S System</u>, universities, vocational schools, research institutes, among others.</li> <li>» To improve the definition of parameters and criteria to researches of the Brazilian Institute for Geography and Statistics ("IBGE"); creation of research lines; unification of methodologies; partnership of the Ministry of Culture ("MinC") / Ministry of Education ("MEC") for scientific research; creation of forums for sharing experiences of studies and researches.</li> </ul>
<b>CENTRAL-WEST</b>	<ul style="list-style-type: none"> <li>» To implant information system and cultural indicators; creation of observatories and national culture calendar.</li> </ul>
<b>SOUTHEAST</b>	<ul style="list-style-type: none"> <li>» To create network making available already existing data fed in the Wikipedia style by each state and municipality.</li> <li>» To launch a call for bid or research award in the culture area on a continued basis in the country; To conduct transversal seminars involving universities and private industries with focus on the creative economy.</li> </ul>
<b>SOUTH</b>	<ul style="list-style-type: none"> <li>» Alignment of research methodologies; Implementation and consolidation of the National System of Cultural Information and Indicators ("SNIIC"); Creation culture economy observatories; mapping of productive chains in creative sectors.</li> </ul>

AXIS- CREATIVE BUSINESSES	
REGION	STRATEGIES
<b>NORTH</b>	<ul style="list-style-type: none"> <li>» Identification of the needs of the productive chains, mainly, the arts one.</li> <li>» Funding and support to the formalization of associations. Integrated programs for such levels.</li> <li>» Creation of Funds for projects in the creative economy area.</li> </ul>
<b>NORTHEAST</b>	<ul style="list-style-type: none"> <li>» Program of incubators focused on the Creative Economy in all States with articulated partnerships between the Ministry of Culture ("MinC"), Ministry of Science and Technology ("MCT"), Brazilian Service for Support to Micro and Small-Sized Companies ("SEBRAE"), and Secretariats for Culture, Science and Technology.</li> </ul>
<b>CENTRAL-WEST</b>	<ul style="list-style-type: none"> <li>» To further the capacitation and circulation of artists and entrepreneurs.</li> </ul>
<b>SOUTHEAST</b>	<ul style="list-style-type: none"> <li>» To encourage the formalization of cultural industries.</li> <li>» To make the cultural agents more sensible about the importance of management tools.</li> <li>» Portal for disclosure and guidance on calls for bid and furtherance lines in Brazil and abroad with accessible language.</li> </ul>
<b>SOUTH</b>	<ul style="list-style-type: none"> <li>» To encourage the creation of other financing sources in States, further to incentive laws.</li> <li>» Construction of investor's forums for the cultural industry, supported by the state governments.</li> </ul>

AXIS - LEGAL LANDMARKS	
REGION	STRATEGIES
<b>NORTH</b>	<ul style="list-style-type: none"> <li>» Review of the Law no. 8666;</li> <li>» Adequacy of the maximum income value for individual entrepreneurs;</li> <li>» Application of the property right to traditional communities.</li> </ul>
<b>NORTHEAST</b>	<ul style="list-style-type: none"> <li>» Flexibility of the operation of the Law no. 8666 for cultural projects.</li> <li>» Reduction or relief of the tax rate of the Central Secretariat of the Collection and Distribution ("ECAD") in free events;</li> <li>» Acknowledgement of the seasonal culture professions.</li> <li>» To conclude the review of the Copyright Law.</li> <li>» Cultural considerations for industries and service firms implemented in the states.</li> <li>» Regulation of the Sectorial Funds of <i>PROCULTURA</i> and <i>Vale Cultura</i>.</li> <li>» Specific laws for Import and export of cultural products:</li> </ul>
<b>CENTRAL-WEST</b>	<ul style="list-style-type: none"> <li>» Formalization of the Individual Entrepreneur.</li> </ul>
<b>SOUTHEAST</b>	<ul style="list-style-type: none"> <li>» Study and discussion of specific labor laws for culture professionals.</li> <li>» To prepare studies for evaluation and review of the laws, aiming at the furtherance of the creative economy, as in Law no. 8666.</li> </ul>
<b>SOUTH</b>	<ul style="list-style-type: none"> <li>» To facilitate the access to the cultural industry of information on laws;</li> <li>» Regulation of culture-based occupations.</li> </ul>

STRUCTURING AXIS - NETWORKS AND COLLECTIVES	
REGION	STRATEGIES
<b>NORTH</b>	<ul style="list-style-type: none"> <li>» Formalization of cultural groups and companies through associationism and cooperationism.</li> <li>» Promotion of entrepreneurial courses with specific demands by networks and collectives.</li> </ul>
<b>NORTHEAST</b>	<ul style="list-style-type: none"> <li>» Mapping of policies for the associationism articulated with the Brazilian National Service for Cooperative Training ("SESCOOP").</li> </ul>
<b>CENTRAL-WEST</b>	<ul style="list-style-type: none"> <li>» To implement formation and maintenance policy for cooperatives and networks.</li> </ul>
<b>SOUTHEAST</b>	<ul style="list-style-type: none"> <li>» To implement supporting actions to collectives, as the Brazilian Service for Support to Micro and Small-Sized Companies ("SEBRAE") / ES [State of Espírito Santo] through <i>Rede Cultura Jovem</i> [The Youth Culture Network].</li> </ul>
<b>SOUTH</b>	<ul style="list-style-type: none"> <li>» Research and application of the management model suitable for the networks.</li> </ul>

