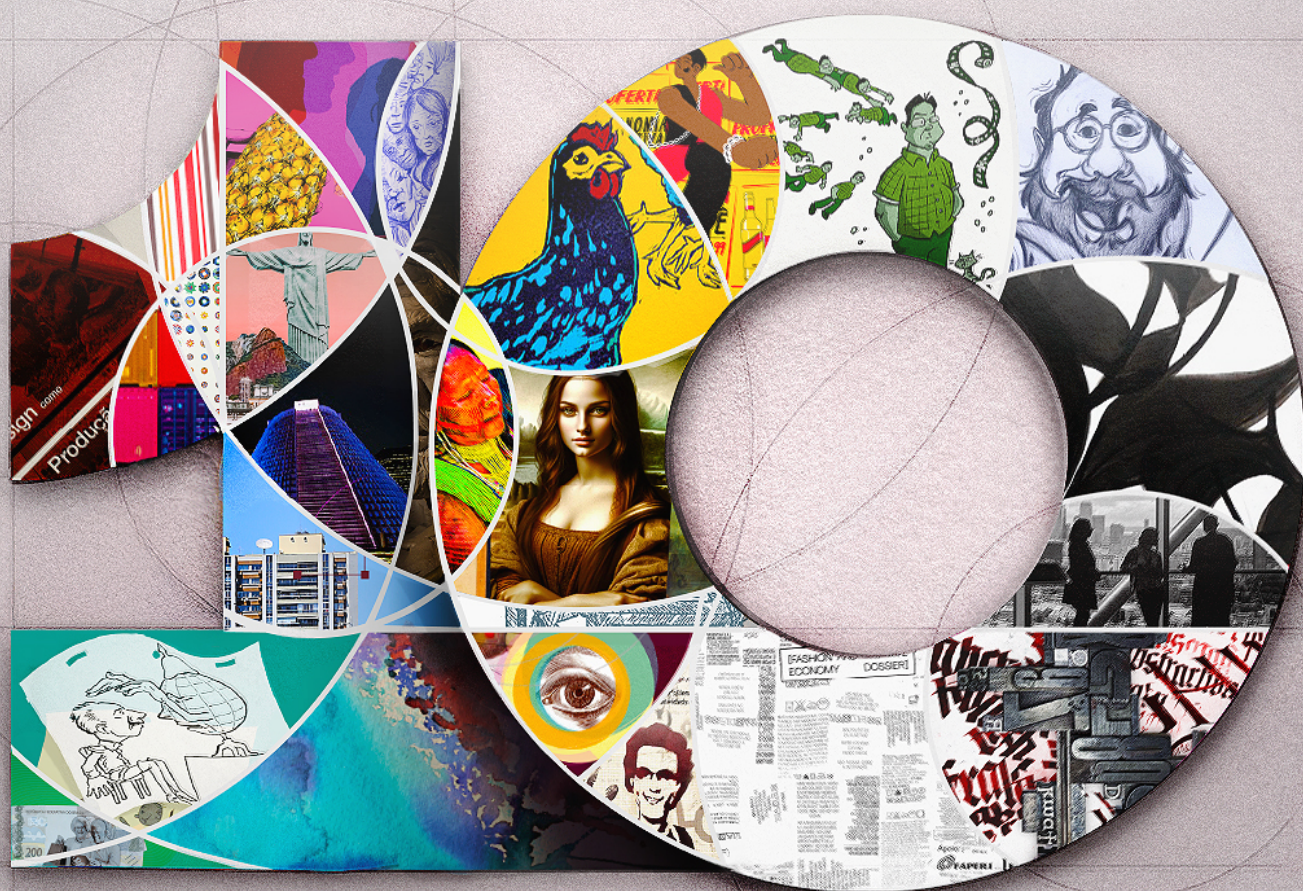


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Editorial #28

Editorial #28

Veranise Jacobowski Correia Dubeux¹ 

This issue of *Diálogo com a Economia Criativa* is special: it marks the beginning of celebrations for the journal's 10-year anniversary. It seems like only yesterday that we started designing the journal's project for the Master's Program in Creative Economy Management. Since then, there have been numerous issues, with free articles, dossiers, interviews, videos, and covers that tell their own stories. Now, it is time for well-deserved celebrations.

Over these 10 years, our work was guided by the conviction that academic production plays an essential role in understanding and developing fundamental topics for contemporary society. The articles presented in this issue reflect the diversity and depth of research carried out in the field of Creative Economy.

The study "Leadership and creativity: a performance analysis of the role of creative team managers in Agreste Pernambuco," by Bianca Barros and Hannah Miranda, investigates leadership in the Creative Economy of the region. This exploratory and qualitative research involved interviews with five managers from Caruaru (state of Pernambuco, Brazil), examined through content analysis. According to the results, managers are transitioning to a more creative leadership, with emphasis on aspects such as original ideas, organizational environment, resilience, and learning from experience. However, shared understanding, shared vision, and network activation still require improvements.

The article "COM-POR Black People: Social-Ancestral Technology," by Loíse Lorena do Nascimento Santos, Hebert Silva dos Santos, Letícia Lapa, Andriellen Borges and Alexandra Cleopatre Tsallis, presents the therapeutic group COM-POR UERJ as a social and ancestral technology. Created in 2019 at the afeTAR Laboratory of Universidade do Estado do Rio de Janeiro (UERJ), the group offers psychotherapeutic support to Black people, recognizing the impacts of racism on mental health. In addition, it is inserted in the Creative Economy by using knowledge and creativity to generate innovative solutions. The authors highlight that, more than a social technology, the COM-POR UERJ represents an ancestral technology, promoting the appreciation of Black identity and the regeneration of the social fabric in the face of inequalities.

Inclusion is also present in the study "Airbnb and the inclusion of people with disabilities and reduced mobility," by Luana Maria Alves Linhares and André Riani Costa Perinotto. The authors investigate digital accessibility in tourism, focusing on the Airbnb platform. The qualitative research analyzed the accessibility of accommodation in the cities of Parnaíba, Luís Correia and Cajueiro da Praia, on the coast of the state of Piauí, Brazil, based on content generated by users. According to the results, there are opportunities

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for a more inclusive tourism, but the authors emphasize the need for continuous commitment to accessibility, encouraging hosts, academia, and the industry to create a more accessible digital environment.

In the field of design, Paola de Lima Vichy, in “Design and possible futures: a methodology for scenarios in Rio’s peripheries,” proposes a methodology for the construction of future scenarios in the peripheries of Rio de Janeiro, focusing on Praça Seca and Madureira regions. Based on prospective design, the study combines literature review, interviews with the idealizer of the non-profit organization Multi Art, Culture, and Sport Association of Rio de Janeiro (*Associação Multi Arte, Cultura e Esporte do Rio de Janeiro – AMACE RJ*), and visits to its unit. With the participation of Design students and the local community, the methodology promotes co-creating solutions aligned with local demands, integrating academic knowledge and social practice for a more inclusive and sustainable future.

Public policies and the financing of the Creative Economy are discussed by Viviane Silva de Paula in “Public policies and financing in Creative Economy,” highlighting challenges such as the concentration of resources in large urban centers, bureaucracy, and difficulties of access to credit. The author also highlights emerging opportunities, such as crowdfunding, and the need for tax incentives. She concludes that the decentralization of resources and collaboration between government and private sector are fundamental to strengthen innovation and internationalization of the Creative Economy in Brazil.

In the cultural sphere, the article “Performing arts in the context of Creative Economy in Belo Horizonte,” by Yuri Simon da Silveira, Giselle Hissa Safar and Maria Regina Álvares Correia Dias, investigates the role of design in the Creative Economy, focusing on the performing arts of Belo Horizonte (state of Minas Gerais, Brazil). The authors point out that there is a gap in the academic background for set design, which encompasses lighting, scenography, and costume design. The lack of specialized professionals is an obstacle to the development of the sector. The authors reinforce the need for training in scene technologies to expand the economic, social, and cultural impacts of performing arts in Brazil.

Music and digital consumption are investigated in the study “How to make a hit: factors associated with music consumption on Spotify,” by Ana Flávia Machado, Gabriel Henrique Galvão and Lucas Resende de Carvalho. The researchers analyze the factors that influence musical success on Spotify, considering 562,453 songs released between 1922 and 2021. Using the web API of the platform and a ZINB model, sound characteristics and their relationship with the popularity of the tracks were investigated. According to the results, songs with greater danceability, energy, and explicit content tend to be more successful. The study contributes to the understanding of musical consumption in the era of streaming.

Carnaval is also the object of study in “Learning *Carnaval*: enhancing the audience experience through education and communication,” by Caique Andrade, Alessandra Baiocchi and Thiago Reis. In the study, based on interviews with spectators, the authors demonstrate gaps in communication about the event and propose

approaches to increase audience engagement. The strengthening of communication is deemed essential to attract new audiences and value *Carnaval* as cultural and intangible heritage of Brazil.

Finally, "Evaluation of Creative Economy policies and perspectives of the re-birth of *Brasil Criativo*," by Israel Alves Jorge de Souza, investigates the monitoring and evaluation of public policies aimed at the Creative Economy in Brazil. With the recreation of the Department of Creative Economy and the launch of the National Policy on Creative Economy – *Brasil Criativo* [Creative Brazil], the author discusses the challenges and perspectives for strengthening the sector. He argues that the institutionalization of these policies is essential to ensure a sustainable and structured development of the Creative Economy in the country.

The presented studies corroborate the importance of academic knowledge in the formulation of solutions to complex issues. May these reflections inspire new research and initiatives that promote inclusion, creativity, and social development.

About the author

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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.

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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.

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Leadership and creativity: a performance analysis of the role of creative team managers in Agreste Pernambuco

Liderança e criatividade: uma análise da atuação de gestores de equipes criativas no Agreste Pernambuco

Bianca Barros¹ , Hannah Miranda¹ 

ABSTRACT

The creative economy and its creative industries are characterized by the presence of creative individuals and teams, who stand out in the job market as sources of competitive advantage. These individuals use creativity as a leadership skill. Thus, the overall objective of this study was to analyze the leadership exercised by managers in the creative economy in its four major areas, in Agreste Pernambuco. Specifically, the study aims to understand the performance of these managers in relation to the elements of creative leadership and the characteristics related to creativity. To achieve this, exploratory and descriptive qualitative research was conducted. Semi-structured interviews were conducted with five creative economy managers in the city of Caruaru, PE, from the perspective of content analysis. It was concluded that creative economy managers are in the process of transitioning toward creative leadership, making efforts in this direction. Considering the main factors involved in managing creative teams, aspects such as original ideas, organizational environment, resilience, and learning from experience showed greater alignment. Nevertheless, aspects like shared understanding, shared vision, and network activation require attention for improvement.

Keywords: Creativity. Leadership. Creative economy. Creative leadership. Creative teams.

RESUMO

A economia criativa e suas indústrias criativas são caracterizadas pela presença de indivíduos e equipes criativas que se destacam no mercado de trabalho como fontes de vantagem competitiva. Dessa forma, esses indivíduos usam da criatividade como uma competência da liderança. Diante disso, o objetivo geral deste trabalho foi analisar a liderança exercida pelos gestores na economia criativa, das quatro grandes áreas da economia criativa, no Agreste Pernambuco. Especificamente, buscou-se compreender a atuação desses gestores diante dos elementos da liderança criativa e as características relacionadas à criatividade. Para tanto, realizou-se uma pesquisa de caráter exploratório e descritivo de natureza qualitativa. Foram feitas entrevistas semiestruturadas com cinco gestores da economia criativa, da cidade de Caruaru, Pernambuco, sob a ótica da análise de conteúdo. Concluiu-se que os gestores da economia criativa estão em processo de transição em direção à liderança criativa, esforçando-se nesse sentido. Considerando os principais fatores envolvidos na gestão de equipes criativas, os aspectos “ideias próprias”, “clima”, “resiliência” e “aprendizado vindo da experiência” apresentaram maior congruência. Por outro lado, os aspectos “plataforma de entendimento”, “visão compartilhada” e “ativação em rede” requerem atenção para serem aprimorados.

Palavras-chave: Criatividade. Liderança. Economia criativa. Liderança criativa. Equipes criativas.

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INTRODUCTION

Creative economy and its associated industries are characterized in the labor market by the presence of creative individuals and teams, serving as a source of competitive advantage (Florida, 2011). These individuals cultivate creativity as a leadership competency, enabling them to extend creative practices from workplace culture to broader communities, thereby reshaping values, norms, and organizational structures (Muzzio; Paiva Júnior, 2014).

The topic of creative teams has gained prominence with the growing discourse on the creative economy in recent years. Creative economy emerged to revitalize traditional manufacturing, entertainment, and service industries in the post-industrial era (Kumar, 2006). Multiple definitions of the creative economy exist: for Howkins (2001), it refers to the commercialization of new ideas, primarily working with intellectual assets to generate both economic and symbolic value.

The United Nations Conference on Trade and Development (UNCTAD) emphasizes that creative production is interconnected across four main areas: consumption, media, culture, and technology. As such, this economy is driven by cultural production, in which both economic and symbolic values must be considered as factors influencing not only the productive sphere but also other aspects of production valuation.

In the context of creative economy, the workforce profile has become increasingly diverse, and one of the challenges for those in leadership positions is developing strategies to guide change (Florida, 2011). Given the challenges that creativity presents to organizations, both leaders and subordinates must break paradigms to effectively manage teams within this environment. Consequently, organizations have started to prioritize the inclusion of more creative individuals in their workforce.

In this new context, Miguez (2007) highlights an economy driven by creativity, which has garnered the attention of scholars, as well as governments and civil society worldwide. Studies indicate that high levels of creativity, innovation within work teams, and creative leadership have surpassed the performance expectations set by organizations (Miguez, 2007). Additionally, Florida (2011) and Newbigin (2010) argue that a new ethos is emerging, which can more precisely be termed “creative ethos.” According to these authors, it is within this current framework that the strategic areas of leadership development in organizations focus on utilizing creativity as a vital resource for generating creative teams (Carvalho; Muzzio, 2015).

However, Grinberg (2014) raises questions regarding the meaning of creativity in the corporate world. According to him, regardless of the dictionary definition or the etymology of the term, in a business context, creativity should be understood as the ability to provide alternative solutions to known problems and to develop innovative approaches to emerging challenges. This leads to the questions: What are the skills of a creative leader? How should creative teams be managed?

Considering this, the general objective of this study was to analyze the leadership practiced by managers of creative teams within the creative economy in Agreste

Pernambuco. Specifically, the study aimed to understand the performance of these managers in relation to the elements of creative leadership, the characteristics associated with creativity, and to identify the key factors in managing creative teams. Consequently, the following research question is posed: How is leadership exercised by managers of creative teams across the four major areas of the creative economy in Agreste Pernambuco?

This research is exploratory, descriptive, and qualitative in nature. A non-probabilistic sampling criterion was employed to select participants. Data collection was conducted through semi-structured interviews with professionals in the field, allowing for the exploration of respondents' perceptions and experiences. The collected data were then processed using the content analysis technique, ensuring a systematic and in-depth interpretation of the information.

Following this introduction, the article is organized into four additional sections. The second section presents the literature review, covering concepts and studies related to the topic. The third section describes the methodology employed in the research. The fourth section discusses the results obtained. Finally, the fifth section provides the concluding remarks, including the study's conclusions, limitations, and suggestions for future research.

LITERATURE REVIEW

Creative economy encompasses a broad array of activities and is one of the most dynamic sectors of the global economy. The first effort to guide public policies toward the development of creative economy occurred three decades ago through an initiative by the United Nations Educational, Scientific and Cultural Organization (UNESCO). According to UNCTAD (2010), the aim was to understand the disparities in cultural resources between countries in the Global North and South, recognizing the economic value of culture and proposing methods of analysis.

The significance of creative economy in history emerged in 1997 with the United Kingdom's innovation in mapping creative industries, recognizing the sector's potential for the economy, particularly its capacity to generate jobs and income. According to Volkerling (2001), from 1990 onward, the idea that creative economy — or creative industries — could serve as a strategy to revitalize post-industrial national economies gained traction. In this regard, Australia, Canada, and New Zealand made concerted efforts to implement policies aimed at fostering creative industries (Corazza, 2013).

The Creative Industry Chain, according to UNCTAD (2010), consists of "the cycles of creation, production, and distribution of goods and services that use creativity and intellectual capital as primary inputs." Thus, UNCTAD (2010) identifies four major areas within creative economy: consumption, media, culture, and technology. This classification serves as an effort to organize a broad field in a way that allows for a more comprehensive understanding through distinct divisions (Muzzio; Paiva Júnior, 2014).

Pratt and Huntton (2013) define creative industries, which form the foundation of the creative chain, as a distinct set of activities driven by creativity, talent, or individual skill. These services and products involve intellectual property and span from traditional activities, such as crafts, to more complex production chains, such as those in the fashion sector.

Therefore, it can be stated that creative economy is characterized by the prevalence of the symbolic dimension emerging from creative sectors. Dantas (2008, p. 4) contributes to this understanding by stating that:

Creative industries are founded on individuals with creative and artistic abilities who, in collaboration with managers and professionals in the technology sector, develop products and services whose economic value lies in their intellectual and cultural properties.

Therefore, the economy resulting from this process is grounded in creativity, skill, and talent distributed throughout society, as production in this context is centered on the mobilization of inexhaustible immaterial resources, such as ideas, knowledge, and culture.

CREATIVE MARKET IN BRAZIL

The creative market arises from the combination of people, ideas, and projects, in which intellectual capital serves as the primary source of raw material for this sector, giving rise to creative industries (Ferreira Filho; Lima; Lins, 2019).

According to the Mapping of the Creative Industry in Brazil by the Federation of Industries of the State of Rio de Janeiro (*Federação das Indústrias do Estado do Rio de Janeiro – Firjan*) — a survey conducted between 2017 and 2020 —, the share of the Creative Gross Domestic Product (GDP) in the national GDP increased from 2.61 to 2.91%. As a result, in 2020, the Creative GDP totaled R\$ 217.4 billion, a value comparable to the production of the construction sector, which also accounted for 2.9% of the total GDP in 2020 (Firjan, 2022).

According to Firjan, from the perspective of the labor market, the Brazilian economy employed over 935 thousand creative professionals in 2020. Consequently, the value generated by creative industries has a direct impact on the income production of workers and the generation of wealth in Brazil (Firjan, 2022).

Thus, the absolute value of creative economy relative to the Brazilian GDP has increased over the three years observed, demonstrating that the creative industries market is both growing and profitable. Furthermore, creative industries are strategic areas with significant economic potential to drive the national economy. As the Creative GDP continues to grow, it indicates that this is a market that justifies investment (Firjan, 2022).

According to Nyko and Zendron (2018, p. 3):

The future trend is for the growth of creative industry to continue outpacing global growth. Brazil demonstrates even greater potential for expansion, reflecting the size of the domestic market, the creativity in generating new products, content, and services, and the country's rich cultural heritage.

Britto (2016) notes that creative economy initiatives contribute to the diversification of regional economies, particularly in developing countries. However, UNCTAD (2010) states that cities are taking a more active role in developing policies to promote the creative economy than federal authorities.

Caruaru, in the Agreste region of Pernambuco, has a creative economy that stands out due to the Caruaru Fair, the Creativity Warehouse (*Armazém da Criatividade*), and *Porto Digital*.

The Fair is not merely a market; it is a space for building cultural identity, distinguished by its capacity for innovation while preserving traditional elements. Recognized as Cultural Heritage by the National Institute of Historical and Artistic Heritage (*Instituto do Patrimônio Histórico e Artístico Nacional* – IPHAN) since 2006, it stands as one of the most significant symbols of Northeastern culture. Emerging at the end of the 18th century, the fair has established itself as a creative and cultural space in the region, encompassing everything from the sale of handicrafts to food products. As such, it serves as a crucial driver of economic and social development (Iphan, 2021).

Porto Digital is one of the most important technology parks in the country, operating in the fields of Creative Economy and Technology. It is the result of a public policy aimed at integrating Pernambuco into the global technology market (Firjan, 2022). *Porto Digital* also has an advanced unit in Caruaru; *Armazém da Criatividade*, which opened in 2015, features its own incubators, infrastructure, and financial support to develop companies. It manages projects designed to enhance the competitiveness of the Technology and Creative Economy sectors, while also promoting sustainable development initiatives (França, 2022).

In 2025, the *Armazém* will undergo a strategic repositioning (toward the city center), which will enhance accessibility and increase its integration with local initiatives. This requalification aims to transform the central area of Caruaru into an innovation district, fostering more opportunities and collaborations across different sectors of the creative economy. Additionally, *Porto Digital* is expanding its reach within the state, linking regional initiatives to national and international opportunities (Porto Digital, 2024).

Therefore, initiatives such as the Fair, *Porto Digital*, and *Armazém* strengthen Caruaru as a reference in the creative economy sector, promoting sustainable development and generating a positive impact on both local culture and the economy.

With such incentives, Pernambuco accounted for 1.9% of Brazil's creative GDP in 2017 and 2018, and contributed 2% to the GDP in 2020, a value corresponding to approximately R\$4.348 billion of the country's total GDP (Firjan, 2022). This underscores the importance of incentives, investments, and public policies in fostering the regional Creative Economy.

LEADERSHIP

From the 19th century onward, the study of leadership became structured with a focus on identifying the attributes and characteristics of influential personalities, the

situations leaders encounter, the roles they assume, and the actions they take when confronted with challenges. This framework facilitated the theoretical and practical evolution that continues to influence management and organizational effectiveness today.

Despite the extensive literature on the subject, a convergence can be observed in most studies, assuming that leadership involves a process of intentional influence, exercised by one person over others. According to Delfino, Silva, and Rohde (2010), leadership, as a social process, entails the interaction between leader and followers. Aspects such as experience, influence, relationships, and results are identified as common convergent points mentioned by most scholars.

Until 1970, according to Bergamini (1994), researchers in organizational and human behavior identified three key movements in the study of leadership and its impact on organizational environments. These movements are: the trait approach, which emphasizes the qualities of effective leaders, believed to foster better performance in subordinates; the leadership style approach, which focuses on validating or identifying leadership behaviors; and the situational approach to leadership, which incorporates contingency theory and examines the context and environment in which leadership behavior is applied.

Since 1980, according to Stoner and Freeman (1999), studies have focused on investigating the behavior of leaders with a significant impact on their organizations. This approach is referred to as “new leadership,” which encompasses charismatic, visionary, cultural, transformational, and liberal leadership. Chart 1 below presents the conceptual evolution of the topic.

Chart 1. Conceptual evolution of leadership.

Period	Leadership	Characteristics
2300 BC	-	Leadership resulted from something transcendental and supernatural, designating superior qualities.
19 th century to 1940	Trait Theory	Leadership was considered a genetic inheritance and was explained through personality traits or characteristics.
1950	Leadership Style Theory	Impact of the leader's behavior and style on the effectiveness of the group. Leadership is an interactive process between leaders and followers.
1960 to 1980	Contingency Theory	How environmental factors influence the leadership process, the behavior of the leader and the follower, and the organizational environment.
1980 to present	Transformational, Transactional, Visionary, Creative Leadership	Organizations seek leaders with attributes such as cooperation, autonomy, innovation, among new roles and leadership practices.

Source: Adapted from Carvalho (2012).

Furthermore, Rickards and Moger (2000) view leadership as a process in which the leader's image plays a critical role in facilitating the achievement of team results. According to the authors, leadership and its associated processes are aimed at driving successful organizational innovation.

CREATIVE LEADERSHIP

Studying the phenomenon of leadership requires more than an examination of the business environment and its historical evolution. It is essential to consider the perspectives of individuals and society, as well as how these aspects integrate into the topic, understanding their dimensions and intersections in the search for new theoretical and methodological models (Carvalho; Muzzio, 2015). In this context, it is important to emphasize the role of the leader.

Rickards and Moger's (2000) Creative Leadership Theory introduces the Creative Leadership Model (CLM), which emphasizes collective behavior and team management. The model suggests that through creative leadership, leaders and followers can achieve high performance. Based on the CLM, Rickards and Moger (2000) identified seven key factors of creative teams, as outlined in Chart 2.

Chart 2. Seven factors of creative teams.

Factors	Characteristics
Enlightenment Platform	Team members respect each other's perspectives, sharing knowledge, beliefs, values, and convictions. The leader clarifies activities, creating a platform of understanding that drives the development of new ideas.
Shared vision	Team members share a sense of purpose and responsibilities that motivate and sustain the team's progress, with meaningful visions of the future.
Environment	The leader emphasizes the importance of a positive environment, fostering trust among members and encouraging a welcoming approach to stimulate creativity.
Resilience	The leader highlights the importance of seeking alternatives when dealing with unmet expectations, promoting team flexibility in the face of frustrations and obstacles.
Original ideas	Leadership focuses on engaging the team in building ideas, prioritizing those perceived as open to collective engagement to solve task-related problems.
Network activation	Creative leadership facilitates team networking, encouraging the exchange of ideas and mutual support with external individuals, leveraging skills, knowledge, and resources to solve collective problems.
Learning from experience	The leader promotes creative learning, encouraging growth, adaptation, and problem-solving. The team is guided to learn from its experiences, strengthening its capacity for innovation, boldness, and risk-taking.

Source: Adapted from Carvalho and Muzzio (2015) *apud* Rickards and Moger (2000).

A creative leader exercises leadership that extends beyond the scope of classical theory. In this context, the creativity of those being led becomes a variable influenced by the prevailing leadership style. Leadership that fosters creativity and innovation demonstrates that leaders can impact their teams and organizations, either directly or indirectly, through mediating mechanisms such as intellectual stimulation, involvement in creative processes, enhancement of the organizational environment, and promotion of innovation (Figueiredo *et al.*, 2022).

Leadership is a critical driver of organizational creativity, as leaders possess the ability to stimulate creative thinking and foster an organizational environment

conducive to innovation. Consequently, creativity can be understood as a manageable phenomenon, guided by the Seven Factors of Creative Teams, in which leaders play a pivotal role in ensuring its effectiveness.

METHODOLOGY

An exploratory and descriptive qualitative study was conducted using a non-probabilistic sampling method. The analysis was based on qualitative interviews with managers in the creative economy sector in the Agreste region of Pernambuco. These managers hold formal leadership positions in organizations operating within the four areas of the creative economy, as defined by UNCTAD (2010).

The first interviewee was selected based on inclusion and accessibility criteria (which required participants to have held leadership positions for at least 6 months, be over 18 years of age, and work in the Agreste region of Pernambuco). Subsequent interviewees were identified using the snowball sampling method, in which the first participant referred the next. To define and finalize the research sample, a minimum of five interviewees was established as the criterion, following the guidelines of Creswell (2007).

The number of respondents was limited due to methodological and operational factors. The non-probabilistic sampling approach, employing the “snowball” method, constrained participant selection to mutual referrals, which proved effective for targeting specific populations. Additionally, Creswell’s (2007) criterion supports the choice of five interviewees, emphasizing that qualitative research values in-depth individual analysis over sample size. Operational limitations, such as a three-month timeframe for data collection and analysis and the requirement for detailed transcription, also influenced this decision. Lastly, the research’s focus on the Seven Factors (Rickards; Moger, 2000) justified a smaller sample size to facilitate a more thorough exploration of trends pertinent to the topic.

Data collection involved conducting in-depth interviews guided by a semi-structured script comprising nine questions, developed based on Rickards and Moger’s (2000) theory of the Seven Factors of Creative Teams. The interviews were conducted via video calls using Google Meet, with each session averaging 24 minutes and yielding approximately six pages of transcribed text per interview. With participants’ consent, obtained through the signing of an Informed Consent Form, the audio recordings were made and subsequently transcribed for content analysis.

The collected data were processed and analyzed during the research phase, which was divided into six parts, as outlined by Bardin (2009). The excerpts were then examined for subcategories, and to construct the final theoretical-methodological framework, the categories were organized to present an overarching view of the meanings emerging from the participants’ discourses.

RESULTS

Five professionals working in the creative economy were interviewed, fulfilling the experience requirements for the phenomenon and the minimum sample

size of five interviewees (Creswell, 2007). The group consisted of an innovation manager with 2 years of experience, a Chief Executive Officer (CEO) with 8 years of experience, a CEO with 6 years of experience, a CEO with 30 years of leadership experience, and an executive manager with 20 years of experience.

The interviewees are key leaders in their respective businesses: two from the Technology sector, one from the Innovation sector, one from Brand Consulting, and one from Communications and Marketing. Interviewee 2 represents a large company, Interviewee 3 leads a micro-enterprise, and the remaining interviewees manage small businesses, all located in Caruaru.

The elements of creative leadership are detailed below, based on the Seven Factors approach of Rickards and Moger (2000). The categories are explained individually to facilitate understanding, although it is important to note that they are inherently interconnected in organizational practices.

The **enlightenment platform** aims to foster the development of new ideas. To achieve this, team members must comprehend and respect each other's perspectives, as well as share knowledge, beliefs, values, and convictions. In this context, the leader plays a crucial role in clarifying tasks to the team (Rickards; Moger, 2000).

The first interviewee explains that, in addition to maintaining open communication with team members, she also directs them toward the values and vision of the parent company, since:

[...] We don't have those traditional signs with things like mission, vision, values, but these are our values: collaboration, connection, and impact. Our mission is to encourage and increasingly impact the innovation that is created and made here in the Agreste of Pernambuco.

The second interviewee explained that he is responsible for "trying to bring everyone together in the same direction, even if not everyone believes in the same things, and the first thing we did was make it very clear what our values are." To address differences in values and worldviews, they created proverbs to help members absorb and practice the company's values. "It's something we built together with the entire team and have always communicated through all our actions so that people believe in the company's purposes." In addition to meetings and guidance, other activities include scavenger hunts, designed by managers and the culture team, which are held over a 3-month period and based on the company's values. These activities aim to integrate the team by encouraging the exchange of beliefs and knowledge.

Interviewee 3 reports that she and her managers have a clear understanding of the company's values and objectives, and they make every effort to communicate them to employees starting from the hiring process. Additionally, they hold regular meetings with the team, are always available to answer questions, offer support, and organize monthly competitions and integration events. These initiatives aim to promote greater mutual understanding and knowledge sharing among team members.

The fourth interviewee highlighted that the organizational culture in her company is very strong, guiding the entire team and maintaining integration. Additionally, virtual platforms are used for interactions and conversations. Beyond biweekly meetings with managers, everyone gathers monthly during team integration sessions to discuss projects, clients, ideas, and the company's members.

The fifth interviewee explained that, due to the age diversity within the team, they prioritize dialogue as a way of addressing the challenges arising from generational differences. According to the manager:

[...] There's not really a focus on what's right or wrong here, especially since we have different generations working together. To avoid generational clashes, we really try to engage in dialogue, listening to all sides and working together to reach common ground.

Therefore, it is clear that only interviewees 2, 3, and 4 are able to closely align with what would be expected of a creative leader, by promoting the dissemination of the company's values and individual beliefs to achieve a common understanding that fosters the emergence of ideas. However, it is noted that the other interviewees also make efforts in this direction.

Regarding **shared vision**, the leader must instill in team members a sense of purpose and responsibility that drives and maintains their progress, encouraging them to develop visions of the future that are impactful and meaningful (Rickards; Moger, 2000).

Interviewee 1 responded that they share the same values and vision for the future as the parent company, emphasizing the importance of connection and collaboration to foster bonds and relationships.

On the other hand, interviewee 2, building on his previous analysis, communicates the company's plans to his team and clarifies each member's role in achieving these objectives:

[...] I really enjoy sharing with them the vision for the future, where we're headed, to encourage them to focus less on where we are now and more on where we want to go, so they believe they'll grow along with the company's growth. Whether we like it or not, it's about selling a dream, right? I'm selling an idea of the future.

In turn, interviewee 3 and the management team strive to offer new perspectives to employees, guiding them and expanding their worldview, with the aim of creating a beneficial path for both personal and professional development and the success of the company. She explains, "From the analysis process, we have clearly defined our values, our goals, where we want to go, and the positive impacts we want to leave wherever we go. We have our entire objective mapped out." In this context, she makes efforts to communicate both the company's and the team's objectives to her team, aligning them with the personal goals of each employee through a personalized career plan.

Interviewee 4 explained that because the company has a very strong organizational culture, which guides the entire team, there is "an understanding of what you do, who you want to talk to in the market, and how you are going to talk to them." The leader ensures that the team shares the same vision of the future for the organization, believes in the leader's purpose, and aligns with the company's mission.

Interviewee 5 reported a curious issue in the company due to the hybrid work modality of certain teams. Communication between management and members working from home is slower and more laborious, which makes communication among team members moderately difficult. This, in turn, impacts the development of future visions that are impactful.

Therefore, it is observed that leaders face the challenge of simultaneously stimulating motivation and a sense of common purpose in team members. However, interviewees 2, 3, and 4 exhibit characteristics of creative leaders, with well-established objectives, culture, vision, and tasks. In contrast, interviewees 1 and 5 still need to encourage their team members to develop meaningful visions of the company's future.

Regarding **environment**, the leader must emphasize the relevance of a positive environment, encouraging team members to trust each other and adopt a positive and welcoming approach to promote creativity in the workplace (Rickards; Moger, 2000).

Interviewee 1 employs various forms of motivation, tailoring approaches to each individual employee, as "motivation varies greatly from person to person." For instance, she emphasizes recognizing the team's work, creating a work environment that fosters experiences, learning, and a healthier, more collaborative, and welcoming atmosphere, that "allows everyone to be the way they want to be." Additionally, she encourages participation in events and trips, beyond focusing solely on salary and benefits. In this context, she strives for horizontal management, "having a very unique communication with my team, in which they know they can count on me."

Interviewee 2 explained that, in addition to offering benefits such as market-competitive salaries, health insurance, TicketNet, and food vouchers, the company strives to create an inclusive and harmonious work environment through empathy, aiming to keep people motivated and engaged. Additionally, they regularly organize games, competitions, and happy hours to further foster team morale.

Interviewee 3 admitted that keeping her team motivated is a challenging task; in her words: "motivation is something that's a challenge, especially for me as a manager; It's a challenge, it's work, and I believe it's an extremely personal task that requires observation." To address this, she works closely with the human resources department to better understand the employees and create groups with similar characteristics. Personalized learning and development paths are then designed for both groups and individuals, "it's a path in which we'll support as much as we can to help that person achieve the goal they want to reach here within the company." Additionally, internal investment projects are developed to improve the work environment, ensuring comfort and well-being for employees.

In the case of interviewee 4, the team remains motivated by believing in the company's purpose and trusting the leader. The manager's strategy to maintain a positive atmosphere in the organization is based on caring for employees. According to the interviewee, it is important to:

[...] Having transparency means being there together, having conversations, and asking if everyone is doing well. So, I care not only about whether people are performing their roles but also about their well-being. Because if they're well, they'll obviously perform better and reach their full potential within the company.

For interviewee 5, one of the ways to motivate the team is to recognize their efforts, encourage them by highlighting the good work they are doing, and help guide them through difficulties to make the most challenging tasks easier. Additionally, all issues are addressed through dialogue to build trust among team members and foster collaboration in the construction and delivery of results.

The interviewees share a common goal of creating a work environment in which their subordinates feel a sense of well-being. They emphasize values such as collaboration, transparency, inclusion, and empathy, aiming to foster mutual support and trust.

Regarding **original ideas**, the leader works to foster commitment to generating ideas, encouraging the team to develop and sustain new solutions to task-related challenges. Emphasis is placed on ideas that are perceived as capable of engaging the entire team (Rickards; Moger, 2000).

Interviewee 1 emphasized the freedom to determine how to achieve their goals. While there is guidance on what should be done and the goals to be met, there is autonomy in envisioning and creating the methods to accomplish these objectives. Additionally, she explained that the team has the autonomy to choose partners and decide which audiences to approach for the proposed projects.

Interviewee 2 explained that a dedicated department was created within the company to collect ideas. This is done through a database in which anyone in the company can submit their ideas. Once submitted, the idea undergoes several analyses, and if approved, it is tested, validated, and launched as a new product, business, or opportunity for the company.

Interviewee 3 reported that both she and the management team present several initiatives and actively support employees' ideas, always striving to understand the purpose behind each one.

In turn, interviewee 4 explained that, as she is increasingly in the strategic field rather than the operational one, it has become easier to create new initiatives and ideas; with the support and ideas of the team, new visions and partnerships are formed.

Leader 5 emphasizes that everyone must always be motivated to create because, "in our environment, ideas are necessarily our main business." This motivation often emerges from customer demand or challenges related to deliveries, which keeps all team members outside their comfort zones, constantly

generating new ideas, mainly through the brainstorming technique. After the brainstorming meetings, some ideas are chosen, while others are archived to be revisited in the future.

It can be concluded that leaders encourage their subordinates to collaborate with new ideas. Likewise, managers feel motivated to create their own ideas and are supported by their teams, demonstrating an environment conducive to creativity.

When addressing **resilience**, the leader emphasizes the importance of seeking alternatives when dealing with unmet expectations, promoting flexibility in team members in the face of obstacles and frustrations (Rickards; Moger, 2000).

For Interviewee 1, it is important to understand which action did not produce the expected result and identify the error occurred in the process. To correct these situations and avoid repeating the same mistakes in future projects, "we call it learning from our lessons, from all the projects and actions. We might make mistakes again, but not the same mistake. That's a principle."

Interviewee 2 adopts the follow-up meeting strategy:

[...] Everyone has these meetings, sometimes weekly, sometimes biweekly, it really depends on the level of interaction and connection I need. We also have semi-annual reviews. So, we have a routine here of always keeping the employee well-guided in terms of expectations, the direction in which things are headed, etc., so they understand that sometimes frustration is part of the process.

Similarly, Interviewee 3 initially values calmness. She also conducts impact assessments with the team biweekly or monthly, depending on the project, so that the team members understand that they are all in this process together: "we try to deal with it [frustration] in the best way possible, supporting each other, trying to understand where we went wrong, so we don't make the same mistakes again, and we just keep going."

Interviewee 4 confessed that "this maturity to deal with something that was not accepted by the client was a very difficult process and still is." She explained that this understanding was built over time until reaching the point of creating a new project if the proposed one was not accepted. However, according to the manager, "today my team has the following understanding: if it didn't work out, let's turn the page and redo it," as she constantly works on resilience with the team to help them handle frustrations in the best possible way and move forward.

On the other hand, Interviewee 5 emphasizes the importance of resilience to overcome obstacles, in addition to seeking to engage in dialogue with the team about the situation in order to address the necessary issues to solve problems. He explained that they deal with frustrations daily: "I think that we, the department itself, are already very used to dealing with frustration due to the nature of the business," which is why acquiring the skill of resilience is important in this process.

Therefore, leaders emphasize the importance of resilience in the workplace, particularly in team and project management. They view resilience as crucial for overcoming obstacles and frustrations, adopting various strategies to understand

what occurred, identifying actions to take or change, and ensure that mistakes are not repeated. These leaders consistently approach situations with dialogue, understanding, and collaboration.

Regarding **network activation**, the leader's responsibility is to ensure that team members are skilled at communicating with individuals outside their group, exchanging ideas, and providing mutual support, all with the goal of addressing the team's challenges (Rickards; Moger, 2000).

Manager 1 explained that her teams engage in numerous projects with external partners, making regular communication with other teams a part of their routine. Additionally, she actively encourages her subordinates to attend events, trips, and training sessions to foster connections and build a network of relationships.

Leader 2 stated that they make efforts to prevent the company from becoming overly compartmentalized, fostering a more fluid interaction routine. Additionally, they have created certain routines and committees to encourage collaboration among employees. Quarterly happy hours with games are organized, along with an annual event featuring dynamics and competitions inspired by the company's values, aimed at promoting interaction, engagement between teams, and the dissemination of the company's vision and culture.

Similarly, Interviewee 3 also conducts monthly integration activities, which are administrative networks "to make people talk, converse, express themselves, in whichever way they can express themselves." Every month, a happy hour is held with various dynamics, team-building activities on how to work with projects and groups, with goals of both integration and personal knowledge. In addition, she always encourages participation in lectures, events, and external trips.

The team of Interviewee 4 uses the Discord platform, with rooms, conversations, interactions, and project hubs. Additionally, a monthly in-person meeting takes place with the entire team, during which "we talk about client agendas, about ourselves, it's a moment of team interaction, so these are the ways we seek to stay close."

