

## **Productive Initiatives in the Realm of Creative Industries: A Territorial Approach of Two Brazilian Cases**

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### **Abstract**

*This article aims to support a critical analysis of sectoral public policies versus territorial, focusing on theory local development theory and the emerging concept of creative industries in Brazil. Two Brazilian cases are discussed considering its importance in the territory cultural production: Bomba do Hemetério in Recife, capital of Pernambuco State; and another one located at Conservatória District, City of Valencia, Rio de Janeiro State.*

**Key Words:** Local development, empowerment, creative industries, participation, public policies; *Conservatória; Bomba do Hemetério; Brazil*

### ***I. Introduction***

Considering paradoxical, complex, diverse environments that feature the contemporary human society, the quest for improved quality of life appears to represent a rare consensus. However, there is consensus that to achieve this objective, the development focus is a central thematic in that effort.

Additionally, development brings many understandings and provides opportunities and endless possibilities of actions and justifications.

Here it was agreed to place the development in its conventional design which is, by definition, producer and dependent (in that it relies on its existence) of inequalities, as we believe that inequality is something largely unwished by the same society without constituting a nuisance factor, but one that bothers many.

Thus, concepts, analyzes and guidelines presented are shown minimally coherent, making it clear that local or regional development is something that is constructed and not something that you search.

The settings with which this article discusses about the iterant question of placing what is, in fact, local development, immediately refuse the focused on this development as local government of investment fundraising.

Such a power can even get higher as an arising situation, but it is not shown as a driving force of regional development which means democratic mobilization and productive of territories as a means of social change, and that presupposes the development as a process that involves multiple factors interaction in human societies and not as something that comes from the principal or unique increment of these factors.

The analyses of the two Brazilian experiences discussed here is an observational, with propositional motivation from the perspective of building guidelines, in the form of recommendations on the implementation of local development processes with citizenship from the perspective of productive mobilization of the territory in exploiting historical-cultural - tourist vocations both cases studied have regional significance.

In this context, this paper support a critical analysis of territorial policies vis-à-vis the usual sectoral approaches, linking the theory of citizenship and local development with the emerging concept of the creative industries.

## **II. Literature Review**

### **II.1 The Creative Industries**

The last century was feature by changes in the fields of politics, social studies, culture and technology, whose outcome can still be identified now a days. One of the transformations projects itself on the effects on the so called dematerialization of the productive processes, which started to incorporate with more strength the information and knowledge of the production of goods.

The so called supremacy of intangible and symbolic contents in social relations would give substance to the so called Knowledge Economy which has important implications for the Information Society. Such a scenario is fruitful for possibilities of creative culture in which it operates strategically.

The cause and effect of cultural changes of the last century, is exemplified by the recent historical process in which the concept of creative economy emerged and has been consolidating, revealing gradual importance in the discussion of trends in the service sector of world economies. From the art economy to the culture economy, leisure, entertainment, and more recently, leading to the development of terms like "experience economy".

The increasing importance of the concept of creative industries arises associated with approaches to identifying their potential for employment generation, product / services and wealth. Then one derives its importance in the field of knowledge of the market and government policies.

According to United Nations (UN) data, the industry gets to drive \$ 1.3 trillion per year, representing approximately 7% of the Gross Domestic Product (GDP). The worldwide GDP represents one of the most dynamic emerging sectors internationally. (UNCTAD, 2008)

Reis (2008) deals with the origin of the concept having appeared in an Australian project in 1994, Creative Nation, although it has been known worldwide for the initiative in the UK to create the Department for Culture, Media and Sport (DCMS) in UK since 1997. The project exists until today, and established its merit, according to the author, through the presentation of reflections on the deep structural changes that are occurring in the global socio-economic fabric and the cultural and political conflicts, such as: i) review of the educational system ii) new proposals for redevelopment; iii) valorization the cultural intangible by financial institutions, and iv) the repositioning of the role of culture in socio-economic strategy.