AXIS – EDUCATION FOR CREATIVE COMPETENCES	
REGION	STRATEGIES
<b>NORTH</b>	» Courses for education and improvement in Technical Institutes according to specific demands of creative sectors.
<b>NORTHEAST</b>	» Systematic courses and workshops for professionals of the creative industry. » Creation of a permanent agenda of meetings, seminars, and scholarship grants with the Ministry of Culture for improving public policies.
<b>CENTRAL-WEST</b>	» Systematic support to the professional education of creative entrepreneurs, with formal courses and Distance Education (“EAD”).
<b>SOUTHEAST</b>	» Investments in capacitation in several areas of the cultural sector. » Exchange of experiences between the state and municipal public calls for bid. » Management education in several levels (undergraduate, vocational, free courses)
<b>SOUTH</b>	» To cause technological education in the arts’ field along with federal Institutes. » To invest in professional education as Escola Binacional de Restauo [The Bi-national Restoration School] (Brazil / Uruguay in the city of Rivera).

### STEP VII MEETING WITH JURISTS

The step of discussion with jurists had as purpose to identify the main obstacles having a tax, administrative, social security, labor, and intellectual property nature preventing the development and strengthen of the creative sectors.

The meeting counted on the participation of six academic jurists specialized in tax, administrative, social security, and intellectual property matters related to the cultural field. The deficiencies of the current legal landmarks regulating the creative sectors were identified and improving and adequacy actions as per said landmarks suggested.

**Purpose:** Discussion on legal landmarks for creative economy

**Period of execution:** August 15, 2011.

**Participants:** Pablo Ortellado (São Paulo University (“USP”)), Allan Rocha de Souza (Rural Federal University of the State of Rio de Janeiro (“UFFRRJ”)), Roberto Freitas Filho (Institute for Applied Economy Research (“IPEA”)), Marcos Wachowikz (Federal University of the State of Santa Catarina (“UFSC”)), Roberto Fragalle Filho (Federal University of the City of Rio de Janeiro (“UFF”)) and Humberto Cunha (University of the City of Fortaleza (“UNIFOR”)).

See below the consolidation of actions proposed by the jurists, consolidated in accordance with the specific legal landmark:

Legal Landmark	ACTION PROPOSED
<b>Tax</b>	» To leverage with the Brazilian Federal Treasury Department which tax incentives shall be given to Culture and which tax burden shall be levied on the links of the several productive chains of the Culture; » Strategic approach about the tax landmarks to the effect of attracting the creative economy to formality (General Law of the Micro and Small Sized Company (“MPE”), Law of the Individual Micro-entrepreneur (“MEI”), etc.).

<b>SOCIAL SECURITY / LABOR</b>	» Approximation of the Secretariat of the Creative Economy (“SEC”) with the Ministry of Labor and Employment from the creation of a work groups (“GT”) to discuss identification and regulation of occupations. » Mapping of territory vocations and indication of required occupations; » Adoption of inclusion policies of informal ones in the productive chains and amplification of the enjoyment / consumption of creative goods and services;
<b>ADMINISTRATIVE</b>	» To gather database of the institutions: Brazilian National Agency for Movies (“ANCINE”), Brazilian Association of Record Producers (“ABPD”), Brazilian Book Chamber (“CBL”), and Banco Central [Brazilian Central Bank], to survey information on copyrights; » To construct and implement the “IPEA DATA” of Culture; » To structure / institutionalize the research field on culture in the country; » To held seminars on Research, Furtherance, Production, Evaluation and Socialization in Culture; » To hold seminars on Research, Regulatory Policies (Tax, Social Security / Labor and Intellectual Property) and Access to Consumption / Enjoyment.
<b>INTELLECTUAL PROPERTY</b>	» To rescue and give visibility to the study of Fundação Getúlio Vargas (“FGV”) on piracy in emerging countries; » To construct and implement a network including “policy makers”; » To divulge public policies of creative economy in Universities (Law and Economy courses);

### STEP VIII INTERNAL PLANNING OF THE SECRETARIAT OF THE CREATIVE ECONOMY

Guided by a wide listening and consolidated by strategies and proposals of actions generated through a strategic planning process, the Secretariat of the Creative Economy accomplished the last step of its planning from internal meetings with the whole team, which has bent on the actions and products to be implemented in the course of their term of office.

**Purpose:** Development of actions, products, and goals (2011 to 2014)

**Period of Accomplishment:** August, 2011

**Participants:** the whole team of the Secretariat of the Creative Economy (“SEC”).

#### 6.3. Actions and Products of the Secretariat of the Creative Economy (“SEC”)

The actions and products presented in this plan translate the guidelines and policies proposed by this Secretariat, the objectives and goals provided for in the 2012 - 2015 Multiannual Plan (“PPA”).

To such effect, the Secretariat of the Creative Economy (“SEC”) proposes a group of initiatives and actions to be implemented by the Ministry of Culture, articulated on an interministerial basis, and with a number of public and private partners from their actuation axes: institutionalization of creative territories; development of researches and monitoring; setting forth of regulatory landmarks favorable to the Brazilian creative economy; technical and financial furtherance turned to businesses and companies of the creative sectors; furtherance and strengthening of associative organizations (cooperatives, networks, and collectives) and education for creative competences so as to cause the productive inclusion.

Ministry of  
Culture