Manager 5 reported that with remote teams, communication between members happens less smoothly with other departments and is slower compared to in-person teams, "however, our communication overall is good between teams from different sectors, we have good integration among the staff."

It is evident that, for the most part, managers actively encourage their subordinates to build networks of contacts, whether through participation in internal programs and communities of practice within the organization, attending training sessions and events, or engaging in external projects. However, other leaders either face challenges with the hybrid work model or do not promote the creation of external networks.

Regarding **learning from experience**, the leader is responsible for encouraging learning to promote change, growth, adaptation, and creative problem-solving. Team members are encouraged to reflect on their own experiences, which increases their willingness to take risks (Rickards; Moger, 2000).

Interviewee 1 explained that when she doesn't know certain information, she consults her team; as the manager stated: "I ask, I have no problem asking, I don't think this is a weakness." She seeks someone to teach her, always looking for data, results, and solutions with her team.

Manager 2 stated that exercising empathy when making decisions is important. According to the leader, he learns more quickly through practice and relationships. In contrast, some team members learn more effectively by studying, reading manuals, books, or conducting research. As such, learning is encouraged in a way that aligns with each individual's preferred method.

Leader 3 always strives to create triggers that encourage diverse perspectives among team members. When questions arise, she seeks out the individuals on her team who possess the necessary information, develops a plan, and fosters collaboration to find solutions.

In turn, interviewee 4 holds a meeting every two weeks with the company's most strategic team. During these meetings, planning is reviewed, decisions are made, and both information and knowledge are exchanged.

For interviewee 5, it is essential to engage with internal teams to build solutions. If these attempts are unsuccessful, they turn to external agents for further support.

In this regard, it is clear that learning and the search for information and solutions are approached in different ways by leaders and their teams. However, it is evident that all emphasize the importance of collaboration, communication, and adaptation throughout the learning process.

Together, these perspectives highlight the complexity of creative leadership and the various approaches to fostering it, emphasizing the importance of understanding people, communication, and empathy as essential pillars in this context.

FINAL CONSIDERATIONS

Considering the main factors involved in managing creative teams, the aspects of "original ideas," "environment," "resilience," and "learning from experience" showed the greatest alignment between the observed practices and the theoretical principles of creative leadership.

Managers demonstrated the ability to stimulate new ideas and collaboration among subordinates. This finding aligns with Grinberg's (2014) view, which emphasizes that creative leadership is crucial for fostering innovation in dynamic environments. The observed practices also resonate with Howkins' (2001) concept of creative economy, in which the valorization of ideas is a key economic driver.

The pursuit of a work environment that prioritizes well-being, collaboration, and transparency was widely emphasized by managers. This aligns with the theories of Rickards and Moger (2000) and Carvalhal and Muzzio (2015), who highlight the significant impact of the organizational environment on individual performance and creativity.

Resilience, emphasized as a fundamental skill by the interviewees, aligns with the theories of Rickards and Moger (2000), which highlight the need to address obstacles and adapt strategies collaboratively. The process adopted by the managers, which prioritizes dialogue, reinforces the role of the leader as a facilitator in overcoming challenges, as identified by Figueiredo *et al.* (2022).

The appreciation of continuous learning and adaptation to changes is a point of congruence with the principles presented by Carvalhal and Muzzio (2015). The managers' approach, which emphasizes communication and knowledge exchange, also reinforces the view of Delfino, Silva, and Rohde (2010) on the importance of joint experience as a catalyst for innovation.

On the other hand, the aspects of "enlightenment platform," "shared vision," and "network activation" deserve attention from some managers, as they pointed out gaps in the congruence between practices and theoretical models.

In the "enlightenment platform" aspect, despite the effort to align values and beliefs among those led, some managers face difficulties in implementing assertive communication, which is fundamental for a common basis of understanding, as highlighted by Rickards and Moger (2000).

Regarding shared vision, it was observed that, although some leaders demonstrate clear skills in this regard, there are still challenges in motivating their teams to develop a common purpose, a central characteristic for creative leadership, especially in highly complex contexts, according to Carvalhal and Muzzio (2015).

Regarding network activation, internal integration is solid; however, the creation and maintenance of strategic external networks continue to be a point of attention. This aspect is crucial in the context of creativity, as external connections play a fundamental role in generating innovation and competitiveness, as emphasized by Rickards and Moger (2000).

With the general objective answered, it is observed that, among the cases analyzed, interviewees 2 and 3 demonstrate the behaviors expected of a creative leader. In the other cases, many aspects that would characterize creative leadership are identified, although they are not yet fully developed. Therefore, it is inferred that managers in the creative economy are in a process of transitioning toward creative leadership, striving in this direction.

Therefore, it is concluded that this research highlights the viability of managing creativity, as managers demonstrate traits that reinforce the theory of creative leadership. The findings represent a significant advancement in the field of knowledge, deserving attention both in the academic sphere and the organizational environment.

It is suggested that future studies expand the research to different sectors of the economy to facilitate comparisons with the results of this study. This would contribute to the consolidation of knowledge in the area, helping to form a solid knowledge base that benefits both academics and managers.

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COM-POR Black People: Social-Ancestral Technology

COM-POR Pessoas Negras: Tecnologia Social-Ancestral

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ABSTRACT

This study aims to share about the therapeutic group COM-POR UERJ Black People as a Social and Ancestral Technology. This group was created in 2019 and was developed at the afeTAR Laboratory at the State University of Rio de Janeiro. Its commitment is to provide psychotherapeutic care for Black people, understanding that the racism widespread in Brazilian society has a harmful and unhealthy effect on the mental health of the Black population. Furthermore, COM-POR UERJ can be framed within the concept of creative economy, as it leverages the knowledge, creativity, and intellectual capital of individuals to generate innovative and sustainable solutions. Thus, since its inception, the initiative has been understood as a Social Technology, as it is a model that can be replicated, offering one of the potential solutions to a social demand. However, as we advance in its consolidation, we realize that more than a Social Technology, it is and has always been an Ancestral Technology, serving as a tool for the recovery of the value of ways of being and existing in the world as Black people, and for the regeneration of the social fabric torn by such inequality.

Keywords: Mental health of black population. Social technology. Ancestry. Racism. Ancestral technology.

RESUMO

Este trabalho teve por objetivo compartilhar sobre o grupo de atendimento terapêutico COM-POR UERJ Pessoas Negras como uma Tecnologia Social e Ancestral. Este grupo existe desde 2019 e foi produzido no Laboratório afeTAR na Universidade do Estado do Rio de Janeiro. Seu compromisso é prestar cuidado psicoterápico para pessoas negras, entendendo que o racismo disseminado na sociedade brasileira exerce um efeito adoecedor e, conseqüentemente, danoso para a saúde mental da população negra. Além disso, o COM-POR UERJ pode ser articulado dentro do conceito de economia criativa, uma vez que utiliza o conhecimento, a criatividade e o capital intelectual de indivíduos para gerar soluções inovadoras e sustentáveis. Assim, desde a sua elaboração, o dispositivo é entendido como uma Tecnologia Social, pois como um dispositivo que pode ser replicado, apresenta-se como uma das possíveis soluções para uma demanda social. Contudo, à medida que avançamos em sua consolidação, nos damos conta de que mais do que uma Tecnologia Social, ele é, e sempre foi, uma Tecnologia Ancestral, sendo um instrumento de resgate da valorização dos modos de ser e estar no mundo como pessoa negra, e regeneração do tecido social esgarçado diante de tanta desigualdade.

Palavras-chave: Saúde mental da população negra. Tecnologia social. Ancestralidade. Racismo. Tecnologia ancestral.

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INTRODUCTION

The COM-POR UERJ Black People initiative was created in 2019 with the goal of providing psychological services among Black people. This service, in addition to being a form of Social-Ancestral Technology, can be understood within the framework of the creative economy, as it transforms intellectual capital into a tool for support and empowerment of the Black community. Understanding that, from the history of Brazil's colonization and the end of slavery — but not the end of the slavery-based logic —, Black people face racism in all spaces, including those intended to be therapeutic. Thus, COM-POR UERJ is a space for listening, exchange, support, and care for Black people, among Black people. This initiative was conceived as a Social Technology aimed at minimizing the damages caused by racism to the mental health of the Black population. Being in a group, together, creating strategies to overcome difficulties is not a new movement for Black people; therefore, we understand that this initiative is not just a Social Technology, but also an Ancestral one.

We work with the intersectional approach (Collins; Bilge, 2021), which reveals the specificities of oppressions and contributes to the development of more effective strategies to combat social inequalities. Patricia Hill Collins is a Black woman, and Sirma Bilge is a white woman. To give depth to our writing, we use the method of referencing authors by their first and last names, explicitly indicating their gender and/or race (when possible), in order to situate with whom we are articulating our writing. This methodology has a naming policy, understanding that “When names overflow with this capacity that the other, as a subject, has to compose a world with us, the participants compose the research not in the condition of just anyone, but through their intensities, and it is from these that we can produce interest.” (Tsallis *et al.*, 2020). We understand that all those who contribute to this scientific production are participants and are co-composing this work with us.

Wade Nobles (2009), a Black man and theorist in the field of African Psychology, uses the metaphor of derailment to explain the psychological situation of Black people. A train, when it derails, keeps moving, but off the tracks. Something is very wrong, yet it continues to move without adjustment. We, Black men and women in the diaspora, have traveled so many paths off the tracks that it is difficult to perceive where we are and where to go. The term diaspora refers to the forced or incentivized displacement of large populations. By using this term, we refer to the forced migration of Africans during the transatlantic slave trade. The demands of surviving at the expense of everything that was taken from us — and is still denied to us — do not provide us with the tools to get back on track. Cultural and psychic derailment is difficult to define because life went on despite it.

The metaphor of derailment is important because when it happens, the train continues moving off the tracks; the cultural derailment of the African people is difficult to detect because life and experience go on.

The experience of human movement (or progress) continues, and people find it difficult to perceive that they are off their developmental trajectory. The lived experience, or the experience of the living, does not allow them to realize that being on the path, following their own developmental trajectory, would provide them with a more meaningful life experience (Nobles, 2009, p. 284).

The logic used to justify enslavement in Brazil was directly tied to the dehumanization of these individuals. They were treated as animals and commodities. Worthiness was based on skin color, with darker skin being deemed less deserving. As a result, enslaved people were made to be seen as inferior and, therefore, deserving of their position in forced labor. With abolition, enslaved people were supposed to live in society with equal rights. However, the process of whitening emerged as a means of eradicating the formerly enslaved population. In this way, humans were considered to be white people or those who had been whitened.

"Whitening" is a psychological attack on the fundamental sense of Afro-Brazilians of what it means to be a human being. [...] The most important reality to define is the meaning of the very condition of being human. The process of "whitening" was and continues to be an attempt to redefine for Africans in Brazil what it means to be a human being. In doing so, it asserts that being African meant being less human and that through the process of "whitening," Africans could become human. In effect, "whitening" associates goodness, success, creativity, genius, beauty, and civilization with whiteness (Nobles, 2009, p. 284).

Iray Carone (2003), a woman and doctor in Philosophy, portrays how the whitening process imposed by white hegemony leads Black individuals to deny their own characteristics, and even themselves, in order to be accepted. The impact of racism on the mental health of the Black population remains harmful, especially when seeking psychological help only to encounter more prejudice. Marizete Gouveia Damasceno and Valeska Zanello (2019), both researchers — Marizete, a Black woman, and Valeska, a white woman — conducted a study with Black women who were receiving care from white psychologists. The authors concluded that one of the core issues lies in the absence of racial themes in the training of Psychology professionals. This leads psychologists to universalize social issues, framing them as "human," as if they were equally applicable to everyone. In this study, the participating women stated that, due to this lack of understanding and support, they prefer to address such matters with family and friends with whom they share a racial identification. Nobles (2009, p. 278) mentions that psychology

"[...] as a Western tool for practical human understanding, it has basic limitations in its capacity" to care for Black individuals, as it lacks a clear grasp of what the human experience of Black people entails. It is essential "not only to understand the meaning and experience of being African but also to recognize the utility and fulfillment found in the faith, joy, and beauty of being, belonging, and becoming African".

Understanding all of this, and with the in-depth racial literacy that the Black members of the afeTAR Laboratory possessed, we decided to create a

group by and for Black people. This configuration does not mean that we believe only Black individuals should attend to one another; after all, it is not our personal experiences that qualify us to practice psychology. It is important for every professional to be equipped to support any person in their uniqueness and social context. It is our right that all Black people receive care from professionals who are attentive to the impacts of racism on their mental health, understand how this is a social problem, and are mindful of the privileges and responsibilities held by white individuals.

In the aforementioned study conducted by Damasceno and Zanello (2019), one of the women interviewed reported encountering limitations in psychotherapy with a white psychologist. However, even when she found a Black psychologist, the interviewee stated that she still felt reservations because she perceived that the professional was “[...] lacking knowledge of her own history and subjectivity” (p. 8). Thus, although there is an expectation of receiving better support from a Black professional regarding racial issues, this is not necessarily fulfilled if the professional is not aware of the processes experienced collectively (even by herself). This reinforces the fact that being Black is not enough to provide effective care for another Black person; racial literacy is essential.

The process of racial literacy among Black individuals can be understood as a journey of becoming Black. In her writing on the rise of Black individuals, Neusa Santos (1983), a Black woman and pioneer in Brazil in the study of Black population health, mentions that, distanced from their values and religious heritage, Black people lost their point of reference and saw whiteness as the only possibility of becoming fully human. As we embrace becoming Black, we become aware of these processes and engage in a movement of autonomy over our own identity, and this shifts our perspective.

In Psychology, all these intersections also involve the use of Euro-American theories that take whiteness as universal and exclude all other ways of being and existing in the world. This not only makes psychotherapy ineffective but also turns it into a source of further violence for non-white individuals. Adding another layer to this context is the pervasive notion of a false racial democracy. This false idea — that white and non-white people are treated equally in society — prevents discussions about ethnic-racial relations from progressing in Brazil. As a result, racism continues to occur in both subtle and overt ways, but it is always framed as a form of prejudice related to any other category except race.

We should understand racial democracy as the perfect metaphor to describe Brazilian-style racism: not as obvious as racism in the United States, nor as legalized as apartheid in South Africa, but effectively institutionalized at official government levels and diffusely embedded in the social, psychological, economic, political, and cultural fabric of the country's society (Nascimento, 2016, p. 111).

As Psychology students, some of us never even had Black professors during our undergraduate education. As a result, we had, and still have, an undergraduate

curriculum that barely addresses ethnic-racial issues and their consequences in Brazil. There are very few professors who bring this theme into their classes, and even when a student attempts to raise it in a discussion, professors often state that it is not an important factor. The lack of support for our issues creates gaps in our education that are filled when we find another Black person. In this way, we create our own spaces to debate these topics, with authors who already address these issues, but who do not appear in the course syllabi offered during our undergraduate studies. Here, we can mention Neusa Santos and Maria Aparecida Silva Bento, for example—both Black Brazilian women who produced important works for the study of ethnic-racial relations.

In the creation of these spaces, inventiveness represents an indispensable characteristic for Black people. The fact that we are a Black collective occupying universities is the realization of the strategies formulated by our ancestors to survive and ensure the survival of us, who are here today in the world. Creative power, over time, has ensured our existence in a world based on the well-being of white hegemony. This inventiveness is linked to the premises of the creative economy because it is not just about Black survival, but about creating a plural world in which everyone can fit and exist. Addressing the mental health of the Black population is about restoring the humanity that was destroyed with the removal of our history, symbols, dances, and languages. This has an impact not only on the mental health of the Black population but also in various other areas of society, as we can inhabit them as co-creators and not as servants. According to Luiz Alberto Machado, White man:

The great difference of the creative economy is that it promotes sustainable and human development, not mere economic growth. When we work with creativity and culture, we operate simultaneously in four dimensions: economic (generally the only one perceived), social, symbolic, and environmental (Machado, 2012, p. 94).

One of these spaces, for us who write, was the Neusa Santos Black Psychology Collective. It created spaces where it was possible to discuss the importance of racial literacy in the practice of Psychology. This togetherness creates a collective skin (Santos *et al.*, 2022), which minimally protects us from all these types of violence. This quilombo is fundamentally important for our permanence in the academic space. Not wanting to give this up, we slowly started to prefer walking together, not just during breaks, but in the choice of courses and even in internships. We discuss among ourselves which spaces are possible for our habitation, and then we leave traces and follow those left by our peers. In this way, we became the majority in very specific spaces, and that's how we realized we were the largest group in the internship at the afeTAR Laboratory.

The COM-POR UERJ, as a service established in Psychology as a Science and Profession, is connected to the creation of technologies (processes and services) that address a social and collective issue—here, racism and the mental health of the Black population. It also has an impact related to the creative economy, as even

though, in this case, the service is linked to the university and therefore offers free access, it contributes back to society by enabling this population to exist in the world differently, building and consuming through collective empowerment developed alongside their peers. Beyond the sale or direct generation of capital, the economic impact linked to the creative economy occurs when new ways for Black people to exist and be in the world are created, drawing from the restoration of their humanity through African philosophies and symbols, for example.

Creative economy refers to the set of economic activities that rely on symbolic content—with creativity being the most significant factor for the production of goods and services—maintaining a close relationship with economic, cultural, and social aspects that interact with technology and intellectual property (Ipea, 2013, p. 5).

COM-POR UERJ BLACK PEOPLE

COM-POR UERJ is a Social Regeneration Device (SRD) developed by the Technological Development Unit, afeTAR Laboratory, at the Institute of Psychology of the State University of Rio de Janeiro (UERJ). This work is supervised by Alexandra Tsallis, a white woman from the aforementioned institute and coordinator of the Graduate Program in Social Psychology. The idea of creating the group arose during an internship supervision where we were considering possible fields of practice to continue our activities. As we reflected and discussed, Alexandra Tsallis suggested that, given the number of Black people in that space, it would be possible to create a group among Black individuals. In light of this proposal, we realized that we were indeed the Black majority in that space and that it was possible to build a project that cared both for our population in general and for our own professional development.

The meetings of this device took place once a week at the Applied Psychology Service (SPA) of UERJ, lasting 2 hours each session. They were held in a room with chairs arranged in a circular format. Care was always taken to avoid having the team on one side and the participants on the other, so we would already position ourselves alternately in the seats. The group sessions occurred during the evening. This time was chosen and agreed upon by the team and our supervisor, based on the understanding that the evening period would be more favorable for Black individuals who worked and needed time to travel to the university, located in the Maracanã neighborhood in the northern zone of Rio de Janeiro. Currently, we use this same structure to organize the group, except for the session duration, which has been adjusted to 1 hour and 30 minutes.

The care team meets 15 minutes before the session for a pre-session, during which we take care of ourselves by sharing how we are arriving and how we are feeling about providing care. We also stay for 15 minutes after the session ends, in a post-session with the participants, to discuss the reverberations of the meeting — how it was for each of us, the challenges, the difficulties, how we are leaving — and to organize the points to bring to supervision.

The care team consisted of five students, who self-identified as Black, pursuing their undergraduate studies and interning at the afeTAR Laboratory. In 2020, one member graduated, and the group then included a psychologist — a postgraduate student at the same institute — and four interns. The team members changed as students joined and left the internship; however, the structure of having a psychologist who was a postgraduate student and the interns remained the same.

The group accommodates up to 12 participants, who register through a Google Forms link. Information is shared on the afeTAR Laboratory's social media platforms via a virtual flyer containing details about the target audience, participant limit, location, day, time, and duration of the meetings. We include the registration number of Alexandra Tsallis with the Regional Psychology Council, as it involves the promotion of a psychological care service. Linked to the university, the group was also tied to research, specifically the afeTAR methodology (Tsallis *et al.*, 2022). In this approach to producing science, we do not seek neutrality in the field, nor do we reinforce the researcher-object dichotomy. Inspired by Actor-Network Theory, we understand the field as a network of relationships composed of human and non-human agents that act upon and influence one another.

The fact is that no one dominates, no one acts in isolation. We live within a system of relationships. In Actor-Network Theory, it is about describing the network of relationships, evaluating these networks, observing what they enable and how we learn to be affected by them (Tsallis *et al.*, 2006, p. 60).

Similarly, as proposed by Marcia Moraes (2010) and Marília Silveira, Marcia Moraes, and Laura Cristina de Toledo Quadros (2022), a white woman, in advocating for ResearchWITH in their studies with visually impaired individuals, our aim is not to erase these people from this service or this production as mere participants for the university to advance its scientific production project. "It is not about considering the other as a respondent being, just any subject who responds to the researcher's interventions" (2010, p. 29). We do not conduct research on these people; we conduct research WITH these people.

To address the other not as a docile subject, not just any subject, but rather as an expert, as someone who can help us formulate the questions that matter in the field of visual impairment. It involves creating intervention devices that activate others, engaging all of us in a process of transformation. Engaging in ontological politics also means taking an epistemological stance, as it entails affirming situated, performative, and non-neutral knowledge (Moraes, 2010, p. 42).

For us, it was important that the fact the service was offered by Black people was reflected in the name. Thus, we combined "WITH" (COM) and "FOR" (POR), in Portuguese. But, in Portuguese, "*compor*" is an existing word, which means to "compose". Its meaning, in fact, is closely related to the work we do, but we still needed to express in this name the difference (between participants and team) that unites, this two-way connection that makes up this group in unity. And then,

our supervisor, in one of our meetings, suggests the hyphen, not as a division, but as a connection that represents our commitment to building in the 'between,' in what happens between WITH and FOR. And that, at the same time, composes, builds together. We need to understand that the composition of this work also happens because we are in the first university that implemented affirmative actions, with this "quilombization" being the result of this important public policy. The device in question contributes to the production of knowledge at the university based on foundations that consider race as a device capable of generating ancestral technologies.

The invitation to the group is made explicitly through the racial issue; we invite Black people to be attended to by Black people. However, it is not a thematic group; the subjects discussed are free. Sometimes they are brought up by the participants, at other times by the support team, or even by recalling a subject from the previous meeting, always seeking what makes sense for the group at that moment. Being among Black people is related to the fact that we understand that racism permeates every aspect of Black people's lives, so it is necessary to be especially attentive to this when serving this population. It may occasionally be the topic, but even when it is not, people's lives are still shaped by it. We care for this space with our bodies and knowledge to avoid minimizing or universalizing our pains and suffering, thus reproducing racism.

At each meeting, a member of the support team is responsible for the field diary. While the session is happening, this person, along with the circle, stays more quietly with a notebook, making records of what is happening. The field diaries are a methodological tool in our way of conducting research. They are not related to something intimate or secret, but rather the record of the field. The expectation is not to transcribe all the speeches, but to be able to capture the atmosphere, movements, perceived sensations, what is in action, and what may also be expressed or found in specific speeches or words.

All field experiences are recorded in field diaries. At first — what we call the first layer of text — the effects of the field are recorded: what moves us, what troubles us, what holds us back, what separates us, and what connects us. This record of what happens to us is what allows us to review the experience, so that we can later make it flow. These are our notes, for ourselves, capable of helping us remember what we have lived through (Tsallis *et al.*, 2022, p. 253, tradução nossa).

From the COM-POR UERJ Black People initiative, the present article was produced, along with two book chapters (Santos *et al.*, 2022; Santos *et al.*, 2024), a final thesis (Fonseca, 2021), two master's dissertations (Santos, 2022; Fonseca, 2024), and currently, we have two ongoing doctoral theses. Reaffirming our commitment to training students who are politically engaged with racial issues, 14 undergraduate students have passed through the afeTAR laboratory team, some of whom have gone on to pursue master's and doctoral degrees. Since its creation, this initiative has attended to 60 individuals.

This initiative has been an important space of care for Black people, which has the effect of strengthening this population in their processes of self-knowledge, building self-love, and confronting the harmful effects of racism. This conclusion is shared by the participants themselves when we conclude a group session and open the opportunity for them to share how it was to participate and how they are leaving. Below is one of these moments recorded in a field diary:

Odara says she is very grateful, that the group was essential for her as a Black woman because it is difficult for her to accept herself. She said it was crucial for her to understand herself and understand the life of Black women and Black people. She wants to continue this process of discovery that started here. She learned so much from others, it was very important, and she will miss everyone. Dandara said that she always thinks she is composing life. Our questions about how she is feeling turned into an exercise for life. In everything in life, she stops and thinks, 'How am I feeling about this? Wow, before I felt this way, and now I feel differently.' She swore to us and to herself that she will keep trying to compose without us and will carry these stories with her for the rest of her life. She says every young Black person or older person should be able to learn to compose their own story, their own life. She wished a lot of axé, a lot of prosperity for our meeting (Santos, excerpt from the field diary, 2022).

SOCIAL AND ANCESTRAL TECHNOLOGY?

COM-POR UERJ Black People acts as a social regenerating agent. The concept of regeneration was first explored in the field of biological sciences, related to the human body's ability to repair itself after suffering some form of injury, being an essential characteristic for maintaining the body's functionality. Furthermore, when allied with the concept of creative economy, the initiative also presents itself as an innovative business model that uses intellectual capital and creativity to generate a positive social impact on the mental health of the Black population. The afeTAR laboratoty uses this concept without losing its original meaning, but it articulates it with a social dimension, understanding regeneration as the ability of living organisms to renew themselves in the face of challenges.

To regenerate is to form oneself again and revitalize; this capacity is fundamental for Afro-diasporic Black people. This idea is in no way related to the regeneration of Black people as an eugenic idea, but rather to the social fabric that, in the face of so much inequality, becomes torn. To regenerate the social fabric, then, is to promote social transformation, to walk toward the collective liberation of bodies, not in an individualized way, but creating a world where everyone can exist.

According to Loíse Santos, a Black woman and psychologist, and collaborators (2022), "Black people have their references erased and segregated by this and other hygienist and eugenic practices that support the narrative created by whiteness with the aim of reducing their existence." Therefore, to regenerate oneself is the possibility of, from one's potential, reclaiming the erased narratives, aiming to escape the sickness caused by racism. The erasure to which Black people are subjected must also be understood as an issue for psychology itself, which does not know how

to provide care to Black people, because in Brazil, nothing has been built to serve this population.

COM-POR UERJ plays a regenerative role not only for the patients attended in the therapeutic group, but also revitalizes the very psychology education network at UERJ, giving voice to the need to direct a welcoming care committed to social transformation. And it is transformative for us, Black psychology students, following the thoughts of Abdias Nascimento (2016), a Black man and one of the main representatives of the Brazilian Black Movement: "Whites control the means of disseminating information; the educational apparatus; they formulate concepts [...]" (p. 54). Therefore, as we enter this racialized space in favor of white bodies, it is also regenerative for us to be able to work in a social technology focused on the Black population; this ensures a regeneration that also recomposes us as we carry out our practice.

It is important to highlight that the Federal Council of Psychology (CFP), since Resolution No. 018/2002, recognizes that racism is harmful and that it is a social problem; therefore, the CFP created a resolution and various materials regarding racial relations that establish guidelines for an anti-racist practice. However, we still need to make progress. With Damasceno and Zanello (2019), it is possible to understand that despite the materials already produced and the research already conducted, Black people still face difficulties in being welcomed in psychotherapy. The authors point to the absence of racial issues in the training of psychology students.

According to the Ministry of Science, Technology, and Innovations (MCTI) (Brasil, n.d.), a Social Technology is a set of techniques/methodologies developed to address social problems, being a technology built through collective participation. Thus, the SRD COM-POR UERJ has a highly technological character, as it is a group that can be replicated in its group techniques and care approach. Being conducted within the university, it ensures that the group and its practices train professionals who are socially and ethically engaged in the anti-racist struggle. This adds another layer of care because, in addition to providing a service to those participating in the current edition, it also contributes to the education of Psychology students, who complete their studies with a reduced number of Black individuals in their cohort and with the absence of such topics in their process of learning psychology as a science and profession.

The device is developed through the training and preparation of a team to address the specific issues of the Black population. This specificity is initially marked by racism, which is prejudice based on the concept of race, created to justify the colonization and oppression of Black and Indigenous peoples under the claim that such peoples were biologically inferior, as pointed out by Maria Aparecida Silva Bento (2003). Thus, we understand that this is not a problem of Black people but a social issue that cannot and should not be addressed from an individual perspective in psychological care. Therefore, we invest in a social technology that collectivizes care.

Addressing a social issue does not mean that this is the only way to change such a harmful structure for the Black population, but it relates to what Tricia Rose, a Black woman, sociologist, and American, points out during an interview with Mark Dery (Dery, 1994), a white man, American author, and cultural critic, that even if we cannot change a structure, we can produce responses — even at a micro level — to it. Throughout the history of enslaved people, it is possible to see that responses were being built in every act of resistance, in every revolt, in every strategy, in every quilombo, in many deaths, and in many lives. In this sense, the COM-POR UERJ is a response built not only by the afeTAR Laboratory, but also by every person who is assisted by this initiative and tells us that this space was very important for their personal empowerment.

This work continues to be developed and rethought each semester based on the impressions of the care team, alongside their supervisor, as well as the feedback from each participant at the end of each group. We understand that this is a new technology within Psychology and, as such, requires careful attention and implementation. However, we also recognize that this is not such a new technology among Black people, as it resonates with ancestral practices of African peoples.

When we speak about the process of regeneration for Black people, we are referring to amplifying the power of Blackness within their bodies, and this is only possible through the use of ancestral knowledge. Black people have always been able to rely on their ancestry; it has been present even before we came into this world. However, it is often forgotten or rejected because we live in a society that rejects and erases all knowledge originating from the Black population. Abdias Nascimento (2016, p. 134) states that “To ensure the complete submission of Africans, the slavery system needed to shackle not only the physical body of the enslaved but also their spirit.” Thus, Black individuals were not only enslaved, but also had their minds colonized, denying us even our humanity.

Ancestrality is alive and circular, always transcending time. It is the synchronicity between past, present, and future; it encompasses those who have come before, those who are here now, and those yet to come, carried through the knowledge passed down across generations. It is present in collectivity, individuality, and culture. Ancestrality shapes our bodies, our histories, and our ways of living, permeating every aspect of our lives. However, we are often so disconnected from our being that we fail to perceive its strength.

For COM-POR to present itself as an Ancestral Technology, it must embody ancestrality. The concept of Corp(O)rality, developed by Hebert Santos, a Black man, unites two essential components of the Afro perspective: the body and orality. Corp(O)rality combines bodily expression with orality (an ancestral knowledge), reflecting the Ubuntu philosophy and the *escrevivência* of Conceição Evaristo (Santos *et al.*, 2023). In his scientific work, the author connects this decolonial methodology with orality in Afro dance, which transmits ancestral knowledge of the *orixás* through body movements. The “O” in Corp(O)rality represents circularity and

collectivity, where knowledge is shared within circles, with no defined beginning or end, as seen in samba circles, capoeira, and Afro dance (Santos *et al.*, 2023). The Ubuntu philosophy, also integrated into this concept, emphasizes interconnect- edness and solidarity among people, and Corp(O)rality fosters an environment of care and mutual support (Santos *et al.*, 2023).

The application of the concept of Corp(O)rality within the context of COM-POR UERJ highlights its relevance to this therapeutic framework, emphasizing circularity and collectivity as essential foundations. In the group therapy setting, individual experiences are shared in a circle, acknowledging the interconnectedness of each participant. This circular dynamic fosters a continuous exchange of experiences and emotions, reinforcing a sense of community and belonging. Corp(O)rality, there- fore, not only facilitates individual expression but also supports group cohesion, creating a space where every voice is valued and heard.

From an Afro-perspective, the body emerges as an essential element in the therapeutic process. Paying attention to the positioning of bodies and how they ex- press themselves within the therapeutic group expands the scope beyond tradition- al psychotherapy, which often prioritizes only verbal content. Thus, we recognize that oral tradition is an ancestral knowledge that extends beyond the verbal, incor- porating the body as a vehicle of expression and connection. This holistic approach values diverse forms of communication and understanding, fostering a richer and more inclusive dialogue within the therapeutic group.

Therefore, the notion of corp(O)rality is valuable for this clinical framework. Moreover, in order to apply this concept within the framework, it is important to strengthen the understanding of the dimensions of raciality in the profes- sional training of students. It is essential to create safe spaces where students can express their experiences, both corp(O)real and oral narratives, without fear of judgment. Promoting a space that reinforces solidarity and mutual support, reflecting the principles of Ubuntu, and encouraging the sharing of stories and experiences is fundamental to valuing these narratives in subjective and collec- tive formation.

[...] we believe that Corp(O)rality, as a methodology, conveys the bodily ex- perience of oneself and of the bodies that connect with us. We are a sub- jective construct within a collective understanding of the body. Our mirror is not only that of Oxum, but also the mirror of Iemanjá, and thus we do not see only from an individualizing perspective, but we see ourselves through other possibilities of mirrors that reflect our face, those who live within us, and the faces that precede us, those of our ancestry. This subjec- tive construction of the subject, which is collective, is also marked by the agency of racism as a marker that strives to reduce and destroy our Black subjectivity (Santos *et al.*, 2023, p. 13).

Frantz Fanon (2022), a Black man and one of the greatest intellectuals of the 20th century, says that “the colonized ‘thing’ becomes human in the very process through which it liberates itself” (p. 33). Fanon argues that the Black sub- ject can only perceive their own humanity as they free themselves from colonial

chains. Corp(O)rality presents itself as one of the pathways through which this liberation becomes possible, and allied with COM-POR UERJ, it evokes our ancestral power, promotes safe spaces where students and participants can express their experiences, thus strengthening the reconnection with their identities and histories. We work with body and mind, following a path that makes feeling possible and gives space to the humanity that was always denied to us. In this way, it awakens bodies anesthetized by racism, creating the necessary bond for reconnection with our ancestry.

The network that connects COM-POR UERJ to the world is ancestry, and from this, we can envision it not only as a social technology but also as an ancestral technology. For this therapeutic device enables the rescue of collectivity, humanizes our bodies, and offers the necessary care so that each individual can operate, collectively, in their process of illness produced to serve whiteness. Drawing on the writings of Leda Martins (2021, p. 60), a Black woman, she affirms that:

The consequent expansion of the concept of family and kinship ties and belonging in the Americas, within the scope of the Afro collectivity, both in the past and in the present, as a form of restitution and reconfiguration of the principle of ancestry, now apprehended and lived, during and after slavery, through the creation of new bonds, from which derives the constitution of a broader, affective, and symbolic family lineage, which begins to unite Africans and their descendants in communities of belonging and mutual aid. This is performed within the context of Houses, Candomblé terreiros, and the celebrations of the Reinados, for example, as well as in the countless other ways of reconstituting African heritage and memory transcribed in the American territories.

The Western world has much to learn from the ancestry of African and Indigenous peoples. Currently, Psychology has been striving to position itself as an anti-racist science. This theme has been frequently discussed in events in the field and by the Councils that regulate the profession. However, it is time to consider whether it is truly possible to create an anti-racist science, given that it was built and is structured around hegemonic, and consequently colonial, knowledge. In this way, ancestry holds its importance and impact in this field as it has the potential to transform psychology from a knowledge that maintains the status quo and sustains inequalities into a knowledge that makes the world plural and common to all. If the future is ancestral, as Ailton Krenak (2022) asserts, the sciences that aim to exist in an innovative, powerful way and serve the population must recognize and draw upon the knowledge produced by our ancestors. Thus, for Psychology to operate comprehensively in an anti-racist way, it must learn to walk the ancestral paths.

Thus, COM-POR UERJ Black People emerges as one of the ways of recomposing or regenerating the African heritage. This Ancestral and Social Technology enables the creation of resources to address social issues that continue to affect us to this day. In this sense, we understand that both notions of technology meet at a crossroads, which represents a place of encounter and intersection of knowledge.

Social Technology intersects with Ancestral Technology to combat the hegemonic perspective that dominates the human sciences and, more specifically, Psychology. In this crossroads of knowledge, there is no room to establish a single mode of existence, a mode that predominantly only accommodates white people; therefore, for the crossroads to exist, it demands plurality and knowledge from different directions. It is within this diversity that we can act in an inclusive way, ensuring that Black bodies are not mutilated to fit into the whitened Western perspective.

CONSIDERATIONS

Many advancements have been made through the struggle of Black movements in various fields of knowledge. Thus, it becomes increasingly evident our ongoing need to exist. We fight to not die. It's about living, not just surviving. Psychology has still not sufficiently engaged with the study of racial issues, and we can conclude this from the absence of specialized care for the Black population and the lack of Black thinkers taught in classrooms. Currently, this science is only able to formulate responses to this issue, though few, because we, Black students, are present and refuse to remain silent. As psychologist and Dr. Maria Aparecida Silva Bento says, "It is urgent to make silence speak." (2022, p. 24).

The existence of COM-POR UERJ arises from the meeting of various Black students who had the desire to care for their own. The process of *aquilombamento* (coming together in solidarity) at the university is a powerful strategy for protection, identity strengthening, and the creation of strategies, representing the articulation of care and ancestry. As an expression of the creative economy, we see how the creativity and intellectual capital of the Black community can be transformed into powerful tools of resistance and social regeneration. In this economic model, we develop and produce knowledge that truly encompasses racial diversity and create methodologies that serve as intellectual capital. Being together is about deconstructing the colonial practice that idealized our separation, aiming to disarticulate us. Being together empowers us collectively. Thus, with the understanding of the meaning of "*aquilombar*," we also understand the importance of, as inspired by Leda Maria Martins (2021), spiraling knowledge. We understand that our technology is a knowledge that is relearned. Recognizing that orality, for example, is an ancestral knowledge that gains its new technological layers with the passage of time.

When we unite, we create methods to break free from the many processes that disarticulate and separate us subjectively. Our unity represents a strengthening of an existence long denied and kept distant by various mechanisms driven by racism. "*Aquilombar*" means that we create methods to break these processes and resist through unity, creating and developing technologies that make sense to racial diversity. In this context, the articulation between social technologies and the creative economy in COM-POR demonstrates how it is possible to create innovative solutions that not only address the immediate needs of the community but also promote sustainable development that is culturally rooted.

In this academic context, we are not only producing knowledge about ourselves, but also seeking ways of mutual care, promoting a more inclusive and plural university. As for the replicability of the methodology, it arises as the next step, as it is an innovation in social technology currently in its prototyping stage. From this perspective, the advancement will allow for the validation of new layers and discoveries, strengthening the robustness of the methodology. Innovation, by its transformative nature, brings something new and original, which makes it difficult to directly compare with already existing solutions. By introducing new approaches, methods, or products, innovation redefines standards and establishes new references, making comparisons inadequate.

The COM-POR UERJ support group invests in collectivity, because it was collectivity that empowered our journey in the university. Ancestry pulses through the veins of the device and gives life to its Corp(O)rality. In the meetings of the therapeutic group, we build a support system that enables Black people to regenerate from colonial wounds. Therefore, COM-POR can only fulfill its role as a Social Technology because it is also an Ancestral Technology, and it only exists because our ancestors resisted. We, Black students and researchers, are the producers of the answers for what our people need, because, as Emicida, a Black man and Brazilian rapper, inspires us, “everything we have is us”.

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Airbnb and the inclusion of people with disabilities and reduced mobility

Airbnb e a inclusão de pessoas com deficiência e mobilidade reduzida

Luana Maria Alves Linhares¹ , André Riani Costa Perinotto¹ 

ABSTRACT

Accessibility is a fundamental component for social and economic inclusion, especially in the context of tourism, in which the traveler's experience often begins with booking accommodation online, and so it also refers to issues of digital accessibility in the experience of using digital platforms. This study examines the relationship between the Airbnb digital platform and the needs of people with disabilities or reduced mobility, both in terms of the travel experience and the experience of using the digital platform, highlighting the importance of access to clear and accurate information. The aim is to identify, through User-Generated Content (UGC) and resources, which opportunities for promoting inclusive tourism in the region the platform proposes. Thus, enabling other researchers to delve deeper into the topic, as well as to contribute with the tourism market and their academic journey. The study covered the Piauiense Coast. It was developed through qualitative research, seeking to analyze the process regarding the problem. As a result, the detailed analysis of Airbnb's current accessibility tools and practices in the cities of Parnaíba, Luís Correia and Cajueiro da Praia reveals that there are good opportunities, however, it reinforces the importance of continuous commitment to accessibility, encouraging both hosts, academia, and industry to collaborate to create an inclusive digital environment.

Keywords: Accessibility. Platform. Technology. Tourism.

