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THEORETICAL AND APPLIED PERSPECTIVES IN CREATIVE ECONOMY IN BRAZIL: SCOPING REVIEW

PERSPECTIVAS TEÓRICAS E APLICADAS NA PESQUISA EM ECONOMIA CRIATIVA NO BRASIL: REVISÃO DE ESCOPO

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Abstract

The article consists of a scoping review of the research on creative economy, a new field in Brazilian postgraduate studies, with the objective of perceiving theoretical trends. To comprehend the articulations between the theoretical and practical fields, as well as the gaps, limitations and effects of said articulations, a survey was carried out in the Theses and Dissertation repositories (IBICT and Capes). The content analysis of the 273 documents collected showed an inter and multidisciplinary field, in theoretical construction, with a predominance of an administrative perspective. Communication is the central factor in the development of the theory and of the empirical reality which is still scantily explored. Liberal and developmental trends need a greater articulation.

Keywords: Creative economy. Culture. Development. Multidisciplinarity.

Resumo

O artigo consiste de uma revisão de escopo das pesquisas em economia criativa, campo novo na pós-graduação brasileira, com objetivo de perceber tendências teóricas. Para compreender as articulações entre campo teórico e prático, assim como lacunas, limitações e efeitos dessas articulações, foi feito um levantamento nos repositórios de Teses e Dissertações (IBICT e Capes). A análise de conteúdo dos 273 documentos encontrados mostrou um campo inter e multidisciplinar, em construção teórica, com predominância da perspectiva administrativa. A Comunicação é fator central no desenvolvimento da teoria e da realidade empírica ainda pouco explorado. Tendências liberal e desenvolvimentista necessitam de maior articulação.

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Palavras chaves: Economia criativa. Cultura. Desenvolvimento. Multidisciplinaridade.

Introduction

Creative economy emerges in the 21st Century as a notion associated to a new development mode in societies in which economy and culture are mutually implicated. Such association is due not only to the economic and cultural aspects, but also to technological and social aspects of development. At its center is the fact that imagination and creativity, along with access to information and technological innovation, constitute a potent engine that favors the generation of wealth and economic growth. However, the so-called creative economy has no clear definition and remains in discussion, uncovering new practical and theoretical questions, in the local and global contexts, concerning old issues such as social inequality, the relativism of the economic growth concept, the relations of power in the cultural ambit, technological exclusion, access to information and means of production, among others.

Notwithstanding the uncertainties and problems raised by creative economy, it has been substantiating speeches, programs and public policies in the entire world, be it on the level of international organizations, or in national and local levels. In countries considered to be developing countries by the international agenda, the bid on the convergence between economy and culture, having creativity as its driving force, raises its own issues and has aroused reflections in the academic, productive and public power environments.

Historically, the ennoblement of creativity as an economical differential worthy of attention first appears in Australia in 1994, beginning of the cultural and industrial policies of the country, based in the idea of *Creative Nation* (AUSTRALIA, 1994), a nation which would be based on the strengthening of a local identity forged by tradition and the multicultural diversity of the country, in order to withstand the threat of a cultural homogenization brought on by globalization. The new technologies of information and communication are then used in service of these cultural values, and activities such as marketing and design aggregate new values.

Hereinafter, in 1997, in the United Kingdom, the Labor Party, led by Tony Blair, creates the term *new labor* to identify new forms of work which include creative industries, as a significant part of the new economy, emphasizing its potential to generate new jobs and profits from exports. These industries, mapped and categorized into 13 expressive sectors, are characterized by having their origins in creativity and in individual talent and by strengthening the generation of wealth by means of intellectual property.

According to Paglioto, on August 28, 2000, the North American magazine *Businessweek* published an article with the title *Creative Economy - Which companies will thrive in the coming years? Those that value ideas above all else*, “emphasizing the challenges for the success faced by companies in what would be a ‘new world’ in idea production and, consequently, of the exploration of the rights of intellectual property” (PAGLIOTO, 2015, p. 47). Afterwards, in 2001, the launch of John Howkins’ book, *The creative economy: how people make money from ideas*, marks the conceptualization of the term. To the author, an idea which generates something marketable configures a creative product. To generate wealth, the product resulting from creativity must identify an intellectual property and possess a recognizable economic value.

