

Evaluation of creative economy policies and prospects on a (re)birth of *Brasil Criativo*

Avaliação de políticas em economia criativa e perspectivas de um (re)nascimento do Brasil criativo

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ABSTRACT

Recognizing the importance and transversality of the monitoring and evaluation phase in the public policy cycle, it is essential to focus on this specific topic also within the scope of creative economy policies. However, due to the lack of institutionalization in this sense in Brazil, there are several challenges. The present study intends to analyze this context and highlight the current perspectives regarding the announcement of the Creative Economy Secretariat recreation and the launch of the Creative Economy National Policy – *Brasil Criativo* guidelines.

Keywords: Public policies. Monitoring and evaluation. Creative economy. Creative Brazil.

RESUMO

Reconhecendo a importância e a transversalidade da fase de monitoramento e avaliação no ciclo de políticas públicas, é fundamental debruçar-se sobre esse tema específico no âmbito das políticas em economia criativa. Há, porém, por conta da carência no Brasil de institucionalização nesse sentido, diversos desafios. O presente estudo pretendeu analisar esse contexto e destacar as perspectivas atuais diante do anúncio de recriação da Secretaria de Economia Criativa e do lançamento das diretrizes da Política Nacional de Economia Criativa – Brasil Criativo.

Palavras-chave: Políticas públicas. Monitoramento e avaliação. Economia criativa. Brasil Criativo.

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INTRODUCTION

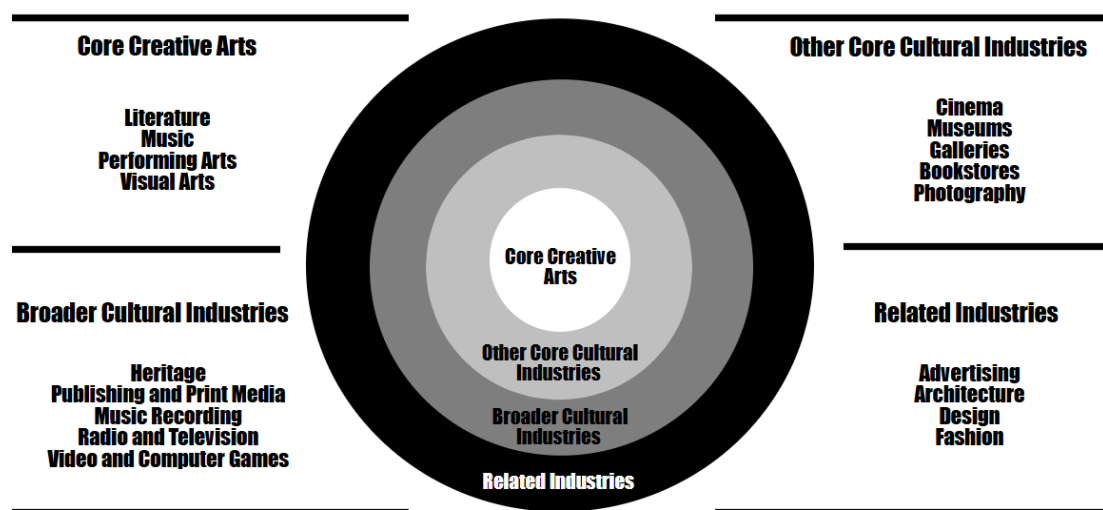
Development through creative economy tends to be more sustainable, as it is based on intangible singularities, alters the logic of scarcity, economically values diversity and cultural distinctions, and fosters social progression (Reis, 2008). However, achieving the sustainable development of a territory, encompassing economic, social, environmental, and cultural dynamism, requires deliberate interventions. In such interventions, it is ineffective to assume that economic improvements will automatically lead to social advancements, or that cultural progress will necessarily drive environmental gains. It is essential to act intentionally regarding specific causes and effects, planning and implementing actions that interconnect and promote all elements cohesively, rather than passively awaiting potential developments.

In other words, development interventions must intentionally address economic, social, environmental, and cultural dimensions. It is insufficient for development through the creative economy merely to tend toward greater sustainability; it must be deliberately designed and implemented with this objective in mind. Public policies may target creative industries in a more specific manner, without necessarily being part of a broader strategy of intersections and convergences. Ideally, however, there should be planning and coordination among the various policies related to the dynamics of creative economy, involving collaboration across different government departments or ministries (Souza, 2018b).

This is a controversial topic, as historically two main perspectives have emerged. On one side are those who advocate for management by the cultural department, often emphasizing the intrinsic value of culture and the need for its preservation and public subsidies. On the other side are those who support management by the industrial department, highlighting priorities such as job creation, innovation, and economic development.

Both approaches carry risks and limitations. When a cultural portfolio strategy disregards the economic dimension, or frames it as a threat, associating market forces with the distortion of identities and symbols, the socioeconomic potential of culture is diminished, rendering the creative economy ineffective. Conversely, when an industrial portfolio strategy overlooks the cultural and social dimensions, evaluating all creative industries solely through a business-oriented lens, the essence of creative economy is compromised, and its capacity for sustainable continuity, rooted in symbolic territorial differentials, is ultimately constrained (Souza, 2018a).

It is important to consider, following Throsby's (2001) concentric circles model (Figure 1), that creative industries are indeed industries (with economic impact), but they exhibit varying business potentials. This variation, however, should not justify their absolute separation within development strategies. It is essential to promote these industries in proportion to their distinct characteristics while simultaneously preserving their cohesion as a programmatic whole. The artistic and cultural DNA spans from literature and the performing arts to architecture and advertising, perpetuating the intangible distinctions that underpin creative economy.



Source: Prepared by the author based on Throsby (2001).
Figure 1. Throsby's Concentric Circles.

It appears that the balance between the two extremes (on one hand, a cultural portfolio that underutilizes economic potential, and on the other, an industrial portfolio that neglects cultural essence) is more attainable within the cultural portfolio. In other words, departments or ministries of culture are well positioned to leverage their alignment with the foundational elements of the creative industries while adopting a broader perspective on culture. This enables them to explore its full socioeconomic potential and to engage a wide range of stakeholders in the development of public policies for creative economy.

