




Creative economy: a chronological view

Economia criativa: um olhar cronológico

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ABSTRACT

As activities of the creative economy have been regarded as alternatives for the growth and economic development of countries worldwide, stemming from a new perspective on the relationships between the fields of culture and economy in the early 21st century. Simultaneously, a series of academic studies have delved into the subject, expanding perspectives and reflections on the field. Given the ongoing international projection of the topic, largely due to the actions of international organizations such as UNCTAD and UNESCO, it becomes relevant to present and systematize a macro view of the area to introduce it to a broader and more engaged audience in this market, including representatives from the public sector and civil society. For this reason, this article provides a literature review on the field of creative economy, based on a chronological perspective, and a timeline of the main events and studies in the area, both internationally and in Brazil.

Keywords: Creative economy. Timeline. Literature review.

RESUMO

Fruto de uma nova compreensão das relações entre os campos da cultura e da economia no início do século XXI, as atividades da economia criativa têm sido destacadas como alternativas para o crescimento e o desenvolvimento econômico de países em todo o mundo. Simultaneamente, uma série de estudos acadêmicos tem se dedicado ao assunto, ampliando perspectivas e reflexões sobre o campo. Devido à crescente projeção internacional do tema, em grande parte devido à atuação de organismos internacionais como a Conferência das Nações Unidas sobre Comércio e Desenvolvimento (UNCTAD) e a Organização das Nações Unidas para a Educação, a Ciência e a Cultura (UNESCO), torna-se relevante a apresentação e a sistematização de uma visão abrangente sobre a área, com o objetivo de introduzi-la a um público mais amplo e envolvido neste mercado, incluindo representantes do poder público e da sociedade civil. Por esse motivo, este artigo apresenta uma revisão da literatura sobre o campo da economia criativa, seguindo uma abordagem cronológica, e uma linha do tempo dos principais acontecimentos e estudos da área, tanto em nível internacional quanto brasileiro.

Palavras-chave: Economia criativa. Linha do tempo. Revisão de literatura.

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INTRODUCTION

The historical association of culture with the economy has never been established harmoniously and without controversy. The critical perspective of the Frankfurt School has long influenced this discourse. It views the intangible nature and symbolic value inherent in cultural productions as possessing an essence that cannot be replicated without some form of loss. Consequently, as cultural production engages with the reproduction techniques of capitalist industry, its originality is compromised, succumbing to market logic.

Nevertheless, with the onset of a new phase of capitalism, particularly toward the end of the 20th century, there has been a growing convergence between the two domains for various reasons, as highlighted by Madeira (2014). These include the diminishing role of the State as the primary investor in cultural activities within the traditional patronage system, prompting cultural sectors to explore alternative forms of financing. Additionally, there has been an escalation in competition among economic sectors, driving them to increasingly incorporate symbolic values into their products. Furthermore, there has been an expansion of the notion of culture beyond the arts, embracing concepts linked to creativity and innovation, which are highly sought after by industries in the 21st century.

These are just a few of the myriad reasons that have broadened the understanding of culture in its economic dimension, prompting reflections on its interaction with market forces and the impacts stemming from behavioral and technological changes over the past three decades. In light of this, the concept of creative economy emerges, emphasizing the interplay between culture, creativity, and innovation. It presents itself as an alternative for the economic and social growth and development of countries at the onset of the 21st century.

However, like any concept, it is essential to explore both its origins and its consequences, as well as the subsequent discussions that have led to a better understanding and further development of the topic. Therefore, this article aimed to provide a literature review on creative economy, tracing its evolution chronologically through the main concepts, events, and studies in both Brazil and around the world from 1944 to 2023.

As this is a timeline of how the topic has evolved over the years, multiple approaches could have been considered, and, exactly for this reason, it is necessary to present the section that was used in this article. Drawing primarily from the work of Hesmondhalgh (2008), the third section delves into the correlation between the concepts of cultural industries and creative industries, tracing a trajectory of reflections from the mid-1940s to the late 1990s, examining the differences between these concepts and the evolution that led to the emergence of the creative industries concept, superseding the former.

The contributions of Madeira (2014) and Vlassis and Beukelaer (2019) play a pivotal role in delineating how discussions on the topic progressed in the early 2000s, starting with the initial national policies, such as those implemented in Australia and the United Kingdom, and the pioneering academic works on the

subject. Special attention is then given to the involvement of various United Nations (UN) agencies in the global dissemination of the topic, with a focus on the significant roles played by the United Nations Conference on Trade and Development (UNCTAD) and the United Nations Educational, Scientific and Cultural Organization (UNESCO).

With the growing impact and evolution of the creative economy theme across various nations, the article dedicated particular attention to its development in Brazil, focusing primarily on national policies and economic data, highlighting the establishment of the Creative Economy Secretariat (SEC) under the Ministry of Culture (MinC). It also examines other significant initiatives that unfolded over time until the restructuring of the MinC in early 2023.

The penultimate section of the article features a timeline that offers a synthesis of concepts, debates, and milestones pertinent to the theme of the creative economy and its applications, both internationally and within the Brazilian context. In the final considerations, reflections are provided on the resurgence of public policies for culture and the creative economy in Brazil. The conclusion also highlights the challenges that persist and explores potential avenues for future research.

METHODOLOGY

Given that this article aimed to conduct a literature review, a qualitative approach was adopted in the methodology. The results were presented through verbal descriptions rather than numerical data, focusing on a descriptive characterization of variables and outlining the characteristics inherent in the phenomenon under study (GIL, 2019).