RESUMO

A acessibilidade é um componente fundamental para a inclusão social e econômica, especialmente no contexto do turismo, em que a experiência do viajante começa frequentemente com a reserva de acomodações online, assim também se refere a questões de acessibilidade digital na experiência de uso de plataformas digitais. Este estudo examinou a relação da plataforma digital Airbnb com as necessidades das pessoas com deficiência ou mobilidade reduzida, tanto no trato da experiência da viagem quanto na experiência do uso da plataforma digital, destacando a importância do acesso à informação clara e precisa. Objetivou-se identificar, por meio de Conteúdos Gerados por Usuários (CGUs) e recursos, quais oportunidades para a promoção do turismo inclusivo na região a plataforma propõe. Assim, possibilitando que outros pesquisadores possam se aprofundar no tema, bem como possam agregar no mercado turístico e em sua jornada acadêmica. O trabalho teve como área de abrangência de estudo o Litoral Piauiense. Foi desenvolvido por meio de uma pesquisa de natureza qualitativa, buscando analisar o processo acerca da problemática. Como resultados a análise detalhada das ferramentas e práticas atuais de acessibilidade do Airbnb nas cidades de Parnaíba, Luís Correia e Cajueiro da Praia revelam que há boas oportunidades, porém, reforça-se a importância de um compromisso contínuo com a acessibilidade, incentivando tanto os anfitriões, a academia quanto a indústria a colaborar para a criação de um ambiente digital inclusivo.

Palavras-chave: Acessibilidade. Plataforma. Tecnologia. Turismo.

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INTRODUCTION

Throughout history, the constant human search to solve their needs has triggered the development of innovative techniques that transformed their reality in several spheres of society, such as tourism.

In this journey of innovations, the current landscape has been transformed with the emergence of tools that have revolutionized the way we plan, book, and experience travel, offering more ease, autonomy, and comfort from the moment of choosing the destination to the stay and the return to the place of origin.

Therefore, before becoming a tangible reality, tourism depends on the exchange of information to generate expectations and desires directed toward a particular place. In this context, the new model of tourists increasingly turns to the internet to plan their trips, as well as to conduct research at the time of purchase or destination selection, whether regarding prices, preferences, complaints, among others (Silva *et al.*, 2018). Therefore, websites, social media, blogs and Booking platforms play an essential role in disseminating these data, connecting travellers, destinations and suppliers.

Aiming to provide enriching and memorable experiences for everyone, it is essential that tourism practices be accessible and inclusive, meeting the needs of all individuals. Thus, this research analyzed the Airbnb booking website. The platform's initial idea began in 2007 when two friends hosted three guests in their home in San Francisco (Airbnb, [s.d.]). "Nowadays, the platform has 5 million hosts that have received more than 1.5 billion guests in almost every country of the world." (Airbnb, [s.d.]). The scope of this research focuses on the cities of Parnaíba, Luís Correia, and Cajueiro da Praia, in the state of Piauí, considering the inclusion guidelines established in the Statute of Persons with Disabilities, Law No. 13.146/2015.

Tourism is an activity of great economic significance in various countries. However, individuals with physical, visual, auditory, intellectual, mental, and deaf-blind disabilities, as well as those with reduced mobility — including the elderly, pregnant women, nursing mothers, people with infants, and individuals with obesity — still face challenges in participating in this sector. These challenges may be physical, such as a lack of accessibility in tourist attractions, or sensory, such as the absence of information in an accessible format. Therefore, using User-Generated Content (UGC) as a source of secondary information is essential, as it serves as an additional source of information (Lamas *et al.*, 2019).

Airbnb, a widely used booking platform among the new profile of tourists, has the potential to foster greater inclusion for all by promoting the democratization of information, which opens up new possibilities for easier accommodation choices. Given this, the following research question arises: "How can Airbnb be a platform that prioritizes the inclusion of people with disabilities (PwDs) and people with reduced mobility (PRM)?"

It is assumed that the use of Airbnb, when directed towards these individuals, can make the tourism experience more accessible and inclusive. Therefore, it is possible that the platform can provide immersive and personalized tourism experiences.

Conducting a study focused on this theme, aiming to add knowledge, could open new opportunities in the tourism sector. In this regard, establishments could develop more accessible practices.

The aim of this work was to examine the relationship between the digital platform Airbnb and the needs of people with disabilities or reduced mobility as a result of tourism activities. The objectives were to discuss the importance of access to information, analyze the availability of accessible accommodations in the Piauí coastline, and identify, through tools and resources, the opportunities the platform offers for promoting inclusive tourism in the region.

This article addresses a current and underexplored theme regarding accessibility within booking websites and/or applications. In doing so, it offers a valuable contribution to academia, enabling other researchers to delve deeper into the topic and, from there, develop new studies that can add value to the tourism market and their academic journey.

Society can benefit from this work by rethinking tourism practices to ensure they encompass all types of people, especially those with physical or mental limitations. This can promote improvements in quality of life, social inclusion, and the economic growth of a region.

Additionally, the research was motivated by the author's personal experience of living with a family member who has physical limitations and who often refrains from exploring new destinations due to a lack of confidence in the accessibility and inclusion that certain establishments may offer.

THEORETICAL REFERENCE

Inclusive tourism

Cockburn-Wooten et al. (2018) state that accessible tourism can only function effectively when stakeholders within an organization and the broader tourism system work together to enable travel for people with accessibility needs, ensuring that the entire journey to, from, and within a destination is accessible, along with their experiences.

It is crucial that tourism be accessible to everyone. In this regard, the 1988 Constitution of the Federative Republic of Brazil guarantees everyone the right to freedom, equality, and leisure. Tourism, as a global phenomenon, brings people together by significantly increasing travel and connections around the world (Araújo; Oliveira; Perinotto, 2022).

Inclusion of people with disabilities or reduced mobility in tourism, where accommodation establishments must be properly adapted to welcome this population, "both in terms of staff qualifications and infrastructure, as the lack of accessibility hinders the participation of people with disabilities in tourism" (Ferst; Souza; Coutinho, 2020, p. 3).

The statistics on social exclusion in tourism also include different types of people with disabilities and reduced mobility (permanent or temporary, such as some

elderly individuals, obese individuals, pregnant women, people with young children, etc.), as the facilities and equipment in tourist buildings and leisure spaces may not be accessible to everyone, and many service providers are still not prepared to offer inclusive services. In this context, tourism accessibility has become a priority for the federal government, especially since 2007 (Brasil, 2023).

To ensure full virtual accessibility, a website must follow the W3C guidelines and implement the recommendations of the Web Content Accessibility Guidelines (WCAG), enabling all people to access content in an inclusive, navigable, and efficient manner. This is essential to effectively convey information about the destination from the first contact, encouraging tourists to explore the location (Araújo; Oliveira; Perinotto, 2022).

Nascimento (2018) points out that the existence and inclusion of accessibility are relevant to promoting the social engagement of people with special needs in tourist destinations, ensuring that their experience during the trip is safe and of the same quality as that of other people. It also takes into account the social behavior of the local population towards people with disabilities.

Tourism is made of travel, encounters, exchanges, and the constant availability of information, which is why part of the population, such as people with disabilities, often ends up excluded from tourism. Therefore, it is essential that tourism communication be available online so that people with disabilities can plan their trips with accessible and accurate information (Rodrigues; Perinotto, 2022).

Devile e Kastenholz (2018) explain that accessible tourism is perceived as a means of promoting individual and social well-being, benefiting not only people with disabilities but also society as a whole. Consequently, it should be viewed in the future as much broader than simply providing a range of support to marginalized target groups, becoming a set of basic rules and codes of practice to help develop all tourism offerings and destinations in an inclusive manner. The authors also emphasize the importance of defining accessible tourism in a way that reflects all its dimensions and multidisciplinary nature.

It is interesting to understand the importance of accessibility in tourism because not all people have their needs met as they should. The products and services offered to people with disabilities have many limitations. People with disabilities face various barriers due to the fact that environments and services are designed without considering the different accessibility needs of a large part of the population (World Tourism Organization, 2020).

Tourism accessibility is not limited to physical issues such as accessible bathrooms, ramps, elevators, and handrails, but is also related to attitudinal and communication issues that can hinder the participation of everyone in tourist destinations (Oliveira, 2023).

Providing tourism activities that promote the autonomy of people with disabilities is a relatively recent policy and has been taking shape in tourism and leisure activities in recent years. This policy stems from an initial concept of proposing the participation of people with disabilities in activities (Nascimento, 2018). In other

words, it is necessary to seek mechanisms and ways to transform inclusive tourism to serve the entire population.

Thus, accessible tourism activities for people with disabilities can take place in numerous ways and perspectives, with what is truly lacking being the recognition of the person with a disability as a tourist, a consumer of activities and tourism services, and leaving aside the misguided impression of incapacity that has been socially attributed to them until today (Rodrigues; Valduga, 2021).

Technology and accessibility in tourism

With the advent of information and communication technologies (ICT), connectivity has become an important part of people's daily lives and that of tourists. Tourist destinations increasingly need to connect tourism with tourists and the modern world. Technology plays a key role in promoting accessibility in the tourism sector, making the travel experience more inclusive and accessible to people with different needs (Giovanini, 2020).

According to Xiang (2018), ICTs have evolved from an initial focus on convenience and functionality to online communication and persuasion tools that understand the needs and desires of travelers. The author states that recent technological advancements have enabled access to a wide range of real-time data, in greater volume and in various formats, allowing for the connection of all the actors that make up a complex tourism system.

Virtual and augmented reality technology has been used to provide virtual experiences of tourist destinations and attractions. This especially benefits people with reduced mobility, allowing them to explore remote or historical sites without leaving home. Additionally, virtual reality can be used to train staff in tourism businesses on how to provide accessible services (Lima, 2020).

Mendes Filho et al. (2017) argue that the internet and its real-time processing affect consumers of tourism products as a tool that can reduce disturbances during travel, provide support, and thus enable them to have a much more enjoyable trip. Beyond the various benefits previously mentioned, technology also serves as a tool to facilitate integration. This can be achieved through the use of assistive applications, which can be defined as software developed for mobile devices and designed to help people with special needs carry out their activities independently and autonomously.

The rapid development of technology in recent years and its widespread use in people's daily lives have led to the development of these new business models. All of this has resulted in changes in consumption habits due to the greater availability of new information technologies, such as the internet and smartphones (Giovanini, 2020).

Assistive devices, such as voice recognition apps and screen readers, make mobile devices and computers more accessible for people with visual impairments or communication difficulties. These technologies allow users to interact with tourism apps and websites more effectively, enhancing their independence during travel.

This “revolution” has created a different reality for consumers: there are no longer just physical agencies, but also so-called virtual agencies, and there are more offers, more information, and more ways to purchase a tourism product. Mendes Filho et al. (2017, p. 184) argue that “the internet offers a wide range of information that can help travelers even without going to a travel agency. This describes a more autonomous behavior.”

Therefore, given the popularity of mobile devices such as smartphones and tablets, and the vast range of applications available to users, the use of assistive apps by people with disabilities can be seen as a way to express their autonomy, providing equal opportunities for consumption, regardless of tourist destinations (Lima, 2020).

Real-time communication tools, such as translation apps and video interpretation services, help overcome language barriers and facilitate communication between travelers and tourism service providers. This is especially useful for deaf or hard-of-hearing travelers, ensuring they can communicate easily during their trips (Mendes Filho et al., 2017).

Technology plays a key role in promoting accessibility in tourism, helping to make travel and tourism experiences more inclusive for people with disabilities.

Overall, technology plays a key role in promoting accessibility in tourism, allowing more people to enjoy meaningful and enriching travel experiences. By continuing to develop and implement accessible technological solutions, the tourism sector can become more inclusive and welcoming for all travelers.

Despite the advances, there are still challenges to be overcome, such as the standardization of accessibility information and the integration of technologies in tourist destinations in developing countries. However, ongoing technological innovation offers great opportunities to create a truly inclusive and accessible tourism experience for all.

Innovations in accessible tourism and Airbnb

With the development of tourism, the use of information has become very important for these activities and is considered a fundamental functionality of tourism activities, requiring the use of various technologies in all tourism sectors, from transportation to accommodation. The development of globalization also allows these activities to evolve alongside technologies (Santos, 2021).

Airbnb is one of the new technologies that emerged in recent times, founded in 2008 in the United States, specifically in San Francisco, California, by Americans Brian Chesky, Joe Gebbia, and Nathan Blecharczyk. Its goal was to create a space where people could list, book, or rent different types of accommodations worldwide (ranging from a single room in a simple house to entire farms, castles, or igloos), using mobile apps or the internet (Damazio, 2020).

Airbnb has been a catalyst for accessible tourism, allowing people with disabilities to explore the world in a more independent and comfortable way through tools on the platform. Through partnerships with organizations dedicated to accessibility

and awareness initiatives, Airbnb has been working to promote inclusion and equal opportunities in the travel sector (Martins, 2023).

Ensuring that accommodations listed on Airbnb are accessible means that people with disabilities or reduced mobility, when it comes to lodging, can enjoy the same travel opportunities as anyone else. This contributes to greater social inclusion and the breaking down of barriers that may limit the participation of certain groups of travelers. Sophie Morgan, a television presenter and advocate for the rights of people with disabilities, comments in a video published on the Airbnb website about how to host guests with accessibility requirements:

I've been in a wheelchair for about 19 years. There's nothing easy about traveling. There is so much lack of transparency around traveling. Even when the listing says it's adapted, it's never really adapted. The hardest things are finding accessible accommodation and not having enough information about where I will stay. [...] I'm looking forward to being an Airbnb host because I'm aware there is such a lack of accessible accommodation. I've worked hard to adapt my home to suit my needs, and I want other people with disabilities to benefit from my space, so I want to share it (Airbnb, 2022b).

When travelers find accommodations that meet their accessibility needs, they have a more positive and stress-free experience during their trip. This contributes to customer satisfaction and increases the likelihood of returning to Airbnb services in the future. Accessibility within Airbnb is of utmost importance as it promotes inclusion and equal opportunities for all travelers, regardless of their physical, sensory, or cognitive abilities (Airbnb, [s.d.]).

Airbnb guests may have different accessibility requirements. People with reduced mobility sometimes use walkers or wheelchairs and want to know if the room meets their needs before making a reservation (Airbnb, [s.d.]).

In summary, Airbnb has played a significant role at the intersection of tourism, technology, and accessibility, providing travelers with a more inclusive and personalized experience. By continuing to innovate and collaborate with various stakeholders, Airbnb is helping to shape a more accessible and inclusive future for the travel industry (Martins, 2023).

"Airbnb now has a category called 'Adapted Spaces'" (Airbnb, [n.d.], p. 1), which highlights spaces approved as suitable for wheelchair users, with step-free entrances and at least one bedroom and one bathroom. Spaces that have all possible adaptations in their listing can be included in this new category. Promoting accessibility is not just a matter of legal compliance, but also a social and business responsibility. Companies that demonstrate a commitment to inclusion and accessibility often receive a positive response from society and build a solid reputation as advocates for diversity and equity (Airbnb, 2022a).

Airbnb has adopted innovative technologies to improve accessibility in its listings. For example, advanced filtering features allow users to find accommodations that meet their specific accessibility needs, such as access ramps, adapted bathrooms, elevators, among others. Additionally, the platform allows hosts to provide

detailed information about the accessibility of their properties, helping travelers with disabilities make informed choices (Martins, 2023).

Accessibility within Airbnb plays a key role in creating a more inclusive, positive, and accessible travel environment for all travelers. By prioritizing accessibility, Airbnb not only meets the needs of its customers but also promotes important social and business value (Airbnb, [s.d.]).

Thus, innovations in accessible tourism and Airbnb's initiatives aim to create a more inclusive and equitable environment for all travelers. Technology plays a crucial role in eliminating barriers and enhancing the travel experience for people with disabilities. As the demand for accessible tourism grows, it is expected that more companies will follow Airbnb's example by investing in accessibility and inclusion.

METHODOLOGICAL PROCESS

The study focused on the Piauí Coast, where research of a qualitative nature was developed, aiming to analyze the process surrounding the issue, which "would then normally involve data collection through social interactions between the researcher and the phenomenon being studied" (Appolinário, 2012, p. 61). Based on this, according to Creswell (2010), qualitative research aims to understand the meanings of social or human problems attributed by individuals or groups.

The exploratory research aims to propose a closer look at the use of technology in the tourism sector to make it more accessible for people with disabilities (PwDs) and people with reduced mobility (PRM). Gil (2008, p. 27) states that "this type of research is conducted especially when the chosen topic is little explored, making it difficult to formulate precise and operationalizable hypotheses," so that the result of this research is "subject to investigation through more systematic procedures" (Gil, 2008, p. 27).

The information constructions were made through the UGC. However, the study was conducted via the internet, where Appolinário (2012, p. 65) also highlights that "[...] although the researcher may be in a 'laboratory,' the subject is in an uncontrolled situation (they could be answering a call or accessing the internet from any location)."

Therefore, since the topic was little explored in the region, it was necessary to obtain sources of documentary information. According to Gil (2008), documentary data are important for providing information regarding past behavior, allowing for the development of a more objective research that is closer to reality.

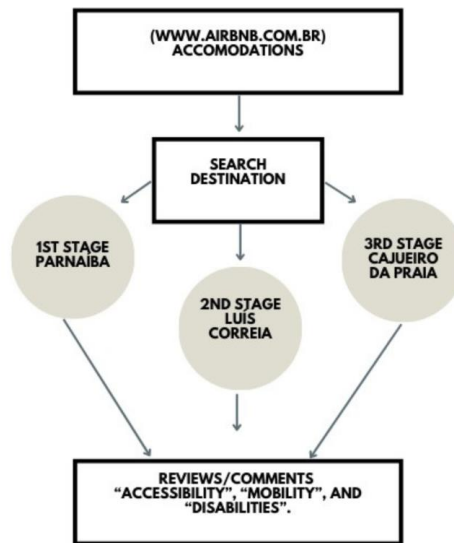
The participants in the research are Airbnb users seeking an inclusive experience, both in accommodation and within the website or app itself. These participants were not distinguished by sex, education, or age. The choice of this group is justified because they provide information about their experiences at establishments listed on the platform, expressing themselves spontaneously (without the researcher's interference) regarding their needs and challenges in participating in tourism activities.

Being qualitative research, a non-probability judgment sampling was applied, in which the researcher intentionally selected the evaluations deemed most significant for the research topic. In this approach, “the researcher chooses the subjects intentionally, believing they are representative of a given population” (Appolinário, 2012, p. 135), meaning they have characteristics or experiences that provide important insights into the issue. Therefore, based on an analysis of the opinions of the selected individuals, who, according to Appolinário (2012, p. 135) “... are chosen because the researcher believes they are the most significant subjects in a particular field,” this strategy was applied to try to ensure that the collected sample represented the diversity of experiences regarding accessibility in Airbnb accommodations, even though the number of UGCs found was very limited. This could, in turn, represent a subgroup of the cities, which, according to Gil (2008, p. 94), “based on the available information, can be considered representative of the entire population,” allowing for the development of improvements in accessibility and inclusion.

The research was conducted in April and May of 2024, using the article *User-Generated Content about Lodging in Natal/RN: Accessibility in the Discourse of Travelers* as a reference and methodological basis for the analytical constructs. The nouns “accessibility,” “mobility,” and “disability” were used as keywords to filter reviews related to the theme. Other nouns were used by the author, who concluded that they should not be applied in this context, as “the terms, therefore, did not directly correlate with the concept of accessibility, which presupposes the possibility and condition for people with disabilities or reduced mobility in lodging options...” (Lamas et al., 2019, p. 208).

With the aim of insertion into the social context to be studied, the first technique used was systematic observation, which, according to Gil (2008, p. 104), is a method that allows research to be conducted in field or laboratory situations, in which “... the researcher knows which aspects of the community or group are significant to achieve the intended objectives,” so that there is an observation plan for the information. The technique of systematic observation was one of the first methodological approaches employed. In this context, observations were made of the interactions of users with the accommodations and the use of the Airbnb platform, aiming to identify significant aspects of the users’ experience related to accessibility. Furthermore, after this analysis, individuals were selected for the next data collection phase, which consisted of a detailed analysis of the UGCs, in order to understand the perceptions and travel experiences in the cities of Parnaíba, Luís Correia, and Cajueiro da Praia.

For the research, there were several steps to be followed. After accessing the Airbnb website, selecting the “accommodations” option and “search destinations” (Figure 1), the first destination chosen was the city of Parnaíba (first stage). Next, the cities of Luís Correia (second stage) and Cajueiro da Praia (third stage) were selected, totaling 853 accommodations, which were analyzed individually. In each of these accommodations, the UGCs were researched in the review/comment options, using the keywords: “accessibility,” “mobility,” and “disability.”



Source: the author (2024).

Figure 1. Stages of User-Generated Content search by Airbnb Users.

Thus, after a thorough analysis of the accommodations, it was found that 447 establishments containing UGCs, despite existing, did not refer to the keywords; 390 accommodations had no reviews; 10 were repeated; and only 6 had UGCs with the mentioned keywords. Of these, one review mentioned the word “accessibility,” but in a context different from what was being sought. Thus, only five UGCs were related to the researched topic, with four referencing “accessibility,” one referencing “mobility,” and none referencing “disability.” The research sample consisted of Airbnb users who expressed their experiences through UGCs in the reviews of the accommodations. The choice of this type of participant was based on the spontaneity of the reviews, which allow direct access to the real perceptions of people who are seeking or have already experienced accommodations with accessibility requirements. Regarding the participants’ profile, for example, related to age, gender, and education, these were not selection criteria, as the focus was on the accessibility experiences reported.

The inclusion criterion was the use of the Airbnb platform and participation in accommodation reviews in the three cities of the PiauÍ Coast, with a particular focus on mentions of the keywords related to accessibility and reduced mobility.

Regarding the limitation of the sample, the biggest challenge of the research was the small number of relevant UGCs. As mentioned earlier, after screening 853 accommodations, it was identified that only five UGCs directly referenced the research topic, meaning less than 1% of the reviews found mentioned keywords such as “accessibility” and “mobility.” These data limit the representativeness of the sample, affecting the ability to generalize the conclusions to the entirety of users or the experiences of PwDs and PRM.

Striving to make the data valid, using Lamas et al.’s (2019) article as a basis, the analyses delved into criticisms, suggestions, compliments, and descriptions present in users’ reviews. Additionally, another method applied for data collection was through documentary research, using secondary sources, which, according to Gil

(2002), can be quite advantageous as they contain enriching sources with concrete data and can be one of the most important means for data sourcing, as they are timeless. The analysis of the criticisms, suggestions, compliments, and descriptions in the UGCs provided a detailed understanding of how users perceive and experience accessibility conditions in accommodations. Based on users' comments, it was possible to identify both positive and negative points, as well as suggestions to improve inclusion and accessibility in the platform's accommodations.

In addition to the analysis of UGCs, a documentary research was conducted using secondary sources to enrich the qualitative analysis. Documentary research is an important data source as it provides information about past behavior and can offer a more complete and factual framework on the accessibility context in accommodations. The documentary research was conducted through data collected from the Airbnb website, which presents exclusive options for PwDs and PMR, in order to make tourism an activity that can be practiced by everyone. Within the platform, there are two explanatory videos: 1. Guides and explanatory videos for Airbnb hosts on how to make their accommodations accessible for people with disabilities and reduced mobility; and 2. A best practices manual on how to photograph spaces so that guests can properly view the dimensions and accessibility of the environments. These secondary sources help to understand Airbnb's effort in making its platform more inclusive and accessible, and how this strategy is applied to hosts, with the aim of promoting inclusion in the tourism sector. Thus, according to Santos et al. (2022), the company has the ability "to provide authentic and memorable experiences."

RESULTS AND DISCUSSIONS

The tourist experience, regardless of its purpose, is a right for all, guaranteed by the Statute of Persons with Disability, which states in Article 42 that "the person with a disability has the right to culture, sports, tourism, and leisure on an equal footing with other people [...]" (Brazil, 2015). Thus, all establishments should widely offer inclusion in their services and equipment. As a result, the interest arose to research, through UGCs on the Airbnb website, in the regions of Parnaíba, Luís Correia, and Cajueiro da Praia, as these are essential for platforms, since through opinions and experiences shared in accommodation, they transmit trust between host and guest (Santos et al., 2022).

Through a detailed analysis of the tools and resources available on Airbnb, the aim was to understand how the platform can better meet the needs of all users, promoting a more equitable and accessible tourism. Digital accessibility is a crucial aspect that can significantly influence the travel experience for people with disabilities, thus enhancing inclusion and promoting equity in access to tourism services.

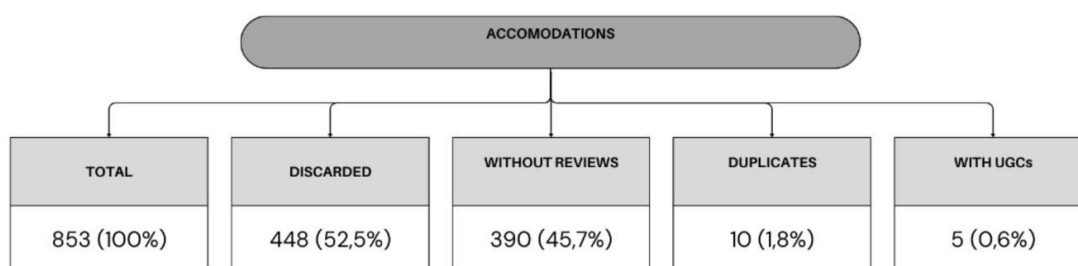
After researching the UGCs, it was found that only five contained the keywords "accessibility" and "mobility." Of these, four referred to accessibility — two in a positive manner (praise), in which users commented that they really liked the accessibility of the location, both in the city of Luís Correia, Macapá — and two in a negative manner (criticism), one in the city of Parnaíba, in which the user mentioned

that the space does not have accessibility for those who need it, and one in the city of Cajueiro da Praia, in the municipality of Barra Grande, where it is stated that the location lacks accessibility. Thus, only one UGC mentions “mobility,” located in the city of Luís Correia, Coqueiro, which describes the structure of a staircase where PMR could have difficulties reaching the upper floor (description).

Accessibility should be incorporated from the planning phase of tourism projects. This includes the construction of ramps, installation of accessible elevators, adapted bathrooms, tactile and auditory signage, among other adaptations, which, according to Law NBR 9050:2020, aims to provide “autonomous, independent, and safe use of the environment, buildings, furniture, urban equipment, and elements to the largest possible number of people, regardless of age, height, or mobility or perception limitations.”

It is also important to highlight the need to maintain and update these adaptations to ensure their continued effectiveness. The practice of tourism activities should be planned and executed to be inclusive for people with all forms of disability. This involves adaptations in infrastructure, services, and communication.

Percentage-wise, as shown in Figure 2, approximately 52.5% of accommodations were discarded for not having UGCs with the relevant keywords, 45.7% did not contain reviews, about 1.8% were duplicates, and only about 0.6% contained the referenced UGC for analysis.

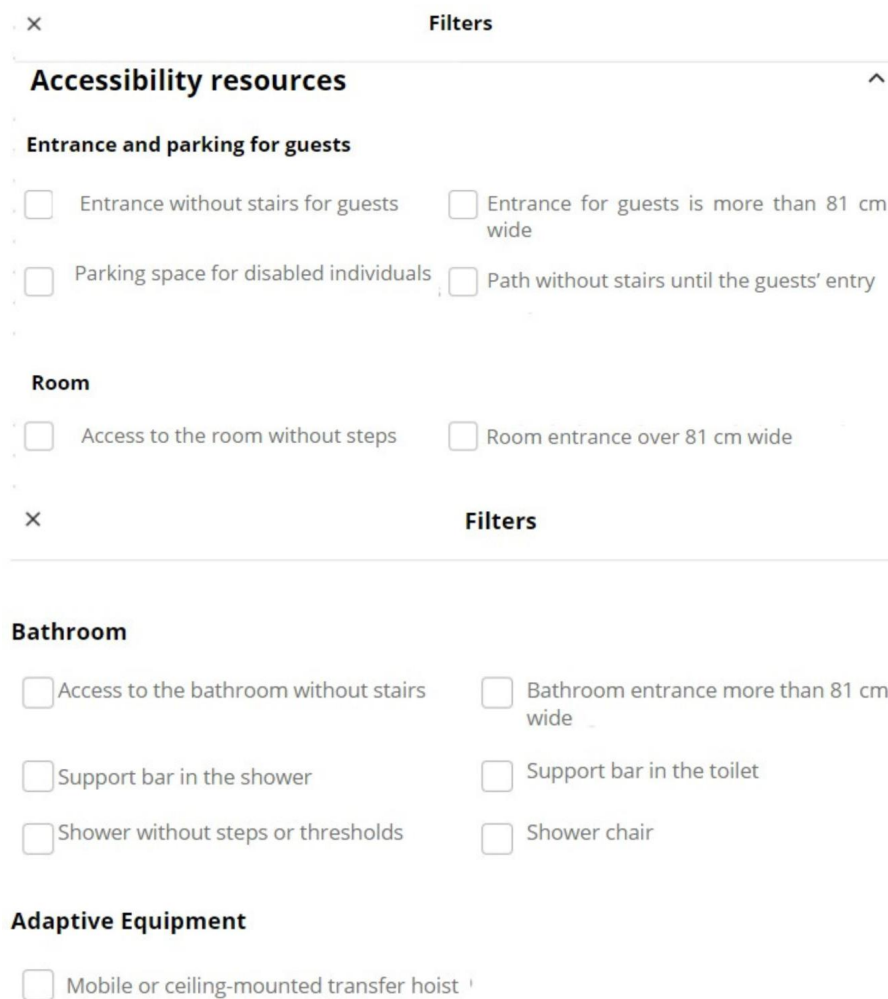


Source: the author (2024).

Figure 2. Percentage rates of accommodations regarding User-Generated Contents.

Such data led to new questions regarding the availability of accessible accommodations on the platform. Thus, the study expanded through the accessibility policies present on the Airbnb website, demonstrating the company’s commitment to including PMR and PwDs, ensuring user satisfaction by offering accessible accommodations for all. According to Airbnb (n.d.), the “community is based on the principles of inclusion, belonging, and respect, which includes welcoming and supporting people with disabilities.”

From this perspective, within the platform, on the homepage below the “search by destination”, “check-in”, “check-out”, and “number of guests” bar, various categories of spaces can be observed, including “adapted spaces”, where the individual can select the accommodation according to their needs and preferences. In addition to this, when searching for a destination, it is possible to use the enhanced search filter, with specific accessibility features, as shown in Figure 3.



Filters

Accessibility resources

Entrance and parking for guests

☐ Entrance without stairs for guests ☐ Entrance for guests is more than 81 cm wide

☐ Parking space for disabled individuals ☐ Path without stairs until the guests' entry

Room

☐ Access to the room without steps ☐ Room entrance over 81 cm wide

Filters

Bathroom

☐ Access to the bathroom without stairs ☐ Bathroom entrance more than 81 cm wide

☐ Support bar in the shower ☐ Support bar in the toilet

☐ Shower without steps or thresholds ☐ Shower chair

Adaptive Equipment

☐ Mobile or ceiling-mounted transfer hoist

Source: Airbnb (s.d.).

Figure 3. Enhanced search filter.

According to Rodrigues and Perinotto (2022), it is essential that tourist destinations, businesses, and attractions know how to communicate with PwDs while they travel, which in this study is referred to as “non-online accessible tourism communication.” In summary, it is crucial that communication is accessible, clear, and in compliance with legislation so that tourism can fulfill its social role, progressively becoming more inclusive, fair, and accessible for people who already face various barriers in their daily lives.

It was revealed that the company is indeed highly concerned with offering adaptable services for those in need. Additionally, it was discovered that the Director of Accessibility Standards at Airbnb, Suzanne Edwards, being a person with a disability, thinks comprehensively about the development of accessible resources. Below is a statement from Suzanne regarding the “Adapted Spaces” category:

For me, navigating this new category isn't just about accessibility features. It's knowing that accessibility is guaranteed and that many of the places are beautiful and fun. When I travel, I need to know if the accommodation meets my needs so that I can feel more confident when making a reser-

vation. Since its launch, I've had amazing experiences traveling and using the Adapted Spaces category. In fact, a recent stay in Carlsbad, California, at a house that was functional for my needs, also had an incredible ocean view. I was able to stay with my friends and enjoy the sunset every night while we cooked dinner (Airbnb, 2022a).

In this context, by conducting a more in-depth search on the website regarding accessibility features, following the steps "resource center," "your space," and "accessibility," it was possible to find two explanatory videos. One is titled "Tips for Hosting Guests with Accessibility Requirements," in which Sophie Morgan, an Airbnb host, and George Dowell, both wheelchair users, share their experiences and expectations when staying in different accommodations. This allows hosts to gain valuable insights into how to make their spaces more accessible and welcoming. The second video, which also follows the same search order, is a "guide to photographing accessibility features." In this video, the same participants from the first video provide valuable tips on how to photograph spaces, highlighting the importance of images when choosing an accommodation adapted to meet individual needs.

To welcome all audiences hospitably in the virtual environment, it is essential for website developers to focus on their target audience, aiming to effectively reach the tourists they wish to attract. Thus, the planning of tourism activities should be carried out in collaboration with tourism experts and multidisciplinary teams, with the goal of analyzing the current situation of the destination and developing an inclusive future vision. This should be done in a way that minimizes negative impacts and maximizes tourism potential, promoting a market offering that also includes PwDs and PRM in the tourism demand (Araújo; Oliveira; Perinotto, 2022).

Tourism encompasses movements, encounters, exchanges, and the continuous distribution of information, which can limit the participation of PwDs. Therefore, it is crucial that tourism communication be accessible online, enabling PwDs to plan their trips with clear and reliable information (Rodrigues; Perinotto, 2022).

Therefore, accessibility should be integrated from the initial stage of planning tourism projects, including platforms like Airbnb. This involves creating both virtual and physical environments that include ramps, accessible elevators, adapted bathrooms, tactile and auditory signage, among other adjustments. It is also crucial to maintain and regularly update these adaptations to ensure their continued effectiveness.

FINAL CONSIDERATIONS

Considering the findings of this study, the relevance and urgency of improving access to information on booking websites and apps in the tourism context, with a particular focus on Airbnb, are highlighted. This research not only fills a gap in the existing literature but also offers practical insights that can be directly applied in the market. Digital accessibility on platforms like Airbnb is a crucial aspect that can significantly influence the travel experience for individuals with disabilities, thus enhancing inclusion and promoting equity in access to tourism services.

However, when analyzing the availability of accessible accommodations in the cities of Parnaíba, Luís Correia, and Cajueiro da Praia, it was possible to identify few UGCs related to the keywords ("accessibility," "mobility," and "disability"), accounting for approximately 0.6% of the accommodations. Only content related to accessibility and mobility was found, and these fell into three categories of analysis (praise, criticism, and description).

According to the data obtained, the majority of the establishments analyzed did not present comments or reviews related to accessibility, which reflects a failure to recognize the importance of this factor for a significant portion of tourists. However, the results also point to a positive initiative from Airbnb, which has been striving to make its services more inclusive through features like the "Adapted Spaces" category and the provision of resources for hosts who wish to adapt their spaces to meet the needs of PwDs and PRM. In general, this research used the method of analyzing UGC in Airbnb reviews, where it was possible to observe the scarcity of mentions related to accessibility, mobility, and disability, with only a small fraction of the accommodations investigated containing relevant reports on the topic.

The research also revealed the importance of a comprehensive approach, combining not only physical adaptations but also the training of hosts and the creation of an accessible virtual environment. In this regard, Airbnb has made progress by offering resources such as explanatory videos and accessibility guides, indicating a continuous effort to improve the experience for users with disabilities.

These results reveal good opportunities for accessibility, but also areas for improvement. While Airbnb has implemented significant accessibility measures, there is still room for substantial progress, such as more effective training for hosts to raise awareness and improve transparency regarding the descriptions of accommodations. This includes clear photos that demonstrate whether the environment is accessible or not, as well as avoiding the omission of information in order to better meet the diverse needs of users with disabilities or reduced mobility.

The limitation of this study was the scarcity of reviews and comments in the UGCs related to accessibility, mobility, and disability in accommodations in the Piauí coastline region (Parnaíba, Luís Correia, and Cajueiro da Praia). Only 0.6% of the accommodations analyzed contained relevant UGCs on the topic, limiting the analysis of tourists' perceptions of accessibility in these accommodations. The sample was not sufficiently comprehensive to assess the entirety of accommodations available on the platform for people with disabilities or reduced mobility. Another limitation is that the research focused exclusively on Airbnb as a hosting platform, which may not reflect the reality of other vacation rental platforms or conventional accommodations. However, Airbnb may be more sensitive to these accessibility issues due to its internal policies, while other platforms may lack similar initiatives.

It is expected that this study will inspire new academic work, as it offers a unique perspective in terms of analyzing "informal" review data, which involves a methodological process that includes study stages, analyzing opinions to encourage ongoing research and innovation in the field of digital accessibility. This is a

relatively underexplored topic, and its scope can extend to other scenarios and areas of study, not limited solely to the tourism sector.

Other suggestions for future research could expand the analysis to other regions of Brazil and even other countries, in order to identify global or local patterns regarding accessibility in tourism. Including other accommodation platforms, such as Booking.com, Expedia, and similar ones, could provide a more comprehensive view of accessibility practices in the sector. Although the study employed a qualitative approach, quantitative research could be conducted to measure the satisfaction of users with disabilities and reduced mobility regarding accessibility on platforms like Airbnb. More structured satisfaction surveys could generate more robust data on unmet needs and the effectiveness of implemented changes. Additionally, research on the level of awareness of accommodation hosts regarding accessibility needs could help develop more effective training programs. This could include studying the effectiveness of educational videos and materials to empower hosts to provide more inclusive hosting experiences. Finally, the considerations of this study reinforce the need for more assertive public and private policies to ensure the effective inclusion of PwDs and PMRs in tourism, with an emphasis on infrastructure, communication, and social awareness projects.

Therefore, the importance of a continuous commitment to accessibility is reinforced, encouraging hosts, academia, and the industry to collaborate in creating an inclusive digital environment. This study is not a final point, but rather a starting point for future investigations and developments that will benefit not only people with disabilities but society as a whole, by promoting a more inclusive and accessible tourism experience for all.

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Design and possible futures: a methodology for scenarios in Rio's peripheries

Design e futuros possíveis: metodologia para cenários nas periferias cariocas

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ABSTRACT

The future is influenced by historical transformations, especially technological and social, highlighting the importance of skills such as empathy, creativity, and resilience. Building on this, this article proposes a methodology for constructing future scenarios in the peripheries of Rio de Janeiro, with a focus on the regions of Praça Seca and Madureira. The methodology was developed through a theoretical review of prospective design, interviews with the founder of the NGO AMACE RJ, and visits to the NGO's unit in Praça Seca. The study involves the collaboration of students from an extension Design course and the active participation of the local community. The methodology aims to integrate academic knowledge and social practice, promoting the co-creation of scenarios based on local demands. By involving community and academic actors, the study seeks to create a more inclusive and sustainable future for urban peripheries.

Keywords: Prospective design. Futurology. Peripheries. Rio de Janeiro.

RESUMO

O futuro é influenciado por transformações históricas, especialmente tecnológicas e sociais, destacando a importância de habilidades como empatia, criatividade e resiliência. A partir disso, este artigo propõe uma metodologia para a construção de cenários futuros nas periferias do Rio de Janeiro, com foco nas regiões de Praça Seca e Madureira. A metodologia foi desenvolvida a partir de uma revisão teórica sobre design prospectivo, entrevistas com o idealizador da ONG AMACE RJ e visitas à unidade da ONG em Praça Seca. O estudo envolve a colaboração de alunos de uma disciplina extensionista de Design e a participação ativa da comunidade local. A metodologia busca integrar o conhecimento acadêmico e a prática social, promovendo a cocriação de cenários baseados nas demandas locais. Ao envolver atores comunitários e acadêmicos, o estudo visou criar um futuro mais inclusivo e sustentável para as periferias urbanas.

Palavras-chave: Design prospectivo. Futurologia. Periferias. Rio de Janeiro.