In this context, culture and creativity should not be viewed as a duality, but rather as two sides of the same coin. The discussion does not concern strictly cultural initiatives and projects that fall outside the scope of creative industries, nor does it advocate for the transformation or replacement of the Ministry of Culture with a Ministry of Creative Economy. Instead, it is precisely at the intersection of culture and the economy, within the framework of creative economy, that culture and creativity can be understood as inherently interconnected and mutually reinforcing.

Within this context, the following section addresses public policies more broadly, with particular emphasis on the monitoring and evaluation phase, recognizing its significance and cross-cutting role throughout the policy cycle. The focus then shifts to the evaluation of policies related to the creative economy, underscoring the lack of institutionalization in Brazil in this area. Attention is given to the recent announcement of the re-establishment of the Secretariat of Creative Economy and the launch of the guidelines for the National Policy for the Creative Economy – Creative Brazil (*Brasil Criativo*). These developments represent a continuation of earlier efforts toward national institutionalization, which underpins the expectations expressed in the title of this article, particularly with regard to the systematization of monitoring and evaluation of relevant public policies.

The text subsequently presents related cases and examples, and concludes with an analysis of the current needs and potential for the resurgence of *Brasil Criativo*. The objective of this article, therefore, was to analyze the evaluation of policies in creative economy and their current perspectives in Brazil, based on bibliographical and documentary research.

PUBLIC POLICIES AND CREATIVE ECONOMY

Introduction and phases of the cycle

The concept and understanding of creative economy have historically evolved in parallel within academic discourse and the practical implementation of development-focused public policies. But what, in essence, are these policies? According to the notion of the social contract, each individual has theoretically relinquished a portion of their freedom to a public or collective representative tasked with maintaining order and setting boundaries within society. This representative, empowered by the aggregation of these individual concessions, constitutes the prototype of the State, while the rules of this social contract form the prototype of law. Representation, publicity, power, rules...

All of these State dynamics, involving various procedures, fall under the realm of politics. When the groups or authorities responsible — namely, governments — take initiative through programs or plans to guide their public actions, these are referred to as policies or public policies. The contemporary understanding of public policy emerged in the 20th century, originating in the United States within a context of critical reflection on governmental actions, and in Europe within a broader discourse on the role of the State. Accordingly, particularly in the post-Second World War period, this discussion takes place during the consolidation of modern democracies, within the context of the so-called second and third waves of democratization.

Public policies can be understood through Dye's (1984) seemingly simple definition: they are what the government chooses to do or not to do. In this sense, public policies reflect the State's decisions, through its government, regarding specific problems and objectives, within a dynamic environment influenced by interest groups, social movements, and varying degrees of democratic intensity. This political conception naturally unfolds into the formulation of programs (government programs) and their subsequent implementation (government actions).

Despite some theoretical variations, the public policy cycle is generally understood to comprise the following phases: agenda-setting, formulation, decision-making, implementation, and monitoring and evaluation. However, these phases do not necessarily occur in a strictly sequential order, as overlaps and interconnections may arise. As illustrated in Figure 2, the ideal monitoring and evaluation phase is transversal, extending across the entire policy cycle (Lassance, 2022).

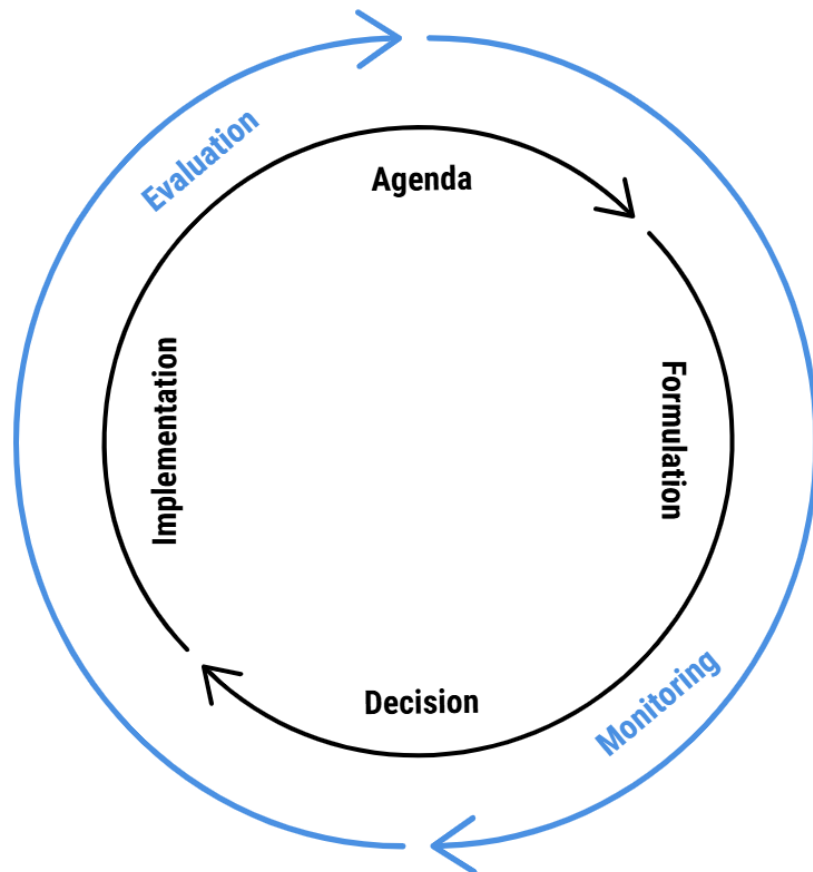


Figure 2. Transversality of monitoring and evaluation.

The agenda, first and foremost, corresponds to the initial stage of issue identification. Given the multitude of public needs and problems requiring attention, it is necessary to analyze available data and resources to determine priorities. This process populates the agenda and identifies key issues to be addressed; however, not all problems can be resolved immediately, and a degree of flexibility is essential.

Within this dynamic, there is a continuous flow of problems, characterized by variations in affected groups, the sensitivity of certain areas, media coverage, public perception, crises, and related events. Simultaneously, there is a flow of potential solutions, which vary in terms of technical feasibility, social acceptance, and cost-benefit considerations (and are not always directly tied to previously identified problems). Additionally, a political flow unfolds, involving negotiations, alliances, interests, and representations that orbit both the problems and the proposed solutions. When these three streams converge, a window of opportunity opens within the government, allowing the issue to be placed on the agenda.