The method employed in this study involved bibliographical research. The arguments and factual descriptions were drawn from materials already published, whether in physical or digital formats. National scientific articles accessible via the *Periódicos/CAPES* platform were selected from the 2000s onward. This timeframe corresponds to the period when terms such as “creative economy,” “creative industry,” and “cultural sector” began to emerge more prominently in abstracts of academic works, as noted by Almeida, Teixeira, and Luft (2014).

Within the selected scope using these keywords, an analysis was conducted to identify articles that provided detailed insights into the historical development of the term and highlighted theoretical frameworks in the field of creative economy. This analysis led to the identification of three key articles mentioned by Hesmondhalgh (2008), Madeira (2014), and Vlassis and Beukelaer (2019), which form essential components of this article.

Moreover, considering the collection techniques employed, which encompassed bibliographical and documentary surveys, with a particular focus on influential books on the topic and reports authored by UN System bodies, the contribution of predominantly primary source texts is noteworthy (GIL, 2018; STUMPF, 2011). As a result, a timeline constructed based on the reviewed literature is presented, highlighting key historical milestones, publications, authors, and other events within the historical scope of this study.

Finally, following the review of the selected bibliography, we chose to employ an interpretative reading approach in data analysis (GIL, 2018). This involves the systematic organization of the gathered information and the correlation of its ideas, aiming to guide the reader toward an understanding of the context that gave rise to the terms “creative economy” and “creative industry,” as well as the evolution of discussions surrounding the topic.

FROM THE CULTURAL INDUSTRY TO THE CREATIVE INDUSTRY

The discourse surrounding creative economy has significantly broadened in recent decades, encompassing both conceptual and pragmatic dimensions. It becomes apparent, upon examining its foundations, the interconnectedness with the concepts of cultural industries and creative industries. Nonetheless, as underscored by Hesmondhalgh (2008), while both concepts address the production and distribution of cultural goods within economies and contemporary society, it is crucial to delineate the distinctions between these two fields. They adhere to divergent theoretical frameworks and occasionally critique each other as a result.

A priori, investigations into cultural industries often draw upon the ideas put forth by Adorno and Horkheimer in their book “Dialectic of Enlightenment” (2006 [1944]). In essence, the authors present a critical perspective on the interplay between cultural production and the capitalist system. They argue that advancements in reproduction techniques enable scalability, leading to a homogenization of cultural products that are then consumed *en masse* by an uncritical audience.

The logic of productivity and profit becomes integrated into the production of cultural goods and services, thereby becoming central to the operation of the so-called “cultural industry.” This influence extends from the creation stage to the consumption stage, directly affecting decisions regarding musical genres and styles played on the radio, the selection of film scripts for production and exhibition by the film industry, and the determination of literary styles and genres prioritized and chosen by publishers for book publication (GUILHERME, 2018).

Thus, the production processes of traditional industries, along with their operational methods and interactions with consumer markets, start to dominate the dynamics previously at play in cultural activities and goods. Consequently, beyond merely producing goods and services, the cultural industry also assumes the role of a mediator, exerting significant influence over what is presented to the public. It acts as a replicator of symbols and values associated with capitalist ideology, reinforcing it as the sole path for development (ADORNO, 2002).

Consequently, cultural products, as products of this industry, not only perpetuate it but also experience a direct influence on their potential for creativity and innovation due to its dynamics. This results in a growing constraint on creative freedoms and a diminishing space for experimentation. As a result, there emerges an illusion of freedom of choice, with increasingly blurred distinctions between the products available in various markets, be they traditional or cultural (ADORNO; HORKHEIMER, 2006).

Building upon the critiques of Adorno and Horkheimer, the concept of the cultural industry underwent further analysis by authors such as Nicholas Garnham in the late 1960s. Garnham connected cultural industries with other approaches, particularly in the formulation of economic policies for culture. According to these authors, cultural industries could be defined as those utilizing industrial production and organization to produce and disseminate symbols. These industries are characterized by the disparity between the high cost of production and the low cost of reproduction, as well as the tendency for cultural products to remain undiminished with use and to be consumed by one individual or several (HESMONDHALGH, 2008).

Nevertheless, it was not until 1982 that the notion of public policy targeting cultural industries began to take concrete form. This pivotal moment stemmed from the publication of a volume dedicated to the subject by UNESCO. The volume addressed international disparities in cultural resources among countries and underscored the necessity for greater cultural promotion policies at the local level, as opposed to the international level.

In this context, Hesmondhalgh (2008) points out the United Kingdom's policy shift from initially focusing resources on "fine arts" toward broader cultural fields such as crafts and cinema over the years. Additionally, in 1983, the establishment of the Greater London Council (GLC) played a significant role. This council aimed to challenge idealized and elitist perceptions of the arts by recognizing the role of commercial production in culture. It advocated for policies that prioritized distribution and exhibition over subsidies to artists, with a focus on enhancing audience access to cultural products.

Additionally, another noteworthy aspect of the GLC's vision pertains to the role of cultural industries in cities' economic and urban revitalization strategies. Despite the dissolution of the GLC in 1986, the concept of policies aimed at bolstering tourism and commerce in specific urban areas to attract businesses gained traction in the late 1980s and 1990s. A prominent example of this trend is the Guggenheim Museum in Bilbao, which opened in 1997.