One can notice that in the association between economy and creativity there is a direct concern with the generation of wealth and economic development. However, the 2000’s are also marked by the insertion of the theme in the academic environment and into the international organizations linked to the United Nations (UNCTAD, UNESCO), into the Organization for Economic Cooperation and Development (OECD) and into the large international banks such as the World Bank and Interamerican Development Bank (IDB). This notion then raises issues in several directions, opening space for critical debates concerning aspects such as development and its relation to sustainability, not only economic but also environmental, social, cultural, and with preservation of cultural diversity and of material and immaterial heritages.

Stemming from the incentives of the international organizations, the implementation of development programs for creative economy in various countries outside the Australia/United Kingdom axis, such as China, India, South Africa and Brazil, when confronted with the

idiosyncrasies of each, provided space for very diverse adaptations and conceptions. In this sense, it is common that each management unit, whether it concerns countries, regions or cities, when idealizing a plan of action, seeks to redefine its understanding of the scope of creative economy according to its necessities, interests and priorities.

In general terms, one can say that the criticism towards creative economy encompasses the most enthusiastic to the most fearful postures. In the enthusiastic side is the perception of a potential which, besides the generating of jobs and income and the encouragement of international commerce, will generate advantages such as the reduction of the informal sector, revitalization of urban zones in decline and rural zones with no perspectives, inclusion of minorities and social empowerment, valorization of patrimony, eradication of poverty, fight against inequalities, improvement in health, well-being and life quality, etc. On the other hand, there is a fear of the strengthening of inequalities (when innovation and creativity are thought as individual capacities which depend of minimal conditions of well-being, knowledge and access to technology), of the distancing of products from their original values (to correspond to world industry expectations for exoticism or ethnicity, for example), of the reinforcement of all types of exclusions (technological, ethnic, gender, etc.), of the gentrification of popular neighborhoods and exclusion of the most impoverished from the centers, of the lack of governance to stand up to historical disarticulation among public powers, productive sectors and civil society, among others.

In Brazil, following the launch of the study *Economy and culture: reflections on cultural industries in Brazil*, carried out in 1988 by the João Pinheiro Foundation as requested by the Ministry of Culture, the relations between economy, culture and creative industry are already addressed. However, according to Miguez (2007), the starting point for the broaching of the theme is the 11th Ministerial Conference of the *United Nations Conference on Trade and Development* (UNCTAD), which took place in São Paulo, in 2004, and the subsequent creation of an international institution dedicated to creative economy viewing the strengthening and development of this sector in Southern countries. Brazil then prepared itself to host the International Center of Creative Economy (ICCE), which would allow the multiplication of international contacts, articulating studies, partnerships and other negotiations. The center was never created due to changes in directives in the Ministry of Culture.

Such initiatives were combined to policies of the Ministry of Culture which, starting in 2003, began to systemically debate the economical dimension of culture, consecutively creating the Cultural Economy Development Program (2006); Cultural Economy and Cultural Studies General Coordination (2009); and, following the 2nd National Culture Conference in 2010, the National Culture Plan (2010-2020) which included the creative economy axis in its strategic construction. In 2011, the Creative Economy Bureau was created and had as its mission to “conduct the formulation, implementation and monitoring of public policies for local and regional development, prioritizing the support and promotion of Brazilian professionals and of micro and small creative businesses” (BRASIL, 2011, p. 38), which launched the *Creative Economy Bureau Plan – Policies, directives and actions 2011 to 2014* (BRASIL, 2011).

Widely influenced by the studies of Celso Furtado, by developmentalism, also in the UNESCO agenda, and by the notion of cultural economy, the creative economy plan was based on 4 principles: 1) cultural diversity; 2) sustainability; 3) innovation and 4) social inclusion. Its scope especially aimed cultural production, disregarding technological creations such as those from software industries and scientific innovations. The aforementioned bureau was extinguished in 2015, but in 2016, the Ministry of Culture published the final report on the Cultural Economy Development Plan (BRASIL, 2016), which constituted a basic document of the concept of cultural economy as was understood in Brazil until then. In 2018, with President Bolsonaro’s rise to power, the Ministry of Culture was extinguished, and the creative economy portfolio was transferred to the “National Creative Economy and Cultural Diversity Bureau” in the Ministry of Tourism, with two departments: Cultural entrepreneurship and Books, reading, literature and libraries.