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INTRODUCTION

Future scenario planning has become an essential tool in various fields, particularly in design, due to the increasing uncertainties shaping contemporary societies. In Brazil, urban peripheries serve as emblematic examples of these uncertainties, as they face numerous social, economic, and environmental challenges. However, these areas also function as spaces of resistance, cultural production, and social innovation. In Rio de Janeiro, neighborhoods such as Praça Seca and Madureira, located in the city's North Zone, exemplify this paradox, simultaneously experiencing marginalization while playing a central role in significant cultural and community movements.

This study aimed to propose a prospective methodology for constructing future scenarios for the outskirts of Rio de Janeiro, with a focus on the regions of Praça Seca and Madureira. The methodology was developed based on theoretical research on prospective design and futurology, interviews with Renner Avillis, founder of the NGO AMACE RJ, and visits to the organization's unit in Praça Seca. The Multi Art, Culture, and Sport Association of Rio de Janeiro (*Associação Multi Arte Cultura e Esporte do Rio de Janeiro* – AMACE RJ) is a non-profit organization dedicated to promoting art, culture, and sports as instruments of social transformation. Founded in 2003, the NGO serves more than 1,000 people annually, offering courses and activities for individuals of all ages and social backgrounds.

This article falls within the field of prospective design, which involves developing future scenarios by identifying trends, uncertainties, and driving forces, always maintaining a critical perspective on the present. According to Manzini (2015), Social Design, a branch of Prospective Design, plays a strategic role in shaping desirable futures for marginalized communities. From this perspective, the designer is not merely a creator of objects or services but a mediator of social transformation processes, capable of integrating multidisciplinary knowledge and bringing together diverse actors in pursuit of a shared vision for the future.

This study aimed to foster collaboration between students in an extension course within an undergraduate Design program in Rio de Janeiro and the local community, facilitated by the work of AMACE RJ. Active community participation is essential, as the vision of the future must be constructed based on local experiences, expectations, and needs. This approach underscores the significance of people-centered design, as highlighted by authors such as Margolin (2002) and Lima (2016), who view design as a tool for empowering communities and promoting social inclusion.

The development of this methodology is justified by the need for a forward-looking approach to urban peripheries, where public policies are often reactive and short-term. This article aimed to contribute to a more structured and participatory approach, engaging the community and Design students as central actors in shaping a more inclusive and sustainable future. The methodology was developed based on Social Design principles and the perspective that the future is not a predetermined outcome but can be actively shaped through conscious actions in the present.

Furthermore, by integrating an NGO with a strong local presence and an academic institution, this proposal sought to foster dialogue between theoretical knowledge and social practice, generating solutions that not only address market needs but also promote social transformation. As Abramo (2012) observes, urban peripheries are spaces of resistance and innovation, where alternative practices emerge that challenge the exclusionary logic of large cities. In this context, the creation of future scenarios for these regions should go beyond the mere extrapolation of global trends, emphasizing the recognition and valorization of local singularities.

METHODOLOGY

The research method adopted in this study follows a qualitative, exploratory, and prospective approach, with scenario construction as a central tool for investigating possible futures and identifying opportunities and challenges within the creative economy of Rio de Janeiro's peripheries. The use of prospective methodologies, commonly referred to as foresight, is justified by the need to anticipate trends and develop appropriate strategies in a context characterized by uncertainty and rapid social and technological transformations. According to the World Futures Studies Federation (WFSF), futures studies integrate art and science, emphasizing imagination and creativity in envisioning multiple potential futures. In this regard, the research aimed not only to map possible development trajectories but also to provide methodological guidelines applicable to other similar urban contexts.

The choice of a qualitative method is justified by the nature of the study, which requires a deep understanding of specific social contexts and their creative dynamics. According to Chrispino (2001), scenario building is not only intended to explore possible futures but also serves as a practical tool for evaluating the adequacy of current policies and their potential consequences. Furthermore, the prospective method enhances strategic decision-making by anticipating risks and identifying opportunities that may not be evident through purely quantitative or descriptive analyses.

The first phase of the research consists of a literature review focused on analyzing scenario construction concepts and their application in creative and social contexts. Authors such as Godet (1993) and Schwartz (1996) provide a fundamental theoretical foundation for futurology, while Cross (2011) and Bonsiepe (2012) offer a broader understanding of design's role as an agent of societal transformation. Literature on creative economy is also considered essential for contextualizing the sector's significance in peripheral regions. In this stage, concepts such as the "creative class," proposed by Florida (2012), and the notion of "innovation in the peripheries," presented by Silva (2019), were examined, highlighting how vulnerable areas can serve as fertile grounds for innovation and social transformation. The literature review provided a foundation for identifying methodologies applicable to the construction of prospective scenarios within creative economy in peripheral contexts.

The second phase of the research focuses on identifying a partner to assist in building the scenarios. The NGO AMACE, located in Rio de Janeiro, was selected. AMACE is a non-profit organization that develops projects in various areas,

including art, culture, and sports, offering activities such as circus, theater, cinema, singing, dancing, visual arts, and sports. The organization emphasizes comprehensive education, promoting autonomy, a variety of tools, and ethical action. Additionally, it aims to train individuals for social mobility and to serve as agents of culture and social transformation. With its diverse projects, AMACE's operating model aligns with the vision that urban peripheries are true laboratories of innovation. As Bonsiepe (2012) explains, design has the capacity to integrate science and technology into everyday life, providing solutions that directly impact the quality of life and autonomy of communities. The work of the NGO exemplifies this by combining social design initiatives with sustainable practices that are culturally relevant to the local context.

Based on the case study of the NGO AMACE and the methodological concepts and models of scenario building, a future-oriented methodology focused on the realities of Rio de Janeiro's peripheries was developed. The proposed methodology combines forecasting techniques and prospective design tools, adapted to address the social, cultural, and economic characteristics of these areas. Its objective is to provide both a practical and theoretical foundation for organizations to develop innovative strategies based on possible futures. The methodology emphasizes co-creation activities with the community, in which various local actors (residents, community leaders, entrepreneurs, and design students) collaborate in constructing future scenarios. This participatory process, grounded in design thinking principles, is crucial to ensure that specific projects align with the needs and aspirations of the community while anticipating potential barriers and opportunities.

THEORETICAL FRAMEWORK

1. Prospective design as social innovation

Contemporary society is marked by rapid and profound transformations driven by technological advances, cultural changes, and economic reconfigurations. In this context, the concept of Prospective Design emerges as a promising approach for constructing future scenarios, particularly when applied to specific social contexts, such as urban peripheries. The construction of futures, as discussed by theorists such as Michel Godet (1993) and Peter Schwartz (1996), involves the development of scenarios that not only anticipate possible developments but also prepare communities and organizations to navigate uncertainties and changes. Godet (1993) emphasizes that the prospecting process should be regarded as a strategy for mapping trends and identifying cause-and-effect relationships between events, ultimately fostering social and technological innovations.

In this context, WFSF, one of the most recognized associations in the field of futures studies, defines the discipline as a combination of art and science, emphasizing the importance of imagination and creativity in envisioning potential futures. According to WFSF (n.d.), futures studies involve a multidisciplinary approach aimed at understanding the complex relationships that shape events and, consequently,

promoting innovations across various fields. This aligns directly with the objective of prospective design, which does not aim to predict the future precisely but seeks to construct plausible visions that assist society in navigating future uncertainties and complexities.

Furthermore, Design is inherently a transdisciplinary profession that leverages creativity to solve problems and co-create solutions. According to the World Design Organization (WDO, 2018), the role of the designer extends beyond the creation of objects or services to include critical reflection on human activities and their social and technological impacts. Cross (2011) emphasizes that the knowledge and values of designers are essential in shaping the artificial world we inhabit. However, it is equally important that design projects consider contextual issues, both global and local. Social, economic, and political structures directly influence design practice, making it a valuable tool for shaping desirable and sustainable futures.

2. Creative Economy in urban peripheries

Within Creative Economy, forward-looking design plays a key role in integrating innovation and creativity into vulnerable sectors, such as urban peripheries. Creative economy, as defined by John Howkins (2001), encompasses industries that generate value from creative ideas, including the arts, media, design, and technology. In marginalized urban areas, such as the peripheries of large cities, this creative potential often emerges in response to social and economic challenges. Richard Florida (2012) argues that creative economy can serve as a catalyst for development in underdeveloped regions, provided there is support for local talent development and the establishment of adequate infrastructure.

In urban peripheries, such as those in Rio de Janeiro, there is significant creative potential that remains largely untapped. Studies by Silva (2019) reveal that, despite limited resources, communities in these areas have developed innovative solutions to local problems, positioning themselves as hubs of social and cultural innovation. This creative environment functions as a true “innovation laboratory,” where new forms of cultural expression emerge and adapt to local needs and conditions. However, the connection between creativity in these peripheries and the market remains limited, creating an opportunity for the application of prospective design methodologies to identify specific opportunities and challenges in these regions.

Constructing future scenarios in vulnerable contexts requires an approach that considers not only local challenges but also global trends in areas such as technology, demographics, and geopolitics. According to Hamel and Prahalad (1994), futurology is a multidisciplinary endeavor that involves analyzing changes, trends, and uncertainties to understand the complex interactions between various social factors. These authors stress that constructing future scenarios is not an attempt to predict the future, but rather to create an informed and creative vision of the potential paths society may follow, enabling more informed decisions in the present.

Another important aspect of the literature on prospective design is its social impact. According to Bonsiepe (2012), Design plays a crucial role in integrating science and technology into everyday life, particularly in contexts of social vulnerability. He argues that design has the potential to serve as a catalyst for change, promoting solutions that improve people's quality of life and directly address the challenges faced by marginalized communities. This underscores the importance of the utopian component in Design, as highlighted by Bonsiepe, as only by envisioning ideal futures can design be firmly grounded in social needs.

Manzini (2015) expands this discussion by introducing the concept of Design for social innovation, which involves the co-creation of solutions with local communities, positioning design as a tool for social transformation. According to Manzini, design should be participatory and user-centered, generating solutions that are both sustainable and socially just. This approach is especially relevant in urban peripheries, where innovation often emerges from necessity and challenging conditions. Design can, therefore, provide tools for these communities to shape their own futures, grounded in a deep understanding of their local realities.

However, the literature on the social impact of Design still presents significant gaps, particularly regarding the integration of prospective design methodologies in projects focused on low-income areas. While the creative potential of peripheral neighborhoods is widely acknowledged, few studies explore how prospective design can be systematically used to structure and explore this creative process. Additionally, there is a lack of practical and market-oriented guidelines to guide the application of these methodologies in specific contexts, such as the peripheral neighborhoods of Rio de Janeiro.

The ongoing research aims to address these gaps by developing methodological guidelines applicable to design projects focused on constructing future scenarios in Rio de Janeiro's outskirts. The study proposes an approach that combines futurology tools, such as trend analysis and foresight, with local needs to foster more inclusive and sustainable development in these regions. The integration of NGOs and community initiatives in the process is crucial to ensure that the proposed solutions are deeply aligned with local realities and can have a lasting impact.

Finally, by connecting the emerging creativity of the peripheries to the creative economy and prospective design, the research aims not only to identify future opportunities and challenges but also to promote the social and economic inclusion of these communities on the global stage.

3. Concepts of Futurology

According to the WFSF, one of the leading academic institutions in this field, futures studies is a scientific discipline that integrates both art and science. Its primary objective is to stimulate imagination and creativity to explore potential futures while elucidating the cause-and-effect relationships that shape them. The WFSF also emphasizes the significance of social and technological innovations that arise from this reflective process. However, as noted by Polacinski,

Schenatto, and de Abreu (2009), early approaches to the future were associated with magic and divination. It was only with the development of sociology, particularly in the 20th century, that futures studies began to gain prominence as a scientific field, adopting more rigorous methods and focusing on the analysis of social and technological changes.

The article by Kristóf and Nováky (2023) presents a detailed historical review of the development of futures studies over the past century. Their analysis indicates that the discipline began to consolidate after the First World War, driven by the emergence of national planning systems in capitalist countries and the influence of institutions such as the RAND Corporation. In the 1960s and 1970s, the establishment of academic journals, international federations, and professional societies contributed to legitimizing the field, which increasingly expanded its focus to social issues and post-industrial transitions. In the following decades, the discipline continued to mature, with the refinement of forecasting methods and the introduction of new global modeling tools, particularly following the 1973 oil crisis.

Throughout the 1990s and 2000s, futures studies increasingly focused on global challenges, including the transition to neoliberalism, technological advancements, and environmental issues. The launch of the Millennium Project in 1996 marked a significant milestone in this context, providing a global platform for analyzing complex and collaborative futures. During this period, several universities began incorporating the discipline into their academic programs, further solidifying its institutionalization. In the 2010s, global economic crises and the COVID-19 pandemic led to a greater emphasis on practical, business-oriented forecasting, while sustainability became more prominent in discussions about the future.

In Brazil, the development of future scenarios gained prominence in the 1980s, particularly among state-owned companies such as Petrobras and Eletrobrás, which required long-term planning. In the academic sphere, authors such as Hélio Jaguaribe and institutions like BNDES played key roles in promoting these practices. Although initially confined to the business sector, scenario techniques have increasingly spread to academic environments and specialized consultancies in recent years. The work of Buarque (2003), along with other academic publications on future forecasting, has been instrumental in expanding the use of these tools, particularly in the planning of public policies and business strategies.

In conceptual terms, the literature identifies several expressions related to futures studies, including "foresight," "futures literacy," "futures thinking," and "anticipation." Each of these terms provides a distinct perspective on how to approach and prepare for the future. Additionally, numerous NGOs, institutes, and laboratories are dedicated to analyzing future trends and scenarios, both internationally and in Brazil. Institutions such as *Instituto para o Futuro*, the Copenhagen Institute for Futures Studies, and the Global Futures Intelligence System offer valuable insights and support regarding technological and social changes. In Brazil, initiatives like the *Lab de Tendências da Casa Firjan* serve as key references in anticipating impactful developments for businesses and industries.

Peter Bishop and Andrew Hines (2012), leading experts in long-term planning, emphasize five fundamental aspects of futures studies: interdisciplinarity, anticipation of future scenarios, identification of trends and challenges, development of strategies to manage uncertainties, and a variable time horizon. These elements are essential for scenario construction and highlight the dynamic and comprehensive nature of futures studies. According to Hamel and Prahalad (1994), futurology is not about predicting the future but rather about building a vision grounded in a deep understanding of trends in lifestyles, technology, and geopolitics, with imagination as a key component.

In the Brazilian context, the work of futurists such as Lala Deheinzelin offers an optimistic and creative perspective on the future. In *Desirable New World* (*Desejável Mundo Novo*; 2012), she emphasizes that perceptions of the future influence its creation, arguing that dreams and inspirations from the past have shaped the present and that today's choices will define the world of tomorrow. Her vision contrasts with the dystopian depictions of the future often portrayed in mass culture, presenting a more positive and realistic outlook. This perspective aligns with the objective of this study, which focuses on constructing future scenarios for urban peripheries.

Finally, understanding the history of futures studies, alongside key concepts discussed by authors such as Bishop, Harari, and Deheinzelin, provides a strong foundation for constructing scenarios in the context of Rio de Janeiro's periphery. By integrating these concepts with participatory and collaborative methodologies, this article aimed not only to explore future challenges but also to contribute to the creation of a more inclusive and sustainable future.

DEVELOPMENT

Actors involved

The construction of prospective scenarios for the peripheries of Rio de Janeiro necessitates the active involvement of various actors, particularly those who can integrate academic knowledge, practical experience, and social sensitivity. In this context, the involvement of undergraduate Design students from an extension course in Rio de Janeiro is especially significant. These students not only enhance their creative and methodological skills but also collaborate as co-creators with the community, fostering an interdisciplinary approach that is crucial for the development of future scenarios.

Involving students in the process is particularly valuable due to the diversity of perspectives and solutions they can generate. The academic environment provides a unique opportunity to integrate various disciplines — such as Design, Anthropology, Sustainability, and Technology — which enriches proposals and enhances creativity in addressing complex problems. Through direct collaboration with the community, these students gain practical experience, develop active listening and empathy skills, and become transformative agents, extending design beyond the theoretical realm.

In addition to the students, the AMACE RJ institution was selected as a key actor due to its significant impact on the community. Founded in 2003 by circus artist Renner Avillis (Xulipa, the Clown), AMACE RJ functions as a center for art, culture, and sports, offering courses in various areas, including circus, theater, cinema, dance, and sports. With a wide range of activities, the organization promotes cultural and social events that engage over 1,000 people annually. The social project “Conex-ações” primarily focuses on using art and culture as tools for social transformation, aligning with the principles of prospective design (Figure 1).



Source: AMACERJ.ORG.
Figure 1. AMACE RJ Project.

In addition to its cultural activities, AMACE RJ stands out for its ability to engage individuals of all ages and social classes, broadening the scope of its projects and contributing to social inclusion. Its practical expertise and direct connection with the local community are crucial in ensuring that the proposed future scenarios are grounded in the realities and needs of the periphery. The collaboration between students in the extension discipline and AMACE RJ fosters a process of scenario construction that is richer, more diverse, and more relevant, reflecting both the aspirations of the community and the innovations introduced through social design.

Background

The urban peripheries of Rio de Janeiro are characterized by deep social, economic, and cultural inequalities, serving as spaces that reflect the contradictions of urban development. Neighborhoods such as Praça Seca and Madureira, located in the city’s North Zone, exemplify this reality. While Madureira has a rich history of cultural vibrancy and community resistance, known as a hub for samba and black culture, Praça Seca faces complex challenges related to urban violence, inadequate public services, and social marginalization.

According to Abramo (2012), the outskirts of large cities are spaces of exclusion, but also of resistance and innovation, where alternative and creative social practices emerge. In this context, social design plays a crucial role, acting as a mediator and facilitator of transformations that aim not only at aesthetic or functional solutions but also at meaningful social change (Manzini, 2015).

AMACE RJ's work in Praça Seca, through projects involving art, culture, and sports, provides a concrete example of how social design can be mobilized to promote social inclusion and community empowerment. The NGO offers courses and activities that not only provide entertainment or leisure but also create opportunities for professional training and personal development, particularly for young people in vulnerable situations. This approach aligns with the concept of "design oriented toward social change," as emphasized by Margolin (2002), who asserts that design should aim to empower marginalized communities by providing them with tools to foster autonomous development.

Madureira, where the educational institution promoting this extension project is located, has a tradition of cultural leadership. The connection between this territory and Praça Seca forms an axis of action that transcends academic boundaries, directly engaging with the local social dynamics and amplifying the impact of design interventions. According to Lima (2016), design in the outskirts of cities should serve as a catalyst for dialogue among different social groups, fostering the co-creation of solutions that address local needs and aspirations.

The context of these two areas — Madureira, with its cultural potential, and Praça Seca, with its social challenges — provides fertile ground for developing future scenarios that involve active community participation. Through prospective design and collaboration between students and the NGO, interventions can be developed that contribute to the social and cultural transformation of these peripheries, fostering a more inclusive and sustainable future.

Methodology proposal

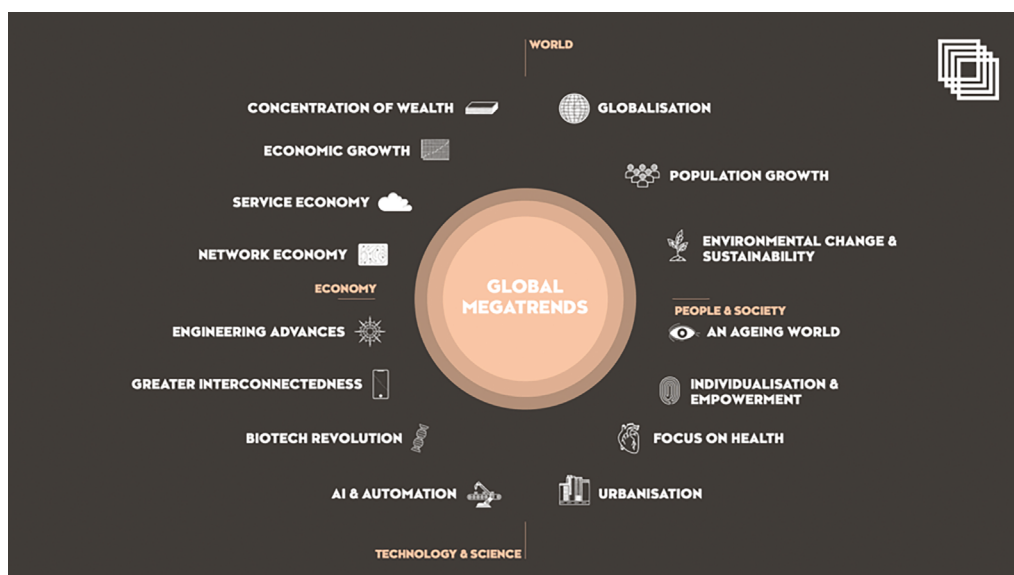
The methodology developed for this study was based on a theoretical-practical approach that included a literature review on prospective design and futurology, as well as interviews with Renner Avillis, the founder of AMACE RJ, and visits to the unit located in Praça Seca, on the outskirts of Rio de Janeiro. These steps were crucial for understanding the demands and specificities of the local community, enabling direct interaction with participants and fostering a connection between academic theory and the social realities of the territory.

The site visits and interviews allowed for the identification of the most urgent needs of the community served by the NGO, such as creating opportunities for young people, promoting social inclusion, and valuing local culture. The exchange of experiences and on-site observation provided a solid foundation for developing a methodology capable of addressing the future challenges of this region in a practical and context-specific manner.

The methodological proposal was structured into three main stages, further divided into eight steps. Each stage is outlined below, with concrete examples illustrating how the steps would be implemented in practice.

1. Exploration

- **Horizon scanning:** identification of key external factors, such as social, economic and cultural trends, as well as events and uncertainties that may influence the future of the community.
 - **Practical example:** carry out a PESTEL analysis to map trends such as the impact of digitalization on access to education, changes in public policies for culture and the effects of global warming on urban peripheries.
- **Determining the driving forces:** identifying the megatrends that broadly and significantly affect social, economic, political, and technological aspects. The following image (Figure 2) exemplifies the megatrends proposed by the Copenhagen Institute for Futures Studies (CIFS), which analyzes 15 megatrends for the world, which they consider the only relative certainty in today's unpredictable world. They are divided into four categories: "World," "People & Society," "Technology & Science;" and "Economy".



Source: CIFS (2022).

Figure 2. Megatrends proposed by the Copenhagen Institute for Futures Studies.

2. Discovery

- **Signal capture:** analysis of current indicators and evidence allows us to capture signals that can anticipate future changes. The participation of the community and other local stakeholders is essential.
 - **Practical example:** organize workshops with young people and adults in the community to explore their perceptions about the future and map signs of transformation, such as the emergence of independent artistic initiatives or sustainable enterprises.

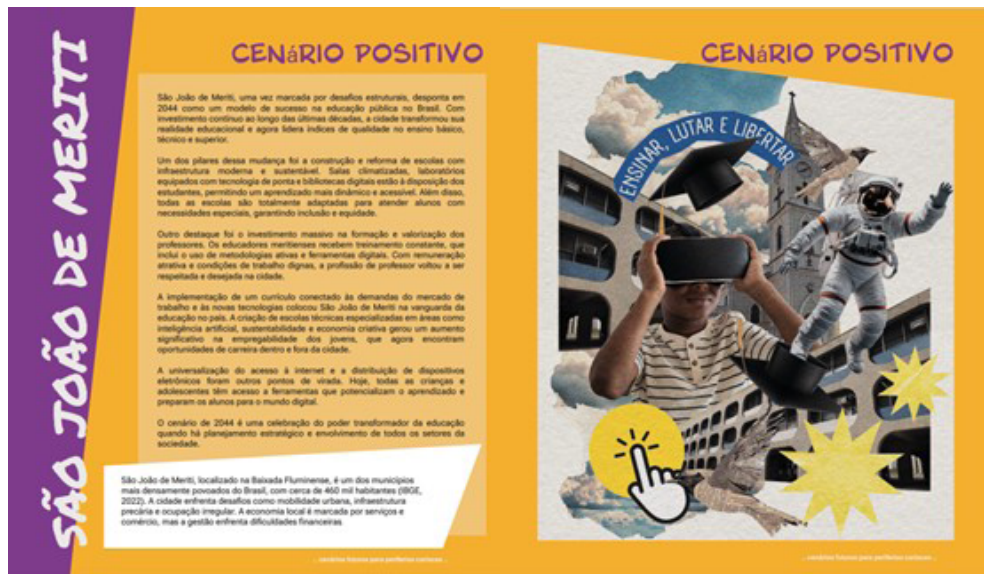
- **Identification of factors of importance and uncertainty:** after capturing signals, the factors are classified according to their potential impact and the level of uncertainty.
 - **Practical example:** use impact/uncertainty maps to prioritize issues such as economic instability and climate change, highlighted during the interviews as central concerns for the future of the community.

3. Construction

- **Determination of guiding axes:** two main axes represent the greatest uncertainties and polarize the possible directions for the future of the community.
 - **Practical example:** define axes such as "public policies for culture (strong × weak)" and "adoption of sustainable practices (high × low)" to structure the scenarios.
- **Details of the four scenarios:** based on the defined axes, four scenarios are created that represent combinations of these polarities.
 - **Practical example:** an optimistic scenario could include strengthened public policies and high adoption of sustainable practices, while a pessimistic scenario would present a reduction in public support and little concern for sustainability.
- **Command scenario selection:** among the four scenarios, the most occasional one and the one that should be avoided are identified.
 - **Practical example:** working together with the community to identify the most desired scenario (such as strengthening cultural initiatives with sustainability) and planning strategies to avoid it, in case it occurs.
- **Visualization of scenarios:** scenarios are presented through narratives and graphic representations.
 - **Practical example:** produce illustrative images or short videos that represent a narrative story of each scenario, facilitating the communication of future possibilities during community events and academic presentations, such as the example in Figure 3, developed in a Futurology exercise for the outskirts of Rio de Janeiro.

The choice of this methodology was justified by its ability to integrate a robust theoretical framework with practical insights gained in the field, enabling the construction of future scenarios that reflect both community aspirations and external trends and uncertainties. Collaboration with the NGO AMACE RJ was essential to ensuring that the developed scenarios were not merely speculative but firmly grounded in concrete realities and local needs.

This methodology offers an integrated and participatory approach, engaging both Design students and community members in a co-creation process of possible futures, grounded in megatrends as well as local social and cultural factors.



Source: personal collection (2024).

Figure 3. Example of positive scenario visualization.

FINAL CONSIDERATIONS

This study underscores the importance of integrating prospective approaches into the social context of urban peripheries, recognizing that the construction of future scenarios is a complex and iterative process that requires the participation of multiple actors and the application of various tools. This article aimed to propose a methodology applicable to the peripheries of Rio de Janeiro, specifically the regions of Praça Seca and Madureira, with the objective not only of developing a more inclusive vision of the future but also of directly involving local communities in planning processes.

The methodology presented provides a framework for constructing future scenarios in a systematic and rigorous manner, adaptable to different contexts. It integrates concepts from prospective design and futurology with the social and cultural realities of peripheral communities, bridging theory and practice through a collaborative approach. The use of tools such as interviews, trend analysis, and the identification of emerging signals was essential in capturing the real needs of residents in these regions and their aspirations for the future. In doing so, the study aimed to establish a connection between academic knowledge and the lived experiences of the communities, while respecting the specificities of each location.

The active participation of local stakeholders was a crucial factor in implementing this methodology. By engaging residents, community leaders, and organizations such as AMACE RJ in the scenario-building process, it was possible to amplify the voices of populations that are often excluded from discussions about the city's future. AMACE RJ, in particular, with its focus on educating and training young people through circus arts, exemplifies how local organizations can contribute to the development of alternative futures. The social impact of this type of involvement is significant, as enabling the community to construct its own vision of the future increases the likelihood of implementing policies and projects that are better aligned with its needs.

Furthermore, the contribution of the Design students who participated in the extension project was fundamental. University extension projects play a crucial role in the education of students, as they provide the opportunity to apply the knowledge acquired in the classroom in real situations, while creating an enriching exchange between the university and society. Practical experience in the field, combined with direct contact with the community and its challenges, broadens the students' vision of the social role of design, showing that design can be a powerful tool for social transformation.

The methodology developed here, by integrating students into the process, enables them to become agents of change in their future professional practices. This is particularly relevant considering that the role of designers in contemporary society extends beyond the creation of aesthetic or functional products and services. The designer of the future must act as a facilitator, mediator, and co-creator, working alongside other social actors to develop creative and sustainable solutions to complex problems. In this context, extension training is an essential component of higher education, fostering the development of skills such as empathy, adaptability, and critical thinking, competencies that are indispensable for addressing future challenges.

Within the scope of the extension project, the use of interactive and participatory tools, such as workshops and collaborative dynamics, was essential for constructing future scenarios. These tools facilitated the active inclusion of the community in the process, strengthening the sense of belonging and ensuring that the envisioned futures accurately represented the real aspirations of the residents of Praça Seca and Madureira. By exploring possible futures together with the community, it was possible to identify opportunities for local development while anticipating potential challenges in the coming decades. Furthermore, the process enabled participants to recognize how their present choices influence the future, fostering a more conscious and responsible mindset.

Another key aspect of the methodology was the identification of emerging signals and trends that could shape the future of urban peripheries. Often viewed solely through the lens of marginalization, these areas are also dynamic spaces of social and cultural innovation. Understanding these dynamics was essential for constructing future scenarios that were both realistic and aligned with the transformative potential of the peripheries. Additionally, analyzing global trends, such as climate change, digitalization, and automation, helped position these scenarios within a broader context while maintaining a focus on local specificities.

Sustainability was also a central aspect addressed throughout this study. Future scenarios must be sustainable not only environmentally but also socially, and community involvement in their construction is essential to ensuring balanced and inclusive development. Partnering with an organization like AMACE RJ, which has a strong commitment to social sustainability through its educational and training initiatives, made it possible to align future visions with the promotion of autonomy and the provision of diverse opportunities for young people in urban peripheries.

The results of this study indicate that the applied methodology can be replicated in other peripheral regions, with adaptations to local contexts to enhance its social impact. Constructing alternative futures requires time, reflection, and collaboration among various stakeholders, but it also presents an opportunity to rethink the roles of cities, communities, and universities in fostering a more just and inclusive society. Furthermore, this article represents only the initial phase of the extension project, focusing on theoretical foundations and methodological development for future scenario construction. The next phase will involve the practical implementation of these guidelines, leading to the creation of scenarios for the creative economy in Rio de Janeiro's peripheries. This process will culminate in a visual output, with the production of images representing these future scenarios, which will be published in a digital magazine to broaden the discussion on the role of prospective design in social transformation.

Finally, this study reinforces the importance of integrating futurology and prospective design into public policy. Governments and institutions can benefit from applying participatory scenario-building methodologies, particularly in vulnerable urban areas. Involving communities in future planning not only ensures that their needs are more effectively addressed but also fosters a sense of collective responsibility, which can drive meaningful social change.

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Public policies and financing in Creative Economy

Políticas públicas e financiamento em economia criativa

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ABSTRACT

This article provides an in-depth analysis of public policies and financing mechanisms aimed at strengthening Creative Economy in Brazil, a sector of growing importance in the global economic scenario. In this study, in addition to identifying the main challenges faced, such as the concentration of resources in large urban centers, excessive public bureaucracy, and difficulties in accessing lines of credit, we also investigate emerging opportunities that can be seized to foster the development of this sector. Among the opportunities highlighted are new technologies that have revolutionized the way entrepreneurs in Creative Economy obtain financing, with an emphasis on crowdfunding, which allows innovative projects to be financed directly by a large number of individuals. Finally, we recommend a strategy of decentralization of financial resources to promote a better balance between the regions of the country as well as greater integration between the different levels of government and the private sector. This collaboration is seen as essential to foster the internationalization and innovation of the Brazilian Creative Economy, ensuring that Brazil positions itself competitively in the global market.

Keywords: Creative economy. Public policies. Financing. Innovation.

RESUMO

Este artigo oferece uma análise aprofundada das políticas públicas e dos mecanismos de financiamento direcionados ao fortalecimento da economia criativa no Brasil, um setor em crescente importância no cenário econômico global. O estudo não apenas identifica os principais desafios enfrentados, como a concentração de recursos nos grandes centros urbanos, a burocracia estatal excessiva e as dificuldades de acesso a possíveis linhas de crédito, mas também explora as oportunidades emergentes que podem ser aproveitadas para fomentar o desenvolvimento desse setor. Entre as oportunidades destacadas estão as novas tecnologias, que têm revolucionado a forma como os empreendedores da economia criativa obtêm financiamento, com ênfase no crowdfunding, que permite que projetos inovadores sejam financiados diretamente por um grande número de indivíduos. Por fim, o estudo recomenda uma estratégia de descentralização dos recursos financeiros, de modo a promover um melhor equilíbrio entre as regiões do país, assim como uma maior integração entre os diferentes níveis de governo e o setor privado. Essa colaboração é vista como essencial para fomentar a internacionalização e a inovação da economia criativa brasileira, assegurando que o Brasil se posicione de forma competitiva no mercado global.

Palavras-chave: Economia criativa. Políticas públicas. Financiamento. Inovação.

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INTRODUCTION

Creative Economy, a rapidly growing sector in Brazil and around the world, covers activities that are based on creativity, culture, and knowledge to generate economic value (Pacheco; Benini; Mariani, 2018). This concept covers several fields and is increasingly recognized as an engine of socioeconomic development. Creativity, as an intangible asset, stands out for its capacity to drive innovations and solutions that meet the needs of the contemporary market. However, for the Creative Economy to flourish sustainably, it is essential to formulate and implement effective public policies that promote the proper financing of these activities, especially in a context of resource scarcity and an increasingly competitive global economy (Gzvitauksi, 2021).

In this scenario, public policies play a crucial role, because they are responsible for creating the regulatory environment and the institutional framework necessary to stimulate innovation and competitiveness within the creative economy. Instruments, such as funding notices, sectoral funds, and tax incentives, are examples of mechanisms that can enable the sustainability of creative enterprises. Nonetheless, the implementation and effectiveness of these policies depend not only on the number of allocated resources, but also on their equitable distribution and transparency in the financing procedures. Moreover, the articulation between government, private initiative, and civil society organizations is essential to ensure that the economic and social benefits of the Creative Economy are widely shared (Valiati; Moller, 2016).

Despite the advances in the formulation of policies aimed at promoting Creative Economy in Brazil, there are still significant challenges regarding the financing of these activities. In many regions, especially outside the large urban centers, cultural infrastructure is precarious, and creative entrepreneurs face financial barriers that hinder the development of their projects as well as the lack of professional qualification dedicated to the finalization area. This is partly due to the lack of adequate financial instruments and the difficulty of accessing sector-specific lines of credit. In addition, public investment is often limited and subject to budget cuts in times of economic crisis, which aggravates the vulnerability of creative initiatives, especially small and medium-sized ones (Faustino, 2019; Brazil, 2021).

Within this context, the following problem arises: how can Brazilian public policies be optimized to ensure adequate and efficient financing to Creative Economy, in order to foster the sustainable and inclusive development of this sector in Brazil? This issue raises concerns about the allocation of resources, coordination between different levels of government, and the creation of mechanisms that guarantee equitable access to financing, especially for actors in economically disadvantaged regions (Mendes; Silva, 2020).

In the present study, we aimed to analyze the public policies for financing Creative Economy in Brazil, seeking to identify the challenges and opportunities that this sector faces. Specifically, we intend to:

- Investigate the main financing mechanisms available to creative entrepreneurs;
- Evaluate the effectiveness of current public policies in fostering Creative Economy;

- Propose recommendations for improving these policies, based on successful case studies in both Brazil and other countries.

These objectives will allow for a deeper understanding of the dynamics of financing in the creative sector and possible government actions to strengthen it (Brazil, 2023).

This study is justified by the increasing importance of the Creative Economy in the global economic scenario and by the need to strengthen public policies that encourage this sector in Brazil. In recent years, Creative Economy has consolidated itself as an important source of employment and income, especially among young people and marginalized communities, who find in creative activities a form of expression and livelihood. Furthermore, the sector is considered strategic for economic diversification and innovation, crucial areas for the sustainable development of developing countries such as Brazil (Oliveira; Pereira, 2021). Thus, investigating more effective forms of financing and institutional support can enhance the positive impact of the Creative Economy, generating long-term economic and social benefits.

Another factor that justifies this study is the scarcity of research whose authors analyze, in an integrated way, the financing policies of Creative Economy, considering the particularities of the Brazilian context. Although there are several studies on Creative Economy, few authors address aspects related to financing and implementing public policies in detail. In addition, there is a gap in the literature regarding the comparative analysis of policies adopted by different countries, which limits the development of solutions adapted to the Brazilian reality. We aimed to fill this gap, contributing both to academic advancement and to strengthening public policies.

METHODOLOGY

In the present study, a qualitative approach was adopted, using the narrative literature review for the analysis of public policies and financing in the Creative Economy. This type of review allows a broad and detailed understanding of the topic, without the restriction of specific temporal or geographic boundaries, which enables integrating different perspectives and theoretical approaches. Sources, such as books, academic articles, dissertations, theses, and official documents, were selected, all published in the last ten years, prioritizing materials that directly address financing policies for the creative sector in Brazil. The narrative review is thus adequate to grasp the complexity of interactions between public policies, financing mechanisms, and the development of the Creative Economy, offering a critical and reflective view on the main challenges and opportunities identified in the literature (Brazil, 2023).

For the selection of the works, a search was carried out in academic databases, such as SciELO, Google Scholar, and specific journals in the area of public policies and Creative Economy, using keywords such as "creative economy," "public financing," "cultural policies," and "economic development." The inclusion criteria

were based on the theoretical and methodological relevance of the publications for the object of study, with emphasis on works that deal with the Brazilian context and international comparative studies. The analysis of the texts followed an interpretative approach, seeking to identify patterns, gaps, and possible contradictions between the different authors, in order to develop a synthesis that contributes to the formulation of recommendations and to the expansion of the academic debate on the subject.

DEVELOPMENT

The development of public policies and financing mechanisms for the Creative Economy in Brazil presents a panorama of significant advances, although there are still structural challenges that must be addressed. The creation of funding instruments, such as the Audiovisual Sector Fund (*Fundo Setorial do Audiovisual* – FSA) and the Rouanet Law, has been fundamental for the consolidation of the Creative Economy as a strategic sector for the country.

The FSA and Rouanet Law are fundamental tools for promoting culture in Brazil, with different characteristics and functions. The FSA is a public policy of direct funding, created specifically to boost the audiovisual sector, covering production, distribution, exhibition, and infrastructure for cinema, television, and new media. Financed by revenues from the Brazilian National Fund of Culture (*Fundo Nacional da Cultura* – FNC), resources from the Contribution to the Development of the National Film Industry (*Contribuição para o Desenvolvimento da Indústria Cinematográfica Nacional* – CONDECINE), and other sources, the FSA provides financial subsidies for projects through public notices and investment lines. Its main objective is to strengthen the production chain of Brazilian audiovisual sector, promoting job creation, cultural diversity, and competitiveness in domestic and international markets. As a direct funding, the funds are passed on directly to approved projects, without the need for sponsorship or external investments (Francischelli, 2021).

Conversely, the Rouanet Law (Culture Incentive Law, No. 8,313/1991) operates as a mechanism of indirect funding. It allows companies and individuals to allocate part of their due Income Tax to sponsor or financially support cultural projects from various areas, such as visual arts, music, theater, literature, historical heritage, creative territories, among others. Unlike the FSA, the Rouanet Law is comprehensive, contemplating multiple artistic languages and cultural projects throughout the national territory. The key role of this policy is to attract resources from the private sector, encouraging the business sector to participate in the financing of culture, while promoting the democratization of access and the appreciation of the Brazilian cultural heritage (Faustino, 2019).

In short, while the FSA is restricted to audiovisual and offers direct funding, the Rouanet Law operates in all cultural languages and is based on the articulation between the public and private sector through tax incentives. Both play complementary roles in strengthening national culture, each with its own mechanisms and

distinct focus. However, the implementation of these policies often encounters bureaucracy and resource concentration, which prevents a more equitable distribution and the full development of creative initiatives in peripheral regions and among small producers. The following sections further explore aspects related to public policies, financing, and recommendations for strengthening this sector.