In parallel to this context, the rise of neoliberalism¹ is notable, where the concepts of the cultural industry and the cultural field are seen as integral components of local and regional development policies. These policies aim to generate employment, contribute to the economy, and revitalize cities. However, criticisms emerge regarding the gentrification processes stemming from these policies and the actual significance of cultural industries in cities of varying sizes, as well as two fundamental concepts: creative cities and creative clusters (Hesmondhalgh, 2008).

It is noteworthy that from this juncture, there emerged a convergence between cultural industries and the concept of creativity. By the mid-1990s, creativity was already recognized as a fundamental element for fostering innovation

1 One possible definition is that it is a line of thought that suggests that an individual's well-being is most effectively achieved when they are provided with skills and freedom to undertake within a system based on the right to individual property, free market, and free trade (Harvey, 2005).

and knowledge generation across industries poised for the 21st century² (LANDRY; BIANCHINI, 1995).

This new perspective on the relationship between culture and the economy marks a shift in the usage of the term “cultural industry,” which proved inadequate in discussions surrounding the city, public policy, and creativity, straying far from its original scope. Consequently, to encompass a broader field that includes not only traditionally cultural sectors (such as arts, heritage, and cultural industries) but also sectors where creativity serves as a primary input for producing high-value-added goods and services, such as design, digital games, mobile applications, and creative content for the internet, the term “creative industries” gains prominence and recognition. This term becomes expanded and linked not only to cultural sectors but also to the broader economy.

CREATIVE ECONOMY IN THE WORLD: REFERENCES AND CONTRIBUTIONS

Creative economy has progressively garnered global attention, initially spurred by the formulation and implementation of pioneering public policies in Anglo-Saxon countries. Concurrently, there has been a movement to acknowledge and broaden the discourse on its tangible impacts on the development of nations across various regions of the world. In this regard, the subsequent subtopics aim to present the fundamental references and contributions to the fortification and advancement of this field on a global scale.

First references and national public policies

While it is often challenging to pinpoint the exact emergence of a new field of study, the utilization of the term “creative industries” by the Australian government in its “Creative Nation” initiative in 1994 is widely regarded as a significant historical milestone. This initiative stands out as the first documented public policy aimed at promoting what would subsequently be comprehended as creative economy.

The term gained broader traction in 1997 during Tony Blair’s administration in the United Kingdom. The government promoted the strengthening of creative industries as the primary focus for the newly established Department for Culture, Media, and Sport (DCMS). According to Garnham (2001), this movement was underpinned by two main understandings: a. that creative industries are pivotal for economic growth, both domestically and globally, and b. that they will serve as the primary source of job creation and export earnings in the future.

The United Kingdom’s policy, as outlined in the “Creative industries mapping document” (DCMS, 1998), was primarily characterized by advocating for creative industries as a solution to the country’s post-industrial challenges. This period was

2 In this context of the late 20th century, it is also important to highlight the emergence of an “informational revolution,” where information and technology gain prominence in social and economic relations, spreading terms like “information society” and “knowledge economy,” which corroborate the growing importance of sectors that utilize technology and human capital (Madeira, 2014).

marked by the deindustrialization of cities, where production processes increasingly crossed borders. Additionally, it is noteworthy that by employing the term “creative,” which is broadly defined, the government was able to formulate unified policies for sectors that were previously treated separately. This included sectors such as visual arts, dance, and fashion, alongside software and design (GARNHAM, 2001).

In the early 2000s, three authors made significant contributions to the academic field: Charles Landry (2000), John Howkins (2013) and Richard Florida (2002). Charles Landry, in his 2000 book “The Creative City: A Toolkit for Urban Innovators,” played a pivotal role in bridging the creative economy with urban dynamics. He introduced the concept of creative clusters, which are urban areas where companies in the creative sector tend to converge and generate various benefits, particularly when there is favorable infrastructure to support their activities.

In 2001, John Howkins published his book “The Creative Economy: How People Make Money from Ideas,” where he conceptualized creative industries as those involved in the creation and management of intellectual properties, marketable products recognized for their economic value. This conceptualization has been adopted in numerous subsequent proposals and frameworks.

In 2002, Richard Florida published “The Rise of the Creative Class,” where he amalgamated diverse segments such as health, finance, engineering, architecture, design, music, and entertainment into the same “creative class” category. In this work, Florida (2002) posits that global competitiveness hinges on a location’s ability to attract and retain a greater number of creative individuals. He argues that governments should foster conducive environments to sustain this “creative community.”