This article proposes to review the theoretical reflections which are the basis of the research on creative economy carried out in the ambit of postgraduate studies in Brazil. The objective of a scoping revision isn’t to weave deep analytical reflections on the theories, but to perceive how the theoretical trends adopted the use of the term creative economy and the issues arising from this

notion⁴ emerging in the country. The article aims to identify an eventual chronological evolution in the use of correlated terms such as “creative economy”, “cultural economy” and “creative industries” and perceive the current trends. It seeks to grasp the existing articulations between the theoretical field and the practices of productive sectors and public powers, as well as the eventual gaps, limitations and effects of these articulations⁵.

Methodology

The present paper proposes a mapping of the production on creative economy in Brazilian postgraduate studies (quantitative and qualitative). It is a scoping review which brings to the surface theories, methodologies and empirical data of the research developed in the country. The scoping reviews, scantily applied in the areas of human and social sciences in Brazil, allow a general vision of the production of a specific area of study, in such a way that one can perceive the extension, reach and the nature of these investigations, summarize and divulge data and indicate gaps in the investigations (ARKSEY; O’MALLEY, 2005). The methodological procedure of a scoping review is described by the Joanna Briggs Institution - JBI (JOURNAL INFO, s/d.). Its strategies allow for the forming of bases for future analysis and research (MACGREGOR et al., 2020). According to the description of the JBI platform, a protocol of four steps will be employed: 1) Criteria for search and selection of texts; 2) Research questions to be answered; 3) Mapping with objective data; 4) Qualitative analysis by type of research.

Criteria for search and selection

To operationalize the investigation objectives, two concurrent mappings were realized in the data banks of BDTD/IBICT and of the Catalogue of Theses and Dissertations of CAPES with the same key words: “creative economy”, “creative industry” or “cultural economy”. The main advantage of the CAPES Portal is that it contains all Brazilian theses and dissertations, for it is a mandatory registry data bank, which is not true of the Theses Bank of IBICT, which presents technical incompatibilities with the repositories of some institutions. On the other hand, the IBICT Bank has the advantage of taking you directly the complete text of the thesis or dissertation, through links to the archive in the repository of the university where the paper was defended, which is not true of the CAPES Portal. The mapping was carried out on December 13, 2021, based on the following criteria:

Criteria for inclusion:

- Mention of the terms “creative economy”, “creative industries” or “cultural economy” in the title or work topic – no matter the area of knowledge and with no timeline;
- Theses or Dissertations with entire files available.

Criteria for exclusion:

- Duplicated papers;
- Papers not accessible to the public;
- Papers which do not pertain to the 3 concepts being studied but were included in the results for containing fragments of the key words (such as “economy” and “culture”).

Research Questions

In the first phase of data processing, the objective data from each publication were tabulated, with the intention of answering the first questions elaborated:

- How is the production distributed in time?
- How is the production distributed by Brazilian regions?
- How is the production distributed by area of knowledge?
- How is the production distributed by type of research (thesis or dissertation)?

Later, the files were checked in their entirety in order to identify qualitative information and explore analytical questions:

⁴ Here we use the term “notion” due to the fact that there are no precise definitions of what could be considered as a “concept” of creative economy or cultural economy. The word notion allows for a greater flexibility, adaptability and an opening for the employment of the terms in question here than a concept word which fixates, closes and limits.

⁵ It is starting from the triple helix formed by the articulation between university (while locus of thought and theorization), productive sectors (locus of implementation and empirical verification), and public powers (locus of planning and incentive policies) that one expects to obtain more efficient results in planning, implementation and evaluation of the programs of creative economy.

- What forms of methodologies were employed (empirical, theoretical, applied)?
- How does the temporal evolution of the prime notions happen?
- What are the operational concepts related to the prime notions (“creative economy”, “creative industries” or “cultural economy”)?
- What sectors of creative economy emerge in the research?
- What are the practical applications of the research?
- What are the practical and theoretical applications of the research?

Mapping with objective data

As tools for data visualization, graphics and clouds were generated from the information collected, in order to facilitate the reading and interpretation for authors and possible posterior public searches.

Qualitative analysis by type of research and discussions

For this last phase of the scoping review protocol, of qualitative nature, the 273 documents were categorized into groups of empirical research, applied research and theoretical research. In the first research group, sectors of creative economy studied were identified; in the second group, the application products, and in the third group a more detailed attention was employed in order to identify its objects and theoretical approaches. A conceptual discussion falling back into the content analysis was carried out from these data, that is, emergent categories of the content studied were established. In the content analysis (BARDIN, 2011), the data interpretation is made through inference, based on elements such as authorship, year, object, context, references and forms.