Overview of public policies for Creative Economy in Brazil

Creative Economy has stood out as a strategic sector for economic and social development in Brazil, especially in the last two decades. The concept depends on creativity and intellectual capital as main inputs to generate economic value. In order to promote the growth of this sector, the Brazilian government has developed specific public policies, such as the Creative Brazil Plan (*Plano Brasil Criativo*) and the Culture National Plan (*Plano Nacional de Cultura – PNC*), which aim to foster creative entrepreneurship through tax incentives, funding notices, and professional training (Emmendoerfer et al., 2021). However, these policies face challenges in implementation, especially in relation to the unequal distribution of resources and the difficulty of access for creative producers in peripheral regions (Machado; Michel; Guimarães, 2021).

The creation of instruments, such as the FSA, is an example of the advance in Brazilian public policies aimed at the audiovisual sector. The FSA, managed by the National Film Agency (*Agência Nacional do Cinema – ANCINE*), has been an important source of financing for audiovisual productions, promoting diversity of content and strengthening the national cultural industry (Pinheiro; Risolia, 2019).

Nevertheless, the FSA has faced increasing criticism related to its excessive bureaucracy and the concentration of resources in large productions, often linked to established producers, with greater capacity to meet the demanding criteria of analysis. These criteria, which involve aspects such as production experience, qualification of directors and writers, and technical evaluation of the scripts, end up working as a strict funnel, making it difficult to access small and medium-sized producers, new directors, and innovative projects. The scoring system, used to select the proposals, favors companies and professionals with a longer history of achievements, relegating smaller initiatives to a secondary role in the audiovisual market (Francischelli, 2021).

This concentration of resources can create a significant imbalance in the sector, favoring large productions and limiting the cultural and regional diversity represented in the financed works. Smaller projects, often from peripheral regions or less visible in the audiovisual market, find it difficult to overcome these barriers, even when they have great artistic potential and social relevance. Thus, the fund, which should act as an engine of democratization and decentralization of audiovisual production, runs the risk of strengthening already consolidated structures, increasing inequalities in access to resources (Francischelli, 2021; Faustino, 2019).

In addition, the complexity of enrollment, analysis, and accountability processes discourages less experienced producers, creating a cycle that perpetuates

exclusion. This dynamic especially affects new talents and historically underrepresented groups, such as women, Indigenous peoples, and Black communities, who often lack the financial and technical capital necessary to compete on equal terms. This scenario has generated debates about the need for a review of the FSA criteria, aiming to make the process more inclusive, accessible, and able to meet a wider range of initiatives, strengthening the audiovisual sector as a whole (Francischelli, 2021).

Another relevant milestone in the policies to encourage Creative Economy in Brazil is the Rouanet Law, which offers tax incentives for the sponsorship of cultural projects. Although this policy has allowed the viability of many projects, it is also the subject of criticism, mainly because of the concentration of resources in large urban centers and renowned artists, which limits the access of small cultural producers (Almeida; Costa, 2019). In addition, recent reforms in legislation seek to increase transparency and democratize access to resources, but there is still a long way to make the policy more inclusive (Sá Porto; Azambuja, 2022).

Public policies focused on Creative Economy in Brazil have sought inspiration in international models, such as the British, which implemented successful strategies to foster creative clusters in urban areas. **Creative clusters** are groups of entrepreneurs, companies, and institutions that operate around cultural and creative activities, promoting productive synergies, innovation, and regional economic development. These clusters, which may involve sectors such as audiovisual, design, music, visual arts, digital games, and cultural tourism, stand out for their ability to create economic value from intangible assets — such as creativity, knowledge, and local culture. Based on theories such as that of Michael Porter (1990), who highlighted the importance of productive clusters for competitiveness, creative clusters are established as spaces where sharing resources, ideas, and talents drives productivity and innovation.

Similar initiatives were attempted in São Paulo, Rio de Janeiro, and other major Brazilian cities, aiming to create environments conducive to the development of creative industries (Sá Porto; Azambuja, 2022). However, the lack of a coordinated national strategy and regional disparities have hampered the consolidation of an integrated policy for the creative sector, resulting in the concentration of investments in large urban centers (Peria; Bresciani; Chér, 2021).

Moreover, the lack of consolidated data on the Creative Economy in Brazil is a challenge for formulating effective policies. Despite advances in mapping creative sectors, there are still significant gaps in data collection and analysis that could guide resource allocation and the implementation of more specific policies (Vitória; Emmendoerfer, 2025). The creation of cultural indicators and information systems is, therefore, crucial for the development of the sector and for the monitoring of the effectiveness of public policies (Peria; Bresciani; Chér, 2021).

Finally, it is worth highlighting the role of state and municipal governments in the development of Creative Economy. Cities, such as São Paulo and Recife, have led local initiatives to promote Creative Economy, with the creation of incubators

and coworking spaces aimed at creative startups. However, the lack of integration between the federal, state, and municipal levels often hinders the implementation of these policies, limiting their scope and impact (Lima, 2019). In order for public policies on Creative Economy to be more effective, a better articulation between different government levels and greater involvement of the private sector is paramount (Fernandes; Vieira, 2021).

The evolution of public policies on Creative Economy in Brazil reflects the recognition of the potential of this sector as an engine of economic and social development. Initiatives, such as the aforementioned Culture National Plan (PNC) and the Creative Brazil Plan, demonstrate the government's effort to foster creative entrepreneurship through tax incentives, funding notices, and training. It is worth elucidating that the actions of the PNC are directly related to the promotion, protection, and appreciation of Brazilian cultural diversity. As a State policy, the PNC was established to ensure continuity and effectiveness of cultural public policies, regardless of government changes. Provided for in Article 215 of the Federal Constitution of 1988, the plan aims to ensure the full exercise of cultural rights and access to the sources of national culture by all citizens as well as to support and enhance cultural manifestations in their multiple forms and expressions (Lins Júnior; de França Pereira, 2023).

The PNC was created by Law No. 12,343, of December 2, 2010, and presents as main guidelines the democratization of access to culture, the promotion of cultural diversity, the strengthening of the productive chains of the cultural sector, and the expansion of the protagonism of culture in the social and economic development of the country. Its actions are articulated in strategic axes ranging from the preservation of cultural heritage to the stimulation of the production, dissemination, and consumption of cultural goods (Emmendoerfer et al., 2021).

Furthermore, the PNC sets long-term goals that guide public policies in all federal spheres, promoting the decentralization of cultural actions and strengthening the National System of Culture (*Sistema Nacional de Cultura* – SNC). The plan also reinforces the importance of integrating cultural policies with other areas, such as education, tourism, and Creative Economy, seeking to expand the impact of culture as a vector of human development and citizenship. Therefore, the PNC not only organizes Brazilian cultural policies, but also ensures its continuity, relevance, and reach, consolidating culture as a right and an essential element for the integral development of society (Lins Júnior; de França Pereira, 2023).

Nonetheless, the implementation of these policies faces challenges related to the concentration of resources in large urban centers and access difficulties faced by creative producers from peripheral regions. Policies, such as the FSA and the Rouanet Law, exemplify important advances, but are also criticized for their focus on large productions, leaving aside smaller projects that could significantly contribute to diversity and inclusion in the creative sector (Emmendoerfer et al., 2021).

The financing of Creative Economy in Brazil faces significant barriers, especially with regard to the scarcity of lines of credit adapted to the specificities of the sector.

Traditional financial institutions require guarantees that do not apply to the predominantly intangible assets of the Creative Economy, creating an obstacle for entrepreneurs, especially in regions away from large urban centers. To address these difficulties, technologies emerge as viable alternatives for financing, enabling small entrepreneurs to mobilize resources in a more accessible and less bureaucratic way (Emmendoerfer et al., 2021). In addition, the internationalization of the Brazilian creative sector represents a promising opportunity, but it demands investments in cultural export policies and robust digital infrastructure.

Challenges and opportunities in the financing of Creative Economy

The financing of Creative Economy in Brazil faces a series of structural challenges, which hinder the development of business and cultural initiatives in various regions of the country. One of the main issues is the scarcity of lines of credit specific to the creative sector. There are lines of incentive and development promoted by Banco do Nordeste [Nordeste Bank] in partnership with initiatives such as the project *Dá Gosto Ser do Ribeira* ["It's great being from Ribeira"], an action led by the Brazilian Micro and Small Business Support Service (*Serviço Brasileiro de Apoio às Micro e Pequenas Empresas* – SEBRAE-SP) in small cities of São Paulo. Banco do Nordeste has a consolidated performance in promoting productive and cultural activities, offering lines of credit aimed at small entrepreneurs, cooperatives, and cultural initiatives that promote sustainable development and the valorization of local economies (Banco do Nordeste, s.d.; Reis, 2023).

In turn, the *Dá Gosto Ser do Ribeira* project seeks to strengthen the cultural and productive identity of the Vale do Ribeira region, promoting the articulation between local producers, educational institutions, and the private sector. This strategic partnership between the bank and SEBRAE-SP has been essential to enhance local productive chains, such as family farming, cultural tourism, and artisanal production, offering training, access to credit, and market strategies for small businesses. In addition to strengthening the regional economy, these actions contribute to the preservation of cultural and environmental heritage, showing how integrated policies can generate positive impacts in the promotion of sustainable territorial development (Banco do Nordeste, s.d.; Reis, 2023).

Traditional financial institutions often require guarantees that do not apply to the type of asset predominant in the creative sector, which is intangible (Peria; Bresciani; Chér, 2021). Thus, one of the main difficulties faced by entrepreneurs of Creative Economy is in obtaining credit, as traditional financial institutions often require material guarantees that do not apply to the predominant intangible assets in this sector — such as ideas, cultural expressions, and intellectual property. This requirement represents a significant barrier, especially for those who work outside the large urban centers, where access to financial resources is even more restricted and opportunities for development are limited (Souza, 2022).

In addition, the concentration of resources in large projects and metropolitan regions contributes to the increase of regional inequalities in the creative sector.

Small entrepreneurs and cultural producers from peripheral regions face significant difficulties in accessing financing, which limits diversity and inclusion within the sector (Souza, 2022). To mitigate these issues, it is necessary to formulate more inclusive public policies that address regional diversity and promote the development of Creative Economy in areas outside the major centers (Emmendoerfer et al., 2021).

Despite the challenges, there are increasing opportunities for financing Creative Economy, especially with the emergence of new digital technologies. Platforms, such as crowdfunding, have been shown to be a feasible alternative for funding creative projects, allowing artists and entrepreneurs to mobilize resources directly from the public, without relying on traditional financial institutions or government-related (Scabora; dos Santos; Guarnieri, 2021). Furthermore, the advancement of fintechs has created new credit opportunities for small creative entrepreneurs, offering more flexible financial solutions tailored to their needs (Margarido, 2021).

The internationalization of the creative sector also represents an important opportunity for Brazil. The country's cultural wealth and its creative diversity have great potential to conquer international markets, especially in areas such as music, audiovisual, and design (Morais, 2020). However, in order for Brazil to take full advantage of these opportunities, it is necessary to invest more in cultural export policies, in addition to a robust digital infrastructure that allows the internationalization of Brazilian creative products (Braga, 2023).

Another promising opportunity is the creation of investment funds specific to Creative Economy, which could attract private investors interested in the sector. These funds could be supported by public policies that offer tax incentives and facilitate fundraising for high-impact creative projects (Dias et al., 2023). Normative Instruction No. 11, of 2024, issued by the Brazilian Ministry of Culture (MINC), represents a significant milestone in regulating the participation of endowments in the financing of cultural projects, based on federal tax incentives. This normative instruction reflects the expansion of the possibilities of fundraising for culture in Brazil, allowing donations and financial contributions made to these funds to be deducted from the Income Tax, according to the established criteria (Brazil, 2024).

Endowments are financial instruments created to ensure the long-term sustainability of cultural initiatives or institutions. Through the application and management of resources donated by individuals or legal entities, these funds generate income that are reinvested in the funding of cultural activities, expanding the finance-basis and reducing the exclusive dependence on sporadic public or private contributions (Kai, 2022).

With the regulation introduced by Normative Instruction No. 11/2024, the MINC strengthens the use of tax incentives as a mechanism to attract investments in a more structured and continuous way. This approach aims at stimulating the development of a culture of donation in Brazil, aligning the cultural sector with consolidated practices in countries where endowments already play a strategic role in financing museums, theaters, libraries, and other cultural institutions (Erthal, 2021).

The Normative Instruction also establishes clear guidelines for the constitution, management, and accountability of these funds, ensuring greater transparency and reliability to the process. Thus, Normative Instruction No. 11/2024/MINC not only diversifies the sources of funding for culture, but also promotes the financial sustainability of cultural projects and institutions, encouraging the development of the sector in the long term (Brazil, 2024).

In addition, the use of emerging technologies, such as blockchain, for monetization of creative products can open up new financing opportunities, allowing artists and entrepreneurs to receive payments faster and safer. Blockchain is a distributed and decentralized ledger technology that organizes data into chained blocks chronologically and immutably. Each block contains information, such as transactions or contracts, that is validated by a network of independent computers (nodes) before being added to the chain. Once registered, these data cannot be changed without the consensus of most network participants, which ensures security and transparency (Silva, L. A. M., 2023).

International cooperation can also be an important tool for strengthening the creative sector in Brazil. Partnerships with foreign institutions can facilitate the exchange of knowledge and the promotion of Brazilian creative products abroad, expanding the reach of cultural productions in the country (Monteiro, 2024). Moreover, the promotion of bilateral cultural cooperation agreements can facilitate the circulation of creative goods and services, helping to overcome trade and distribution barriers (Almeida; Costa, 2019).

Finally, the sustainability of creative initiatives also depends on the innovation capacity of the sector. Investing in research and development in the field of Creative Economy can generate new business models and innovative products that respond to the demands of the global market. To this end, public policies should encourage the development of creative technologies and solutions that can be scaled up and adapted to different markets (Silva, A. M. V., 2023).

In order for the Brazilian Creative Economy to reach its full potential, it is essential that public policies be reformulated, focusing on the decentralization of resources and the inclusion of small producers in peripheral areas. The creation of regional notices and the simplification of access to financing mechanisms are key steps to ensure a more equitable distribution of resources. In addition, specific tax incentives for the creative sector could stimulate private investment and foster innovation, positioning Brazil as a global creative innovation hub. The creation of new less-bureaucratic lines of credit, aimed at the intangible assets of the sector, is also a crucial recommendation to facilitate access to financing by small entrepreneurs.

Public-private partnerships (PPPs) have the potential to significantly extend the resources available for financing creative projects. These partnerships can be mediated by the government, which would act as a facilitator in the connection between the private sector and the creative sector, promoting the development of initiatives that benefit both the national economy and culture. Furthermore, it is essential to invest in the training of creative entrepreneurs, offering training

programs that prepare them to compete in international markets and innovate in their respective sectors. Training not only strengthens entrepreneurs, but also contributes to the sustainability and long-term growth of the creative sector (Emmendoerfer et al., 2021).

For Brazil to position itself as a global player in the Creative Economy scenario, it is necessary to align its public policies with global trends in creative consumption and production. Investments in digital infrastructure, such as streaming platforms and digital marketplaces, are fundamental for the internationalization of Brazilian creative products. Strengthening Brazil's digital presence can help overcome geographic barriers and increase the visibility of national cultural products abroad, allowing Brazil to take advantage of growing opportunities in global markets. In addition, the use of emerging technologies, such as blockchain, can contribute to the monetization of creative products, ensuring faster and safer payments for artists and producers.

Recommendations for strengthening public policies and financing in Creative Economy

Public policies should be aligned with global trends in creative consumption and production. Investing in digital infrastructure and promoting the internationalization of Brazilian cultural products are strategic actions to position Brazil as a relevant player in the global scenario of the Creative Economy (Storgatto, 2024).

Faced with the presented challenges and opportunities, it is essential to implement a series of recommendations for strengthening public policies and financing the Creative Economy in Brazil. Firstly, the government should promote the decentralization of resources, so that peripheral regions can also develop their creative sectors (Oliveira, 2022). The creation of regional notices and the simplification of access to financing procedures can guarantee a more equitable distribution of public resources (Almeida; Costa, 2019).

Another important recommendation is the creation of specific tax incentives for the creative sector. As with other countries, targeted incentives can stimulate private investment and promote the development of new creative businesses. Brazil has the potential to become a creative innovation hub; but to do so, a more favorable regulatory environment and incentives that stimulate innovation and internationalization of cultural products are necessary (Abreu, 2023).

With regard to financing, it is essential to create new lines of credit focused on the creative sector. These lines must be less bureaucratic and take into account the specificities of creative assets, which are often intangible (Chér; Peria; Bresciani, 2021). In addition, integrating new technologies into the fundraising process, such as crowdfunding platforms, can facilitate the access to financing, especially for small creative entrepreneurs (Schmitt; Petroll, 2021).

The creation of public-private partnerships should also be encouraged, as they have the potential to expand the financing available for creative projects. The government can act as mediator and facilitator of these partnerships, promoting the

development of projects that benefit both the Brazilian economy and culture (Fernandes; Vieira, 2021). Moreover, it is important to foster the training of creative entrepreneurs, offering training programs that prepare them to compete in international markets and innovate in their respective sectors (Nascimento; Prazeres, 2024).

To strengthen public policies and the financing of Creative Economy in Brazil, the first recommendation is to decentralize resources for this sector. The current concentration of investments in large urban centers, such as São Paulo and Rio de Janeiro, limits the creative development in peripheral regions and less urbanized areas. It is essential that regional notices and development programs specific to rural areas and regions with low economic development be created, aiming to democratize access to financing and resources (Aguiar; Lima, 2020).

The third recommendation is the creation of lines of credit specific to the Creative Economy. The creative sector has unique characteristics such as the predominance of intangible assets and the need for a financial environment that recognizes these assets as valid collaterals. Financial institutions must adapt their products and services to the needs of the creative sector by developing more flexible lines of credit, with competitive interest rates and payment deadlines adapted to the production cycle of creative goods (Rabinovici, 2024).

At the same time, cooperation between the public and private sectors should be expanded through PPPs. The private sector can play a crucial role in financing and developing creative projects, especially through tax incentives. The government, in turn, can act as a facilitator of these partnerships, creating a regulatory environment that encourages private investment in strategic sectors of the Creative Economy (Moretini, 2023).

The Creative Territory of Cariri, in the state of Ceará, an initiative developed in partnership with the Banco do Nordeste, stands out as a model for fostering Creative Economy in the Brazilian Northeast. This initiative seeks to integrate diverse cultural agents, entrepreneurs, and local institutions to promote the sustainable development of the region, recognized for its rich cultural, historical, and natural diversity. The performance of Banco do Nordeste, as a strategic financial agent, has been crucial to enable projects and creative activities in Cariri. Through specific lines of credit and incentive programs, the bank supports cultural enterprises, strengthening sectors such as craftsmanship, music, theater, gastronomy, and cultural tourism. In addition, the initiative contributes to the creation of jobs, the preservation of local traditions, and the valorization of regional identity, promoting a virtuous cycle of economic and social development (Rabinovici, 2024).

It is also worth mentioning the investment in training and vocational education within the creative sector. In order for entrepreneurs and cultural producers to take advantage of the financing and support opportunities offered by public policies, they must be prepared to deal with the demands of the global market. Training programs in creative business management, digital marketing, intellectual property, and internationalization of cultural products are paramount to strengthening the sector (Weiler; Teixeira; Biz, 2022).

The internationalization of the Brazilian Creative Economy is a strategic recommendation that can generate new financing opportunities and increase Brazil's competitiveness in the global scenario. To this end, the government must invest in cultural export policies and create a robust digital infrastructure that allows the internationalization of Brazilian creative products — such as music, audiovisual, fashion, and design. Furthermore, the promotion of international partnerships can help to open new markets and consolidate Brazil's presence abroad (Soares, 2020).

The creation of investment funds specific to Creative Economy is another essential recommendation. These funds could attract private investors interested in the growth potential of the sector, while offering favorable conditions for fundraising aimed at high-impact creative projects. The creation of tax incentives for these funds and the adoption of public policies that encourage innovation in the creative sector can contribute to the financial sustainability of creative industries in Brazil (Fernandes; Vieira, 2021).

The Cultural and Artistic Investment Fund (*Fundo de Investimento Cultural e Artístico* – FICART), provided for in the Rouanet Law, is an initiative that aims at acting as a strategic financial agent for the promotion of cultural projects in Brazil. The fund was conceived as an innovative alternative to fundraise and manage resources for the cultural sector, working as a collective and sustainable investment instrument. However, although it has been part of the legislation since its conception, FICART has never been regulated, which prevents its effective operationalization. This lack of regulation represents a missed opportunity to diversify cultural sources of financing, especially in a scenario where financial sustainability is a growing challenge. The implementation of FICART could strengthen the Creative Economy by attracting investors interested in associating their brands and capital with projects of cultural impact, creating a model that combines fiscal incentive with social return (Almeida; Nunes, 2018).

Another crucial recommendation is the strengthening of innovation and research initiatives within Creative Economy. Technological innovation has transformed the way creative products are produced, distributed, and consumed. The government should encourage the creation of creative innovation hubs where companies, universities, and research centers can collaborate to develop new technologies, business models, and innovative solutions for the sector (Peria; Bresciani; Chér, 2021).

Moreover, it is recommended that the government invest in the collection and analysis of data related to the Creative Economy. The lack of precise indicators on the sector makes it difficult to formulate effective public policies. Creating a cultural information system, with detailed data on the production, consumption, and distribution of creative products, can help guide resource allocation and formulation of more specific and effective policies (Mendonça, 2021).

Finally, environmental and social sustainability must be a priority in public policies aimed at the Creative Economy. The creative sector can play a key role in promoting sustainability by creating products and services that use resources more

efficiently and socially inclusive. Public policies that encourage the adoption of sustainable practices and promote the inclusion of marginalized groups, such as women and ethnic minorities, are essential to ensure fair growth in the sector (Silva, A, M. V., 2023).

FINAL CONSIDERATIONS

Public policies aimed at financing Creative Economy in Brazil play a crucial role in the development of this sector, which has been increasingly relevant to the economic and social growth of the country. Throughout this article, we analyzed the main financing policies and mechanisms, identifying challenges and opportunities for strengthening the creative sector. Among the main obstacles are the concentration of resources in large urban centers, the bureaucracy in the processes of fundraising, and the difficulty of access to credit by small entrepreneurs and regional projects. Conversely, new technologies such as crowdfunding and fintechs, offer promising alternatives to democratize financing and encourage innovation in the sector.

To overcome the challenges, it is essential that public policies advance on three fronts: decentralization of resources, creation of specific tax incentives, and greater integration between different levels of government and the private sector. The promotion of internationalization of the Brazilian Creative Economy and the use of emerging technologies, such as blockchain, can leverage the global competitiveness of the sector, generating a positive impact on the economy and culture of the country. In addition, strengthening public-private partnerships and providing training to creative professionals are essential elements to consolidate a more inclusive and innovative environment.

In short, the financing policies of Creative Economy must be improved to ensure the sustainability and growth of this sector in Brazil. The creation of a more inclusive and efficient ecosystem will allow the Creative Economy to fulfill its full potential as an engine of economic, social, and cultural development, contributing to the diversification of the economy and to the promotion of Brazilian cultural diversity in the global scenario.

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Performing arts in the context of Creative Economy in Belo Horizonte

As artes cênicas no contexto da Economia Criativa de Belo Horizonte

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ABSTRACT

This article is the result of a study on the provision of training in performing arts, specifically in performing arts technologies, in the city of Belo Horizonte, a metropolis that has developed significantly as a hub for event tourism, both business and cultural. Through a bibliographic review, the presence of performing arts among the segments of Creative Economy, a recent area with great economic potential, was confirmed, as well as the importance of creative activities for local and regional development. However, some obstacles to their development in Brazil were identified, among them, the lack of skills and specialized professionals who can expand the economic, social, and cultural results of Brazilian regions. In this sense, and this time through exploratory research, were sought in Belo Horizonte, the existing possibilities for training professionals in performing arts Technologies, understood as planning, conception, design and detailing of configurations, environments, and structures within the scope of performing arts, including lighting, sound, scenography, and costume design projects for theatrical and similar shows. The research confirmed the lack of regular training offers, which suggests the opportunity for proposals in this sense to be made for the benefit of the performing arts, in particular, and creative economy in Belo Horizonte and Minas Gerais in general.

Keywords: Training. Belo Horizonte. Creative Economy. Scene technologies. Performing arts.

RESUMO

O presente artigo resulta de uma pesquisa sobre a oferta de capacitação em artes cênicas, especificamente em tecnologias da cena, na cidade de Belo Horizonte, metrópole que tem se desenvolvido significativamente como polo de turismo de eventos, tanto de negócios quanto culturais. Por meio de uma revisão bibliográfica, confirmou-se a presença das artes cênicas entre os segmentos da Economia Criativa, área recente e de grande potencial econômico, bem como confirmou-se a importância das atividades criativas para os desenvolvimentos local e regional. No entanto, foram identificados alguns entraves para seu desenvolvimento no Brasil, entre eles, a falta de competências e de profissionais especializados que possam ampliar os resultados econômicos, sociais e culturais das regiões brasileiras. Nesse sentido, e dessa vez por meio de pesquisa exploratória, foram buscadas, em Belo Horizonte, as possibilidades existentes de formação de profissionais em tecnologias da cena, entendida esta como planejamento, concepção, projeto e detalhamento de configurações, ambientes e estruturas no âmbito das artes cênicas, compreendendo os projetos de iluminação, sonorização, cenografia e figurino de espetáculos teatrais e afins. A pesquisa confirmou a carência de ofertas regulares de capacitação, o que sugere a oportunidade para que propostas nesse sentido sejam feitas em benefício das artes cênicas, particularmente, e da economia criativa belo-horizontina e mineira de modo geral.

Palavras-chave: Capacitação. Belo Horizonte. Economia Criativa. Tecnologias da cena. Artes cênicas.

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INTRODUCTION

Since the beginning of the 21st century, in the pursuit of economic alternatives that are not predatory or socially exclusive, studies and research, particularly at the international level, have expanded and deepened, focusing on the economic potential of the so-called “creative industries.” These industries position “creativity as a key factor in establishing commercial relationships, competitiveness, and global economic integration, as the ability to create becomes more important than the production of commodities and industrial products with low added value” (Costa; Souza-Santos, 2011, p. 151).

De Marchi (2014, p. 200-201) clearly summarizes this shift in the discourse on development:

Creative economy is presented as an alternative to a discredited development project based on intense industrialization and the “modernization” of local cultures, which were previously seen as obstacles to the adoption of Western utilitarian reasoning and, consequently, to generating economic growth. Now, developing countries could produce high-value-added goods for export to developed economies, leveraging their cultures (ways of life, artistic and folkloric expressions, imagination, traditional knowledge) without causing harm to their environment.

Reports from the Organization for Economic Co-operation and Development (OECD, 2007) and the United Nations Educational, Scientific and Cultural Organization (UNESCO, 2013) highlighted the growing interest and importance that countries and international entities were placing on what was then referred to as “Creative Economy.” According to Costa and Souza-Santos (2011), in Brazil, following this mobilization, government policies and other organizations turned their attention to the topic. Notable actions include the creation of the Secretariat of Creative Economy within the Ministry of Culture¹, as well as programs and research developed by entities such as the Institute of Applied Economic Research (*Instituto de Pesquisa Econômica Aplicada* – Ipea), Universidade de São Paulo (USP), the Brazilian Micro and Small Business Support Service (*Serviço Brasileiro de Apoio às Micro e Pequenas Empresas* – Sebrae), the National Bank for Economic and Social Development (*Banco Nacional de Desenvolvimento Econômico e Social* – BNDES), the Federation of Industries of the State of Rio de Janeiro (*Federação das Indústrias do Estado do Rio de Janeiro* – Firjan)², and, in the case of Minas Gerais, the P7 Creative Observatory³. The Secretariat of Creative Economy was even responsible

1 The Secretariat of Creative Economy was established in 2011 and, over the years, has been dissolved, reinstated, and incorporated into different ministries. Currently, under the name Secretariat of Creative Economy and Cultural Development (*Secretaria de Economia Criativa e Fomento Cultural* – SEFIC), it is one of the ‘Specific Singular Bodies’ of the Ministry of Culture (MinC).

2 In 2008, Firjan took the unprecedented initiative in Brazil to conduct a comprehensive analysis of the sector. Since then, the Creative Industry Mapping has become an important data source and a national and international reference for the industry. In 2022, the 7th edition covered the period from 2017 to 2020.

3 P7 Criative Observatory – the Creative Industry Development Agency of Minas Gerais is an independent organization established as a non-profit association, aimed at the development and strengthening of creative economy in Minas Gerais (Observatório P7 Criativo, 2018).

for preparing the Creative Economy Secretariat Plan for the 2011-2014 period, marking “the first time that the narrative of Creative Economy in Brazil was officially declared at the federal government level” (Fleming, 2018, p. 10), thus revealing the strategic value attributed to it.

According to Reis and Marco (2009), Creative Economy is a relatively recent and highly dynamic field, with its concepts, definitions, and terminology still under development. Various expressions are used in discussions on the topic, including cultural economy, experience economy, creative industries, cultural industries, creative cities, creative groups, and the term “creative economy” itself. Debates about its scope are also frequent; however, it is evident that seminal documents, such as the comprehensive report published by the United Nations (UN) in 2010,⁴ emphasize the flexibility each country should have in making delimitations based on its own context.

This situation, according to De Marchi (2014), is evident in the Creative Economy Secretariat Plan, which reflects the intention and effort of MinC/SEC to develop its own project or, in the words of the department’s first secretary, Cláudia Leitão:

[...] the concept of Creative Economy that we need to develop in Brazil is not the same as the concept of Creative Industries as defined by the Anglo-Saxons, Australians, Asians, or Americans. We need to consider an economic dynamic involving cultural goods and services based on an understanding of our own diversity, which could serve as an asset for generating wealth for the country (Leitão, 2013, n.p.).

In 2024, Cláudia Leitão reassumed her position and launched the Guidelines for the National Creative Economy Policy – Creative Brazil (*Brasil Criativo*). The department reaffirmed its commitment to adopting an independent policy, emphasizing the need to “decolonize thinking” as a fundamental prerogative. The globally applied terms, definitions, categories, and indicators often fail to account for hybrid cultures. Leitão (2023) argues that it is necessary to challenge the reproduction of hegemonic discourses and construct a distinct, context-specific narrative.

According to the SEC, Creative Economy consists of various groups of enterprises referred to as “creative sectors.” These sectors encompass “all those whose productive activities are primarily driven by a creative act that generates symbolic value, a central element in price formation, and results in the production of cultural and economic wealth” (Brazil, 2011, p. 22).

According to De Marchi (2014), the deliberate use of the term “creative sectors” instead of “creative industries” in the Plan reflects the understanding of its creators that the word “industry” could imply, in Portuguese, the large-scale production of goods — an attribute not applicable to the subject in question. However, the term “creative industries” is widely used in contemporary literature as a replacement for the parallel concept of “cultural industries,” based on the understanding that

4 This is a document published in 2010 by the United Nations Conference on Trade and Development (UNCTAD), presenting the United Nations’ global perspective on the topic of Creative Economy. It resulted from the cooperative work of multiple agencies.

“creative sectors extend beyond those traditionally classified as cultural, linked to artistic-cultural production (music, dance, theater, opera, circus, painting, photography, cinema), to include other forms of expression and activities related to new media, the content industry, design, and architecture, among others” (Brasil, 2011, p. 22).

The term “cultural industry,” originally coined by philosophers of the Frankfurt School and later expanded by French sociologists to “cultural industries,” remains a subject of debate in academic and legislative discourse (ONU, 2012). According to Wood, Bendassoli, Kirschbaum, and Cunha (2009), these terms, used in the second half of the 20th century to critique the excessive massification of culture and the arts, carried a negative connotation that does not align with the positive social expectations associated with creative economy. As the authors state, “The change from the term ‘cultural industries’ to ‘creative industries’ reflects a new attempt to integrate the fields of art or culture, technology, and business, this time with the aim of emphasizing the positive aspects of this configuration” (Wood *et al.*, 2009, p. 77).

Despite the existence of various classification models, the performing arts are included in the principal Brazilian documents on Creative Economy, as summarized in Chart 1.

Chart 1. Classification of performing arts within the scope of Creative Economy.

Document	Macro Category	Creative industry
Creative Economy Secretariat Plan 2011	CORE CREATIVE SECTOR Shows and celebrations	ASSOCIATED ACTIVITIES Performing Arts Festivals and Fairs Fairs
Mapping of the Creative Industry in Brazil (Firjan, 2022)	CREATIVE AREA Culture	SEGMENTS Cultural expressions Heritage and arts Music Performing arts
P7 Creative Observatory	GROUP Culture	SUBGROUP Cultural heritage Gastronomy Artistic activities (includes performing arts and sound and lighting activities)

Source: Prepared by the authors, based on Brasil (2011, p. 28), Firjan (2022, p. 42), and P7 Creative Observatory (2018, p. 66).

Although Creative Economy represents a significant sector of the Brazilian economy, and the country is recognized for its cultural diversity (considered a key driver of creativity), Brazil is not among the leading developing nations exporting creative goods and services (Brasil, 2011; Costa; Souza-Santos, 2011; De Marchi, 2014). The adverse political conditions⁵ of the past decade have hin-

⁵ Such circumstances are inherent to the dynamics of the political game, including changes in key personnel within government bureaucracy, disputes between departments, the relocation or dissolution of ministries, budgetary constraints, among others (De Marchi, 2014).

dered the establishment of permanent and integrated initiatives, the development of foundational structures, and the formulation of an adequate theoretical model to effectively allocate resources for the sector's growth (Fleming, 2018; Firjan, 2022).

To transform this scenario, Costa and Souza-Santos (2011) and Fleming (2018) align with Leitão (2011), who, in the introduction to the Creative Economy Secretariat Plan, outlines the challenges that must be addressed:

[...] we need research, indicators, and methodologies for the production of reliable data; we require credit lines to foster these enterprises; we lack training for creative skills and infrastructure that ensures the production, circulation, and consumption of creative goods and services, both domestically and internationally. Moreover, it is necessary to advance in the development of new regulatory frameworks, of a tax, labor, civil, administrative, and constitutional nature, that enable progress (Leitão, 2011, p. 15) (emphasis by the authors).

It is evident, therefore, that skill development is a critical requirement for Creative Economy in Brazil. A brief analysis of the Creative Economy Secretariat Plan, a 148-page document, reveals the term "training" appears 24 times, "education" 39 times, and "qualification" 128 times, underscoring the emphasis placed on preparing individuals for creative skills. As Reis and Marco (2009, p. 29) emphasize, "no economic sector can sustain a thriving production without the training of productive agents."

Although this research does not aim to explore the conceptual and metric aspects of Creative Economy in depth, some quantitative data can be presented for illustrative purposes. This serves to confirm its significance within the Brazilian economic landscape and to highlight certain issues related to the performing arts segment, which is the focus of this study.

The most detailed and up-to-date quantitative data come from two sources: the report prepared by the P7 Creative Observatory (2018) and the *Mapping of the Creative Industry in Brazil*, conducted by Firjan (2022). It is important to note that these documents employ different methodologies and cover distinct periods, requiring careful analysis.

The mapping conducted by Firjan covers the period from 2017 to 2020 and takes into account the following aspects:

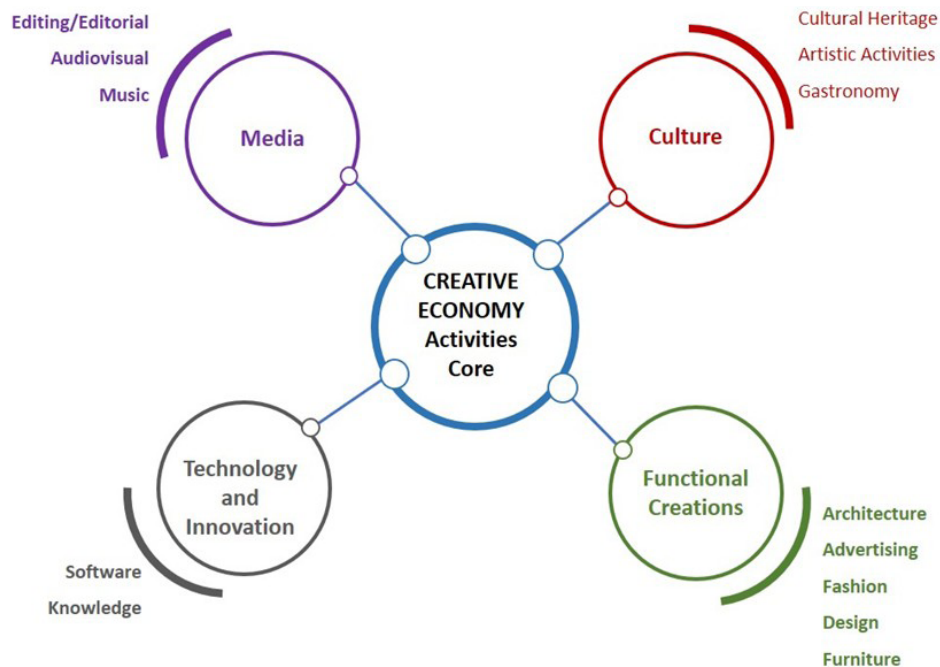
[...] thirteen creative segments according to their sectoral affinities, identifying four major Creative Areas: Consumption (Design, Architecture, Fashion, and Advertising), Media (Publishing and Audiovisual), Culture (Heritage and Arts, Music, Performing Arts, and Cultural Expressions), and Technology (R&D, Biotechnology, and ICT) (Firjan, 2022, p. 8).

The report highlights a strong performance of the Creative Economy, as shown in the Participation of Creative GDP in the Total Brazilian GDP – 2004 to 2020 (Graphic 1), surpassing the growth recorded for the Brazilian economy as a whole.



Source: Prepared by the authors based on Firjan (2022, p. 13).
Graphic 1. Share of the Creative GDP in the total Brazilian.

Presenting data from 2016, the working group responsible for the P7 Creative Observatory report categorized the creative economy of Minas Gerais into a diagram consisting of four groups and 13 subgroups (Figure 1). This research focuses on the "Culture" group, which encompasses "Artistic Activities" (including the performing arts), "Cultural Heritage," and "Gastronomy."



Source: Prepared by the authors based on P7 Criative Observatory (2018, p. 24).
Figure 1. Diagram of Creative Economy in Minas Gerais: groups and subgroups.

According to the P7 Creative Observatory:

The creative economy employs more than 4.6 million people in Brazil, accounting for 10.1% of the formal jobs registered in the country as of

December 2016. The “Culture” and “Functional Creations” groups are the largest employers, representing 51.3% and 28.4% of total formal creative jobs, followed by “Technology and Innovation” (12.2%) and “Media” (8%).

[...]

In Minas Gerais, creative economy is responsible for generating over 450,000 formal jobs, accounting for 9.89% of the state’s total employment. In the national ranking, Minas Gerais ranks third, with about 10% of the total creative jobs in Brazil.

[...]

The most representative groups in the state in terms of creative job creation are “Culture” (54%) and “Functional Creations” (30.3%). Following them are the “Technology and Innovation” (9.7%) and “Media” (6%) groups (Observatório P7 Criativo, 2018, p. 31, 50 e 51).

These data confirm the significance of Creative Economy for Brazil and highlight the prominent position of the state of Minas Gerais. They also allow for the conclusion that, at least until 2016, the group to which the performing arts belong (Culture) provided a broad job market in terms of creative employment. Regarding employment, a new positive impact was observed: an 11.7% growth compared to 2017, as indicated by the table of employment relationships by creative segment between 2017 and 2020 (Table 1). However, the positive performance was not uniform across all segments: “the Culture and Media segments experienced significant declines, while the Consumption and Technology segments saw an increase in their relative share” (Firjan, 2022, p. 75).

This difference in the performance of creative areas can be attributed to:

[...] The Media and Culture sectors were significantly affected by the consequences of the Covid-19 pandemic, in addition to facing institutional challenges related to new legislation and policies from the Brazilian government. The more flexible labor laws, the impact of technology, and new consumption patterns are relevant factors in the outcomes for the Media sector. In the Culture sector, changes to the Federal Law on Cultural Incentives and the restriction of in-person events due to the health crisis contributed to the results (Firjan, 2022, p. 9).

The negative performance of the “Performing Arts” segment in terms of employability, while attributable to the impact of the Covid-19 pandemic and changes in incentive legislation that have significantly affected the cultural sector, must be analyzed with caution. In the performing arts, “the link to talent can take on very different contractual forms” (Observatório P7 Criativo, 2018, p. 42), which complicates the ability to provide a realistic statistical overview.