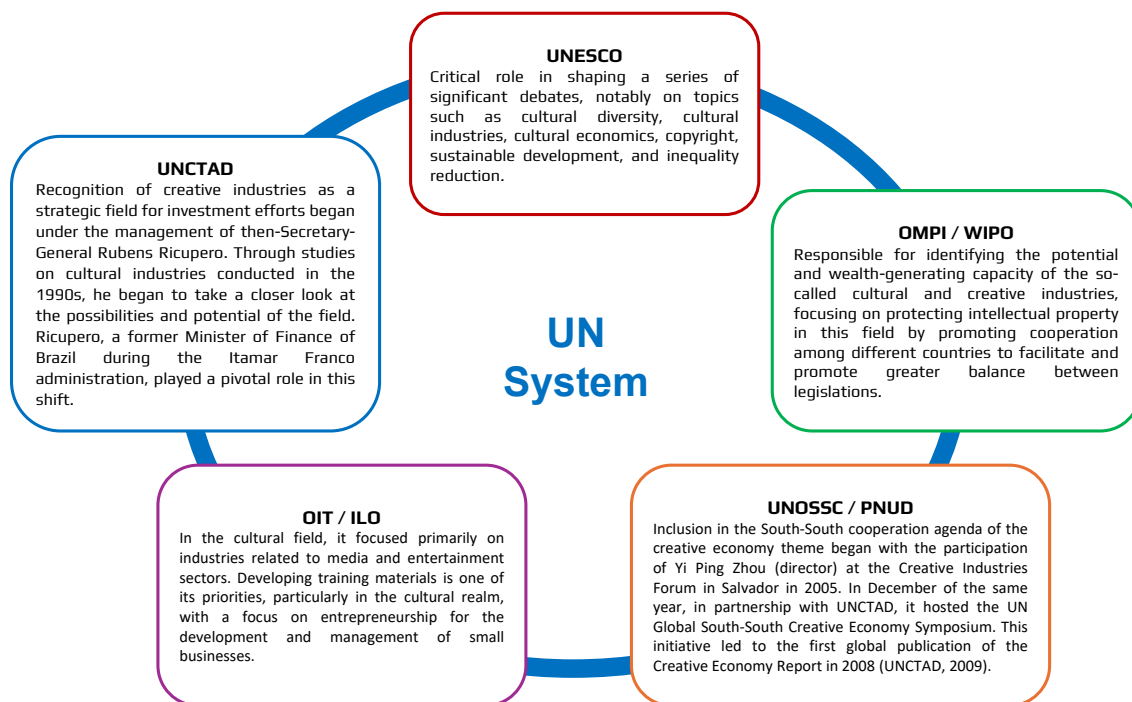
Indeed, these works are notable for their pioneering spirit in academic discussions on creative economy and have been widely referenced. However, it is crucial to approach these materials with a critical lens today, considering the transformations and consequences that have become apparent decades after the initial analyses were published.

With the proliferation of the topic, particularly in influential centers such as the United States, the United Kingdom, and Australia, the concept of creative economy permeates discussions on economy, culture, and development in these countries. This attention soon attracts interest from other nations and international organizations alike.

Contributions of the United Nations System

To disseminate the concept of creative economy on a global scale, it is crucial to acknowledge the role of the United Nations (UN) System and its various agencies. Each of these agencies has played a significant role in bolstering the field of culture and creative economy, as depicted in Figure 1.

Figure 1 illustrates the complexity and multifaceted dimensions influenced by an economy that has increasingly emerged as an alternative for development. This is evident in its potential to generate employment and income, foster the establishment and growth of new businesses, safeguard and promote cultural diversity, and



Source: elaborated based on Guilherme (2018).

Figure 1. Contributions of UN System Agencies to the field of culture and economy relations.

mitigate social inequalities. Each agency, within its respective mission, has underscored relevant aspects pertaining to these dimensions. However, within the UN System, UNESCO and UNCTAD have assumed more prominent and decisive roles, albeit employing different approaches to the concept of creative economy, largely aligned with the objectives of each organization.

While UNESCO strives to foster societal connections through education, science, and culture to promote peace, establishing itself as an authority in discussions on culture and development; UNCTAD emerges with a mission to promote development through trade, reducing imbalances between developed countries and developing economies, particularly concerning disparities in the export of primary and manufactured goods (VLASSIS; BEUKELAER, 2019).

Thus, with this objective in view and the dissemination of discussions on creative economy, UNCTAD began to defend it as a viable growth alternative for countries with emerging economies, using the argument that such a segment would require less investment in infrastructure in relation to others, in addition to the fact that the main resources for the development of this economy would be present in all countries, regardless of their stage of industrialization, thus enabling more equal competition in world trade.

As noted by Vlassis and Beukelaer (2019), although these arguments are partially true and subject to various criticisms, the notion of an economy that is less reliant on massive investments in infrastructure, transportation, and energy has proven attractive to many developing countries.

However, a unified vision on the topic was never truly achieved. UNCTAD's perspective, which leans toward a vision of culture intertwined with innovation

and entrepreneurship, with less dependence on public authorities, led to divergences, particularly with UNESCO, regarding the treatment of culture within the realm of creative economy and which sectors would fall under this classification. Consequently, reports released by the UN in 2008 and 2010 primarily feature UNCTAD and the United Nations Development Program (UNDP) as main authors, with contributions from WIPO and UNESCO, which are responsible only for their respective parts.

Despite the divergences, reports like these served as crucial tools and references to aid in conceptualizing creative economy in various countries and for other agencies and organizations as well. Supervised by two Brazilians: Edna dos Santos-Duisenberg (UNCTAD) and Francisco Simplicio (UNDP), the reports ‘The Challenge of Assessing the Creative Economy: Towards Informed Policy Making’ (UNCTAD, 2008) and “Creative Economy: A Feasible Development Option” (UNCTAD, 2010) were guided by two principles: emphasizing the developmental aspect stemming from the creative economy through trade in goods and highlighting the macroeconomic aspect in the endeavor to create a database. This approach made the relevance of this sector in its economic dimension more tangible (VLASSIS; BEUKELAER, 2019).

It is important to note that due to its strong economic bias, with an emphasis on presenting creative industries as catalysts for growth and development, these documents ended up prioritizing the economic impacts generated by such sectors rather than delving into a conceptual understanding of the new area being presented.