In the case of *Plano Brasil Criativo* (PBC – Brasil, 2011), which will be discussed later, the convergence of flows and the resulting window of opportunity occurred through the global rise of creative economy as a prominent theme, the recognition of its potential within Brazil (including its relevance to addressing various socio-economic challenges) and its gradual development across successive administrations of the Ministry of Culture.

During the formulation phase, the identified problems and their underlying causes are systematically analyzed to identify viable alternatives. Potential solutions and strategic approaches to address the prioritized issues are then developed, assessed, and proposed. Consequently, objectives, programs, and corresponding actions are defined and structured in alignment with the intended outcomes.

It is possible for solutions to be formulated and proposed without a prior or specific correlation to clearly defined problems. In the case of the PBC, this occurred to some extent, due to the global prominence of the topic and the availability of pre-existing frameworks highlighting the potential of creative economy for development. Nevertheless, subsequent or parallel formulations were undertaken to address Brazil's specific characteristics and potential, including an analysis of associated costs and anticipated outcomes.

The decision-making process, in turn, involves selecting the path to be followed and choosing specific solutions from the alternatives presented, along with all the related negotiations and influence dynamics. The corresponding actions to be implemented, along with the necessary resources and time frame, are then determined. In the case of the example mentioned, the decision-making process led to the creation of the Secretariat of Creative Economy (*Secretaria da Economia Criativa* – SEC) and culminated in the launch of PBC in 2011.

Implementation, in turn, involves the actual execution of what was planned, formulated, and decided, with the effective allocation of the necessary resources. It is not merely a matter of following a predetermined formula. This phase also includes the process of translating broad policies (such as legislation) into operational administrative procedures, often necessitating adjustments and revisions in the policy design and the set of alternatives defined during the formulation phase. Regarding the example discussed below, unfortunately, this pioneering and promising effort for the national institutionalization of the creative economy was short-lived, and effective implementation did not occur.

Finally, it is clear that this is fundamentally a process of choices. Choices in the agenda, in the formulation, and in the decision-making process, reinforcing that the phases of the cycle should not be viewed as static or necessarily sequential. The dynamics of intersections between these phases, evident in the implementation and evaluation stages, also involve numerous decisions.

Monitoring and evaluation

While social control is important throughout all phases of the public policy cycle, monitoring and evaluation are especially critical, as they provide valuable information and insights, revealing the effectiveness of what is being implemented. This is why the democratizing demand for social participation (alongside the pressure from a liberal agenda advocating for a reduced role of the State) has driven the development and enhancement of this phase in the policy cycle.

The importance of evaluation is so significant that the origin of the modern concept of public policy in the 20th century is, in some way, linked to it. Lasswell

(1958) was a pioneer in introducing the term policy analysis as a means of reconciling knowledge, governmental experiences, and the interests of various groups. The monitoring and evaluation phase is not a final step, but rather a transversal and systematically organized process within public policy. It involves the tracking of indicators and the formulation of well-founded value judgments regarding the policy's development, with the aim of facilitating its improvement.

First and foremost, conducting the so-called *ex ante* analysis (or prior analysis) is essential, as it ensures that the public policy is prepared for monitoring and evaluation (Brasil, 2018). The aim of this analysis was to assess the consistency and coherence between the causes, justifications, solutions, resources, principles, guidelines, objectives, and expected outcomes. Additionally, it involves systematizing indicators and targets, which will form the basis for the subsequent stage of *ex post* analysis (or post-implementation analysis).

What often happens, however, is that *ex ante* analysis is conducted retroactively for policies already in progress. Ideally, though, this analysis should be performed for new policies, in parallel with the formulation phase. It is therefore crucial that the indicators defined during the formulation phase are reviewed and analyzed, facilitating any necessary adjustments or revisions. Indicators serve as data summaries that signal the occurrence or change of a variable, reflecting shifts in a situation or status relative to a previous point in time.

Indicators are developed based on these variables, with the most common types represented by rates and indices. Outcome indicators are linked to the causes that a public policy aims to address, within the context of the identified problems, while impact indicators are connected to the consequences of implementing that policy. In other words, when a policy program yields positive results, the indicators related to the causes of the problem should show positive changes. Likewise, when all programs perform well, the indicators associated with the problem itself and its most severe consequences should be systematically improved (Lassance, 2023).

It is advisable to avoid an excessively long list of indicators, focusing instead on those that are robust, regularly updated, and preferably already in use. In the case of creative economy policies, particularly given their interdisciplinary nature and their association with territorial development, economic and social indicators, among others, should be taken into account (Silva; Ziviani, 2020). As with goals, which are recommended to meet the SMART criteria (specific, measurable, attainable, realistic, and time bound), indicators should also be specific, measurable, achievable, relevant, and timely.

In terms of specificity, the indicator must precisely reflect what it is intended to measure and should not be overly broad or generic. It must preserve and clearly demonstrate the causal relationship between the policy and the desired outcomes. The indicator must also be measurable, that is, capable of being effectively quantified or assessed based on a specific data point (whether a value or an occurrence). This data, in turn, must be accessible and feasible to collect using the available resources (human, material, financial, and technological), ensuring the indicator is

achievable. Regarding relevance, the indicator must maintain a clear and meaningful connection to the problem being addressed. In terms of timeliness, it should provide information at the appropriate intervals and with sufficient regularity to establish a trajectory or historical series.

Finally, once the indicators have been reviewed and systematized, the implementation phase begins, accompanied by parallel monitoring. This monitoring involves the collection of data and intermediate results throughout the implementation process (guided by the prior *ex ante* analysis). Such data serve as the foundation for the subsequent *ex post* analysis, which assesses the effectiveness of the policy through a value judgment based on the entire sequence of planning and implementation. This analysis may result in partial or final conclusions (depending on the frequency or evaluation cycles established). When conducted during the implementation process, these are referred to as formative evaluations; when carried out based on final results, they are termed summative evaluations. Ideally, there is a structured evaluation design (Figure 3) in which monitoring (conducted in parallel with the implementation phase) acts as a bridge between the *ex ante* and *ex post* analyses, ultimately facilitating necessary adjustments and improvements (Lassance, 2022).