The importance of a segment within the context of Creative Economy cannot be solely determined by traditional economic measurement methods, as noted by Jones, Lorenzen, and Sapsed (2015, *apud* Firjan 2022, p. 76-77). The authors contend that each segment of Creative Economy should be analyzed from two

Table 1. Employment relationships.

Segment	Employments			Variation (%)		Composition of creative core (%)		
	2017	2019	2020	2020/2017	2020/2019	2017	2019	2020
Total Labor Market	46,281,590	46,716,492	46,236,176	-0.10	-1.03	-	-	-
Creative Core	837,206	919,010	935,314	11.7	1.8	100	100	100
Culture	64,853	68,423	60,166	-7.2	-12.1	7.7	7.4	6.4
Cultural Expressions	28,403	32,958	30,621	7.8	7.1	3.4	3.6	3.3
Performing Arts	10,802	9,852	7,930	-26.6	-19.5	1.3	1.1	0.8
Music	11,478	11,961	10,369	-9.7	13.3	1.4	1.3	1.1
Heritage and Arts	14,170	13,652	11,246	-20.6	17.6	1.7	1.5	1.2
Technology	310,439	338,053	350,330	12.8	3.6	37.1	36.8	37.5
ICT	123,415	137,695	146,263	18.5	6.2	14.7	15.0	15.6
Biotechnology	31,012	34,880	38,044	22.7	9.1	3.7	3.8	4.1
Research & Development	156,012	165,478	166,023	6.4	0.3	18.6	18	17.8
Consumption	366,352	419,949	439,517	20.0	4.7	4.8	45.7	47.0
Advertising & Marketing	150,794	199,491	223,497	48.2	12.0	18.0	21.7	23.9
Design	76,090	81,666	81,458	7.1	-0.3	9.1	8.9	8.7
Architecture	94,801	97,317	97,424	2.8	0.1	11.3	10.6	10.4
Fashion	44,667	41,475	37,138	-16.9	-10.5	5.3	4.5	4.0
Media	95,562	92,585	83,301	-10.7	-7.9	11.4	10.1	9.1
Editorial	54,678	51,680	46,815	-14.4	-9.4	6.5	5.6	5.0
Audiovisual	40,884	40,905	38,486	-5.9	-5.9	4.9	4.5	4.1

Source: Firjan (2022, p. 18).

dimensions: “semiotic code” and “material base.” These dimensions refer, respectively, to the symbolic elements of creative production (those that resonate with the emotions of consumers) and the material elements (such as raw materials, technologies, socio-technical production systems, as well as tools, infrastructures, and technological artifacts).

Although the most recent data on the ‘performing arts’ segment does not show significant performance in its tangible aspects (such as the number of jobs, share of GDP, and others), this does not imply that it should be disregarded. The intangible aspects of the products in this segment, for which appropriate metrics are still lacking, embody the identity, cultural, and artistic values of a country. However, the available data can inform and guide public policies aimed at reducing obstacles to the recognition of products in this segment and even in the cultural sector as a whole, which is generally “highly dependent on public resources for the promotion and production of content” (Firjan, 2022, p. 43).

Between 2016 and 2018, the João Pinheiro Foundation (*Fundação João Pinheiro* – FJP) conducted a diagnosis of Creative Economy in Minas Gerais, based on the State Plan for the Creative Economy Seminar held in November 2016. This seminar gathered representatives from various segments to discuss the potential and challenges associated with the development of each sector.

The study, which focused on 10 creative segments — (1) Performing Arts (Theater, Circus, and Dance); (2) Visual and Digital Arts; (3) Design; (4) Book Publishing; (5) Gastronomy; (6) Audiovisual Media (Video and Cinema; Television); (7) Fashion; (8) Music; (9) Heritage and Cultural Expressions; and (10) Software, Applications, and Electronic Games — employed a methodology that included lectures with experts, followed by the application of the SWOT⁶ matrix and focus group meetings. The study identified two major obstacles to the development of public policies for the sector: “there is no clarity about the links that comprise the production chain of each segment, and, more critically, there is a lack of systematized data and information about all of them, especially on a quantitative basis” (Carvalho, 2018, p. 6).

This finding, however, did not prevent the completion of a preliminary diagnosis, which identified as a weakness of the “Performing Arts” segment the “lack of investment in the training of theater technicians” (Carvalho, 2018, p. 19). As a strategic guideline, the study recommended “encouraging the training of specialized labor within the theater production chain, including the training of cultural managers and stage technicians” (Carvalho, 2018, p. 22), as “the shortage of qualified professionals at various stages of the production chain is a reality that limits the growth of the sector, particularly cultural managers and technicians in general” (Carvalho, 2018, p. 22).

Therefore, based on the reading and analysis of specific documents, this research concluded that creative economy can contribute to the growth and prosperity of a country or region by promoting economic diversification and building resilience to crises. Similarly, recognizing the performing arts as a sector within Creative Economy suggests that attention should be directed toward addressing any existing obstacles. Among these obstacles, also identified through a state-level diagnosis, is the shortage of qualified professionals, highlighting the importance of proposals that can help mitigate this issue.

THE SCENIC MARKET IN BELO HORIZONTE

Belo Horizonte, the capital of the state of Minas Gerais, is the sixth most populous municipality in Brazil, the third in the Southeast region, and the largest in its state, according to data from the 2022 Census (IBGE, 2024). Additionally, it serves as the central hub of a complex network of municipalities, exerting economic, political, and sociocultural influence over them.

According to the Belo Horizonte Portal (Belotur, n.d.),⁷ Belo Horizonte is “the 3rd city in Brazil with the largest number of professionals working in creative activities.” Furthermore, it is highlighted that, according to the Datafolha Institute, it is

6 The acronym SWOT stands for strengths, weaknesses, opportunities, and threats, or *forças, oportunidades, fraquezas e ameaças* (FOFA) in Portuguese. Available at: <https://asana.com/pt/resources/swot-analysis>. Access on: Feb 13, 2023.

7 Belo Horizonte Portal – The official portal of Belotur, the Municipal Tourism Company of Belo Horizonte S/A, whose mission is to promote the capital of Minas Gerais as a tourist attraction hub with national and international visibility. Available at: <http://portalbelohorizonte.com.br/creativecity>. Access on: Apr 06, 2023.

“the Brazilian capital with the best rates of cultural consumption and attendance at cultural activities.” Similar information is found in the book *Cultura nas Capitais* by João Leiva (2018), in which the author states that, among the 12 capitals surveyed:

Belo Horizonte has the highest levels of access to culture. The capital of Minas Gerais recorded the best attendance percentages over the past twelve months for five cultural activities: music concerts, craft fairs, museums, theaters, and symphonies. In reading, visits to libraries, and poetry gatherings, it achieved the second-highest result (Leiva, 2018, p. 184).

Since 2015, the city has been receiving significant investments from the state government, both for the implementation of actions and for the promotion of discussions that aim to diagnose the demands and potential of the segments within creative economy, which can help expand the city’s presence on national and international stages (Salles, 2022).

The municipal government, despite the changes brought about by political shifts in administration, has also made efforts to support the local creative economy. In October 2019, through the initiative of the Municipal Department of Tourism, and after an application process that had been ongoing since April 2018, Belo Horizonte was recognized as a Creative City of Gastronomy by UNESCO. This recognition made the city part of a creative network, established in 2004, comprising 246 cities with the shared goal of placing cultural industries at the core of their local and regional development plans. The acknowledgment of Gastronomy as a creative activity of excellence has had a ripple effect on other segments that rely on external audiences, helping to strengthen Belo Horizonte in two types of tourism: event tourism and cultural tourism:

The city of Belo Horizonte, capital of the state of Minas Gerais, Brazil, boasts a rich cultural heritage and a vibrant tourism scene that attracts visitors from various parts of the world. Whether through its historic architecture, distinctive cuisine, or the diversity of cultural events, Belo Horizonte stands out as a constantly growing tourist hub (Vianna; Magalhães; Dolabela, 2024, p. 180).

Belo Horizonte is a city accustomed to hosting a remarkable number of shows throughout the year, including art and culture festivals, as well as numerous national and international artistic events that attract thousands of people, including both artists and spectators (locals and tourists). Some of the most notable local events in the state of Minas Gerais and the country are those organized by the Belo Horizonte Municipal Culture Foundation itself, such as the Belo Horizonte International Stage & Street Theater Festival (*Festival Internacional de Teatro Palco & Rua – FIT-BH*),⁸ the *Virada Cultural*,⁹ and the Belo Horizonte

8 The Belo Horizonte International Stage & Street Theater Festival (*Festival Internacional de Teatro Palco & Rua de Belo Horizonte – FIT-BH*) was founded in 1994 and has since placed Belo Horizonte on both the national and international cultural circuits of the performing arts. Available at: <http://portalbelohorizonte.com.br/fit>. Access on: Apr 6, 2024.

9 The *Virada Cultural de Belo Horizonte* is a 24-hour uninterrupted journey of artistic and cultural programming across various fields, including music, theater, dance, circus, literature, fine arts, performing arts, visual arts, performance, fashion, and gastronomy. Available at: <https://portalbelohorizonte.com.br/virada>. Access on: Apr 6, 2024.

Black Art Festival (*Festival de Arte Negra de Belo Horizonte – FAN*)¹⁰. Additionally, there are events organized by independent producers in the city, with or without support from the Municipality's Cultural Incentive Laws, such as the Urban Art Circuit (*Circuito Urbano de Arte – CURA*),¹¹ Contemporary Art Summer (*Verão Arte Contemporânea – VAC*),¹² the World Circus Festival,¹³ and, in particular, the Theater and Dance Popularization Campaign (*Campanha de Popularização do Teatro e Dança – CPTD*),¹⁴ due to the event's longevity, the number of participating shows, and the number of tickets sold (Figure 2).



Source: prepared by the authors based on images collected from the event websites.
Figure 2. Some events held in Belo Horizonte in 2022 and 2023.

The CPTD is an initiative of the Minas Gerais Performing Arts Producers Union (*Sindicato de Produtores de Artes Cênicas de Minas Gerais – Sinparc-MG*), an organization that aims to develop actions supporting the work of performing arts producers, encompassing various stages of the production chain and making art and culture accessible to the public. In addition to the CPTD, which takes place in Belo Horizonte and several cities in the interior of Minas Gerais at the beginning of the year, Sinparc-MG also runs the “Vá Ao Teatro” (Go to the Theater) portal project and the BH Theater Festival — an annual winter festival. CPTD provides a clear example of the demand for performing arts professionals in general and for stage technologies in particular (Figure 3).

10 The Belo Horizonte Black Art Festival (*Festival de Arte Negra de Belo Horizonte – FAN BH*) is a festival dedicated to the valorization and dissemination of African heritage art. Available at: <https://portalbelohorizonte.com.br/fan>. Access on: Apr 6, 2024.

11 The Urban Art Circuit (*Circuito Urbano de Arte – CURA*) is one of the largest public art festivals in Brazil and has been held in Belo Horizonte since 2017. It is the city's first mural painting circuit. Available at: <https://cura.art/>. Access on: Apr. 6, 2024.

12 The Contemporary Art Summer (*Verão Arte Contemporânea – VAC*) was created with the aim of stimulating and spreading local production in different artistic areas, fostering interaction between artists and the public. Available at: <https://2023.veraoarte.com.br/>. Access on: Apr. 6, 2024.

13 The World Circus Festival has been held in Belo Horizonte and cities in the interior of Minas Gerais since 2001. Its major differentiator lies in the diversity and multiplicity of languages and aesthetics that the circus itself offers. Available at: <https://festivalmundialdecirco.com.br/sobre-o-festival/>. Access on: Apr 6, 2024.

14 The event originated from a national movement that started in Rio de Janeiro in 1972, based on the idea of carioca artists. The following year, it came to Belo Horizonte, having celebrated its 45th anniversary in 2019.



Source: Ministério da Cultura (2019, p. 1 and 3).

Figure 3. Cover and index page of the 2019 Campaign folder.

In Belo Horizonte, during the months of January and February, local residents typically left the capital to travel, taking advantage of the school holidays, which led to a reduction in theater attendance. The goal, therefore, was to offer a varied and diverse range of shows, partially reversing this trend and attracting people from nearby municipalities. This approach generated revenue for local businesses and contributed to the economy in general.

In an interview with journalist Soraya Belusi from *Jornal O Tempo*, the president of Sinparc-MG, Rômulo Duque, discussed the transformation in management that the CPTD has undergone over the years. He emphasized that producers rely on the event to generate greater profits from their productions and that people wait for this period to attend the theater. However, Duque also pointed out that it is necessary to invest in other actions to attract spectators throughout the rest of the year (Belusi, 2010).

According to Rezende (2013), over the years, the CPTD has gained increasing experience in developing strategies to attract spectators, implementing numerous changes to the participation notice, marketing methods, and ticket sales. These efforts demonstrate a greater understanding of “[...] what keeps people away from theater and dance as leisure options” (Rezende, 2013, p. 13). The author further adds that “[...] the changes in strategies promoted by the CPTD over time may represent precisely this dialogue that involves the integration of the popular into the market” (Rezende, 2013, p. 13). Additionally, there is a clear effort to break down barriers to accessing cultural services and goods promoted by the event, as “the participation of artists and producers seemed to be fundamental, as they were even involved in ticket sales” (Rezende, 2013, p. 19).

Table 2 presents quantitative data from the CPTD for the period from 2014 to 2024. The significant decline in the number of tickets sold between 2016 and 2023, followed by a slight increase from 2024 onward, does not hinder the intended

analysis, which focuses on the number of productions and, consequently, the number of professionals likely to be in demand. Moreover, ticket sales involve various factors that can, of course, be analyzed by the sector, such as the number and diversity of shows offered, the duration of the campaign, the availability of venues, the quality of re-performances (shows that premiered in the year preceding the event), and promotional strategies, among others. In any case, the CPTD serves as a showcase that quantitatively reflects a significant portion of Belo Horizonte's annual theater production.

Table 2. Number of performances and tickets sold in the Theater and Dance Popularization Campaign 2014-2024.

Year	Premieres	Reprises	Total	Stand-up comedians	Tickets Sold
2024	36	77	113	10	150,242
2023	40	74	114	10	120,734
2022 ¹⁵	25	54	79	19	52,340
2021 ¹⁶	–	–	–	–	–
2020	53	86	139	21	104,981
2019	55	89	144	20	177,886
2018	54	78	132	18	179,132
2017	94	98	192	–	184,607
2016	62	97	159	–	262,801
2015	54	109	163	–	323,601
2014	49	101	150	–	373,324

Source: compiled by the authors from data collected from SINPARC-MG (2024).

As a quantitative test, three specific editions of the CPTD were selected: the most recent (2024); the edition prior to the social isolation caused by the Covid-19 pandemic (2020); and the edition with the highest number of participating shows (2017). Only new productions were considered, as each new stage production not only employs actors and directors but also requires specialized services from designers for scenography, costumes, lighting, and sound effects, as well as prop designers, makeup artists, and other professionals involved in the performing arts production chain.

Considering that each show requires at least one professional designer from each of the technical-creative areas (set, costume, lighting, and sound design), the demand for designers in the CPTD was as follows: in 2024 — with 36 new productions — approximately 144 designers were required; in 2020 — with 53 new productions — the demand reached 212 designers; and in 2017 — with 94 new production — the year with the highest number of new shows; at least 376 professionals were

15 2022: the year of the partial return of CPTD post-Covid-19 pandemic, many theaters did not open as they could not adapt to the health regulations set by the city hall, and several performances were canceled due to contagion within the team.

16 2021: the CPTD was canceled, and SINPARC-MG tried throughout the year to find a new date for the event, but it would only return in 2022.

needed. This represents a significant demand for skilled professionals, aligning with the conclusions and guidelines outlined in documents related to Creative Economy.

The analysis was limited to the shows that participated in the CPTD in recent years. However, theatrical production in Belo Horizonte extends beyond these numbers, as participation in the event is subject to restrictions outlined in the notices. Additionally, many productions may also take part in other events held during the same period, such as VAC, performances outside Belo Horizonte, and specific theater productions for both children and adults. Furthermore, the decline in ticket sales over the past decade may have led some productions to opt out of the CPTD. Despite these considerations, it is essential to recognize that theater remains one of the fields within creative economy with a significant demand for specialized professionals.

Meeting the demand of this job market, however, remains constrained by the shortage of centers or institutions in Brazil, in general, and in Belo Horizonte, in particular, that can provide specialized professionals.

According to Luciani (2014), there is a limited availability of undergraduate programs in Brazil specifically focused on the technical and creative aspects of theater. As a result, design activities for the stage, such as set design, lighting, costume design, and sound design, are often carried out by professionals with diverse educational backgrounds, many of whom are self-taught, having acquired their skills through trial and error or by observing experienced professionals in a master-apprentice system. Luciani (2014) further notes that some bachelor's or licentiate degree programs in acting and directing include courses that introduce students to technical and creative aspects of stage design. However, these courses are not considered sufficient to provide comprehensive training in set, lighting, costume, or sound design.

In Belo Horizonte, there are few institutions that offer regular training for professionals in the field of entertainment technology. The only undergraduate theater program in the city, offered by Universidade Federal de Minas Gerais (UFMG),¹⁷ provides both a bachelor's degree and a teaching degree in theater. Although the program includes an elective course titled "Lighting Workshop," which introduces the basic technical aspects of stage lighting, as well as another course with variable content covering the practical aspects of technical production for a performance, specialized training in the technical-creative areas (scenography, costume design, lighting design, or sound design) is not part of its pedagogical framework.

An institution that provides opportunities for acquiring both theoretical and practical knowledge in the field of Stage Technologies, though not aimed at training new professionals, is Galpão Cine Horto¹⁸. This institution offers Research Centers designed to enhance theoretical and practical investigations across various domains of stage creation and culture, fostering exchanges among artists, students,

17 Bachelor's Degree in Theatre – UFMG. Available at: <https://www.eba.ufmg.br/graduacao/teatro/>. Access on: Nov 30, 2024.

18 Research Centers of *Galpão Cine Horto*. Available at <https://galpaocinehorto.com.br/portfolio/nucleos-de-pesquisa/>. Access on Nov 30, 2024.

and researchers under the guidance of professionals active in the cultural sector. Within the field of Stage Technologies, two research centers stand out: one dedicated to Scenography, which serves as a space for theoretical and practical exploration of staging environments, and another focused on Costume Design, which facilitates exchanges and in-depth study of costume design as a creative and sustainable practice, equipping participants with the necessary tools to develop costume projects and concepts.

The Belo Horizonte City Hall, through the Arena da Cultura Free Arts School,¹⁹ offers short-term workshops in specific units, with weekly meetings and introductory sessions for experimenting with behind-the-scenes aspects of the performing arts. Some of these workshops include "The Art of Lights: Lighting Laboratory;" "The art of fashion: costumes as a language of creation;" "Body Museum of Novelties: costumes, fashion, and the world through recycling, customization, and upcycling;" "DJ, Production, and Musical Creation: recording and mixing your sound at home;" "Dressing Spaces: bodies and places on stage;" and the "Scenography and Costume Workshop."²⁰ However, the program is primarily designed to raise awareness and introduce participants to these fields rather than to provide professional training.

The only institution that offers a regular course is the Clóvis Salgado Foundation, through the Artistic and Technical Training Center (*Centro de Formação Artística e Técnica* – CEFART) at the School of Stage Technology,²¹ created in 2017. Its objective is to provide training to students through courses that address the processes inherent to the production, assembly, and operation of technological resources for the artistic scene. However, it does not focus on the creation of scenography, costumes, lighting, or sound design.

There are four Continuing Education Courses (FIC) that aim to promote the initial training of future professionals:

- Stage Technician Assistant: with specific training based on the basic foundations of scenography and technical support for costumes and setting up stage spaces in contemporary times.
- Costume designer: with specific training based on the basic fundamentals for composing sketches, cleaning, storing, and maintaining costumes.
- Stage Lighting Technician: for future professionals who will work as lighting technicians.
- Sound technician: with basic fundamentals for composing soundtracks, for recording, mixing, assembly/disassembly, and sound engineering operations.

19 *Escola Livre De Artes Arena da Cultura* Available at <https://prefeitura.pbh.gov.br/fundacao-municipal-de-cultura/escola-livre-de-artes> Access on Nov 30, 2024.

20 Free translation of the original titles in Portuguese: "A arte das luzes: Laboratório em Iluminação;" "A arte da moda: o figurino como linguagem de criação;" "Corpo Museu de novidades: figurino, moda e mundo através da reciclagem, customização e upcycling;" "Dj, Produção e Criação Musical: gravando e mixando o seu som em casa;" "Vestindo espaços: corpos e lugares em cena;" and "Oficina de Cenografia e Figurino."

21 *Fundação Clóvis Salgado*. Available at: <https://fcs.art.br/processo-seletivo-de-novos-estudantes-cursos-regulares-do-cefart-01-2025/>

FINAL CONSIDERATIONS

The main objective of this article was to present the results of a bibliographical research, conducted on publications related to Creative Economy, and exploratory research carried out in the city of Belo Horizonte. The aim was to justify the mobilization of the academic field to offer greater opportunities for training in stage technology — a set of expertise that, behind the scenes, ensures the production of a show — including scenography, costumes, lighting, and sound design/sound engineering.

The choice of publications related to Creative Economy was not random, as it is currently considered an important area of the Brazilian economy, to which stage technologies belong. This inclusion can be found in the segments of “Performing Arts” (Creative Economy Secretariat Plan), “Scenic Arts” (*Mapeamento da Indústria Criativa no Brasil* – Firjan, 2022), or “Artistic Activities” (P7 Creative Observatory). The information obtained confirms that, in general, there is a lack of creative skills that could expand the economic, social, and cultural outcomes in Brazilian regions. One of the biggest obstacles to the development of these segments is the shortage of specialized professionals.

The choice of Belo Horizonte is justified by its status as an active city that hosts a large number of shows and numerous national and international events. It was therefore strategic to analyze the city’s potential for professional development. Simultaneously, the research aimed to identify the existing supply of professional training methods offered regularly in the city, whether by educational institutions or research centers and groups.

To exemplify the existing demand, an analysis was conducted on quantitative data from a regular and highly significant event in the capital of Minas Gerais, the CPTD. This analysis examined the production of a substantial number of new shows in each edition, representing a sample of the city’s annual theatrical output, and estimated the basic demand for professionals responsible for scenographic, costume, lighting, and sound design projects. The findings indicate a clear demand for professionals in the sector and highlight the need for specialized workforce training in the techno-creative areas, not only for theater but also for other segments that require expertise in Stage Technologies, which are also linked to the Creative Economy as a whole.

With the implementation of public policies within the scope of the 15 Guidelines of the Creative Brazil program, launched by Cláudia Leitão (Brasil, 2024), several align with the present research. Notably, Guideline 1 promotes the production and dissemination of studies and research on the Brazilian creative economy; Guideline 2 focuses on training entrepreneurs, managers, and workers in Brazilian culture and creative economy; and Guidelines 8 and 9 aim to encourage employment and income generation, as well as the productive inclusion of entrepreneurs, managers, and workers in Brazilian culture and creative economy.

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How to make a hit: factors associated with music consumption on Spotify

Como fazer um hit: fatores associados ao consumo musical no Spotify

Gabriel Henrique Galvão^I , Ana Flavia Machado^{II} , Lucas Resende de Carvalho^{II} 

ABSTRACT

Digitalization has transformed the cultural consumption. The analyses sought to enhance the understanding of consumers' preferences in the music market, which has been significantly transformed by the rise of streaming in recent years. Thus, in this study we aimed at comprehending the characteristics of the most listened-to songs on digital platforms and explore the factors that lead a song to become a hit on Spotify. Data were directly obtained from the platform using the Web API tool provided by the streaming service itself. The used dataset comprises 562,453 songs released between 1922 and 2021, considering data from listeners and artists worldwide. Analyses were conducted using a zero-inflated negative binomial model to investigate interactions between different indicators available on Spotify (audio features) and the popularity of tracks on the platform. On average, songs with higher values for the explicit, danceability, and energy variables demonstrated greater popularity on Spotify.

Keywords: Culture. Consumption. Spotify. Audio features.

RESUMO

A digitalização transformou o consumo cultural. As análises realizadas buscaram aprofundar o entendimento das preferências dos consumidores no mercado musical, que tem passado por transformações significativas com o advento do streaming nos últimos anos. Dessa forma, o objetivo deste estudo foi investigar as características das músicas mais ouvidas nas plataformas digitais e explorar os fatores que contribuem para que uma música se torne um sucesso no Spotify. Os dados foram obtidos diretamente da plataforma por meio da ferramenta Web API fornecida pelo próprio serviço de streaming. O conjunto de dados utilizado abrange 562.453 músicas lançadas entre 1922 e 2021, considerando informações de ouvintes e artistas em escala global. As análises foram conduzidas por meio de um modelo binomial negativo inflado de zeros para examinar as interações entre diferentes indicadores disponíveis no Spotify (características sonoras) e a popularidade das faixas na plataforma. Em média, músicas com valores mais elevados para as variáveis de conteúdo explícito, dançabilidade e energia apresentaram maior popularidade no Spotify.

Palavras-chave: Cultura. Consumo. Spotify. Características sonoras.

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INTRODUCTION

Digitalization has transformed the arts and culture economy in many ways, changing how it produces, consumes, and distributes goods and services (Kübler; Seifert; Kandziora, 2021). Technology has demanded the creation and evolution of existing business models, making it necessary for the cultural goods industry to adapt to market and consumer behavior (Peukert, 2019). Among the various areas that are being transformed by digitalization, the music sector is one of the most prominent. With the emergence of streaming platforms and the facilitation of content sharing via the Internet, the music industry has had to rethink its business model and find new ways of generating revenue (Datta; Knox; Bronnenberg, 2018).

Streaming is an online service that allows users to consume a wide range of audiovisual content on demand. Famous examples of streaming platforms are Spotify, Deezer, and Amazon Music. These market players have found new ways to generate profits by offering users monthly plans that give them access to a vast library of digital music (Datta; Knox; Bronnenberg, 2018). For this reason, streaming has increased its dominance over the music industry in recent years. This service has displaced other markets, such as downloads and physical media, and generated more than 7 billion dollars in revenue in the first half of 2023 only in the USA (Riaa, 2023). However, the changes brought about by this technology are more comprehensive than just the music industry's sources of revenue. Streaming has also transformed how we consume music, enabling the access to users' data that opens doors for developing new studies and research.

Studies on the consumption of cultural goods generally approach demand and consumption from the perspective of the consumer choice theory and primarily aim at calculating elasticities and investigating how sociodemographic factors interfere with the demand for artistic and cultural goods (Conrning; Levy, 2002). In this sense, few studies are centered on the product, i.e., seeking to understand how music's characteristics affect listeners' consumption. However, this reality has changed with digitization and the development of the field of MIR (Music Information Retrieval). MIR is an emerging area of research that seeks to extract and analyze information from music using audio analysis algorithms (Pérez-Verdejo et al., 2021). One of these algorithms is Spotify's Web API, which allows for the extraction of various information (audio features) about the songs available in the platform's library. This information includes the artist's name, track's BPM, duration, and release date. In addition, Spotify's algorithm calculates indicators that reflect more subjective characteristics of a song. For example, the valence marker describes how much a song conveys positive feelings, and the instrumentality marker represents the predominance of instrumental elements in a track (Spotify, s.d.).

In this context, in this study we aimed at understanding the characteristics of the most listened-to songs in the world, by observing, through a quantitative method, whether there are regularities among the major global hits on Spotify and identifying these regularities as potential characteristics of a 21st-century

pop song. To this end, this study is divided into five sections. First, we provide an Introduction, which aims at giving an overview on the study's subject. Then, in Section 1, we carried out a literature review to understand the effects of digitalization on the creative and cultural industries. In addition, we sought to review existing knowledge of music consumption, addressing studies and research whose authors have identified variables and factors that affect this behavior. In Section 2, we present the methodological aspects, explaining the data and methods used for the analysis. In Section 3, we performed descriptive analyses and evaluated the results found in the model in the light of the literature reviewed. Finally, in Section 4, we summarize the main findings of the research, compiling the most relevant factors related to music consumption on digital platforms. We also address the limitations of the methodology and raise possibilities for future research in the Final Considerations.

DIGITAL CONSUMPTION OF MUSIC: A BRIEF REVIEW OF THE LITERATURE

The impacts of digitalization on cultural consumption

The digitalization of cultural markets has brought significant changes in recent years.

Smartphones and mobile devices have played a significant role in the digitalization of the symbolic dimension. These devices have made connecting to the Internet and many applications and services more accessible, allowing people to consume cultural content conveniently on various platforms such as Spotify and Netflix (Alves, 2019).

Recent studies show that users who subscribe to platforms, such as Spotify, see a significant increase in the amount and diversity of music they consume. Personalized recommendations and playlists positively impact the discovery of new tracks. Streaming has introduced new variables into the study on music consumption, and researchers have increasingly turned their attention to the impact of streaming on aggregate demand and consumption of culture (Datta; Knox; Bronnenberg, 2018).

In this regard, the popularization of smartphones and Web 2.0, streaming, and other phenomena have facilitated the process of producing, distributing, and consuming content, resulting in a change in the operating logic of cultural markets. Institutions operating in these markets have had to incorporate new technologies, looking for innovative ways of generating revenue and delivering value to their consumers. Today's creative and entertainment players have reinvented how they "make art" through digitalization.

What is known about music consumption and other cultural goods?

Studies in the field of Cultural Economics are typically guided by the theory of consumer choice and focus on estimating elasticities and analyzing how

sociodemographic factors, such as income, age, and education level, affect the demand for artistic and cultural goods (Conrnig; Levy, 2002). Early research in this area investigated whether the price and income elasticities of the demand curve for cultural goods followed the axioms established by the neoclassical theory. However, economists have discovered that certain particularities of cultural goods call for specific studies into the nature of consumption of these products (McKenzie; Shin, 2020).

Moving away from a more general dimension of the consumption of cultural goods, researchers have focused on analyzing the factors that impact music consumption. Many of these studies aim to understand how streaming and the Internet affect consumption and the more “traditional” music industry such as CDs and live concerts. Nguyen, Dejean, and Moreau (2014) applied questionnaires in France and identified that streaming positively affects the music industry in terms of promoting new artists and business models. The authors point out that streaming does not negatively impact physical media sales and even contributes to the success of live performances. However, the authors warn that this result is only valid when consumers cannot download the music and mention that file sharing can be a counterpoint to consolidating these more positive effects. Within this more pessimistic logic, Borja and Dieringer (2016) point out that streaming can play a complementary role in piracy, helping consumers discover new tracks that can later be accessed illegally through other sources.

METHODOLOGICAL ASPECTS

Data used

The analysis of this study was based on data obtained directly from Spotify using the Web API tool provided by the platform. An API (Application Programming Interface) is a set of standards and protocols that allow communication between different pieces of software. It acts as a bridge and helps develop codes to exchange data between two systems¹. Packages have been developed in Python and R programming languages to simplify work and integration with APIs. For this study, the Spotify and Spotify R packages were chosen, which have features ready to work with Spotify’s Web API. The primary objective is to extract relevant data from the songs available in the streaming service’s library, including the author’s name, release date, and track length. In addition, Spotify calculates indicators that reflect specific characteristics of the tracks, which are fundamental to this study. The selected parameters (audio features) and their respective definitions are based on the official Spotify API documentation and is explained in Chart 1.

In total, the database contains 562,453 songs released between 1922 and 2021.

¹ The database does not come from a survey, but from Web API tool provided by the streaming service itself. The authors state that they agree with and have respected all rules defined by the Spotify platform for the use of its API, as described in the Spotify Developer Policy dated May 8, 2024. These rules can be accessed at: <https://developer.spotify.com/policy>. For this reason, the database is available on the Internet and there are no ethical issues that prevent it from being used.

Chart 1. Variables description.

Variables	Definition	Range
Popularity	Calculated by the platform's algorithm based mainly on the number of plays a song has.	Between zero and one hundred
Acousticness	Acoustic music emphasizes the use of non-electronically processed sounds.	Between zero and one
Danceability	This parameter is estimated based on various other musical elements of a track such as tempo, rhythm, beat intensity, and regularity.	Between zero and one
Duration	Track's duration in minutes.	In minutes
Energy	It is a measure that seeks to capture how much a track conveys an intense, high-activity feeling.	Between zero and one
Explicit	An indicator that shows if a music track contains explicit content, such as profanity, references to violence, drugs, or sexual themes.	Dummy zero if no reference to violence, drugs, or sexual themes
Instrumentalness	A parameter that assesses how instrumental a track is.	Between zero and one
Liveness	It is a marker that detects the presence of an audience at the recording of a track.	Between zero and one
Loudness	It indicates how intense the sounds are in a piece of music, measured in decibels (dB).	From -60 to zero dB.
Mode	Variable that determines whether a track is composed in a major or minor key.	Dummy zero if the track is minor, one if it is major
Speechiness	An indicator that assesses the presence of spoken words in a track.	Between zero and one
Tempo	It measures the pace of a song in beats per minute (BPM).	In BPM
Valence	It indicates how much a track conveys feelings of positivity.	Between zero and one

Model and Techniques Used

Tests were conducted on the database to select the most suitable econometric model to assess the parameters' impact on popularity. A linear model was estimated, showing non-normality and heteroscedasticity in the residuals. To confirm the presence of heteroscedasticity, the Breusch-Pagan test was performed, and the results are shown in Table 1. The test produced a p-value of less than 0.001, indicating evidence to reject homoscedastic residuals (H_0) (Breusch; Pagan, 1979).

In Graph 1 we show the Normal Probability Plot, known as a QQ-plot, for the residuals of a linear model. This plot is used to determine whether the analyzed data follows a normal distribution. If the observations are linear, the variable can be considered normally distributed. However, a deviation from linearity is observed

Table 1. Results of the Breusch-Pagan test.

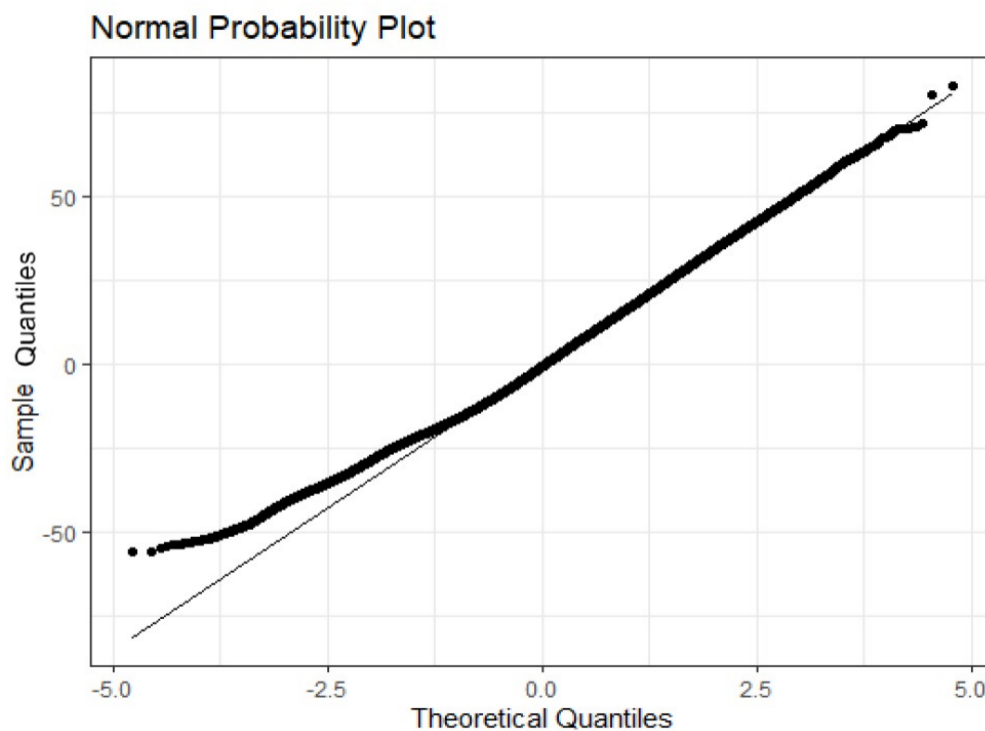
Breusch-Pagan	df	p-value
10665	12	<0.001 ***
<i>H0: Residuals are homoscedastic</i>		

df: degrees of freedom.

Source: Prepared by the authors, 2023.

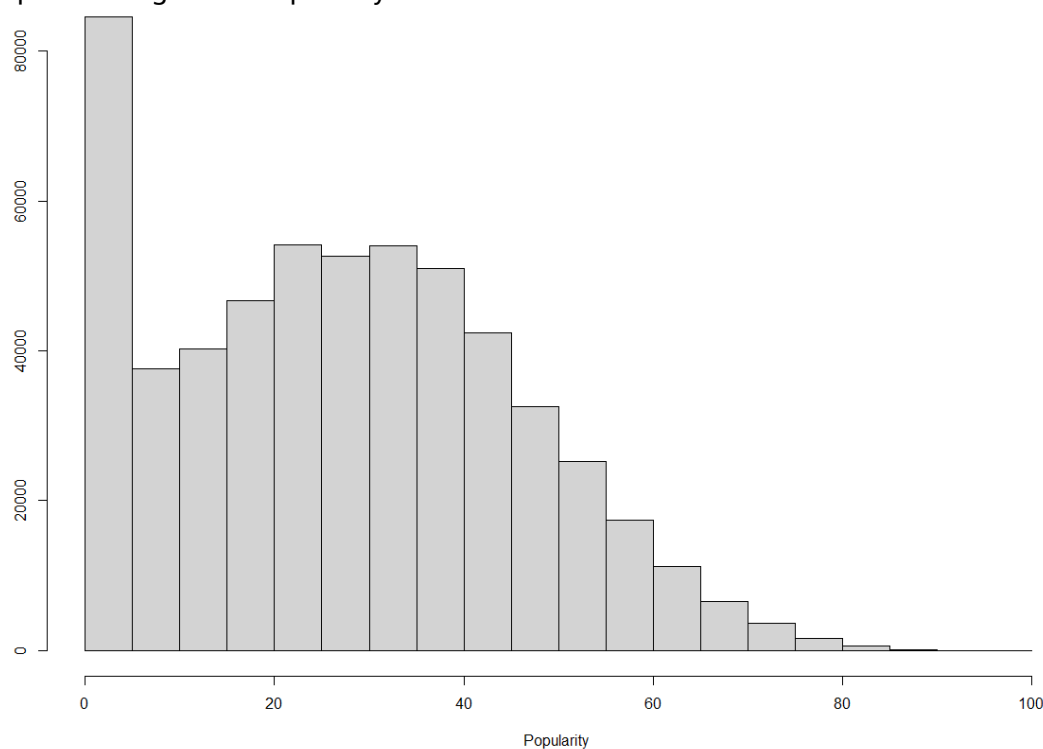
in the first quantiles, indicating that the residuals may not be normally distributed. This deviation is caused by a significant number of songs with a zero value for the response variable, popularity (Graph 2).

Graph 1. Normal Probability Plot.



Source: Prepared by the authors, 2023.

Graph 2. Histogram of Popularity.



Source: Prepared by the authors, 2023.

The findings indicate that the assumptions of Gauss-Markov, required to apply a multiple linear regression model, were not met. To address these concerns, a zero-inflated negative binomial (ZINB) distribution model was used. According to Cameron and Trivedi (2013), a zero-inflated negative binomial distribution is present in a random variable when its probability function is defined by Equation 1.0.

$$P(y_i = j) = \left\{ \frac{\pi_i + (1-\pi_i)g(y_i=0), \text{if } j=0}{(1-\pi_i)g(y_i), \text{if } j>0} \right\} \quad (1.0)$$

Essentially, the ZINB model assumes that the considerable volume of zeros in the database arises from a process different from the count values. For this reason, two independent models are estimated: a negative binomial model to deal with the count values (count model) and a logit model to deal with the group of zeros (Long, 1997; Long; Freese, 2001; Long; Freese, 2014).