Despite facing criticism, these reports played a pivotal role in enhancing the global visibility of creative industries within development discussions. As a result, more opportunities for integrating creative industries into national development strategies began to emerge. Additionally, UNCTAD assumed a leading role in discussions on the topic worldwide.

However, in 2013, UNESCO (2013) in collaboration with UNDP, released the “Special Edition: Widening Development Pathways,” a new report that, as noted by Vlassis and Beukelaer (2019), placed less emphasis on quantitative data and instead delved into qualitative analysis. This report emphasized the significance of the local context and countries with burgeoning economies.

This initiative represents UNESCO’s effort to establish itself alongside UNCTAD in discussions concerning creative economy, which by then had garnered global attention. It aimed to introduce a distinct approach to the topic. The report is underpinned by three key points: highlighting the non-economic contributions of culture and creativity to development, presenting potential local and national strategies for culture and development, and proposing a range of qualitative and quantitative measures to gauge the effectiveness of investment in the creative economy (VLASSIS; BEUKELAER, 2019).

While the creation of the report aimed to contextualize the creative economy on a global scale, it also includes specific segments addressing creative industries

within the context of Latin America. The report highlights countries like Brazil, Argentina, Chile, and Colombia, which have showcased a more structured approach to the creative economy compared to other territories in the region that have yet to fully recognize its potential. Cities such as Rio de Janeiro, São Paulo, and Buenos Aires are cited as examples to inspire others in the region.

This report marked a significant milestone in the timeline of creative economy by showcasing UNESCO's progress in advancing the creative economy agenda. It appropriated the theme by drawing connections to previous works published by UNESCO and proposed a new qualitative perspective for analysis. This shift in focus was noteworthy, and the authorship of this special edition is attributed to UNESCO and UNPD, with UNCTAD's participation being secondary. This contrasts with the previous reports from 2008 and 2010, where UNCTAD played a more primary role.

As a result, UNESCO has persisted in advocating for the inclusion of culture and the creative economy in countries' development plans and in implementing financing initiatives for creative industries (UNESCO, 2020, 2021). This effort became particularly significant in 2021, as cultural sectors continued to grapple with the profound impacts of the COVID-19 pandemic. In fact, 2021 was designated as the International Year of the Creative Economy for Sustainable Development during the 74th United Nations General Assembly in 2019.

CREATIVE ECONOMY IN BRAZIL: PUBLIC POLICIES AND PATHWAYS TO DEVELOPMENT

National creative economy policies

Given its vast continental dimensions, it is crucial to first underscore the context and certain specific conditions of the Brazilian territory that have proven conducive to elevating it to a position of relevance in discussions on the creative economy from the outset.

Brazil's historical narrative is deeply intertwined with exploitative endeavors from its inception, with the earliest chapters of its history marred by slavery, affecting not only African peoples but also indigenous communities. Founded as an exploitative colony, Brazilian society relied heavily on the manual labor of enslaved individuals, primarily in agricultural production and natural resource extraction. Consequently, sectors within creative economy, including culture, gastronomy, fashion, and music, among others, were historically undervalued (MADEIRA, 2014).

Over time, Brazil emerged as a destination for numerous waves of immigration, largely driven by the promise of wealth and employment opportunities. Presently, Brazil boasts a population of 213.9 million inhabitants (AGÊNCIA IBGE NOTÍCIAS, 2021), reflecting a rich ethnic tapestry and cultural diversity stemming from various origins converging within the same geographic expanse. Consequently, being Brazilian transcends any singular form; instead, it encompasses a multitude of

expressions, including differences in language, attire, culinary traditions, and approaches to everyday life... a diversity readily apparent when comparing different regions of the country.

Hence, the greater the diversity within a territory, the greater its creative potential becomes. However, despite its diversity, Brazil grapples with profound inequality, marked by significant disparities between social classes and limited access to basic resources for many. As noted by Madeira (2014), despite the considerable potential of domestic creative production, numerous obstacles hinder its full utilization in the country. These barriers stem from historical and social factors, as briefly outlined, as well as from the absence of sustained national policies aimed at promoting culture.

Despite these challenges, Brazil has played a significant role in fostering discussions on the topic of creative economy on the international stage. This was exemplified by the hosting of the XI UNCTAD Conference in São Paulo in 2004, where the then Secretary-General of the organization, Brazilian Rubens Ricupero, took a pivotal step by incorporating the theme “Creative Industries and Development” into the event’s main panels.

The panel “Creative Industries and Development” aimed to highlight successful experiences in fostering creative industries, both in developed and developing countries. It proposed not only a collective effort to deepen understanding of the subject but also the establishment of an autonomous entity: the International Observatory on Creative Economy (IOCE). The objective of the IOCE would be to focus specifically on the development of creative industries in emerging economies, sharing best practices and offering consultancy services for the formulation, implementation, and monitoring of policies in this domain.

While IOCE did not materialize, the institutionalization of national public policies in this domain commenced two years later through MinC. This began with the establishment of the Culture Economy Development Program in 2006, followed by the creation of the General Coordination of Cultural Economics and Cultural Studies within the Cultural Policies Secretariat (*Secretaria de Políticas Culturais* – SPC) in 2009 (BRASIL, 2016). Subsequently, to provide a more robust institutional framework, the Creative Economy Secretariat (*Secretaria da Economia Criativa* – SEC) was officially established in 2012 (GUILHERME, 2018).