Results

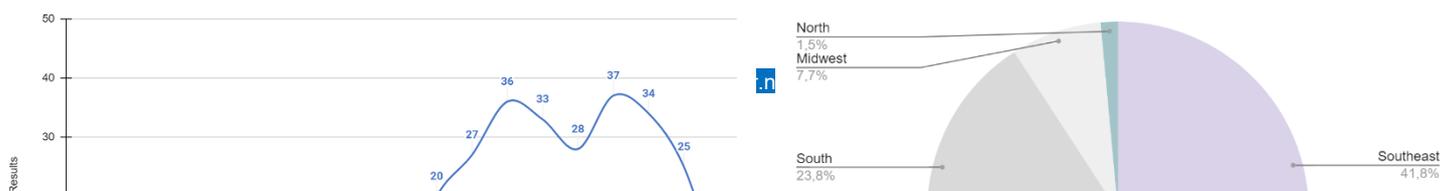
Production mapping

After applying the inclusion and exclusion criteria described above, a total of 273 theses and dissertations were collected, 48 being Doctorate theses and 225 Master’s dissertations. The number indicates a relatively low academic production, easily explained the history of the notions which are analyzed in the scoping review, as shown in the introduction.

Regarding the temporal evolution of the productions, Graph 1 shows that, except for the first dissertation identified in 2003, the researches start to timidly appear between 2007 and 2012, which corresponds to the insertion of the theme in the academic environment in the entire world and in the international organizations. Displaying a slow growth until 2010, the theme is only back to being explored in 2013, after the creation of the Creative Economy Bureau in the Ministry of Culture in 2011. The number of theses and dissertations grows considerably then, from 20 papers in 2013 to 37 in 2018. In the Years 2020 and 2021, a decline is noticeable, probably due to factors such as the Covid 19 pandemic, which generated a delay in the defense of theses and dissertations and in registering the documents in the repository to be imported by the bases of IBICT and Capes, considering that the date of this survey was December 13, 2021. It is possible that the dissolution of the Ministry of Culture in 2018 and the Brazilian political context has had some incidence in the decrease in production.

Concerning the distribution of the productions according to Brazilian regions (Graph 2), the Southeast leads with 114 theses and dissertations, which represents 41.8% of the total, probably due to the participation of two institutions with a high production rate: UFRJ and USP and, specifically with respect to the scoping, the presence of ESPM/RJ which offers a professional Master’s degree in Creative Economy Management and represents by itself 12.5% of the total production of the country, with 25 theses and dissertations. Following in second place is the Northeastern region, with 25.3%, also with a high production concentrated in the postgraduate academic and professional programs in Administration at UFPE (19 papers) and in professional master’s programs in Creative Industries at UNICAPE/PE (8 papers). Following closely is the Southern region with 65 papers, corresponding to 23.8%, displaying a high production at UFRGS (16 papers) and, especially related to the scoping, at FEEVALE with the professional Master’s in Creative Industry (13 papers). The Mid-Western region, with 21 papers (7.7%), is mostly represented by UnB and its Postgraduate Program in Design. The Northern region (1.5%) has 4 productions.