Reis (2008) argues that the creative economy brings conceptual traces that merge into a single setting: from the economy of experience, it detains its originality; from the collaborative processes it uses the ability to generate the intangible aspects of value, strongly anchored in culture and diversity; from the knowledge economy, it retained the sharing focus of the triad technology/hand labor skilled/generation of intellectual property rights; from the economics of culture, it retained the proposition of a new term to enhance the authenticity and cultural intangible.

Miguez (2007) believes that both expressions creative industries and creative economy deal with the same object, both being achieved by a substantial discussion of the scientific disciplines of the "third industrial revolution" and is thus connected with the wide range of denominations that seek to capture the production paradigm of contemporary society.

Assuming a superficial analysis, one may be lead to believe that creative economy would be a contemporary expansion of the cultural economy, just as the cultural economy, can be identified as an extension of the boundaries that circumscribed the economy of the arts. Nevertheless, all concepts are unique and somehow add specific features.

Therefore, it is argued that the creative industries are both individualized sector in the economy, but also an industry that broadens the scope of the relationship between culture and the economy. (MIGUEZ, 2007)

In 2008, Supachai Panitchpakd, as Secretary-General of UNCTAD, said that the term encompasses the production and distribution of goods and services that use intellectual capital as the main component – those that are at the intersection of arts, culture, business and technology.

It involves the interaction of traditional sectors that make intensive use of technology and are targeted for services: from folk art, festivals, books, paintings and arts of interpretation to the film industry, broadcasting, digital animation and video games. In addition, fields more focused on services, architectural and advertising activities. Such activities have been widely using creative skills and can generate income through trade and intellectual property rights. (UNCTAD, 2008)

As a recommendation Panitchpakd states the fact that this industry is known by both the creativity and the capital making them particularly suitable for countries that are rich in cultural heritage and creative talent, even if they suffer a lack of skilled labor force, basic infrastructure and foreign investment.

This theme brings to scene the centrality of the concept of culture to this work, which highlighted three relevant papers for their direct interference as a vector of local socioeconomic development: culture as forming identity of people, as a distinctive mark of territory, and as creator of tangible and intangible industry.

This assertion is endorsed by Brazilian artist and former Minister of Culture in Brazil, Gilberto Gil, for whom culture is both symbolic dimension of social existence of all people, axle builder of identities, privileged space of realizations of citizenship and social inclusion, as well as the economic factor as a generator of wealth. (UNESCO, 2002)

## II.2 Local Development and Culture

The concepts of local development and culture are being taken today as invaluable tools in the promotion of strategic actions in political, cultural, economic and social framework process.

The return to the local and the importance of the "*tribe*" as opposed to the enthusiasm for the "integrated" of some of the many possibilities of promoting technology "virtualized relations" resume quite like the current discussions of "*cultural identity in postmodernity*" (HALL, 1997) and *whether "it is possible, somehow, in global times, to have a sense of coherent and comprehensive identity."* (CASTELLS, 2000)

Today, the economic dynamics of local base is characterized by encouraging initiatives and projects that complement, maximizing the potential of production, trade, services and local consumption. This does not mean, however, economic specialization, but diversity and complementarity. It is the ability to exercise their interdependence as a subject, maintaining an exchange relationship, competitive, including with other regions and localities.

In this process, the popular participation is fundamental, especially since the increase of human capital and social capital is the factor that makes the difference, stimulating, intensifying and changing quality of the local development process. More community involvement in the process, greater ability to cooperate for mutual benefit. According to Yuri Kasahara, that arises as a central issue in the discussion on the strategy of local development is the "reevaluation of the local sphere" as the focus of action to implement social policies that impact life quality and region economic development.