Therefore, the model that will be used can be written as represented in Equation 1.1:

$$y_i = \beta_0 + \beta_1\chi_1 + \beta_2\chi_2 + \beta_k\chi_k + u \quad (1.1)$$

where:

y_i is the popularity-dependent variable for each song i ;

χ_1, \dots, χ_k are the independent variables Acousticness, Danceability, Energy, etc;

β_0 is the intercept;

β_1, \dots, β_k are the slope coefficients;

u is the error term.

EXPLORATORY ANALYSIS OF THE RESULTS

Descriptive analysis

To understand the impact of different variables on the popularity of Spotify songs², it is essential to conduct some descriptive analysis. This includes plotting scatter plots and calculating statistics such as maximum and minimum values, first and third quantile values, mean, and median. In Table 2 we provide a summary of some of the statistics obtained.

Firstly, the average popularity value of Spotify songs is 27.57. In addition, when considering the third quantile, it becomes evident that up to 75% of the songs have a popularity score of 41.00 or less. This implies that most of the songs on Spotify are not very popular.

Another noteworthy finding is related to the explicit and mode dummy variables. The averages of 0.66 for mode and 0.04 for explicit indicate that songs in major tones and without explicit content are more common on Spotify.

² Examples of songs with high values in the selected variables can be found in the Appendix.

Table 2. Descriptive statistics.

Est.	Popularity	Duration	Explicit	Danceability	Energy	Loudness	Liveness
Minimum	0.00	0.06	0.00	0.00	0.00	-60.00	0.00
Maximum	100.00	93.69	1.00	0.99	1.00	5.38	1.00
1st Quantile	13.00	2.92	0.00	0.45	0.34	-12.89	0.10
3rd Quantile	41.00	4.40	0.00	0.69	0.75	-6.48	0.28
Mean	27.57	3.83	0.04	0.56	0.54	-10.21	0.21
Median	27.00	3.58	0.00	0.58	0.55	-9.24	0.14
Variance	337.48	4.45	0.04	0.03	0.06	25.90	0.03
Stdev	18.37	2.11	0.21	0.17	0.25	5.09	0.18
Est.	Mode	Speechiness	Acousticness	Instrumentalness		Valence	Tempo
Minimum	0.00	0.00	0.00	0.00		0.00	0.00
Maximum	1.00	0.97	1.00	1.00		1.00	246.38
1st Quantile	0.00	0.03	0.10	0.00		0.35	95.60
3rd Quantile	1.00	0.08	0.79	0.01		0.77	136.32
Mean	0.66	0.10	0.45	0.11		0.55	118.46
Median	1.00	0.04	0.42	0.01		0.56	117.38
Variance	0.22	0.03	0.12	0.07		0.07	885.90
Stdev	0.47	0.18	0.35	0.27		0.26	29.76

Est.: statistics; Stdev: standard deviation.

Source: Prepared by the authors, 2023.

Similarly, the averages for the duration and tempo variables provide some interesting information. According to Table 2, Spotify songs generally have an average tempo of 118 beats per minute and an average duration of 3.83 minutes, equivalent to roughly 3 minutes and 49 seconds.

Finally, there are a few additional points worth highlighting. The value of 0.01 for the third quantile of instrumentalness suggests that only a tiny percentage of the songs on Spotify are instrumental. Most of the songs on the platform contain passages of sung lyrics. Similarly, 0.08 in the third quantile of speechiness implies that most tracks contain a mix of instrumental elements and sung lyrics. However, there are a few entirely instrumental and “spoken” tracks, such as jazz and classical music, and audiobooks and podcasts, respectively.

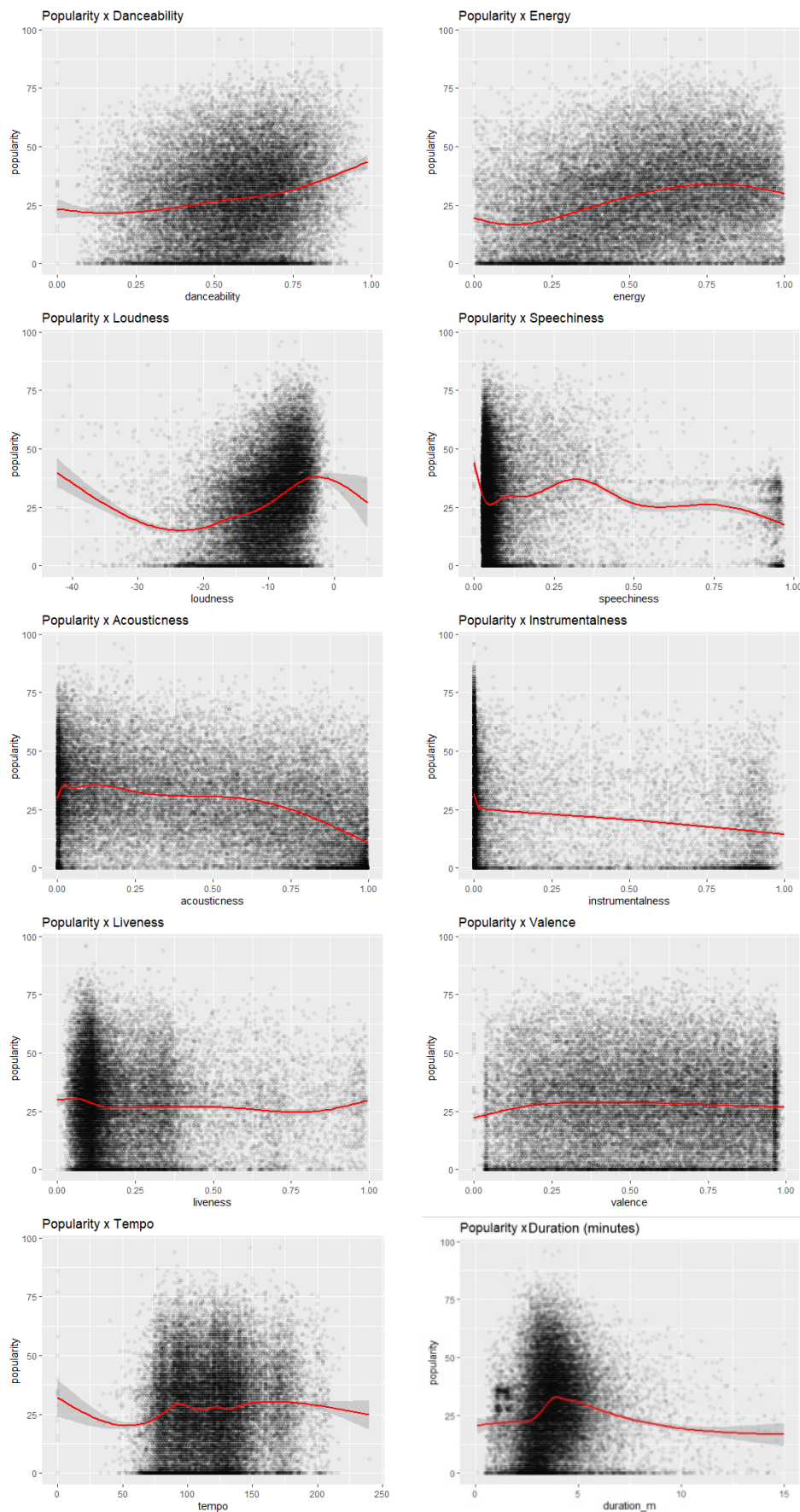
In Graph 3, we display scatter plots for the parameters used, except for mode and explicit, as they are dummy variables and do not display the data well.

Danceability, energy, and loudness tend to correlate positively with popularity, increasing as popularity increases. Conversely, speechiness, acousticness, and instrumentalness variables are observed to have an inverse relationship with popularity, in which popularity decreases with an increase in these parameters. The liveness variable also follows this trend, with most observations between 0 and 0.20 liveness showing a negative trend.

The tempo and valence variables do not show any readily observable trend, with the line remaining stable as the values vary. However, the tempo variable shows some peaks, indicating a multimodal distribution.

Lastly, the duration variable shows a unimodal distribution, with a single peak near the 3-minute mark. This may indicate that the most popular songs have an “optimal” duration in this range.

Graph 3. Scatter Plot with trendline.



Source: Prepared by the authors, 2023.

To better understand the possible correlations and effects of the variables, quantiles were calculated for each parameter and divided into four ranges: 0 to 25 popularity; 26 to 50; 51 to 75; and 75 to 100 popularity.

Regarding the duration variable (Table 3), there is no clear correlation trend between popularity and the length of a song. Although the average length of songs increases from the 0 to 25 popularity group to the 26 to 50 popularity group, the opposite is observed when comparing the 26 to 50 group with the 51 to 75 group. This suggests that the hits orbit around an “optimum duration.” Empirically, this idea makes sense, considering that listeners may need more patience to listen to a 5-minute song, while a 30-second may seem brief and have less content to enjoy. The explicit variable shows a positive correlation with popularity, meaning that the higher popularity quantiles have relatively more songs with explicit content than the lower popularity ones.

Table 3. Average of variables by popularity range.

Popularity	Duration	Explicit	Danceability	Energy
0 to 25	3.77 (2.51)	0.01 (0.11)	0.54 (0.17)	0.47 (0.26)
26 to 50	3.91 (1.76)	0.05 (0.21)	0.58 (0.16)	0.60 (0.24)
51 to 75	3.83 (1.32)	0.16 (0.36)	0.62 (0.16)	0.63 (0.21)
76 to 100	3.52 (0.84)	0.32 (0.46)	0.66 (0.15)	0.64 (0.18)
Popularity	Loudness	Liveness	Mode	Speechiness
0 to 25	-11.69 (5.29)	0.219 (0.18)	0.67 (0.47)	0.106 (0.19)
26 to 50	-9.28 (4.57)	0.217 (0.19)	0.65 (0.48)	0.108 (0.18)
51 to 75	-7.58 (4.04)	0.189 (0.16)	0.63 (0.48)	0.088 (0.09)
76 to 100	-6.50 (2.91)	0.170 (0.12)	0.60 (0.49)	0.100 (0.09)
Popularity	Acousticness	Instrumentalness	Valence	Tempo
0 to 25	0.569 (0.35)	0.167 (0.31)	0.550 (0.26)	116.64 (29.76)
26 to 50	0.359 (0.31)	0.071 (0.21)	0.561 (0.25)	119.80 (29.69)
51 to 75	0.293 (0.28)	0.051 (0.18)	0.531 (0.24)	121.05 (29.59)
76 to 100	0.235 (0.25)	0.019 (0.10)	0.516 (0.23)	121.81 (29.69)

Note: Values in brackets represent the standard deviation.

Source: Prepared by the authors, 2023.

For the danceability variable, there is evidence of a positive correlation as popularity increases, indicating that more danceable songs are, on average, more popular. The same is true of the energy variable, suggesting that more energetic

songs are, on average, more popular. The loudness variable also shows evidence of a positive correlation with popularity, as the average loudness increases as popularity increases for all popularity ranges.

Conversely, the mode variable behaves oppositely to the variable of interest, considering that its average decreases as popularity increases. The mode is a dummy variable that indicates whether a song uses a major or minor scale. Major songs are assigned a value of 1, and minor songs, of 0. As the average value of mode decreases with increasing popularity, this indicates that songs in minor keys, which convey more melancholic and introspective sensations, may be, on average, more popular.

Regarding the speechiness variable, there is no clear correlation trend with popularity, although there is a slight movement toward lower speechiness values in the two most popular song ranges. In terms of the acousticness variable, there is evidence of a negative correlation, as the acousticness average decreases as popularity increases. The same is true for the instrumentality variable, which shows that the instrumentality of songs decreases as popularity increases. This suggests that the most popular songs are less instrumental on average.

The averages of the valence variable slight varies, but there is a more significant downward trend as popularity increases. However, the average difference between the quantiles is slight in absolute terms. Finally, according to the statistics in Table 3, there is a suggestion of an upward movement in tempo as popularity grows. It is worth remembering that tempo, in this case, is different from the duration of a song. While tempo is related to the speed with which a song progresses, duration refers to the length of a song.

Model results

In Tables 4 and 5 we show the estimated outcomes of the model. Overall, the results are consistent with the descriptive analyses and findings of the literature.

Table 4. Estimation results of the zero-inflated negative binomial model (Count Model).

Variable	Exp(B) - Odds Ratio	sd	p-value	
Intercept	35.3584	0.0092	<0.001	***
Duration	1.0050	0.0005	<0.001	***
Explicit	1.3142	0.0042	<0.001	***
Danceability	1.7878	0.0069	<0.001	***
Energy	1.0543	0.0073	<0.001	***
Loudness	1.0183	0.0003	<0.001	***
Mode	1.0068	0.0018	<0.001	***
Speechiness	0.9285	0.0056	<0.001	***
Acousticness	0.7076	0.0038	<0.001	***
Instrumentality	0.8381	0.0041	<0.001	***
Liveness	0.8838	0.0049	<0.001	***
Valence	0.6339	0.0045	<0.001	***
Tempo	1.0003	0.0000	<0.001	***
Log(theta)	2.7985	0.0023	<0.001	***

sd: standard deviation; Exp(B): odds ratio.

Source: Prepared by the authors, 2023.

Table 5. Estimation results of the zero-inflated negative binomial model (Logit Model).

Variable	Exp(B) - Odds Ratio	sd	p-value	
Intercept	0.0339	0.0580	<0.001	***
Duration	1.0217	0.0019	<0.001	***
Explicit	0.8387	0.0475	<0.001	***
Danceability	0.8501	0.0455	<0.001	***
Energy	0.1074	0.0494	<0.001	***
Loudness	1.0827	0.0017	<0.001	***
Mode	1.0871	0.0122	<0.001	***
Speechiness	5.5224	0.0267	<0.001	***
Acousticness	13.9544	0.0291	<0.001	***
Instrumentalness	7.6955	0.0174	<0.001	***
Liveness	1.1496	0.0336	<0.001	***
Valence	2.5099	0.0299	<0.001	***
Tempo	0.9997	0.0002	0.0879	.

sd: standard deviation; Exp(B): odds ratio.

Source: Prepared by the authors, 2023.

The odds ratio for the duration variable is close to 1, indicating no significant correlation (positive or negative) between the length of a track and its popularity. The odds ratio of 1.005 suggests that if the duration of a track increases by one unit, its popularity increases by 1.005 times or 0.5%. In other words, the impact of varying the length of a song on its popularity is negligible.

However, it is worth noting that this result does not imply that the length of songs is irrelevant to artists and the music industry. On the contrary, it indicates that deliberately manipulating the length of a song, increasing or decreasing its minutes, is not a determining factor in creating a hit in the music charts. Nevertheless, the length of a song can still play a crucial role in the music industry, particularly after the emergence of Spotify, where this characteristic began to directly impact the music sector's turnover. According to Cohen (2023), artists can only receive royalties from streaming a song on Spotify if it is played for at least 30 seconds. Consequently, creators need more financial motivation to make very long songs, because once the playing time limit is exceeded, the revenue generated will be the same.

As a matter of fact, in recent years, there has been a decrease in the average length of the main songs in the market. However, it is worth noting that there is a limit to this reduction. Tracks must be long enough to hold the listener's attention for at least 30 seconds to generate revenue. Additionally, Spotify has already removed songs from artists who tried to benefit from excessively short lengths, such as the band Vulfpeck (Cohen, 2023). Finally, songs that are too short can hinder the artists' ability to express themselves and affect the listener's judgment, as they may need to provide more space to build passages and choruses that connect with the audience.

Artists are likely searching for an "optimum point" of duration to balance their expression needs with the audience's experience and commercial financial strategies. This idea needs further investigation, but it aligns with the descriptive

analyses conducted in this study, especially in the graphs in which a unimodal distribution was observed for duration (Graph 3).

The positive coefficient of the explicit variable indicates that, on average, songs with explicit language are more popular. In recent decades, lyrics with swear words or apologies for sexual or violent content have become increasingly prevalent among the hits of the music industry. This trend is evident in the database, in which only 4.36% of the 562,453 analyzed songs have lyrics with some explicit content. However, when considering only the one hundred most famous songs, 42% have explicit content.

To some extent, this phenomenon has been observed in other studies. Primack *et al.* (2008) analyzed the tracks that appeared on Billboard's most popular music charts in 2005 and found that over a third referred to sexual activity, often in a "degrading" way. Furthermore, the authors found that it was common for these songs to address other themes of risky behavior such as drug use, carrying weapons, and acts of violence. Similarly, Hobbs and Gallup (2011) analyzed the lyrics of 174 songs that made the Billboard Top 10 in 2009 and found that approximately 92% alluded to some sexual/reproductive content. They also found that hit songs had a significantly higher number of passages with references to sex compared to less popular songs.

It is noteworthy that the increase in explicit content in song lyrics is directly related to the rise of specific styles such as hip-hop and rap. Madanikia and Bartholomew (2014) showed that the amount of explicit content varies between musical genres. Hip-hop is a genre that adopts an aesthetic of explicit themes and uncensored lyrics more frequently (Primack *et al.*, 2008; Aubrey; Frisby, 2011). According to Spotify (2021), almost a quarter of the total global streams of 2023 were hip-hop songs. The platform also states that, in the last three years, artists from the hip-hop genre, such as Drake, Nicki Minaj, and 21 Savage, have occupied almost half of the spots in the top 50 most listened-to chart. The popularization of this style has contributed to the spread of uncensored lyrics, which helps explain the results found in the model. Nonetheless, it is paramount to observe that the greater permeability of explicit lyrics is not exclusive to rap and hip-hop. Several examples of songs from other genres, such as pop, have been very successful with explicit content such as Justin Bieber's *Peaches* and Olivia Rodrigo's *Good 4 U*.

The variables danceability and energy also showed statistically significant positive coefficients. This suggests that more danceable and energetic songs tend to be more popular on Spotify. Indeed, this result is consistent with findings from other studies (Gao, 2021). Music and dance are closely intertwined practices. It is expected that when listening to music, there is an impulse to tap feet, clap hands, and sway the head (Duman *et al.*, 2022), as music activates certain parts of the brain related to movement (Grahn; Brett, 2007). However, scientists have discovered that along with motor regions, areas related to pleasure and reward are also activated (Duman *et al.*, 2022). For example, Menon and Levitin (2005) found a strong correlation between the enjoyment of music and the release of dopamine, a neurotransmitter

associated with movement and pleasure. Thus, more energetic danceable songs may create positive emotional connections with the listeners, as they can promote interactions between reward systems and movement. Ultimately, this helps explain the greater popularity of these tracks, as people are naturally attracted to content that elicits feelings of pleasure.

Another hypothesis concerns the importance of “word of mouth” (WOM) dissemination. It is worth considering that musical preferences vary depending on the context. North and Hargreaves (1996) asked a group of individuals to associate musical characteristics with specific situations. The results showed that pop, energetic, and danceable songs were more associated with integration contexts such as going to a nightclub or a party. Thus, tracks carrying these characteristics are more susceptible to WOM dissemination, as they are frequently preferred in socialization contexts (North; Hargreaves, 1996). Therefore, it is likely that these songs benefit from situations such as concerts and parties, facilitating their popularization among a larger number of listeners.

The odds ratio of the speechiness variable indicates that tracks with a higher presence of speech in the recording tend to be, on average, less popular on Spotify. This result is consistent with descriptive analyses. However, for a deeper understanding, it is necessary to evaluate some observations with a high value for this indicator.

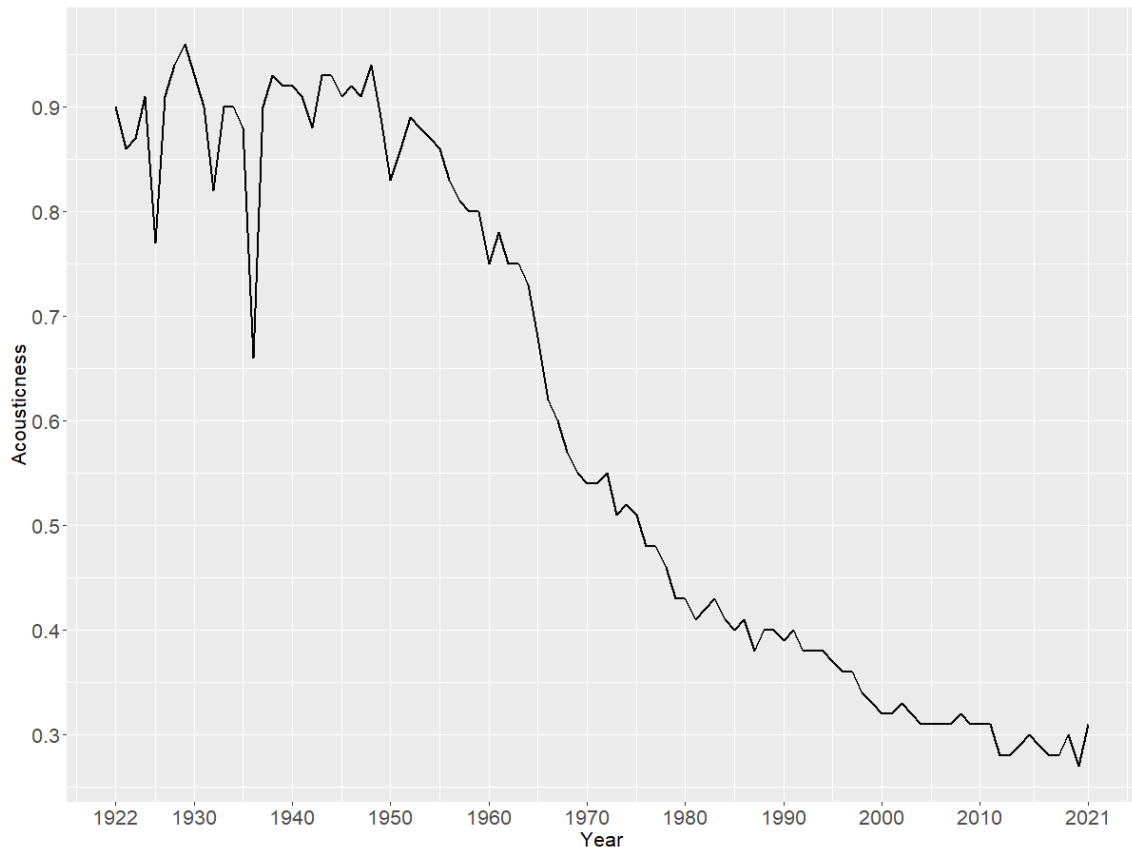
It should be considered that although Spotify was initially designed as a music streaming service, it is now also used by artists to promote other audio content. Nevertheless, this poses a challenge when analyzing data, as Spotify’s API currently needs to provide a way to separate music from other types of audios. As a result, the variable measuring speechiness may be biased, as non-musical content is likely to have lower average popularity due to how it is consumed.

Spotify determines a track’s popularity by counting the times it has been played. Music tends to have significantly more plays than other types of audio content, such as audiobooks or podcasts, due to its accessibility, shorter duration, and repeatability. Spotify’s algorithm even automatically creates personalized playlists with songs the user has repeated the most in the last month.

The variable measuring acousticness shows that songs with non-electronically processed sounds and instruments that have few digital effects tend to be, on average, less popular on Spotify. This may be because Spotify’s algorithm considers not only the total number of plays a song receives, but also when those plays occurred, when determining its popularity. Songs with many recent plays have higher popularity than songs with the same number of plays in the past.

In Graph 4, we show that the average value of the acousticness variable has considerably decreased over time, indicating that songs released today use more digital elements and effects than those released in the past. This trend is in line with what has been observed in the literature. New technologies have directly impacted innovation in the arts, particularly music, as digital tools — such as synthesizers, samplers, and audio effects — have enabled new means of musical expression. This has expanded creative boundaries and even led to new musical genres. Ultimately,

Graph 4. Acousticness over the years (1922 to 2021).



Source: Prepared by the authors, 2023.

modern music reflects contemporary culture, so artists tend to gravitate towards more digital aesthetics.

Nowadays, artists have access to various digital tools that were not popularized in the early 20th century, such as synthesizers, samplers, audio effects (for example, AutoTune), as well as other VSTs³. This opens space for the creation of new sounds and musical textures. Furthermore, there is an expansion of creative boundaries, enabling the emergence of new musical genres, such as Dance Music and Hip Hop, but also transforming the sound of existing genres as well as modes of performance (Bakhshi; Throsby, 2012). Ultimately, today's music reflects contemporaneity. For this reason, artists tend to gravitate toward more digital aesthetics, at the expense of the more acoustic compositions of past decades.

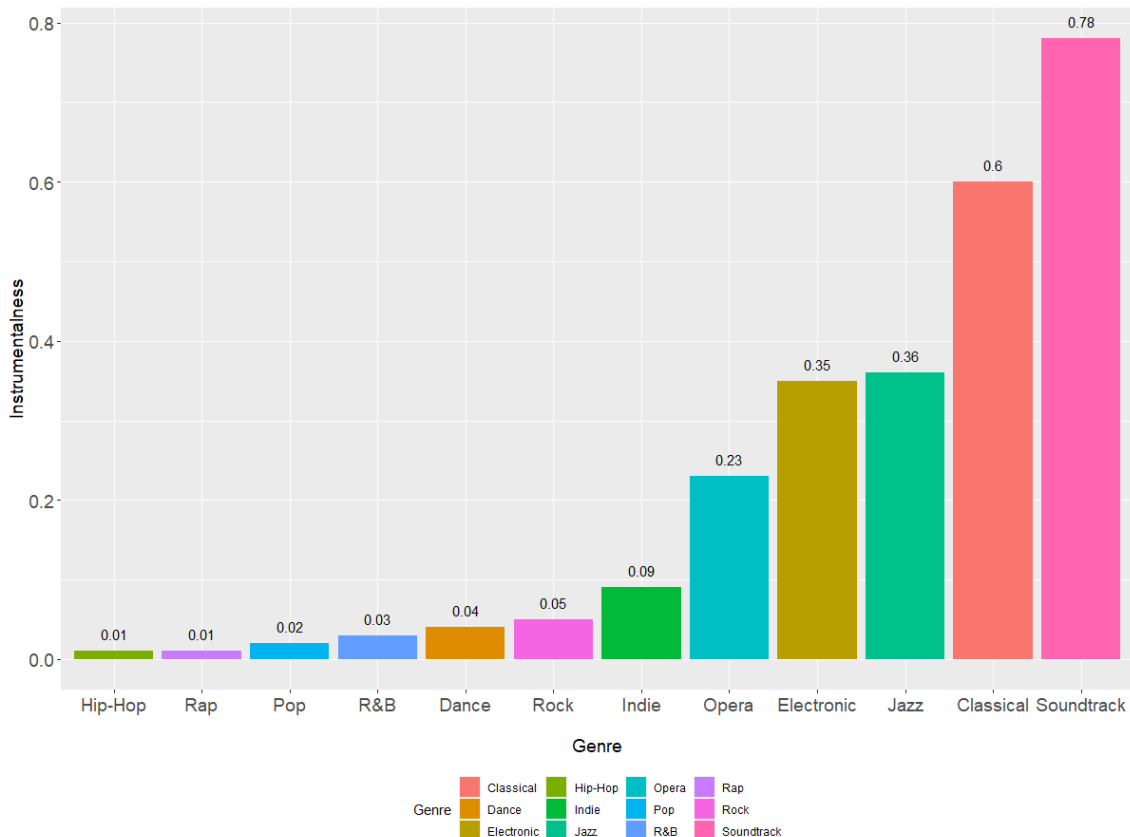
Starting from the hypothesis that, in general, newly released songs receive more recent plays than songs that were released many years ago, there is an explanation for the model's outcome. This is because Spotify's algorithm assigns greater weight to recent plays in determining popularity. Consequently, contemporary songs with a lower degree of acousticness are naturally more popular on average. Conversely, older songs with a high degree of acousticness and more plays "from

³ The acronym stands for Virtual Studio Technology. VSTs are software plugins that enable virtual instruments, audio effects, and signal processors in computer programs for music production.

the past” tend to be less popular. As a result, the variable of acousticness becomes negatively correlated with popularity, which explains the coefficients found.

The odds ratio of the instrumentality variable indicates that instrumental tracks, on average, are less popular on Spotify. To understand this phenomenon, it is necessary to delve deeper into the songs that possess this characteristic. For this reason, we calculated the average instrumentality for some musical genres available on Spotify. The result can be observed in Graph 5.

Graph 5. Instrumentality by genre.



Source: Prepared by the authors, 2023.

We can observe that music genres, such as Soundtrack, Classical, and Jazz, have a high average of instrumentality. In contrast, genres such as Hip-Hop, Rap, and Pop have a considerably lower average for this variable (Graph 5). It is important to understand that these music genres with low instrumentality are precisely the most popular among Spotify users. According to Spotify’s 2021 Wrapped, the most-listened-to tracks worldwide are associated with low-instrumentality genres.

On the one hand, music genres like classical and jazz, which have a more niche audience, often have a high degree of instrumentality. Such music is generally not designed for casual listening and lacks characteristics — such as high danceability and easily reproducible choruses — that make it easy to popularize a song. On the other hand, mainstream genres incorporate vocal passages and other elements that allow them to appeal to a broader audience. Therefore, it is comprehensible that the instrumentality variable has a negative coefficient in the estimated model.

The liveness variable also showed a negative coefficient in the model, indicating that “live” songs are less popular than those recorded in the studio. As studies using Spotify’s audio features are relatively recent, we only identified a few of them whose authors have explored the effects of the liveness variable on popularity. In the limited literature found, we observed that there is no consensus. Some researchers support the model’s estimates (Febirautami; Surjandari; Laoh, 2018; Nijkamp, 2018), but there are also others that do not (Gao, 2021). However, regardless of the divergences, these studies have one thing in common: the discussions on liveness have been limited to merely mentioning the effect, without delving into more profound explanations of why listeners prefer studio recordings or “live” ones. One hypothesis for the evidence that “live” songs are less popular on Spotify is that of “re-recordings.” It has been observed that a common practice in the music market is to release several versions of the same track, mainly when a song has achieved great success. This gives rise to re-recordings such as remixes, covers, and, particularly relevant to this study, “live” versions.

To investigate this hypothesis, we compared the popularity value of songs that have both live and acoustic versions. Overall, the original versions are more popular. In Chart 2 we present a selection of tracks that fall into this category. This can be attributed to several factors such as novelty, familiarity, and recording quality. Listeners may have different impetus to listen to something they have been exposed to several times over life, or they may have built bonds with recordings and the original structure of a song, making them less open to new versions. Moreover, live music has elements — such as applause and shouts from the audience —, and performers are much more susceptible to mistakes in a live version than in a studio one. For this reason, studio recordings tend to have superior technical quality compared to live versions (Nijkamp, 2018). This can impact listeners’ preferences, making them opt for the original versions with lower liveness value.

The valence variable in Spotify’s documentation measures the degree of positivity a track conveys. Songs with higher valence values are considered more cheerful and positive, while those with lower values are considered more negative and sadder.

Chart 2. Comparison of liveness and popularity variables.

Track	Artist	Version	Liveness	Popularity
<i>Chan Liveles</i>	Buena Vista Social Club	Studio (1997)	0.1120	68
<i>Chan Buen</i>	Buena Vista Social Club	Live – Live at Carnegie Hall	0.9810	46
<i>The Times They Are A-Changin’</i>	Bob Dylan	Studio (1964)	0.0828	70
<i>The Times They Are A-Changin</i>	Bob Dylan	Live – Live at Sony Music Studios, NY	0.9860	59
<i>Hotel California</i>	Eagles	2013 Remaster – Studio (1976)	0.0575	83
<i>Hotel California</i>	Eagles	Live – Live at the Los Angeles Forum	0.6990	69
<i>Hotel California</i>	Eagles	Live – Live Version	0.8550	50

Source: Prepared by the authors, 2023.

The model shows that songs with lower valence values are more popular on the Spotify platform. However, this result should be critically analyzed, considering that the definition of happiness or sadness is subjective and varies from listener to listener. The algorithms Spotify uses to calculate these variables are not available in the documentation, making it difficult to determine objective criteria for defining a track's positivity level.

Although there is no consensus on this issue, some researchers suggest that listeners are increasingly drawn to sadder and more negative music. For instance, Schellenberg and von Scheve (2012) found that popular music has become more melancholic over the past five decades, mainly due to an increase in songs in minor keys and a decreased average tempo. Another study by DeWall et al. (2011) analyzed the lyrics of popular songs between 1980 and 2007 and found that they increasingly used words related to individualism and antisocial behavior, while words related to social interactions and positive emotions decreased. Finally, a data science study conducted by Napier and Shamir (2018) showed that popular music lyrics have expressed more anger, disgust, fear, and sadness over time, with fewer feelings of joy, trust, and receptivity. There is evidence suggesting that people consume music with a lower valence value. Nevertheless, it is crucial to understand the actual reasons behind this preference for less cheerful music.

Bennet (2008) states that popular music functions as a reflection of society, exposing the needs of individuals in a cultural and social context. Throughout history, we have seen the rise of various musical styles and aesthetics that sought to translate the desires of certain social groups. Punk, for example, emerged as the soundtrack of a youth revolt against class inequalities and the dominant values of the time. For this reason, punk songs sought to translate revolt, rebellion, and anti-authoritarianism into their lyrics and melodies (Hebdige, 1979). Conversely, rap became popular among young African Americans from the suburbs who were marginalized and disgusted by social injustices and problems (Rose, 1994). Not coincidentally, many rap tracks deal with issues such as police violence, sex, and drugs. Hence, part of rap's success lies in its ability to express the desires of young people from disadvantaged urban areas.

Similar to what happened with punk and rap, we could ponder that the rise of less cheerful music reflects a contemporary society made up of more isolated and reflective individuals in which social relationships are marked by uncertainty and fragility (Elias, 2010).

Another factor that should be mentioned is the influence of the new coronavirus (COVID-19) pandemic. As the data were collected in 2021, the global context of crisis and social isolation may have influenced the result of a preference for less cheerful music. Authors of some studies already indicate that individuals who have contracted COVID-19 have had negative impacts on their mental health (Vindegaard; Benros, 2020). Other researchers are beginning to find evidence that the lockdown has somehow altered music consumption (Yeung, 2020). However, more in-depth analysis is still needed to state that listeners' preferences have changed during the pandemic, especially regarding the demand for sadder music as a reflection of the

global situation. This topic is relevant to new research agendas and could be explored in future studies.

Lastly, it is worth noting that the Loudness, Mode, and Tempo markers had coefficients close to zero and, therefore, were not considered in the analysis. All three variables have significant p-values; however, this is due to the large number of observations in the data and does not necessarily mean that these parameters significantly affect popularity. The odds ratios indicate the opposite. For instance, the odds ratio of 1.0068 for the Mode variable (Table 4) indicates that songs in lower tones are only 0.68% more popular. In other words, according to the estimated model, the effect of Mode on popularity is negligible. The same goes for Loudness and Tempo.

FINAL CONSIDERATIONS

In this study we provided a comprehensive discussion on the consumption of cultural goods, focusing on the changes brought about by digitization in music consumption. Digitization has made it easier for new artists to enter the music industry, providing a broader and more diverse music catalog. Streaming has played a significant role in this process, introducing a new way of listening to music and overthrowing current models. Digitization has also led to changes in the most famous music's aesthetics and styles. Furthermore, the music market's funding logic has also been affected by streaming, leading to new ways of generating revenue.

We sought to innovate in this article by offering a new approach to analyzing the quantitative factors that influence consumer behavior. We focused on the product and usage markers that reflect the characteristics of Spotify's songs (Audio Features), looking for evidence of factors interfering with listeners' behavior on the platform.

According to the results, Spotify's music consumption is mainly in line with what has been observed in the literature. Overall, songs with higher values for explicit parameters, danceability, and energy were more prevalent on Spotify. The opposite was observed for speechiness, acousticness, instrumentalness, liveness, and valence. Nonetheless, there are still limitations to the research carried out, mainly related to the fact that Spotify restricts access to the platform's data.

Furthermore, it is currently impossible to conduct studies using anonymized listeners' data made available by the platform. If this rule is changed, it will provide much scope for future research agendas such as assessing how some sociodemographic factors impact the preferences of the platform's listeners. It would also be relevant to assess regional differences in music consumption in future studies.

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APPENDIX A – TRACKS THAT EXEMPLIFY THE INDEPENDENT VARIABLES OF THE MODEL

Track	Artist	Variable	Value	Description
Click on the song name to listen to it on Spotify.				
<i>Don Giovanni, K. 527 (Excerpts Sung in German)</i>	Mozart, Richard Mayr	Acousticness	0.996	Music with many acoustic characteristics
<i>SICKO MODE</i>	Travis Scott	Acousticness	0.005	Music with few acoustic characteristics
<i>Billie Jean</i>	Michael Jackson	Danceability	0.920	Music with high danceability
<i>Anyways</i>	Arctic Monkeys	Danceability	0.280	Music with low danceability
<i>A Love Supreme, Pt. III – Pursuance</i>	John Coltrane	Duration	10.70	Music with long duration
<i>Her Majesty</i>	The Beatles	Duration	0.420	Music with short duration
<i>Chop Suey!</i>	System of a Down	Energy	0.934	Energetic music
<i>Espelho</i>	Alexandre Galvão	Energy	0.292	Not very energetic music
<i>Fuck Tha Police</i>	N.W.A	Explicit	1	Explicit music
<i>Mistério do Planeta</i>	Novos Baianos	Explicit	0	Non-explicit music
<i>Mia & Sebastian's Theme – From "La La Land" Soundtrack</i>	Justin Hurwitz	Instrumentalness	0.928	Very instrumental music
<i>Venom – Music from The Motion Picture</i>	Eminem	Instrumentalness	0.001	Not very instrumental music
<i>Liberdade para Dentro da Cabeça – Ao Vivo</i>	Natiruts	Liveness	0.713	Music with many live recording characteristics
<i>Chega de Saudade</i>	Toquinho, Vinicius de Moraes	Liveness	0.127	Music with few live recording characteristics

Source: Prepared by the authors, 2023.

Learning Carnival: enhancing the audience experience through education and communication

Aprender o Carnaval: comunicação e educação para enriquecer a experiência do público

Caique Andrade¹ , Alessandra Baiocchi¹ , Thiago Reis¹ 

ABSTRACT

Carnaval is one of the most emblematic cultural expressions in Brazil, and in Rio de Janeiro, it achieves global prominence, standing out for its grandeur, as well as its economic and symbolic significance. This study investigated how communication strategies can be developed to enhance public knowledge and enrich the experience of those attending the samba school parades of the Special Group at the Marquês de Sapucaí Sambadrome. The research, based on interviews with spectators and individuals interested in the event, revealed significant gaps in current communication approaches, highlighting the need for more effective strategies to strengthen the connection with target audiences. Opportunities were also identified to improve interaction and engagement, fostering a deeper understanding of the spectacle. More targeted and assertive communication can benefit event organizers, samba schools managers, and involved companies by attracting new audiences and renewing interest in the event. The study reinforces the importance of strengthening the relationship with the public to broaden knowledge about *Carnaval*, recognized as one of Brazil's greatest cultural and intangible heritages. Thus, it is hoped that its richness and significance will be fully appreciated by diverse and global audiences.

Keywords: *Carnaval. Rio de Janeiro. Experience. Communication. Learning.*

RESUMO

O Carnaval é uma das expressões culturais mais emblemáticas do Brasil e no Rio de Janeiro alcança projeção global, destacando-se por sua grandiosidade e relevância econômica e simbólica. Este estudo investigou como estratégias de comunicação podem ser desenvolvidas para ampliar o conhecimento do público e enriquecer a experiência de quem assiste aos desfiles das escolas de samba do Grupo Especial no Sambódromo da Marquês de Sapucaí. Baseada em entrevistas com espectadores e interessados no evento, a pesquisa identificou lacunas significativas nas abordagens atuais de comunicação, destacando a necessidade de estratégias mais eficazes para fortalecer a conexão com o público-alvo. Além disso, foram exploradas oportunidades para melhorar a interação e o engajamento, promovendo uma compreensão mais profunda do espetáculo. Uma comunicação assertiva pode beneficiar gestores, escolas de samba e empresas envolvidas, ao atrair novos públicos e renovar o interesse pelo evento. O estudo reforça a importância de se fortalecer a relação com o público para ampliar o conhecimento sobre o Carnaval, reconhecido como um dos principais patrimônios culturais e imateriais do Brasil. Dessa forma, espera-se assegurar que sua riqueza e significado sejam plenamente valorizados por audiências diversas e globais.