Figure 1: Distribution in time and by region



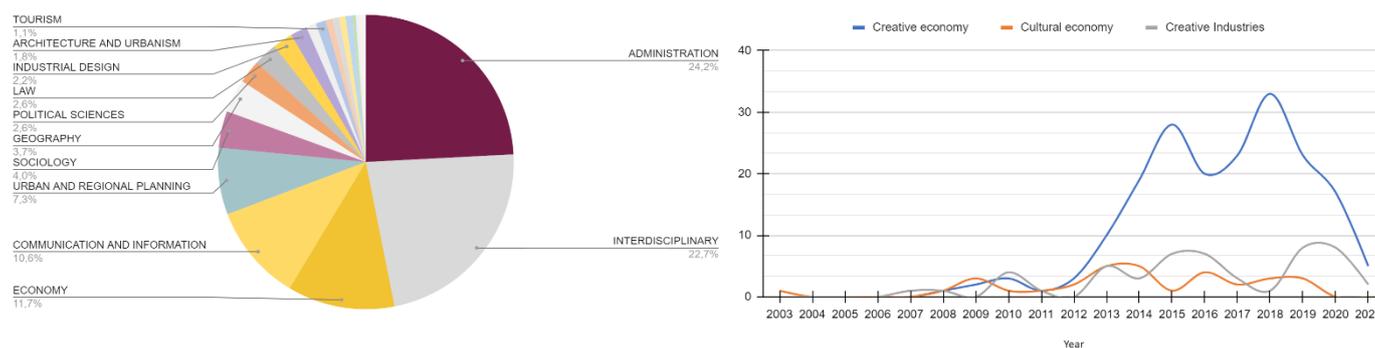
Source: elaborated by authors

The areas of knowledge that house the research in the scope are very diverse, as can be noticed in Graph 3. However, Administration and Interdisciplinary programs occupy, respectively, 24.2% (66 papers) and 22.7% (62 papers), representing almost half the total of theses and dissertations. Other notable areas include Economy with 32 papers (11.7%), Communication and Information with 29 papers (10.6%) and Urban and Regional Planning with 20 papers (7.3%). Other areas have no relevant representation, but their presence in the scoping confirms its multidisciplinary character.

In order to perceive the distribution of the use of the three keyword terms used in this scoping (“cultural economy”, “creative economy”, “creative industry”), the priority of each of these notions in the development of the chapters by the authors of the theses and dissertations was identified in the set of 273 papers. The term “creative economy” was predominant in 79% of the research, followed by “cultural economy” (11.8%) and “creative industry” (9.2%).

Regarding the evolution of employment of the three terms throughout the years, it is possible to clearly identify in Graph 4 that the notion of “cultural economy” appears in 2003, followed by “creative industry” (2007). The notion of “creative economy” is primarily used for the first time in 2008, still hesitantly and used in conjunction with the other two terms. The leap in the use of the term “creative economy” happens in 2013, when the use of the term “cultural economy” declines. The term “creative industry” is still used during the entire period, although representing a minority.

Figure 2: Distribution by area of knowledge and temporal evolution of prime notions



Source: elaborated by authors

Beyond the three primary notions identified above, several different terms span, in a more or less recurrent manner, the research. The word cloud, Figure 1, shows that other notions that were qualified as “secondary” for appearing articulated to the three primary ones. The most recurrent secondary notions are “public policies”, “cultural industries”, “culture”, “innovation” and “design”, “sustainability” and intellectual property”. Then “social inclusion”, “management”, “communication”, “advertisement”, “handicraft”, “fashion”, “gentrification”, “identity”, “incubators”.

With a lower recurrence level, we have the notions of “local culture”, intellectual capital”, “sponsorship”, “events”, “tourism”, “startups”, “clusters”, “art”, “cities”, “photography”,

are directed to the transversal notions of creative economy usually related to the pertained area. As such, papers in the area of Administration, for example, will be able to adopt the perspective of management strategies to delimit a body of research without having the creative sector as delimitating criteria; works in the area of Economy will be able to adopt the perspective of generation of jobs while copyright laws will be placed in perspective in the area of Law, and so on. For this reason, to analyze empirical objects, the creative sectors that emerge from the research were identified on Graph 5, and the remaining thematic approaches on Graph 6.

To identify the sectors, the terms as employed by the authors of the papers studied were used and, at times, aggregated by proximity, without establishing any kind of correspondence to the existent classifications in the available documents, plans and reports of the various organizations that dominate the field.

Figure 4: Creative sectors objects of empirical research and other thematic approaches



Source: elaborated by authors

The predominance of the audiovisual in the scoping of the empirical research is visible with 13.2%, followed by handicraft with 10.7% of the empirical research per sector. Tourism, fashion and art (in various modalities such as visual arts, photography, dance, theater and others) follow close by, with 9.4%, 8.8% and 8.2 % respectively. It is surprising that music and game do not occupy a larger space in the empirical research, and appear in the 5% range, below culture and heritage (7.5%), communication (which includes professional activities such as journalism, advertisement and marketing) with 6.9% and technology (6.3%). There is a participation of gastronomy (3.8%), of urbanization and urban furnishings (1.9%) and editorial market (1.9%). Finally, some sectors emerge in a minoritarian manner such as graffiti, carnival, sports, museum, service and leisure, creative environments and comical activities.