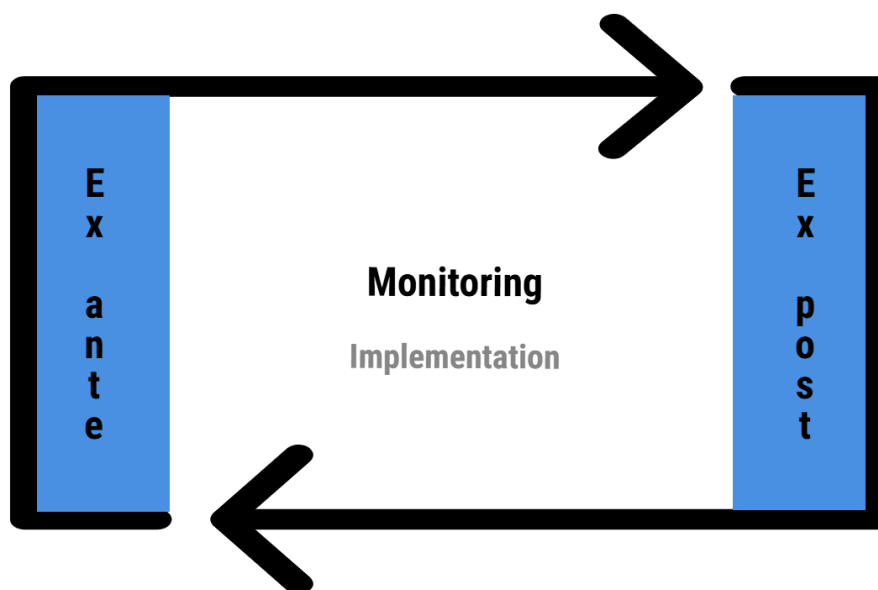


Figure 3. Public policy evaluation.

This is the essence of evaluation, which should not be confused with the methods employed to carry it out. The purposes and guiding questions of each evaluation should determine the most appropriate methodological approaches, not the reverse, that is, methods should not dictate the evaluation's design or focus. It is therefore essential to understand this logic and the fundamental role of monitoring and evaluation. Detailing specific methods is beyond the scope of this discussion (but examples include difference-in-differences, propensity score matching, instrumental variable techniques, data envelopment analysis, regression discontinuity designs, qualitative approaches such as focus group research, etc.).

Ex ante analysis is essential for establishing effective monitoring and evaluation systems. It enables a comprehensive examination of public policy issues, grounded in specialized technical knowledge. This process involves verifying causes and consequences, identifying the central problem, clarifying and justifying the overarching objective, structuring the resulting programs, organizing governance mechanisms, aligning expectations regarding outcomes, defining indicators and targets, and estimating the necessary resources.

This is precisely where many challenges in creative economy policies originate. Numerous development models have been imported without adequate investigation into the actual needs and specificities of the local context. *Ex ante* analysis mitigates this risk by guiding the formulation of public policies in the creative economy, ensuring coherence between identified problems and proposed solutions, as well as between objectives and corresponding metrics.

Ex ante analysis is what enables the structuring of monitoring and evaluation systems as organized cycles of data collection and analysis. These systems should not be understood merely as software or digital platforms, but rather as the logical organization of information flows — structured sequences of data input and output. In essence, they represent the systematization of these processes. Digital tools or programs can support this structure by automating procedures, expediting data processing, and enhancing the visualization of results.

This *ex ante* analysis should not be conducted informally, but rather institutionalized through the establishment of a dedicated working group with clearly defined objectives and deadlines. Ideally, members of this group should participate in a training course or workshop to ensure a common level of understanding. Furthermore, it is essential to create a knowledge repository to compile records of the group's work, as well as data from existing policies, programs, actions, studies, and research related to the topic in question (Lassance, 2022).

The *ex post* analysis thus gains meaning by revisiting the elements identified during the *ex ante* analysis and incorporating the information gathered through monitoring, in order to compare the policy's initial assumptions with its actual outcomes. If the observed effects are not consistent with the original rationale that justified the intervention (or if they fail to align, as illustrated in Figure 4) it becomes necessary to investigate whether the discrepancies stem from implementation issues or from flaws in the policy's initial conception or formulation.

Policy evaluation in creative economy

In Brazil, creative economy was officially and explicitly incorporated into the federal government agenda for the first time in 2011, with the establishment of the SEC within the Ministry of Culture and the launch of its corresponding plan. This interministerial initiative brought together various institutional partners and development agencies, and declared its mission as “to lead the formulation, implementation, and monitoring of public policies for local and regional development, prioritizing support and promotion for professionals and Brazilian micro and small creative enterprises” (Brasil, 2011, p. 38).

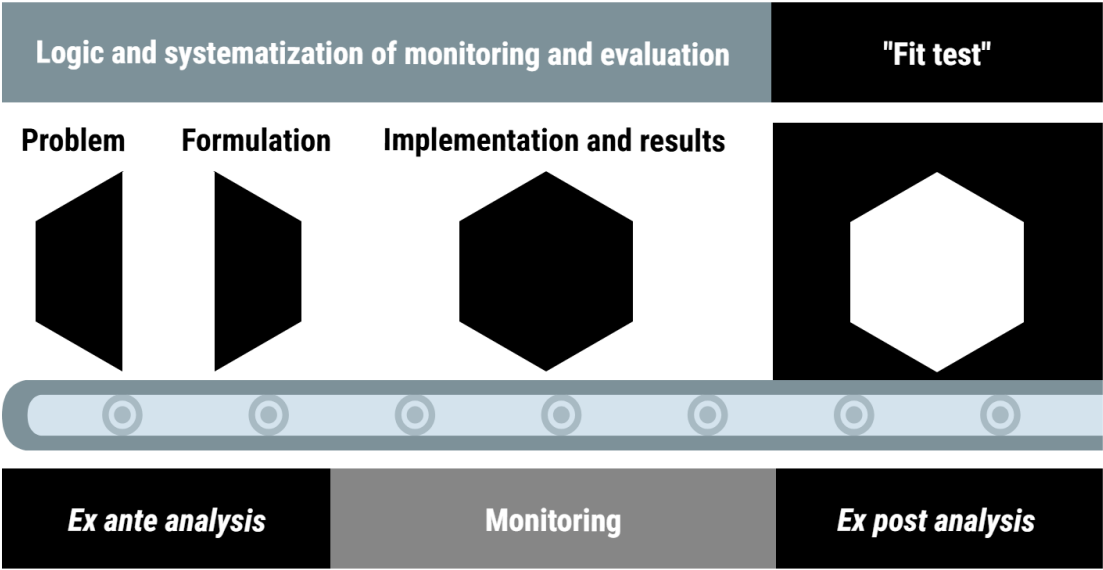


Figure 4. Systematization of monitoring and evaluation.