Palavras-chave: *Carnaval. Rio de Janeiro. Experiência. Comunicação. Educação.*

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INTRODUCTION

Carnaval is one of the most significant expressions of Brazilian popular culture, known for its capacity to reflect social changes and integrate technological innovations over time (Jesus, 2018). Among the various celebrations across the country, the *Carnaval* in Rio de Janeiro stands out for its grandeur and international recognition, particularly for the samba school parades, which receive extensive media coverage during the event (Saldanha; Gonçalves, 2019). According to Grand Jr. (2016), Rio de Janeiro's *Carnaval* is considered the most important in Brazil due to its economic and symbolic impact.

Beyond its cultural significance, the celebration exhibits a complex and multifaceted economic dynamic. It encompasses not only the grand parades at the Sambadrome but also the street carnival blocks, which attract millions of revelers and tourists annually. According to the *Carnaval de Dados 2024* report (Rio Prefeitura), preparations for the event stimulate economic activity throughout the year, generating employment and income for thousands. However, the peak of this economic movement occurs during the festival itself, as parades and street celebrations draw tourists and amplify the local economic impact. In 2024, for instance, Rio de Janeiro's *Carnaval* generated approximately R\$5 billion in February, involving services directly or indirectly linked to the event (Rio Prefeitura, 2024).

The samba school parade held at the Marquês de Sapucaí Sambadrome represents the pinnacle of Rio de Janeiro's *Carnaval* and one of the most emblematic expressions of Brazil's creative economy. Inaugurated in 1984 and renovated in 2012, the Sambadrome has a capacity of approximately 72,500 spectators and serves as the stage for the *Grupo Especial*, *Série Ouro*¹, and *Escolas Mirins* parades (Grand Jr., 2016; Carnaval, 2025). Samba schools dedicate months to producing costumes and floats, engaging a diverse range of professionals, including visual artists, seamstresses, and musicians (Vidal; Machado, 2019a). Additionally, *Cidade do Samba*, established in 2006, plays a crucial role in this process, serving as the primary production center for *Grupo Especial* schools. Spanning an area of 92,000 m², it also fosters tourism and facilitates interaction among professionals in the sector (Grand Jr., 2016; Carnaval, 2025).

Despite its undeniable economic significance, *Carnaval* possesses a symbolic grandeur that transcends numerical data. It revitalizes traditions, fosters social inclusion and reinforces cultural identities, acting as a dynamic bridge between past and present for the communities involved. Beyond the samba school parades and street festivities, the essence of Rio de Janeiro's *Carnaval* lies in its remarkable capacity to unite individuals from diverse backgrounds, professions, talents, and social classes in a singular celebration of unity and diversity (Grand Jr., 2016; Rio Prefeitura, 2024). Over the years, the event has evolved into a vital instrument for the city's cultural and social development, strengthening collective identity and community

1 Rio de Janeiro's samba schools are organized into hierarchical divisions: the Special Group, which holds the highest prestige, followed by the Gold Series and other lower series, with annual promotions and relegations based on parade performance.

bonds. In celebrating diversity, *Carnaval* also reaffirms Brazil's cultural wealth and the significance of its popular traditions as a unique and transformative heritage (Rio Prefeitura, 2024).

Despite its economic and sociocultural significance, *Carnaval* faces a major challenge: many spectators at the Sambadrome remain unaware of its history, deeper meanings, and true cultural value. This disconnect between the audience and the essence of *Carnaval* is largely attributed to the fragmented dissemination of information about the festival. Even those interested in gaining a deeper understanding of its traditions, symbolism, and historical dimensions often struggle to access comprehensive content that links these aspects to the event experience.

How can communication strategies enhance public understanding and improve the spectator experience during the *Grupo Especial* samba school parades at Rio de Janeiro's *Carnaval*? The study focuses on individuals who have attended or expressed interest in attending these parades at Sapucaí. Through interviews, it seeks to explore audience perceptions and expectations, identifying opportunities to enrich their experience and expand their knowledge of *Carnaval*'s history, symbolism, and production chain.

The findings of this study can support public and private stakeholders involved in organizing the event, aiding in the development of policies and strategies that enhance the spectator experience and foster greater engagement with local communities. Simultaneously, the research aimed to contribute to the academic field by deepening discussions on cultural marketing, the experience economy, communication, and learning. A broader understanding of the production chain, symbolic value, and historical significance of this festival would not only enrich the audience's experience but also strengthen their connection with the communities involved and reinforce the recognition of *Carnaval* as one of Brazil's most significant cultural heritages.

LITERATURE REVIEW

History of *Carnaval*

Carnaval is deeply rooted in Christian traditions, originating as a celebratory period preceding Lent, the 40-day season of penance and fasting before Easter. The term *Carnaval* derives from the Latin *carne levare*, meaning "to take away the flesh," referring to the abstention from meat and other earthly indulgences during Lent. However, before this period of austerity, Christian communities held festivities featuring lavish banquets, dances, and celebrations as a temporary farewell to worldly pleasures (DaMatta, 1997; Santos, 2018).

Carnivals were particularly popular in Catholic European countries such as Italy, where the Carnival of Venice became renowned for its masked balls. In France, the Carnival of Nice also gained prominence. However, it was in Portugal that *Entrudo*, a precursor to modern Carnival, developed as a series of popular games and festivities characterized by irreverence, the use of masks, and the playful throwing of water and flour (DaMatta, 1997).

According to Araújo (2003), recollections of *Carnaval's* origins in Brazil form part of the "collective unconscious memory of the people." Due to the lack of solid historical and scientific records on the subject, various analogies can be drawn regarding the emergence of this culturally rich festival. DaMatta (1997) argues that Brazilian *Carnaval* is directly linked to *Entrudo*, a celebration marked by irreverent humor and the subversion of social norms. While *Entrudo* in Portugal was primarily associated with the elite, in Brazil it was quickly embraced by the popular classes, particularly in Rio de Janeiro.

The transformation of *Entrudo* into a distinct form of Carnival in Brazil occurred between the late 19th and early 20th centuries, as the streets of Rio de Janeiro became the stage for emerging carnival groups and ensembles (DaMatta, 1997). This evolution stemmed from a rich fusion of European, African, and Indigenous influences, shaping the Rio Carnival into the celebration recognized today.

The samba school parades in Rio de Janeiro trace their origins to the early 20th century, emerging from the first carnival groups that gradually evolved into structured samba schools (Ferreira, 2012). The parade format known today began to take shape in the 1930s, spurred by the founding of the first samba school, *Deixa Falar*, in 1928 (Ferreira, 2012). This milestone marked the beginning of a new era for Carnival, providing the parades with greater organization and visibility. In the following years, samba schools multiplied and gained prominence, becoming the central attractions of the spectacular performances that now draw vast crowds to the Sambadrome. By the late 1940s, Rio de Janeiro's samba schools were widely recognized across Brazil as authentic representatives of national popular culture (Ferreira, 2012).

With the consolidation of samba schools, Rio de Janeiro's grand *Carnaval* parades became instrumental in shaping Brazilian cultural identity. According to Araújo (2003), *Carnaval*, particularly within the context of the parades, is more than just a celebration; it serves as a platform for communities to narrate their stories and honor their heritage. Additionally, samba schools are recognized as exemplary models of organization, operating similarly to corporations in their ability to adapt to challenges and evolving trends, thereby influencing Carnivals both in Brazil and internationally (Ferreira, 2012).

Another significant aspect of the parades is their ability to address social and political issues. Each samba school presents a theme that often highlights historical, cultural, or contemporary topics, prompting reflection among spectators. According to DaMatta (1997), *Carnaval* functions as a "ritual of inversion," temporarily suspending everyday social hierarchies and allowing individuals from diverse backgrounds and social classes to unite in a shared celebration. In this context, the parades transcend mere spectacle, becoming moments of unity and reaffirmation of national identity, where Brazil celebrates its cultural, racial, and social diversity (Grand Jr., 2016; Jesus, 2018).

Beyond their cultural significance, samba schools play a crucial economic role, particularly in Rio de Janeiro. Ferreira (2012) highlights that these organizations

secure funding through partnerships and sponsorships, making the parades financially viable while providing visibility for associated brands. Moreover, the parades drive a vast production chain, creating employment opportunities for musicians, dancers, seamstresses, and workers in sectors such as security, transportation, and general services (Vidal; Machado, 2019a, 2019b; Rio Prefeitura, 2024).

Today, Rio's *Carnaval* is recognized as a cultural phenomenon of global significance while remaining deeply embedded in Brazilian identity. It embodies the Brazilian people's capacity to transform adversity into joy and to create art and beauty despite challenges. Beyond captivating and entertaining audiences, the parades serve to preserve traditions, promote Afro-Brazilian culture, and showcase the creativity and resilience of the communities that bring them to life (Grand Jr., 2016; Jesus, 2018; Rio Prefeitura, 2024).

Cultural Marketing and Experience Economy

According to the American Marketing Association (2025), marketing is defined as the set of institutions, activities, and processes aimed at creating, communicating, delivering, and exchanging offerings that generate value for customers, partners, and society as a whole. Within the cultural sector, this definition is particularly relevant, as it requires balancing the symbolic value of artistic productions with market demands and the financial sustainability of cultural organizations.

According to Colbert (2009), marketing can be understood as the art of adopting the consumer's perspective, seeking to understand who they are, how they make decisions, what motivates them, and what captures their interest. This concept is particularly significant in cultural marketing, where audience experience and emotional connection with artistic products are essential. In his historical analysis, Colbert observes that cultural marketing only began to be systematically studied in the 1960s, making it a relatively recent field that continues to evolve with the integration of increasingly modern tools.

Despite the increasing sophistication of marketing strategies, it is essential to acknowledge their limitations. Colbert (2009) notes that in saturated markets, both new and established providers compete for the same existing demand. In the cultural sector, this competition is particularly intense due to the abundance of available offerings and the rivalry with other leisure activities, all vying for the public's increasingly limited time. This reality challenges cultural organizations to effectively communicate the value of their productions and engage audiences in a meaningful way.

In this context, cultural marketing assumes a strategic role. According to Colbert (2009), offering high-quality products is not sufficient; it is crucial to communicate effectively, establish a clear brand positioning that highlights the organization's unique value, prioritize customer satisfaction, and utilize data intelligently for decision-making. These practices become even more relevant when aligned with the concept of "experience economy" proposed by Pine II and Gilmore (1998, 2011), which asserts that the perceived value of a product or service is deeply connected to the emotions and memories created throughout the consumption journey.

Pine II and Gilmore (1998, 2011) emphasize that experiences are deliberately designed events intended to engage customers on a personal and emotional level. In this context, organizations must go beyond merely delivering products or services by creating environments that encourage active and meaningful connections with their brand. This perspective is reinforced by Rivera *et al.* (2022), who highlight that cultural festivals, as forms of experiential tourism, transform spaces into dynamic settings rich in meaningful interactions due to their ephemeral nature. Additionally, Solomon (2016) argues that consumer behavior is intrinsically linked to lived experiences and the meanings they convey. Audiences seek more than just consumption; they desire emotional engagement and a sense of belonging to something greater.

Carnaval, as a large-scale cultural event, exemplifies the application of these concepts. Engagement can be enhanced by emphasizing the symbolism of the parade themes, the behind-the-scenes activities of the samba schools, and the narratives presented on the avenue as central elements that foster a deeper connection with the audience. According to Solomon (2016), the bond with an experience strengthens as consumers discover and gain a deeper understanding of the event. This learning process transforms the spectacle into a rich and immersive experience, marked by active interaction between the audience and the cultural context.

Thus, *Carnaval* exemplifies how cultural marketing extends beyond the mere promotion of products, serving as a powerful tool for creating enriching and captivating experiences. The event celebrates popular creativity and stands as an authentic expression of Brazilian cultural identity, with Rio de Janeiro as its primary stage. According to Baiocchi *et al.* (2024), a city's cultural identity, conveyed through its music and artistic manifestations, plays a vital role in strengthening its brand by linking local traditions to a global audience. In the case of Rio de Janeiro, Carnival symbolically bridges the city's musical and cultural heritage with its international image, transforming the event into an emotionally engaging experience that resonates both locally and globally.

Beyond fostering cultural connection, *Carnaval* provides learning, excitement, and engagement, transforming spectators into active participants and strengthening their ties to cultural traditions. It creates a celebration that unites past, present, and future. Pine II and Gilmore (1998, 2011) argue that, in the contemporary world, success lies in offering experiences that connect people to something greater, adding emotional and cultural value to their consumption. In the case of *Carnaval*, this value extends beyond the visual spectacle, solidifying itself as an authentic expression of the identity and creativity of the Brazilian people.

Communication, transmedia, and learning in the context of cultural events

Communication plays a fundamental role in the educational process and the creation of meaningful experiences. According to Hohlfeldt (2009),

the connectivity enabled by the Internet not only strengthens existing relationships but also creates opportunities for the dissemination of educational content. This is particularly relevant in cultural events, where learning can be shared dynamically.

According to Ponsignon and Derbaix (2020), the success of communication in cultural events depends on the ability to create meaningful experiences that integrate emotional and informational elements, engaging audiences on a deeper level. This approach is particularly relevant in festivals and cultural events, where effective communication enhances audience appreciation and understanding. Rivera *et al.* (2022) emphasize that cultural festivals serve as platforms that merge celebration and education, fostering a stronger connection between participants and the cultural narratives being presented.

Transmedia storytelling, a concept extensively explored by Jenkins (2006) and further developed by Derbaix *et al.* (2017), enables narratives to be conveyed in an integrated manner across multiple platforms, enriching audience engagement. Additionally, this approach offers unique opportunities to connect diverse audiences to the event. According to Derbaix *et al.* (2017), multiple entry points can be created to accommodate different audience profiles, allowing each participant to engage with the event in a personalized way. This strategy enhances accessibility and inclusivity in learning while reinforcing *Carnaval's* role as a multifaceted cultural event that celebrates diversity and creativity.

Narrative transportation, as defined by Derbaix *et al.* (2017) and Bourgeon-Renault *et al.* (2019), plays a crucial role in this process. This concept refers to the audience's immersion in culturally significant stories, deepening their emotional connection with cultural events. In the context of *Carnaval*, the narratives presented in the parades have the potential to transport spectators into the historical and symbolic contexts conveyed by the samba schools, creating a space where emotion and learning intersect.

The use of interactive technologies in the cultural sector, as discussed by Ponsignon and Derbaix (2020), enhances the transformation of cultural events into immersive experiences. Tools such as multimedia guides and virtual tours enable audiences to personalize their interaction with the event, fostering more active and meaningful engagement. Rivera *et al.* (2022) highlight that interactive and educational elements, such as guided tours, storytelling, and digital tools, are essential for turning festivals into learning experiences. These resources facilitate participants' connection with the heritage, traditions, and artistic expressions of the event. However, Ponsignon and Derbaix (2020) emphasize that the integration of technology must be carefully designed to preserve collective interaction, as shared experience is a fundamental aspect of cultural learning.

Another relevant point is the use of influencer-generated content to enhance the authenticity and relevance of cultural messages. According to Leung *et al.* (2022), the perceived authenticity of influencers and their ability to engage audiences on a

personal level are valuable assets in strengthening the emotional connection with the event.

Familiarity with the cultural event is also a significant factor. Rivera *et al.* (2022) argue that repeat festival attendees tend to engage more deeply in various activities associated with the event, enhancing their overall satisfaction and connection. This underscores the importance of communication strategies that effectively address both first-time visitors and returning attendees.

This perspective is reinforced by Derbaix *et al.* (2017), who highlight that combining transmedia storytelling with interactive technologies can transform cultural events into highly emotional and meaningful experiences. Ponsignon and Derbaix (2020) add that technological resources should align with the event's emotional objectives, enhancing rather than replacing the human experience and direct engagement with cultural elements. The authors emphasize that audience experience quality is crucial for fostering loyalty and strengthening connections with cultural events like Carnival. Strategies integrating learning and emotion create lasting memories, increasing audience retention and encouraging positive recommendations.

DATA COLLECTION AND ANALYSIS METHODS AND PROCEDURES

Type of research and data collection

This study adopted a qualitative and exploratory approach to deepen the understanding of a topic still in its early stages. This methodology facilitates the identification of ideas, concepts, and directions for future research without aiming to provide definitive answers (Malhotra, 2020). It was chosen due to the novelty of the subject and the need to grasp its nuances before conducting more in-depth studies.

Initially, secondary data were analyzed to establish the theoretical and structural foundation of the research. Sources included digital magazines, periodicals, public reports, social media, and videos, which supported the study's development. Following this phase, qualitative interviews were conducted with individuals who have attended or expressed interest in attending the samba school parades at Sapucaí.

Selection of interviewees

Participants were selected through purposive sampling (Yin, 2014), to ensure alignment with the study's objectives.. The interview script included both individuals who had attended the Sapucaí *Carnaval* and those who had not yet experienced it. Additionally, the snowball method was employed to recruit new interviewees through referrals from initial contacts.

A total of 10 interviews were conducted with Rio de Janeiro residents: three with individuals who had previously attended *Carnaval* at Sapucaí and seven with those who wished to experience it again (Chart 1)

Chart 1. Interviewees' Profile.

#	Name	Gender	Age range (years)	Interview format	Has already attended the parades at Sapucaí?
1	VB	F	20–30	In person	No
2	BW	F	20–30	In person	No
3	GC	F	20–30	Phone	No
4	PM	M	20–30	In person	No
5	GT	M	20–30	Phone	No
6	EA	F	60–70	In person	Yes
7	LB	F	20–30	Phone	Yes
8	GS	M	20–30	Phone	No
9	AV	M	30–40	In person	Yes
10	VH	F	20–30	Phone	No

F: female; M: male.

Data processing and collection procedures and instruments

Data collection occurred between October 1st and 20th, 2024, through individual interviews conducted either in person or by telephone, depending on the participants' availability and preference. The interview script included introductory questions about the interviewees' profiles and explored their experiences and perceptions of Rio's *Carnaval*.

With the participants' consent, the interviews were recorded, transcribed verbatim, and analyzed in three stages. First, the responses were organized in a Microsoft Excel spreadsheet, with each question assigned to a specific column to facilitate direct comparisons. Next, a thorough analysis of each question was conducted to identify key points and emerging patterns. Finally, the insights obtained were compared with the theoretical framework to establish connections and contributions.

This structured approach enabled a clear visualization of the collected data, highlighting similarities and differences in responses while providing a solid foundation for an in-depth analysis of the topic.

Limitations of the method

Qualitative research has inherent limitations, particularly regarding data subjectivity and limited scope. Since interviews serve as the primary instrument, responses may be influenced by participants' motivation or reluctance to share personal experiences, potentially introducing bias. Additionally, the small sample size may limit the representativeness of the findings.

The methodological choices and data analysis reflect the researchers' perspective, which, despite efforts to maintain objectivity, may have influenced the emphasis on certain aspects. Therefore, the results should be interpreted within the specific context of the study, prioritizing depth over statistical representativeness.

RESULTS

Analysis of the interviews conducted

This section presents the results of the interviews conducted with selected participants, identifying perceptions and suggestions regarding the Sapucaí *Carnaval* experience. The goal is to integrate interviewees' insights with the theoretical framework to provide a comprehensive overview of the challenges and opportunities for enhancing audience engagement at the samba school parades. The qualitative analysis highlights points of convergence and divergence, revealing potential strategies in communication and cultural marketing to amplify the event's cultural and emotional impact. The results are organized into thematic categories that reflect the most relevant aspects emerging from the interviews, facilitating an understanding of key demands and proposals.

Using social networks as an educational tool

Interviewees expressed strong interest in using social media platforms like TikTok and Instagram Reels to share information about parade themes and technical aspects. They emphasized that digital platforms play a crucial role in preserving *Carnaval* culture by engaging young audiences in a direct and informal way. Testimonies highlight social media's potential to educate and captivate viewers: *"It would be interesting to use short videos on TikTok explaining the different schools and presenting the parades in a youthful, engaging manner"* (Interviewee 2).

I think using social media totally makes sense. We're connected all the time. I use Instagram and TikTok a lot, even Facebook, which is basically dead now. But using more up-to-date tools could really help attract more people and even explain things better, you know? (Interviewee 4).

I think using the little flags² really brings the audience together, just like the samba lyrics do. But it's also super important to build up the experience before people even get to Sapucaí, creating pages that focus on the event as a whole, talking about the samba schools and showing what's going to be presented there. The focus shouldn't just be on the theme, but also on the story behind the parade, what story the school wants to tell. That adds a lot more value for the audience (Interviewee 7).

Pine II and Gilmore (1998, 2011) argue that creating engaging experiences requires technologies that foster meaningful interactions. Rivera et al. (2022) further emphasize that strategically leveraging social media in cultural festivals not only expands the event's reach but also strengthens the audience's emotional connection, particularly through interactive and immersive narratives.

Printed materials

The inclusion of printed materials, such as brochures and pamphlets, was highlighted as an effective way to enhance the Carnival experience, particularly for

2 Samba schools usually distribute their flags to the audience before the parade at the sambadrome.

audiences seeking more detailed information during the parades. Interviewees emphasized that physical materials can serve as a centralized source of relevant details, including plot summaries, evaluation criteria, and descriptions of the floats, thereby fostering a deeper understanding of the spectacle.

Keeping the audience's attention during the parades is key to really understanding and connecting with what's happening on the avenue. Even though people take photos and record videos, they can get distracted by social media. It would be great to have something in hand, outside of the digital space (Interviewee 5).

In this context, Interviewee 8 emphasized: *"It would be extremely valuable to have more information about what each school will present that night. I would like to arrive already knowing the themes, as it would help me better understand the performances."*

Pine II and Gilmore (1998, 2011) emphasize the importance of providing clear and detailed information to actively engage the audience in an experience. Brochures and printed materials can serve an educational function by enriching spectators' understanding and making the event more meaningful. These resources serve as practical guides, encouraging focused attention and deeper reflection, while offering a temporary alternative to digital engagement. This, in turn, promotes more focused engagement and enhances immersion in the experience.

Solomon (2016) reinforces this idea by stating that a deep understanding of cultural events strengthens the consumer's emotional connection with the experience, leading to greater satisfaction and loyalty. Well-designed printed materials do more than simply provide information; they create engaging narratives that guide spectators through the event, enhancing their involvement and overall engagement.

Pre-Events

Pre-events emerged as a potential strategy to enhance the audience's experience. Interviewees highlighted initiatives such as *A Noite dos Enredos*, organized by the Independent League of Samba Schools of Rio de Janeiro (Liesa), which introduced the schools' themes before the composition of the samba-enredos. This initiative provided a more in-depth understanding of what would be presented on the avenue.

This year, Liesa brought back the event A Noite dos Enredos, and it was a hit. I went. That night really plays an important role [...]. Each samba school has about 15 minutes to share their way of explaining what they're bringing to the avenue [...]. And this all happened before the samba-enredo was even composed. So it can be really interesting both for the songwriter who's going to write the samba-enredo and for the spectator who just wants to understand and learn more about the parade (Interviewee 8).

In this sense, interviewees 7 and 9 add:

Having an event before and after the parade helps add more value by preparing the audience ahead of time and reinforcing the message afterward. It builds a stronger connection with the impact the samba school wants to make through the parade (Interviewee 7).

These pre- and post-events need to be better developed, because the audience really wants to engage with Carnaval. A Noite dos Enredos was great and left people wanting more, but more in the sense of "I want to follow this more closely," like really understanding how the whole show is put together. Most people don't fully grasp, just from watching the parade once, what's actually being presented or what the school is trying to express (Interviewee 9).

Pine II and Gilmore (1998, 2011) emphasize that intentionally designed experiences that engage audiences on a personal and emotional level are essential for enhancing perceived consumer value. Pre-events and audiovisual resources contribute to this by offering a deeper, more contextualized understanding of the presentations. Solomon (2016) further asserts that enriching and educational experiences strengthen the audience's emotional connection to the event, fostering greater loyalty and lasting memories.

Audiovisual resources

Interviewees emphasized the importance of audiovisual resources in enhancing the *Carnaval* experience. Jenkins (2006) highlights transmedia storytelling as a strategy for integrating audiovisual content across different platforms and event stages. The production of miniseries and documentaries, for instance, enables audiences to engage with the cultural narratives of samba schools before, during, and after the parades, fostering deeper involvement and expanding their understanding of the themes presented.

It would be amazing to have more audiovisual content showing what Carnaval is all about. It'd be great to show a sort of preview between parades, giving context about the theme and the cultural message each school wants to bring. Creating short mini-series, like five-minute episodes you can watch right on your phone, a few days before the Sapucaí parade would be a great way to get people more engaged (Interviewee 10).

Furthermore, Derbaix *et al.* (2017) highlight that these resources deepen audience immersion in the narratives, strengthening their emotional connection with the event. In this context, Pine II and Gilmore (1998, 2011) argue that audiovisual strategies do more than complement the experience, they transform it into a memorable event by evoking emotions and creating lasting memories. The integration of transmedia storytelling and audiovisual resources thus reinforces audience engagement with *Carnaval*, elevating it into a rich and meaningful cultural experience.

DISCUSSION

The interviews highlighted the need for communication strategies that enhance public knowledge and enrich the experience of watching the Special Group samba school parades at Rio de Janeiro's *Carnaval*. This aligns with key theoretical concepts, such as Pine II and Gilmore's (1998, 2011) "experience economy," which emphasizes the creation of engaging and memorable experiences, and Derbaix *et al.*'s (2017) insights on cultural narratives and immersive elements that strengthen emotional connections with audiences.

Social media has emerged as a crucial tool for achieving these goals. Platforms such as TikTok and Instagram have been identified as effective channels for disseminating educational and interactive content, offering insights into the storylines, behind-the-scenes narratives, and curiosities of samba schools. This approach aligns with Jenkins' (2006) concept of transmedia storytelling, which advocates for the integrated use of multiple platforms to create cohesive and personalized experiences. Additionally, Rivera *et al.* (2022) emphasize that digital platforms can expand the reach of cultural events, fostering active audience participation and deepening engagement. The strategic use of these networks has the potential to transform *Carnaval* communication, particularly by attracting and engaging younger, digitally connected audiences.

Another key recommendation is the integration of communication channels to create a cohesive and seamless experience. Ponsignon and Derbaix (2020) highlight that digital convergence can serve as a powerful tool by connecting television, social media, apps, and other digital platforms. This integration enables the audience to engage with the event in a continuous and immersive manner, deepening their emotional connection with *Carnaval*.

Furthermore, interviewees emphasized the value of traditional resources, such as printed materials. Brochures and banners distributed at Sapucaí were recognized as valuable complements to the digital experience, providing detailed parade information and serving as meaningful keepsakes. The suggestion of a "*Carioca Carnaval Yearbook*" emerged as a way to preserve the event's memory and celebrate its cultural significance, reinforcing the lasting narratives discussed by Derbaix *et al.* (2017).

Pre-events, such as *A Noite dos Enredos*, have emerged as effective strategies to prepare the audience and deepen their understanding of samba school themes. Rivera *et al.* (2022) emphasize that interactive and educational activities at cultural festivals play a crucial role in connecting participants to the event's narratives and creative processes. These initiatives enhance engagement by fostering a richer and more immersive experience, increasing public interest and involvement.

The creation of audiovisual content has been widely suggested as a means to contextualize *Carnaval* and expand its reach. Documentaries and streaming series can explore the behind-the-scenes and creative processes of samba schools, highlighting the event's cultural and historical significance for both local and international audiences. Jenkins (2006) argues that transmedia strategies enhance audience engagement by integrating multiple platforms into a cohesive narrative, while Pine II and Gilmore (1998, 2011) emphasize that extending the experience fosters deeper emotional connections.

These recommendations, grounded in interviewee insights and supported by the theoretical framework, highlight the need for a multifaceted approach that integrates technology, education, and cultural elements. By combining these dimensions, the audience experience can be enriched while reinforcing the Sapucaí *Carnaval's* status as a globally significant cultural heritage.

CONCLUSION

This study aimed to explore how communication strategies can enhance audience awareness and enrich their experience of the Special Group samba school parades at Rio de Janeiro's *Carnaval*. Through a qualitative and exploratory approach, the research identified perceptions, gaps, and opportunities to strengthen audience engagement with this cultural event, emphasizing the importance of integrating education, technology, and emotional connection.

The findings of this study emphasize the need for an integrated approach to enhance the audience experience. Strengthening the use of social media is recommended, with short, creative content explaining the plots, behind-the-scenes stories, and curiosities of the samba schools. Participants view social media as essential for disseminating educational and interactive content about the parades. Platforms like TikTok and Instagram were highlighted as effective tools for engaging audiences, particularly younger generations, and fostering a closer connection with the samba schools.

Additionally, printed materials such as brochures and guides remain valuable resources, complementing digital media. These materials can provide detailed information about the event, parade themes, and judging criteria, enhancing spectators' understanding and fostering deeper immersion in the experience.

Pre-events, such as *A Noite dos Enredos*, have proven to be valuable strategies for preparing the audience and fostering an early connection with the themes presented by the samba schools. These initiatives contribute to a deeper and more meaningful understanding of the spectacle. Interviewees suggest expanding educational pre-events to include interactive activities with *Carnaval* artists, composers, and other professionals involved in the creative process, further strengthening the audience's connection with the samba schools and their narratives.

Finally, the development of audiovisual resources, such as documentaries and miniseries, was widely suggested as a means to contextualize the event and broaden its reach, both locally and internationally. It is recommended to explore partnerships with global digital platforms to enhance the visibility of *Carnaval*, adapting content for foreign audiences and promoting the cultural richness of the event as a unique heritage.

While this research offers valuable insights, its limitations underscore the need for further investigation. Future research could examine the economic impact of *Carnaval* on Rio de Janeiro's creative economy and cultural production, as well as explore targeted strategies for attracting and engaging international audiences, reinforcing the event's potential as a global cultural phenomenon. Additionally, studies could investigate initiatives to enhance social inclusion in *Carnaval*, involving diverse demographic groups such as the aged, and explore how immersive technologies like augmented reality can further enrich the audience experience. By integrating these perspectives, Sapucaí *Carnaval* can not only expand its cultural impact but also solidify its status as a globally significant event.

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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

Israel Alves Jorge de Souza¹ 

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

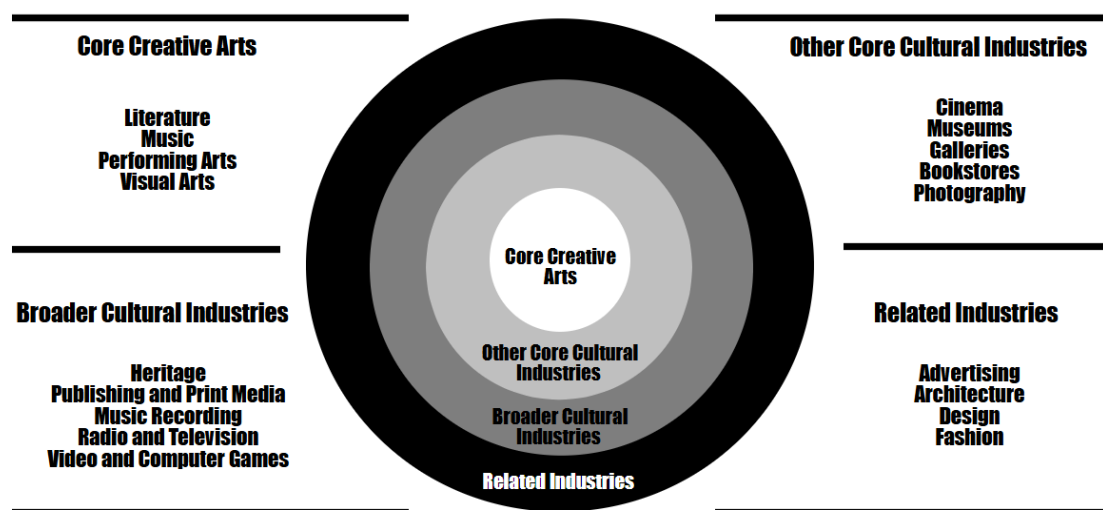
Development through creative economy tends to be more sustainable, as it is based on intangible singularities, alters the logic of scarcity, economically values diversity and cultural distinctions, and fosters social progression (Reis, 2008). However, achieving the sustainable development of a territory, 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).

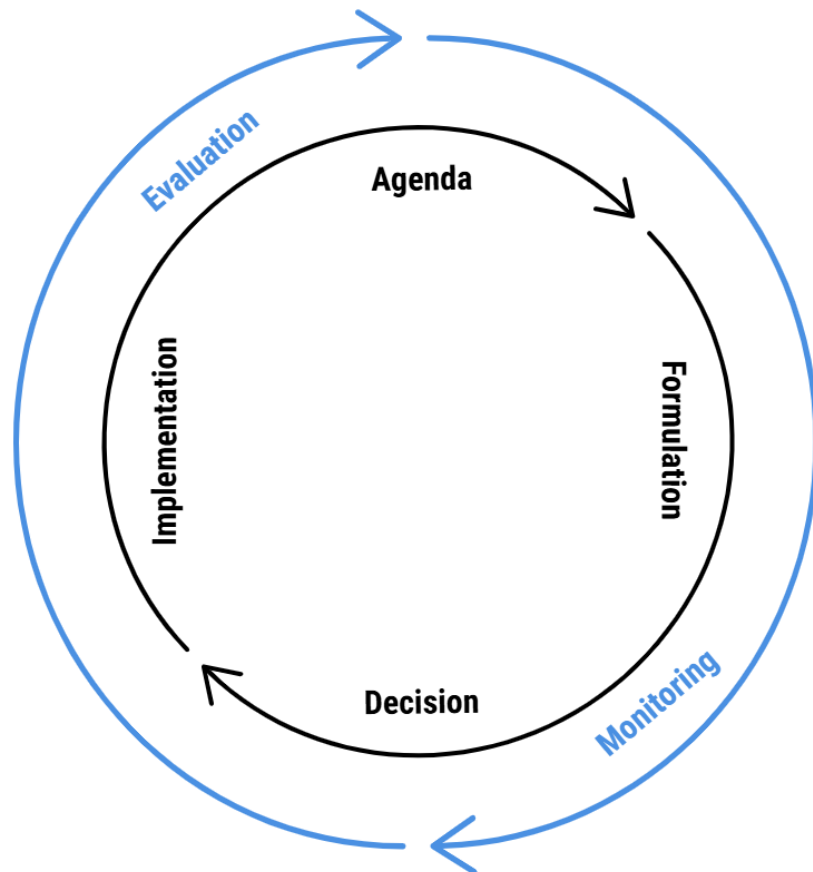


Figure 2. Transversality of monitoring and evaluation.

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).

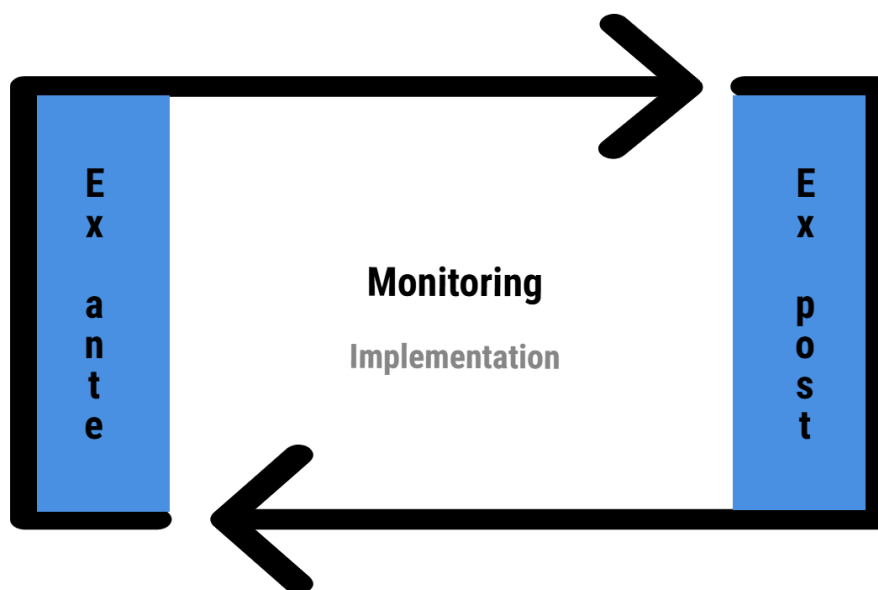


Figure 3. Public policy evaluation.

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).

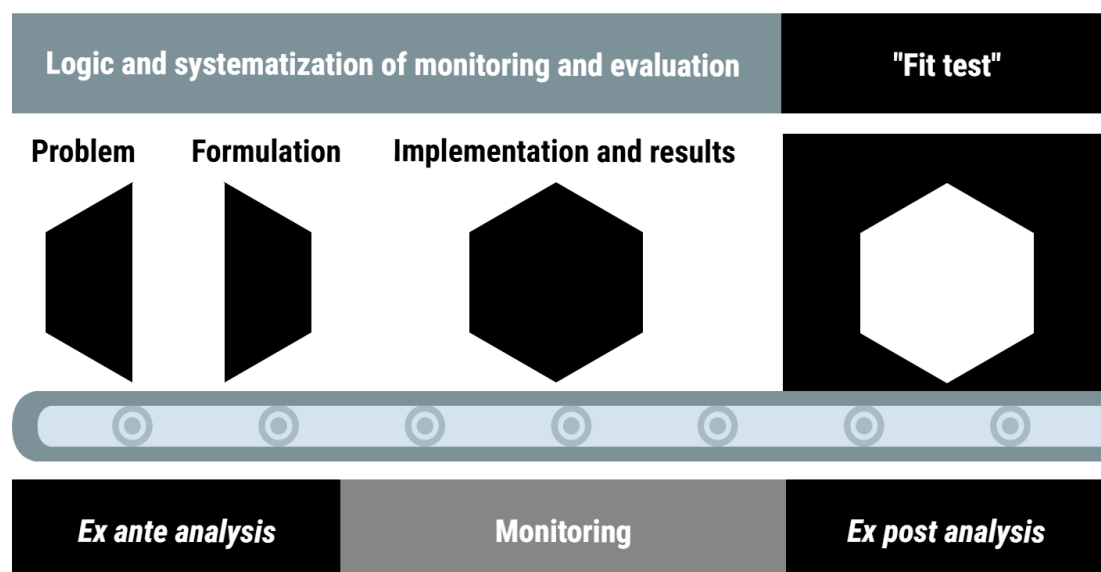


Figure 4. Systematization of monitoring and evaluation.

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.

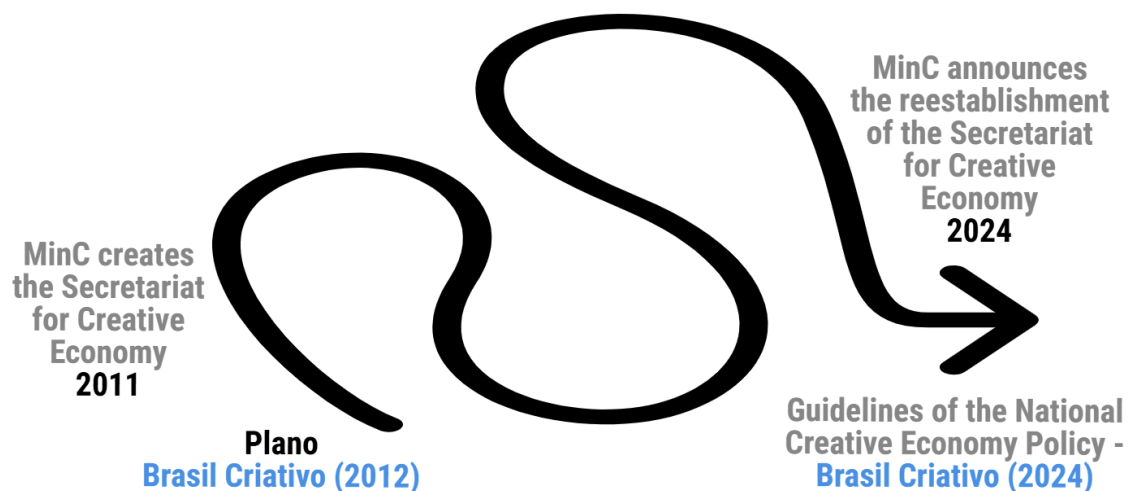
There is a pressing need for intelligent intermediation between sectors, as well as targeted support and investment to stimulate the development of production chains and a coordinated approach to national branding. It is essential to present Brazil's creative value proposition to the market, while also 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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