

A journey through the covers of *Diálogo com a Economia Criativa*

*Uma viagem pelas capas da *Diálogo com a Economia Criativa**

Mirella De Menezes Migliari¹ , Bruno Tostes de Aguiar¹ 

With this issue, *Diálogo com a Economia Criativa* commemorates its 10th anniversary. The cover image pays tribute to the publication's first decade by presenting a mosaic composed of its 27 previous covers. Created by different authors and artists over time, these individual images come together to form a unified visual element, in accordance with the Gestalt principle (Ware, 2004), which posits that grouped elements are perceived as a whole. This visual synthesis reflects the journal's editorial approach throughout the years, one that embraces a wide range of intellectual contributions while maintaining a cohesive, though broad, interdisciplinary and diverse perspective. Above all, the covers of *Diálogo* have served as blank canvases for the creative expression of each contributing author.

However, this was not always the case. When the journal's first issue was published in April 2016, the cover image received strong criticism from faculty members of the Professional Master's Program in Creative Economy, many of whom were designers. The primary argument was that the image effectively portrayed the formal, corporate world of work (<https://dialogo.espm.br/revistadcec-rj/issue/view/5>). It featured a black-and-white photograph of adults dressed as corporate executives. The silhouetted figures (against the light), standing before a large glass window, appeared to be on a high floor of an office building, overlooking an expansive urban landscape. Visually, the image resembled many commonly seen on business magazine covers. However, it failed to reflect the creative dimension — explicitly referenced in both the journal's title and editorial orientation — and the myriad possible interpretations and representations associated with it.

From the outset, it became evident that a radical change was necessary for the cover of issue #2. This realization led to the decision to invite members of the academic community to design future covers. Given that the *Escola Superior de Propaganda e Marketing* (ESPM) has creativity embedded in its institutional identity, and benefits from a continuous influx of professionals from the creative economy ecosystem, there was no shortage of talent to draw upon. As a result, issue #2, published in August 2016, featured a highly original cover created by professor and photographer Ricardo Pimentel (<https://dialogo.espm.br/revistadcec-rj/issue/archive/2>). This edition marked a turning point, initiating a new phase of visual production that authentically reflects both the editorial content of the magazine and the identity of its academic community.

¹Escola Superior de Propaganda e Marketing do Rio de Janeiro, Graduate Program in Creative Economy, Strategy, and Innovation – Rio de Janeiro (RJ), Brazil. E-mail: migliari@espm.br, b.tostes@acad.espm.br
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Issue #3 followed with an emotionally resonant cover, featuring an image originally created by Design students. Produced using a stencil technique reminiscent of fabric printing, the image was later adapted for the journal and depicted a portrait of the beloved professor Luiz Claudio Franca, who had passed away prematurely that quarter and was honored in the issue. Issue #4, the first of 2017, presented a striking calligraphic image created by professor and calligrapher Claudio Gil (<https://dialogo.espm.br/revistadcec-rj/issue/view/10>). For issue #5, published in October 2017, professor and illustrator André Beltrão contributed an irreverent and endearing cover featuring chickens. Created using linocut and finalized with digital techniques, this cover became one of the most celebrated in the journal's 10-year history (<https://dialogo.espm.br/revistadcec-rj/issue/view/12>).

The journal's covers are not exclusively created by faculty members. Several editions have featured artwork by distinguished guests from ESPM's broader creative community. Notable examples include the cover of issue #18, designed by Marcelo Marão, a renowned figure in Brazilian animation (<https://dialogo.espm.br/revistadcec-rj/issue/view/25>), and the cover of issue #24, produced by animator, illustrator, and story artist Rosana Urbes, who previously worked with Walt Disney Animation (<https://dialogo.espm.br/revistadcec-rj/article/view/489/390>). The diverse list of contributors also includes valuable input from *stricto sensu* graduate students. Among them are the creations of Matheus Dias de Oliveira (in collaboration with Joana Contino) for issue #23 (<https://dialogo.espm.br/revistadcec-rj/issue/view/30>); Felipe Macedo Lemos (together with Mirella De Menezes Migliari, the author of this text) for issue #25 (<https://dialogo.espm.br/revistadcec-rj/issue/view/32>); and the cover of the current edition, developed by Bruno Tostes de Aguiar in partnership (with Mirella De Menezes Migliari).

Accordingly, the cover of this issue is dedicated to all the creators, authors, and artists who have contributed to the visual identity of the magazine over the years. Their original work has become a hallmark of the publication. This moment also serves as an open invitation to future contributors who may shape the covers of the next decade.

REFERENCES

WARE, C. **Information visualization: perception for design**. 2. ed. Cambridge: Morgan Kaufmann, 2004.

About the authors

Mirella de Menezes Migliari: PhD in Design from Pontifícia Universidade Católica of Rio de Janeiro. Professor and researcher in the Graduate Program in Creative Economy, Strategy, and Innovation at Escola Superior de Propaganda e Marketing of Rio de Janeiro.

Bruno Tostes de Aguiar: Master's student in Creative Economy, Strategy, and Innovation at Escola Superior de Propaganda e Marketing of Rio de Janeiro.