In addition to its significant emphasis on intentionality for development, the theoretical framework presented did not disregard or deviate from the cultural essence of creative economy. Referencing the creative sectors as its foundation, SEC defined them as “all those whose productive activities have as their main process a creative act that generates symbolic value, a central element in price formation, and which results in the production of cultural and economic wealth” (Brasil, 2011, p. 22).

Despite its brief existence and the resulting limitations in quantifying and qualifying the impacts of its policies, programs, and actions, SEC demonstrated significant potential in the subsequent formulation of PBC. The overarching objective, as stated in 2012, was to “promote the production, distribution, and consumption of wealth generated by the Brazilian creative economy, recognizing it as a strategic vector for national development, through the integration and enhancement of public policies across 15 ministries” (Leitão, 2016, p. 342).

The target audience, acknowledging the predominance of small enterprises within creative economy, consisted of micro, small, and medium-sized entrepreneurs (both individual and collective) engaged in cultural and creative economic activities, as well as artists, managers, professionals, and workers or potential workers in the cultural and creative sectors. Reflecting a clear intent toward institutionalization, the plan also envisioned the incorporation of the creative economy theme into the public cultural policies of states and municipalities that adhered to the National Culture System. Furthermore, it promoted the transversal integration of creative economy with the areas of science and technology, economic development, education, tourism, and employment.

In addition to PBC, several other projects and initiatives were developed by SEC, including the Brazilian Observatory of Creative Economy (*Observatório Brasileiro de Economia Criativa*); the Network of State Observatories of Creative

Economy (*Rede de Observatórios Estaduais de Economia Criativa*); *Criativa Birô*; the Creative Brazil Network (*Rede Criativa Brasil*); the Culture Satellite Account (*Conta Satélite da Cultura*); municipal and state-level information surveys; legal frameworks for Brazilian creative sectors; the Mercosur Cultural Information System; and the Creative Economy Award.

Unfortunately, the entire pioneering and highly promising experience of SEC was discontinued less than three years after its inception, thereby delaying the process of national institutionalization of creative economy, an objective that remains unfulfilled. Successive administrations have adopted varying management approaches toward creative economy within the Ministry of Culture, including its complete elimination in certain periods. It was only under the current administration (2024) that the theme was reintroduced through the establishment of a new secretariat. In August 2024, the government officially announced the reestablishment of a dedicated SEC. Within this renewed framework, the guidelines for the National Creative Economy Policy – *Brasil Criativo* – were launched.

The general objective of this new policy is to “contribute efficiently, effectively, and efficaciously to the recognition and consolidation of creative economy as a strategy for qualifying the social, economic, environmental, political, and cultural development of Brazil” (Brasil, 2024). The policy is guided by a set of principles, among which particular emphasis is placed on Guideline 6, which envisions the establishment of a robust monitoring and evaluation framework:

Guideline 1 | Production and dissemination of studies and research on the Brazilian creative economy.

Guideline 2 | Training of entrepreneurs, managers, and workers in Brazilian culture and creative economy.

Guideline 3 | Strengthening and expanding mechanisms for investment, financing, promotion, and incentives for the Brazilian creative economy.

Guideline 4 | Strengthening and expanding the institutionality of the Brazilian creative economy and the transversality of its public policies to related policies (e.g.: tourism, health, education, science and technology, industry and foreign trade, agriculture, economic development, etc.).

Guideline 5 | Development of infrastructure for the Brazilian creative economy.

Guideline 6 | Structuring the monitoring and evaluation of results and impacts of public policies for creative economy.

Guideline 7 | Strengthening and expanding the production networks and systems of the Brazilian creative economy.

Guideline 8 | Promoting job and income generation through the Brazilian creative economy.

Guideline 9 | Productive inclusion of entrepreneurs, managers, and workers in Brazilian culture and creative economy.

Guideline 10 | Expanding access to and public participation in the Brazilian creative economy.

Guideline 11 | Development of creative territories and ecosystems and their governance models.

Guideline 12 | Promotion of Brazilian cultural diversity and identity with an emphasis on its products.

Guideline 13 | International promotion of the Brazilian creative economy and development of cultural diplomacy.

Guideline 14 | Strengthening and expanding legal frameworks for the Brazilian creative economy, valuing and protecting the intellectual property of Brazilian creatives.

Guideline 15 | Strengthening the economic dimension of the MinC System's policies in the areas of cultural heritage; museums; audiovisual and film industry; cultural diversity; books and literature; arts; black cultural expressions; and digital culture (Brasil, 2024).

This represents a valuable opportunity to resume the process of effective institutionalization of the theme, initially undertaken in 2011 but later interrupted due to weaknesses in political support (rather than a lack of technical robustness). The experience of SEC was not only pioneering but also the most significant in terms of institutionalization and national development. Indeed, it had already identified numerous difficulties and challenges related to data and indicators, many of which, to some extent, still persist today.

Regarding studies and research, not only are they still limited in number, but they also employ varying methodologies and approaches, which underscores the need for a standardized and universally accepted definition of what constitutes creative economy. Moreover, the available indicators predominantly focus on formal enterprises, overlooking a significant number of informal ones.