SEC emerged as the culmination of an institutionalization process that commenced in 2011 with the formulation of national creative economy policies. It played a pivotal role in shaping the discourse on this topic within the country. Despite encountering more setbacks than advancements in subsequent governments, it is imperative to highlight the work undertaken by SEC due to its historical significance in addressing the subject at the national level and its relevance for studies in the field.

The structuring of SEC began with the development of the “Plan of the Creative Economy Secretariat: policies, guidelines, and actions, 2011-2014.” This plan was the outcome of collaborative efforts involving civil society, representatives from

various organizations and institutions within the field. Through these collective discussions, a preliminary concept of “Brazilian creative economy” was formulated, guided by principles of cultural diversity, innovation, sustainability, and social inclusion. The plan also outlined key axes for the development of programs and projects during the four-year term from 2011 to 2014 (BRASIL, 2011). The SEC Plan emerged from extensive debates, listening initiatives, and multi-level interinstitutional collaborations involving diverse stakeholders from across the Brazilian creative sectors ecosystem (LEITÃO, 2016).

The Secretariat aimed to develop and strengthen the creative economy in Brazil while promoting the implementation and monitoring of public policies for its sectoral development through two main action vectors: macro and microeconomic. The macroeconomic vector focused on the following key objectives: developing and monitoring public policies, conducting studies and research, identifying and enhancing creative territories, and fostering discussions on legal and infra-legal frameworks related to the Brazilian cultural and creative sector’s development. On the other hand, the microeconomic vector aimed to foster entrepreneurship, management, and innovation in creative enterprises through the following areas of action: promoting businesses, providing training for creative skills, and fostering networks and collectives of professionals and entrepreneurs in the creative sectors (BRASIL, 2011; MADEIRA, 2014).

Despite the efforts and initiatives undertaken, several programs and projects designed and in the process of implementation were gradually discontinued. Nevertheless, it is worth highlighting the continuity of four out of the eight State Observatories on Creative Economy (*Observatórios Estaduais de Economia Criativa* – OBECs) created by SEC in partnership with federal universities from eight Brazilian states (BRASIL, 2013). Even though the program was interrupted, the universities in these four states have maintained their Observatories in operation to this day. Therefore, the following remain active: OBEC linked to UFBA³, UFRB⁴, and UNEB⁵, in Bahia; OBEC linked to UFRGS⁶, in Rio Grande do Sul; OBEC linked to UnB⁷, in the Federal District, and OBEC linked to UFG⁸, in Goiás. The first two have demonstrated, in recent years, a more fruitful academic production through studies and research aimed at the field of creative economy in their respective states and in Brazil.

Between 2015 and 2022, both the Secretariat and the Ministry of Culture underwent a series of institutional, structural, budgetary, and political changes due to national political instability during this period. In 2016, the country faced an impeachment process against the elected president, resulting in the institution of

3 Universidade Federal da Bahia.

4 Universidade Federal do Recôncavo da Bahia.

5 Universidade do Estado da Bahia.

6 Universidade Federal do Rio Grande do Sul.

7 Universidade de Brasília.

8 Universidade Federal de Goiás.

a new government that extinguished and recreated a weakened MinC. In 2019, marked especially in Brazil, the Ministry of Culture was effectively extinguished, reducing its institutionality to the structure of a special secretariat within the Ministry of Citizenship, later transferred to the structure of the Ministry of Tourism. This decision by the federal government highlighted the loss of relevance of the culture agenda within the scope of the country's public policies, also resulting in a decrease in administrative capacity, budget reduction, and the dismantling of previous institutional achievements (ALEM, 2020).

Subsequently, with the COVID-19 pandemic starting in 2020, the creative economy was severely impacted. Scenarios included the lack of support from governments for self-employed workers, increased unemployment rates, decreased purchasing power among the population, and difficulties for professionals and creative entrepreneurs in obtaining remuneration due to the suspension of their activities (CANEDO; PAIVA NETO, 2020). Furthermore, the transition of consumption to a more digital medium highlighted challenges in charging, profiting, and generating value remotely.

The recreation of the Ministry of Culture in 2023, under a new presidential government, marked a significant development, restoring its institutionality and budgetary capacity. Additionally, the recreation of the Creative Economy and Cultural Promotion Secretariat in the same year signals a resurgence of public policies in the field.

Creative economy data in Brazil

The launch of a new edition of the mapping of creative industries by the Federation of Industries of the State of Rio de Janeiro (*Federação das Indústrias do Estado do Rio de Janeiro – FIRJAN*) (2016) marks a significant milestone, commemorating 10 years since its initial mapping in Brazil.

FIRJAN's analysis of the growth of the creative industry in Brazil focused on two strategic perspectives: production and the job market. For production, FIRJAN developed its own classification system to define the sectors included in the mapping, drawing from indicators sourced from official statistical databases. Regarding the job market, creative professionals were not limited to working within creative industry companies. By the time the data was released, these professionals held 892.5 thousand formal jobs, indicating a significant increase in employment within the sector between 2004 and 2013.

FIRJAN's reports provided detailed insights into the creative economy in various Brazilian states, with manuals focused on São Paulo, Rio Grande do Sul, Rio de Janeiro, Minas Gerais, and Ceará in 2018 (FIRJAN, 2018a, 2018b, 2018c, 2018d, 2018e). The most recent report, released in 2022, covered data from 2017 to 2020, a period marked by the uncertainties of the COVID-19 pandemic. Despite the challenges posed by the pandemic, the creative economy's contribution to Brazilian GDP increased from 2.61% to 2.91%, totaling R\$ 217.4 billion, which is comparable to the total production of the civil construction sector and exceeds that of

the mineral extractive sector. Additionally, the job market within the creative core comprised 935 thousand professionals, representing an 11.7% growth compared to 2017, contrasting with the overall contraction of -0.1% observed in the Brazilian job market.