Goncalves agrees that culture is raised as one of the key dimensions of sustainable local development because of the cultural dimension strengthen, enhance and perpetuate cultural values, popular knowledge, codes of human relationship focused group. Thus, designed and implemented initiatives based on this commitment tend to be better assimilated by the beneficiaries and contribute to the strengthening of identities of communities. (Gonçalves, 2005, p. 8)

## II. 3local Development with Citizenship

In the local development context, cultural dimension is emphasized since it is one of the ways to differentiate products with communities to articulate a global market.

Among the actions that can act as catalysts for the promotion of a business cluster process, induction of differentiation of services by incorporating cultural factors from one location to be able to interact with the predominant economic activities can generate dynamic effects that result in increased innovative capacity and associative local businesses. (PEREIRA and HERSCHMANN, 2003)

In response to the dematerialization that was created to give more lightness and mobility to capital, the cultural perspective ends up causing to differentiated and unique places as performance as an anchor of reference for the own production of market values. (CARSALADE 2004)

The culture should in fact be linked to ideas of permanence and sustainability of an area. It should be treated as one who has an opportunity to provide an understanding of the dynamic reality of communities, as indeed it is, revealing, for example, place like Carsalade (2009) argues "the reasons of failure of a particular proposed measure due to its consistent or not with the worldview of a particular group."

The terms of productive territory arises equally interesting for refusing strictly geographical sense. In it, the territory is seen as the *locus* of relationships and flows and not a subject cartographically demarcated by boundaries.

Tenório (2007) integrates the concepts of local development and deliberative citizenship, resulting in the redefinition of the traditional parameters of the local public administration that would be the passage of centralized management in the municipal legislative and executive power to decentralized management. Such a process would take as one of its premises for the promotion of local development closeness between the public authorities and the population, so that policies designed in such interaction had a greater possibility of fitting the needs identified (TENÓRIO, 2007, p. 106).

On the approach suggested between the both concepts, he introduces local development with citizenship as the planning process that aims to achieve sustainable development of a region through concerted action among different social actors.

Tenório (2007) review the concept of deliberative democracy advocated by Habermas, according to which, the foundation of the decision-making process presuppose the participation of all social actors who, directly or indirectly, have any relation to the thematic in focus here.

### **III. Brazilian Case Studies**

#### **III.1 Bomba do Hemetério, Recife, Pernambuco, Brazil**

##### **III.1.1 Socioeconomic Aspects**

*Bomba do Hemetério* is a big neighborhood located in the northern zone of the northeastern capital of Pernambuco, Recife, a city that is one of the biggest Brazilian capitals, with over one million and five hundred thousand inhabitants.

Most residents have an average monthly income of about \$ 400. The local has 43 hectares and lodge around 10 million people<sup>1</sup>, and about 2,350 residences, and is so representative which constituted one of the 62 Special Zones of Social Interest in Recife.

The name of the town comes from a former resident, "*Sir Hemetério*", who was used to lend his water pump (pumb neams *bomba* in Portuguese) to the local people, inspiring residents to a civic agenda for the region.

In documents produced by the institutional partners of the Program *Bombando Cidadania* (in english would be translated do "Pumping Citizenship"), pointed that the local territory is an important cultural place in the State, adding "about 44,9 hectares over 60 associations (30% of existing associations in Metropolitan Region), among them can be highlighted: *Maracatú Nação Elefante*, with over 200 years of existence; o *Reisado Imperial*, te oldest of Latin America; besides others *maracatus* and *reisados*, almost all of the culture popular initiatives of the State, such as: *troças*, *bois*, *escolas de samba*, *urso*, *afoxé*, *clube de frevo*, *tribo de índios*, *quadrilhas juninas e bonecos*. (IADH, 2011)

##### **III.1.2 Bombando Citizenship Program at Bomba do Hemetério**

*Bomba do Hemetério* consolidate as a tourist destination and cultural actions five years ago, when the Program called "Bombando Cidadania" was created, implemented by many partners: Brazilian Support Service for Micro and Small Enterprises in Pernambuco - Sebrae<sup>2</sup>/PE, Walmart Institute, Gilberto Freyre Foundation, the Office of the Advisor for Human Development - IADH, the Ministry of Tourism - Tourism Ministry, the Federal University of Pernambuco - UFPE, among others.