Nevertheless, some classifications and databases could prove useful, such as the National Classification of Economic Activities (*Classificação Nacional de Atividades Econômicas* – CNAE) and the Brazilian Classification of Occupations (*Classificação Brasileira de Ocupações* – CBO), which can help identify segments of enterprises and activities that are considered creative. Additionally, the Annual Report of Social Information (*Relação Anual de Informações Sociais* – RAIS) provides useful data on wage mass and employment levels. The Cultural Information and Indicators System (*Sistema de Informações e Indicadores Culturais* – SIIC) also offers valuable cross-referencing between databases from the Brazilian Institute of Geography and Statistics (*Instituto Brasileiro de Geografia e Estatística* – IBGE) and the Ministry of Culture.

It is also crucial for national associations and institutions related to creative industries to further organize and make their databases available, facilitating integration across the sector. Regarding informality, it is important to conduct mapping efforts through primary research at the municipal level to better capture this aspect of creative economy.

Among independent studies and research that use available data to provide an overview of the creative economy in Brazil, the pioneer was the Federation of Industries of the State of Rio de Janeiro (*Federação das Indústrias do Estado do Rio de Janeiro* – Firjan), which launched the Creative Industry Mapping in 2008. The seventh edition of the study, published in July 2022 (Firjan, 2022), analyzed the period from 2017 to 2020 and reported that creative industries accounted for 2.91% of Brazil's Gross Domestic Product (GDP). While the initial surveys were based on CNAE, since 2012 they have relied primarily on CBO.

The 2022 Creative Industry Mapping includes the following segments: design; architecture; fashion; advertising and marketing; publishing; audiovisual; heritage and arts; music; performing arts; cultural expressions; research and development (R&D); biotechnology; and information and communication technology (ICT). A notable issue, as discussed in the first module, lies in the inclusion of R&D (broadly associated with innovation and not necessarily aligned with creative economy) along with biotechnology (which applies a creativity-, knowledge-, and technology-based criterion so expansive that it could encompass nearly all industries). Similarly, ICT includes software development and other technical activities that are largely disconnected from the essence of creative economy.

A similar initiative was undertaken by Observatório Itaú Cultural (2023), which, in partnership with researchers from Universidade Federal do Rio Grande do Sul, launched in April 2023 a new indicator to monitor the contribution of what they termed the economy of culture and creative industries to Brazil's GDP. According to the study, these sectors accounted for 3.11% of the national wealth generated in 2020 and experienced a growth of 15.5% between 2012 and 2020. The institution also developed a data dashboard to enable ongoing measurement.

The selection adopted in the study was based on the identification of economic activities and occupational groups deemed creative, according to CNAE and CBO, respectively. These were then grouped into the following categories: fashion; craft activities; publishing; cinema, music, photography, radio, and television; information technology; architecture; advertising and business services; design; performing and visual arts; and museums and heritage.

The evident issue in this classification is the inclusion of information technology in its entirety (encompassing software development and other technical activities that are largely unrelated to the core essence of creative economy) as well as the inclusion of so-called business services (which may involve consultancies that are neither part of creative industries nor dependent on creative processes). In summary, until the federal government effectively systematizes official data and indicators, and even in parallel with such efforts, the challenge remains to primarily utilize data from the aforementioned classifications and databases. This includes drawing on existing independent studies and research already systematized and made publicly available, while applying filters or adjustments to these surveys based on more coherent criteria aligned with the fundamental concept of creative economy.

CASES OF MONITORING AND EVALUATION OF POLICIES IN CREATIVE ECONOMY

As previously emphasized, it is essential that monitoring and evaluation be systematized from the earliest stages of public policy formulation, particularly within the framework of *ex ante* analysis. A noteworthy example of this approach is the 2012 PBC, which was developed with a structured monitoring and evaluation system from the outset. This system was based on both process and outcome indicators and involved coordinated participation from the management group, as well as from state and municipal levels (Leitão, 2016).

In this context, several monitoring challenges were identified, particularly due to the interministerial and interinstitutional nature of the initiative. These challenges included the diversity of actors, actions, implementation modalities, and information structures and systems. Indeed, PBC entailed the coordination and execution of programs and actions developed by 15 ministries¹, 11 entities of indirect administration, including autarchies, foundations, and agencies², five public and mixed-economy companies³, and five organizations from the S System⁴.

It was also noted that PBC encompassed actions implemented by federative entities (states and municipalities) and by decentralized institutions, such as federal, state, and private education networks, as seen in the National Program for Access to Technical Education and Employment — *Módulo Brasil Criativo*. Ultimately, the multiplicity of implementing bodies, funding sources, resources, execution methods, information structures, business rules, information systems, and presentation formats were thoroughly analyzed and addressed. The challenge was considered in parallel with the structuring systems of the public administration that existed at the time (Integrated Financial Administration System, Integrated Budget Data System, Management and Planning Information System, Integrated General Services Administration System, Management System for Agreements and Transfer Contracts, Integrated Human Resources Administration System, State-Owned Companies Information System), in order to subsequently assess the potential and what still needed to be monitored and/or integrated.

In terms of oversight, it was also planned that PBC would be monitored by the Civil House, the Ministry of Planning, and the Ministry of Finance, with the

1 Ministry of Culture, Ministry of Social Development, Ministry of Development, Industry, Trade and Services, Ministry of Science, Technology and Innovations, Ministry of Tourism, Ministry of the Environment, Ministry of Justice, Ministry of Finance, Ministry of Foreign Affairs, Ministry of Labor and Employment, Ministry of Education, Ministry of Communications, Ministry of the Economy, Ministry of Cities, and Ministry of Agrarian Development and Family Farming.

2 Institute for Applied Economic Research, Coordination for the Improvement of Higher Education Personnel, National Council for Scientific and Technological Development, Brazilian Trade and Investment Promotion Agency, Brazilian Industrial Development Agency, National Institute of Historic and Artistic Heritage, Brazilian Institute of Museums, National Film Agency, National Library Foundation, National Arts Foundation, and Palmares Cultural Foundation.

3 National Bank for Economic and Social Development, Bank of Brazil, Federal Savings Bank, National Employment Bank, and Bank of the Amazon.

4 Social Service of Industry, Social Service of Commerce, National Service for Industrial Training, National Service for Commercial Training, and Brazilian Micro and Small Business Support Service.

participation of the Presidency of the Republic, internal and external control bodies (Office of the Comptroller General of the Union, the National Congress, and the Federal Court of Accounts) as well as civil society. It was recognized that each of these actors would have specific demands regarding the level of detail and organization of the data; therefore, it was essential to identify and address the type of information required by each stakeholder.