Indeed, the FIRJAN report highlights the diverse impact experienced by different sectors within creative industries in recent years, particularly due to the effects of the pandemic. While sectors such as Culture and Media experienced decreases, other areas like Technology and Consumption emerged and contributed significantly to the positive numbers mentioned earlier (FIRJAN, 2022).

It is also important to highlight that, given the impacts of the pandemic in the years 2020 and 2021 on the creative economy, which extend and are present in the daily lives of micro and small businesses in the creative field to this day, a series of impact research were carried out during these two years under the leadership of OBEC-BA (Bahia)⁹, Fundação Getúlio Vargas (FGV)¹⁰, Instituto Itaú Cultural¹¹, among other institutions.

The research conducted during this period provided valuable insights into potential paths and strategies for the recovery of the cultural and creative sectors, informing the formulation of effective public policies. Despite setbacks in cultural policy, there was significant coordination between civil society and political actors leading to the approval of key legislative measures such as the Aldir Blanc Law (Law No. 14.017, dated June 29, 2020) and the Paulo Gustavo Law (Complementary Law No. 195, dated July 8, 2022), marking important legal milestones in the recovery process (LEITÃO, 2023).

A TIMELINE OF THE THEMATIC

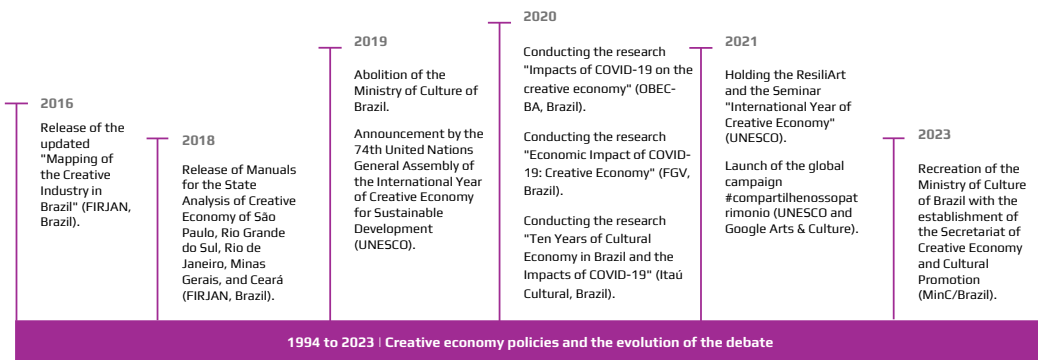
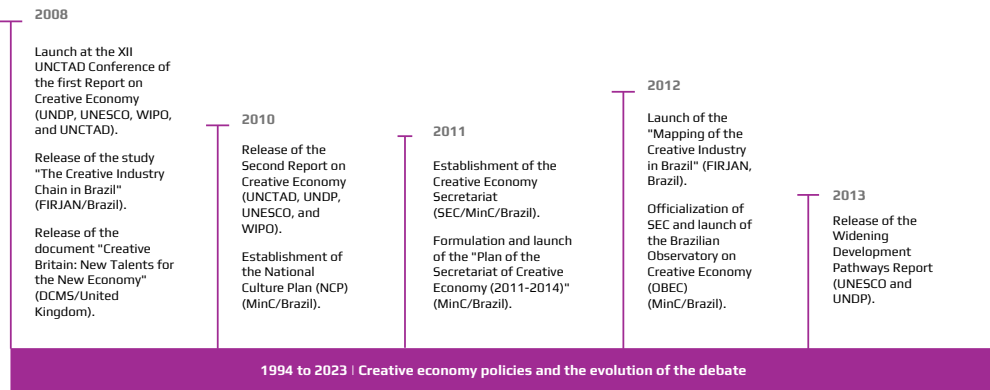
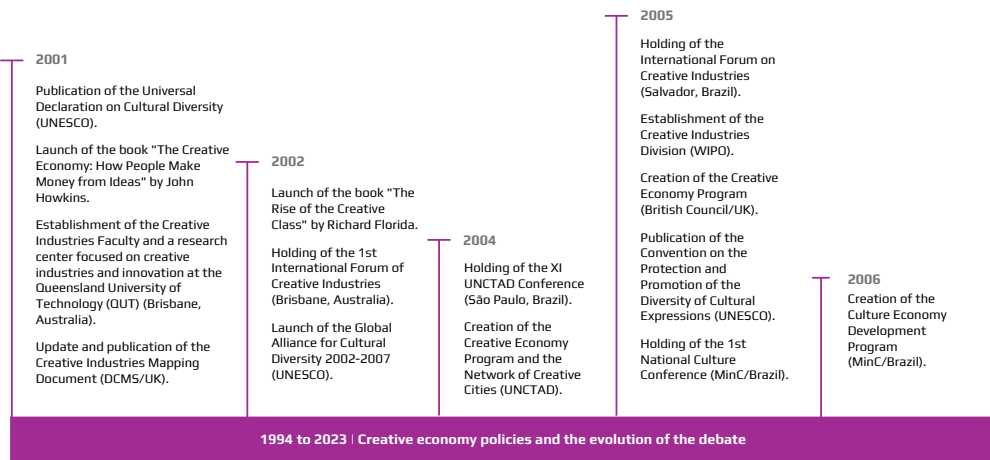
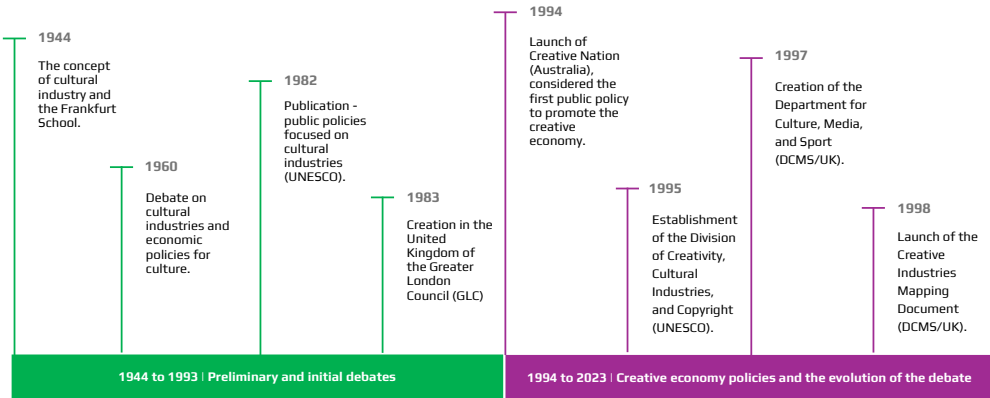
Considering the concepts, debates, and milestones related to the theme of creative economy and its applications in Brazil and the world, covered throughout this article, a synthetic timeline was created structured in two moments: the first dedicated to the initial debates on industries cultural and public policies to promote culture (1944 to 1993); the second covering the period of the inauguration of creative economy public policies in the world and its subsequent developments, with emphasis on Brazil (1994 to 2023).