The thematic approaches of Graphic 6 were identified in the abstracts of the theses and dissertations, where it is conventional to provide precise and objective information on the object of research. No type of grouping or categorization was made between them.

It is noticeable, in the empirical work, the attention given to creative cities (20.3%) and to entrepreneurship (17.2%), as with, although in a smaller proportion, to development (12.5%), to creativity (10.9%) and to public policies (7.8%). The matter of resources and financing (6.3%) also occupies a significant part of the papers. Following this are the matters of innovation (4.7%) and of jobs and occupations (4.7%). Graduation and education, copyright laws and clusters each occupy 3.1% of the papers of the empirical work directed at the non-sectorial themes. At last, a small proportion of the works look at the new media (1.6%), creative management (1.6%) solidary economy (1.6%) and social insertion (1.6%).

From these descriptions it is possible to deduce how both the sectorization as well as thematization of the objects of creative economy are extensive and inexhaustible, tending not to reflect any totality. It maintains itself in a logic of multiple possibilities of cuttings and perspectives which makes the field extremely ample and mutable, once more situating itself in a reality both inter and multidisciplinary. However, the sectorization in occupations and professional activities and the ample space occupied by entrepreneurship on one hand, and by the development and cities on the other, make it clear that the subject is guided by the perspective of work management and modes of

social organization, especially in the urban environment which characterizes current modernity and all problems associated to it.

Qualitative analysis according to type of research: objects and products of application

“Applied research” were those which, beyond the theoretical basis and/or empirical observations that sustain them, developed products susceptible of causing short term impact in the observed reality. The object of research and generated project were identified from the basic data of the papers, such as title, abstract and summary. The products were afterwards identified into categories, according to the analysis process of the content, through inference from the data. In this manner, 4 categories of products were found: 1) Educational products; 2) Informative sites; 3) Strategic tools and 4) Innovations.

The educational products meet the specific necessities for the formation of professionals or future professionals still in the condition of students in creative sectors such as entrepreneurs, artisans or audiovisual students. Four papers were found in this category which developed, respectively, virtual environments of learning for the formation of entrepreneurship and cooperative management, workshops that generate alternatives for the development of local craftsmanship, active methodology for the teaching of audiovisual and capacitation activities through gaming for the development of enterprising competencies in the creative industry.

In the category of informative sites, three works were identified in which the objective was to make information available about a determined reality: a digital repository for the culture of Mato Grosso, as a contribution to tourism and research; a plan of application for the OlindART platform of geolocation for cultural tourism in the city of Olinda (PE); and an analytical register of the creative process of the alpha version of the independent digital game Lux Ex.

Other ten products were grouped in the category of strategic tools, since they are tools which aim to support development strategies in creative economy. These are: Mapping to support local development strategies for creative economy in the city of Natal (RN); Modeling of the creative cluster of technology and branding actions in the Sé Creative District/Republic (SP); Presentation of the locational quotient of the economic activities of the creative nucleus of each state of the Northeast; Visualization of the spatial order of creative occupations in the Southern region; Index of creative potential and cluster analysis in the municipalities of Mato Grosso do Sul; Panel of indicators with focus in the scope of creative economy; Proposal for implantation of an observatory for creative economy in the Federal University of Pelotas (RS); Proposal of a system to integrate information and generate indicators for the entertainment market in Rio de Janeiro; Proposal of the brand “Pólo de Modas de Petrópolis” (“Fashion Center of Petrópolis”)(RJ); Implementation of on-line and off-line publicity strategies in the projects Mei Criativo (Creative Mei) and Indicadores Culturais Municipais (Municipal Cultural Indicators).

The last category grouped three products under the tag of innovations, for these were products that utilize technology with the finality of solving a specific problem related to creative economy. They were the following: a cell phone holder and a desk organizer made of residual MDF destined to be used as giveaways by companies of Vale do Paranhana/RS; the visual representation of models of ambiances for professionals of the creative industries and, at last, the construction and evaluation of a device projected according to the Theory of Fun for collection of recyclable wastes.

All these products, whether educational, informative, tools or innovations, place creative competencies in service of the resolution of real problems generated by activities which, are in turn, also creative, situating themselves in the feedback and autopoiesis logic of the creative system that is characterized by its openness, flexibility and adaptability (MORIN, 2001).