Specifically regarding monitoring, it was planned that the process would be developed and implemented through a systematic and computerized mechanism for collecting and analyzing information generated from the execution of programs, projects, and actions. Responsibility for the system would lie with the operational management center, and its construction was to be based on the Integrated Monitoring, Execution and Control System, as well as the vision models of the Webfocus tool (business intelligence), following several preparatory steps and a planned integrated routine.

Regarding the governance of this system, it was established that those responsible for providing and certifying information would be designated within each of the PBC partners (ministries, indirect administration bodies, public and mixed-economy companies, organizations of the S System, and other stakeholders), thereby forming a network of information managers. The development of the system, in response to the demands of the SEC (PBC Operational Management Center), was assigned to the consultancy firm K2, in collaboration with the general coordination of information technology and strategic information management. With regard to the frequency of information collection, monthly monitoring was established, accompanied by bimonthly reports on the execution of goals.

Finally, the complexity and depth of a portion of the *ex ante* analysis of a public policy in creative economy can be observed from the very stage of its formulation. The objective here is not to fully understand or absorb the numerous technical details and terminologies involved, but rather to underscore the magnitude of the work required and the importance of planning and systematizing monitoring and evaluation, particularly in light of the inherent transversality of creative industries.

Turning to the United Kingdom and the extensive institutional support it has received since assuming a pioneering role in creative economy (second only to Australia), it is important to note that, although this experience has also contributed to some definitional and conceptual distortions globally (Souza, 2018b), it nevertheless offers several positive examples in terms of structuring and organization. One such example is the Creative Industries Policy and Evidence Centre. As its name suggests, this is a center dedicated to policy and data on creative industries, producing a wide range of studies and research focused on the British context. Particularly noteworthy is the State of the Nations series, reports that utilize the most recent data to support not only researchers and entrepreneurs, but especially policymakers and decision-makers engaged in creative economy across the four nations of the United Kingdom.

In partnership with universities, the center utilizes comprehensive datasets to analyze long-term trends and generate insights into areas where policy interventions are likely to be most effective. In December 2023, the publication of *Geographies of Creativity* (Siepel; Ramirez-Guerra; Rathi, 2023) highlighted that investment in “creative clusters” continues to play a crucial role in promoting local economic growth throughout the United Kingdom.

Another example of systematic organization in the field of monitoring and evaluation is the monitoring and evaluation strategy of the Department for Culture, Media, and Sport (DCMS, 2022). This document serves as a guide for all actions and policy implementations undertaken by DCMS, the same ministerial department responsible for the pioneering initiative of 1997 (Reino Unido, 2001). Published in November 2022, the strategy aims to ensure that DCMS adopts a logic of proportionate, rigorous, and impactful evaluation, thereby increasing the volume, quality, and influence of monitoring and evaluation across all current and future departmental policies. The stated vision of the initiative is aspirational, ambitious, and long-term in nature, promoting continuous improvement over time and fostering the consolidation of a strong culture of evaluation.

Finally, as an example of the evaluation of a specific creative economy policy, it is worth highlighting the assessment of the UK’s Film and TV Production Restart Scheme, published in April 2023 (Nordicity; Saffery Champness LLP, 2023). Commissioned by the British Film Institute on behalf of the DCMS, the evaluation was conducted by the specialist firms Nordicity and Saffery Champness. The purpose of the evaluation was to determine whether the policy achieved its intended outcomes, to identify any unintended consequences (whether positive or negative), and to specifically assess the intervention’s impact on the production industry and the broader UK economy, with an emphasis on value for money. The report also presented a series of recommendations to inform future similar interventions.

With the onset of the COVID-19 pandemic in 2020, the risks of shutdowns and cancellations in film and television production increased significantly. Many producers were unable to secure commercially viable insurance coverage, and in some instances were outright denied by the market. This situation was particularly acute for small independent producers, whereas major studio productions either had existing insurance or possessed the financial resilience to absorb potential losses. In response, the UK government introduced a compensation policy in July 2020, which was extended several times until June 2022, to cover losses incurred due to cast and crew being unable to work or productions being interrupted, postponed, or abandoned.

Before November 2021, film and TV productions registered under the program stemming from the policy were required to pay a fee of 1% of the total production budget. The government then increased the fee to 2.5% to ensure that the intervention was provided in a profitable manner, that the positive impact on the UK economy was maximized, and that the insurance market would also be restructured after the policy’s closure. It is important to note that during the intervention,

another evaluation was conducted by RSM Consulting, focusing on the implementation process, assessing its operation between October 2020 and September 2021, and providing the DCMS with recommendations to improve delivery.

In the context of the impact assessment, 1,259 productions were supported over a period of 23 months at a net cost to the government of £19.6 million, with £49.5 million invested and £35.6 million raised in fees. The majority of producers who participated in the interview survey for this assessment indicated that they would not have been able to initiate or resume productions without the intervention, which would have placed their businesses at significant financial risk and hindered the recovery of the sector as a whole. This situation was exacerbated by the fact that a substantial portion of the film and television workforce was not eligible for the government's other emergency programs, such as job retention and self-employment income support. Additionally, the intervention had a positive impact on the decentralization and territorial leveling of the sector, resulting in greater production growth outside London.

The economic analysis conducted by the evaluation team concluded that the policy resulted in the creation of 48,500 full-time equivalent jobs (measured by a separate indicator) and contributed £2.25 billion in gross value added to the UK economy, encompassing direct, indirect (through the supply chain), and induced (through the broader economy) impacts. Of this total, 23,100 full-time equivalent jobs and £1.15 billion were directly linked to the film and television production industry. In terms of overall cost-benefit analysis, the policy achieved a return of 115:1 — government guidelines typically regard a ratio of 4:1 as exceptionally high in terms of profitability.

Despite the very positive outcome, the review acknowledged that the government had assumed a significant degree of fiscal risk with the policy, given the considerable uncertainties in that context. Considering that the planned compensation ceiling was £500 million, and only £49.5 million was requested, the cost-benefit ratio could have been much lower, around 5:1, although it would still have remained very high.