When analyzing the timeline (Figure 2), the construction of the trajectory of a theme that has expanded and strengthened over the last three decades becomes evident. Thus, despite being a field with relatively recent origins, the topic of creative economy is already following an intriguing path. The euphoria of its initial optimism in the early 2000s has given way to a global dissemination of the topic,

9 See: Report on the Impacts of COVID-19 on Creative Economy - <https://obec.ufba.br/economia-criativa-covid19/>.

10 See: Report on the Economic Impacts of COVID-19: Creative Economy – <https://fgvprojetos.fgv.br/artigos/impactos-economicos-da-covid-19-economia-criativa-julho-2020>.

11 See: Report on Ten Years of Cultural Economy in Brazil and the Impacts of COVID-19 - <https://www.itaucultural.org.br/observatorio/paineldedados/publicacoes/boletins/dez-anos-de-economia-da-cultura-no-brasil-e-os-impactos-da-covid-19>.



Source: created by the authors.

Figure 2. Timeline of creative economy | concepts, debates, and milestones.

as well as a deepening of its concepts and the beginning of critical analyses, mainly based on reports published in 2008 and 2010.

FINAL CONSIDERATIONS

Given the information presented above, it prompts reflection on the future of the field. This article did not aim to provide an exhaustive exploration of all the diversity and multiplicity of reflections already produced but rather to offer a broad view of the evolution of the field and serve as introductory material.

In this regard, the aim is to stimulate and encourage future theoretical contributions, fostering a growing production of studies and research in the field. It is evident that the breadth and diversity of sectors encompassed by this economy, both in Brazil and around the world, warrant a deeper exploration and greater attention to detail, highlighting the specificities and dynamics of each territory.

Moreover, data comparison remains challenging due to the various sectoral classifications adopted by different institutions, presenting an ongoing challenge to be addressed.

Furthermore, the impacts of COVID-19 on cultural agents and creative entrepreneurs, as well as on the economic dynamics of the creative sectors, persist, prolonging a crisis that underscores the urgency not only to expand funding but also to reach a turning point where the construction of new models becomes imperative.

In the Brazilian context, the revival and reinforcement of public policies on culture and the creative economy, through the reestablishment of MinC and the Creative Economy and Cultural Promotion Secretariat, also raise expectations regarding the formulation of foundational public policies not only in the short term but also in the medium and long term.

In practical terms, the budget of the Ministry of Culture in 2023 reached a historic high of R\$10.7 billion¹². However, the process of recovery is not straightforward. It entails more than just returning to the *status quo* before the dismantling; it requires rebuilding paths, strategies, networks, and connections to foster a robust and conducive environment for the development of the Brazilian creative economy. While a record budget is significant, it doesn't fully address the complexity of an intersectoral economic field that extends beyond the purview of a single government department.

That said, there are several potential avenues for future studies to expand upon the timeline presented here. It is crucial to bear in mind Leitão's (2023) perspective, which suggests that the development and fortification of creative economy require an integrated, multilevel policy framework within a networked state logic. Additionally, it emphasizes the importance of coordination, whether stimulated or organic, among diverse communities and territories, considering both specificities and pluralities inherent to each context.

12 The composition of the Ministry of Culture's budget for 2023 is structured as follows: approved budget - \$5.7 billion; Paulo Gustavo Law: \$3.8 billion; and Condecine: \$1.2 billion. See: <https://valor-investe.globo.com/mercados/brasil-e-politica/noticia/2022/12/27/ministerio-da-cultura-ter-oramento-recorde-de-mais-de-r-10-bilhes-em-2023.ghtml>

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