Qualitative analysis according to type of research: theoretical objects and approaches

For the study of theoretical approaches, once the research object was identified from the abstracts, the notion explored among the three priorities of the scope was indicated (at times, more than one), as was the sustaining theoretical perspective of the argument of the work. A detailed exam of these approaches was made, which allowed to reach, by observing the recurrences, a categorization by trends.

Initially, theoretical works with themes in discussion not connected here to the prime notions of creative economy, cultural economy and /or creative industry, were identified. In these cases, such notions appear as contextual or secondary. Of the 24 papers, six were in this group. With exception of one that addresses labor relations in qualified creative sectors (without questioning the term), and one that addresses a segment of music, the other four focus on specific audiovisual policies. The fact that, in Brazil, there is a cultural policy dedicated to the audiovisual sector which

came before the questioning regarding cultural economy and creative economy is notable, since the Law of audiovisual 8685/93 dates from 1993 and Ancine was created in 2001. In this sense, scholars who have as object the cinema or audiovisual consider that this sector should have some sort of autonomy in relation to the others which are nowadays included in the set of creative activities. Nevertheless, and maybe for this reason, they used the term cultural economy or creative economy in contextual form without any theorization.

Among the works, a Doctorate thesis stood out for offering a theoretical exercise independent of the other two dominating tendencies which will be depicted below. It is an attempt to expand the thought on creative economy using operators of the Complexity Theory enunciated by the French thinker Edgar Morin (2001), such as circularity, dialogic, recursivity, auto-organization. The author also drew on the rhizome idea proposed by Deleuze and Guattari (2000; 2002). He proposed a circular model of creative economy structured on the tetragrammation “order, disorder, organization, interactions”, supplemented by the rhizome notion as a metaphor for the creativity process which is born from the individual and spreads in a net of connections and ramifications (CEGLIA, 2020).

The other papers (17) are divided into two theoretical trends which were named, for the purpose of this analysis, of “liberal chain” (5 papers) and “developmental chain” (12 papers). The liberal chain corresponds to that arising in Australia in 1994 and applied as a public policy in the United Kingdom starting in 1997, theoretically marked by the seminal work of Howkins (2001), as depicted in the introduction. This chain is characterized for following an economic development model based on the notion of growth of economic indicators such as a rise in the gross domestic product and the decrease in the rates of unemployment for example, without prioritizing social factors such as income distribution, social equality, democratic access to consumption of symbolic goods, etc.. This chain is followed by various authors who observed the unfolding in the development of alternatives for economical urban growth with the notions of creative city (LANDRY, 2008), creative labor (FLORIDA, 2002), creative industry (CAVES, 2000; CUNNINGHAM, 2002; HARTLEY, 2005), creative clusters (PORTER, 2005), among other proposals used to think the new economy. What was called a developmental chain here were the papers that justified their analysis and reflections on an economical perspective that prioritizes the social dimension to which it is attached, based on the studies of the economist Celso Furtado. For him, the development would be less a result of material accumulation and more of a process of creation of values, behaviors, lifestyles and creativity (FURTADO, 1997). About the shifting of the ends logic (directed at well-being, liberty and solidarity) to the means logic (in service of accumulating wealth), Furtado warns about great negative impacts generated towards the creative liberties, natural resources and the very humanity of individuals. In Brazil, although the first 30 years of development disregarded the universalization of social and economic rights, the second developmental wave proposed by Furtado has as its premise the promotion of development in bases which ensure a fair division of costs and benefits in the social and regional plans. Such work, besides being inspired by Furtado (1984, 1997) and Sen (1999), also dialogue with French thinkers such as Bourdieu (1979), Benhamou (2007) and Vivant (2006). In the period between 2000 and 2010, Brazil based its cultural policies in the perspective of the cultural economy in which developmentism served as a starting point and nurtured the studies of Miguez (2007 and 2011), Leitão (2010) and Porta (2008) in the ambit of public policies in the Ministry of Culture, and of Bolaño (2000), Bolaño, Gollin and Brittos (2010), Tremblay (2011), Yúdice and Silva (2007) and Reis (2007, 2008 e 2011) in the academic ambit, to cite only the most recurrent.