Another economic advantage was that, with the intervention, the government avoided bearing potential additional fiscal costs to support unemployed workers in the sector. Additionally, there was a valuable lesson learned in terms of public policy, with several recommendations for the development of other programs that need to be implemented swiftly in environments of great uncertainty.

CONCLUSIONS AND PERSPECTIVES FOR A RENAISSANCE OF BRASIL CRIATIVO

Brazil's significant potential in creative economy is evident. The country is exceptionally rich in cultural and creative experiences, services, and products, uniquely combining seemingly disparate segments such as music, fashion, and gastronomy. Its diverse and continuously evolving cultural heritage fosters the imagination of both creative producers and consumers, offering an authentic narrative that

promotes the appreciation and productive inclusion of communities and their creations, ranging from crafts to cinema.

Brazilian entrepreneurs and creative agents are marked by personality, charisma, and innovation, blending originality with a distinct sense of Brazilian cultural identity (*brasilidade*). Cultural events in the country possess strong international appeal and economic potential, offering diverse and unique programming. Brazil also inherently embodies various global trends, serving as a bridge between the Americas, Africa, and Europe through its collective memory shaped by migration and immigration. Tourism is broad, diverse, and capable of fostering long-term engagement. Moreover, a new generation of young creative entrepreneurs is increasingly integrating creative skills with social awareness and a forward-looking vision for local development (British Council, 2018).

However, several challenges persist, the most significant of which lies in the area of public policy, as creative economy in Brazil has yet to be effectively institutionalized at the federal level. Well-structured public policies could help address many of the current issues, such as the lack of recognition of creative industries as drivers of achievement and development in many communities. Additionally, entrepreneurship and creativity remain insufficiently integrated into formal education, with limited availability of training in related skills. There is also fragmentation and a lack of certification in these skills. Furthermore, the sector faces low levels of formalization and notable gaps in the managerial and business capabilities of creative entrepreneurs.

Poverty and inequality continue to hinder the economic potential of many creative talents, particularly among Afro-Brazilians and women. The international market remains underexplored, and access to financing and investment is limited due to the absence of a comprehensive regulatory framework. Additionally, cooperation within the sector is insufficient, with low levels of networking and aggregation, and micro and small enterprises often remain disconnected from larger industry players. As previously mentioned, structural policies are also hampered by a lack of data and analytical insight into the sector's performance, inadequate governance structures, and limited coordination between federal, state, and municipal initiatives.

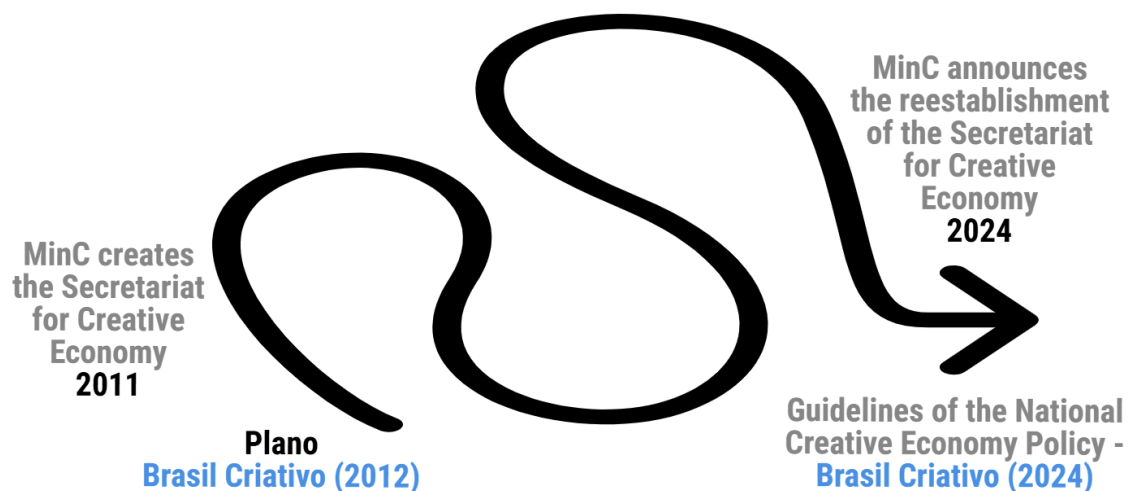
There is a pressing need for intelligent intermediation between sectors, as well as targeted support and investment to stimulate the development of production chains and a coordinated approach to national branding. It is essential to present Brazil's creative value proposition to the market, while also facilitating international collaboration and capitalizing on emerging opportunities. Aligning creative skills with the provision of business support and market access is crucial, as is fostering national awareness of the potential of the Brazilian creative economy. Furthermore, the coordination of festivals and events should be strategically directed toward innovation. The promotion of digital transformation among creative enterprises and the optimization of urban and rural productive arrangements are also necessary to advance both economic and social development.

Indeed, there is significant potential and good levels of entrepreneurship, but also a lack of more organization and intentionality in terms of public policies.

It is necessary to design and implement new models and tools for public intervention in the territory through creative economy, and to integrate the related priorities within the framework of national, regional, state, and local development from a long-term perspective. This organization requires institutionalization and planning.

Public policies must be developed with a thorough *ex ante* analysis and a well-structured monitoring and evaluation system, ensuring that implementation leads to meaningful impact. Additionally, *ex post* analysis should effectively measure this impact, providing insights for improvement and future evolution. Simultaneously, there must be an ongoing effort to further structure, integrate, and organize data production and intelligence, facilitating the viability, effectiveness, and impact of future policies, mappings, and evaluations.

It is anticipated that the ongoing development of the National Creative Economy Policy and the restoration of this much-needed institutionalization will progress in this direction, marking the (re)birth of the official *Brasil Criativo* (Figure 5). Furthermore, it is expected that a systematization of this new national policy's structuring will occur, particularly regarding monitoring and evaluation, potentially achieving results as effective, if not more so, than those of the 2012 plan. This would enable multiple future evaluations of the public policies that result from it.



MinC: Ministry of Culture.

Figure 5. The (re)birth of *Brasil Criativo*.

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