The predominance of academic papers (12) found in the developmental perspective, in relation to those attached in a less critic manner to the authors of the liberal chain (5) makes it clear that academic reflections in Brazil are based on a critical perspective which may be considered as an Eurocentric paradigm, of Anglo-Saxon origin (seeing that the exponents are mainly from the United Kingdom, United States and Australia). To adapt to the reality of countries considered to be in development, like Brazil, such theories would have to be sieved by critic and preoccupy itself mainly with a greater equity in income distribution, a more democratic access to education and to symbolic goods, with environmental, social, cultural and psychic sustainability (well-being and happiness), and with the preservation of cultural diversity and of material and immaterial heritages, among other issues.

Conclusions

Starting from the initial questions and observation of the data, it is possible to reach some considerations about the research field of the creative economy being studied in the scientific production of Brazilian postgraduate studies and its relations to society, the productive sector and the governmental ambit.

The number of empirical research shows there is a concrete effort of the academic community to connect theory with empirics, relation that happens in a dialogical manner, that is, both in the application of existent ideas and concepts when observing reality, as well as in the effort to nurture these same ideas and concepts with observation data from reality, in a manner that allows both – empiric reality and theory – to advance. Beyond the gains in the theoretical plane, this movement allows greater exchange and direct contributions between academic instances and segments of society being studied.

The existence of a production applied to the development of products, although still very insipient, in some professional Master's courses related to the study of creative economy or creative industry, shows that there is a potential for greater effective exchanges, of short term concrete application, between the academia and the productive sector; exchanges which, when supported by public policies, through partnerships and/or incentives, could be potentialized and benefit the three elements of the helix. The types of products that emerged from the research show that they relate to immediate solutions of forming and provision of information, as well as tools that may support development strategies for creative economy in the municipal, state, and regional ambits. Therefore, the vocation of the postgraduate professional programs in the area was in evidence, making it clear its underutilization by the public powers and productive sectors.

The observation of temporal, geographic and knowledge area distribution in the researches indicated that the coverage of the creative economy scope is very vast and extensive, traversing disciplinary fields with its methods, theories and concepts, in a way that it becomes a transversal reality, of which the inter and multidisciplinary character is, however, marked by an administrative, economical, and labor and production management bias.

There is a direct relation between the elaboration of public policies for the development of creative economy as a boosting factor of economic development – in an urban and regional level, especially, considering the initial preoccupation of its exponents with cultural diversity, preservation of heritages and environmental sustainability – and the academic theorization. In other words, it is mainly an area of direct application in the social ambit, with a focus in the attainment of results, an strategic area for the economic development that academia attended to later and to which it is tributary. Such relation explains the temporal evolution in the production of the researches, which clearly follows the evolution of public policies and can also be seen in the evolution of the use of the notions of cultural economies, prevailing until 2010, and creative economy, which dominates from 2011 and generated more academic studies until 2018. The term “creative industry” is not much used in Brazil, where the creative production is more closely connected to local and regional knowledge, handicraft and to the material and immaterial heritages than to industrial production. In fact, the audiovisual, music and fashion sectors which obey the industrial logic don't seem to have awareness of their place in the scope of creative economy. These findings deserved more developments which did not fit the parameters of this article.

In the geographical distribution of the researches, the almost total lack of research in the Northern region is notable. It is known that this regional imbalance reflects a structural problem in the development of the country. However, it is important to highlight the great contribution of the North of Brazil to the constitution of the cultural diversity in the country, with an ontological and epistemological wealth that nurtures a cultural production which has a heritage value that cannot be ignored regarding its part in the development in creative economy.

Finally, from the observation of theoretical trends in the work an insight emerges: it is necessary to articulate both trends (developmental and liberal) in a way that makes it possible to find, if not a model, a line of conceptual articulation which may become paradigmatic and adequate the necessities of free initiative and capital with the social and cultural urgencies of a country marred by profound economic, social and cultural inequalities. Such articulation demands an exercise of theoretical maturity still to come

The communication perspective of the authors of this article, faced with the fact that there are few contributions from this area (only 10.6% of the scope studied in Communication and Information), permits the inference that the area has dwelled little on the phenomenon of creative economy because it is not clear of its role in the field. However, although the phenomena of

Information Technology and Communication (ITC) has a central role in the transformation in the access to information, production of knowledge and creative dynamics, conclusions show the necessity of strengthening bonds between the several social segments involved, of favoring the circulation of information and of elaborating strategies in several levels, issues that directly involve the communicational knowledges not only in the mediatic and technological ambits, but also in the organizational and interpersonal spheres.

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