The neighborhood has all the adversities and socioeconomic ills of the metropolitan area of Recife Metropolis regions, however, contradicts this with such a dynamic and articulate local organizational capacity that stretches from associations and groups who have in popular culture its source of inspiration.

<sup>1</sup> But the region that covers program involves about 20 thousand people.

<sup>2</sup> All acronyms are represented as theirs Portuguese version.

Mobilizing the program incited mainly: i) strengthen organizational capacity and community empowerment in defining its program of political and social control, ii) consolidate the region as a differential Cultural and Tourist Pole, permanent and autonomous iii) implement actions that contribute to quality education in the community; vi) promoting vocational training and entrepreneurial to increased income generation in the community v) collaborate and encourage initiatives to improve the health and conservation of the environment; vi) strengthen the performance the young resident in the expansion of prospects vii) become a reference in implementing sustainable strategies and actions for local development in urban areas etc. (IADH, 2011)

The institutionalization of the initiative as a Program has attractive partners, which normally were not closed: IADH who has formulated and implemented the methodology of Participatory Management for Local Development - GESPAR, and Wal-Mart Institute, with notable ability to finance investment but also with their idiosyncrasies still associated with business social responsibility. (IADH, 2011)

The strategic planning (2009 - 2013 led to the division of the program into six main components - art and culture, education, employment and income, health and environment; youths, and management. (IADH, 2011)

### III.1.3 Development Upcomings

IADH was responsible for participatory methodological strategies for the Program, it has acted in order to seek to maintain a process in which the autonomy of the main protagonist, the local citizen.

In the first year of the program, the work aimed to improve the local proficiency for the autonomous management and entrepreneurial socio-cultural activities promoted in the neighborhood, considering the qualification of the artistic leaders of the region and strengthening its organizational capacity and cooperation. (IADH, 2011)

In this context, in the first year this main objectives and result were identified: i) Promoting awareness and mobilization workshops for the community development aimed to empowering artistic cultural leaders about the importance of cooperation, autonomy and development organization neighborhood; ii) mapping 60 cultural groups; iii) promoting cultural entrepreneurship workshops in order to support a strategic role of cultural activity as a business, seeking to confer innovation and diversification to cultural goods and services offered in the region; iv) promoting seminars for development of cultural projects in the neighborhood to build and attest 12 projects; v) iconographic research and development of the region in which 25 icons representing the history and culture etc. were created.

In the second year, in 2010 , the artistic leaders had more autonomy and capacity for innovation in the development and management of its activities, products and services , the focus of work became the construction of a cultural center and tourist attraction differentiated, contributing to local development planning. (IADH, 2011) The main activities of that year with their respective results were: i) strategic direction drawn; ii) legally regulated institution, enabling consolidation of Universidart as managing institution of actions and cultural projects of the Polo; iii) promotion of workshops and product design consultancy support to artisanal production that ended up developing online " What comes from the *Bomba* is good"; iv) construction of the annual calendar of events and projects Polo etc.

In the third year of the Program, in 2011, is pointed as a a milestone considering the Polo strengthening through technical and pedagogical support in the implementation and management of cultural projects neighborhood builders, aimed at structuring a tourist destination distinctive community based. (IADH, 2011)

The main activities were: i) technical and pedagogical support for the leadership of Universidart implementation and project management, ii) articulation of strategic partnerships for implementation of cultural projects built iii ) articulation of cultural initiatives, the private, public and third sector and; iv) technical and operational support to the structuring of the *Bomba* Tourist Circuit Cultural etc. *Bomba* works shows that agreeing on common goals, based on values such as transparency and reliance, and are key elements to building transformative actions. (IADH, 2011)

The search for the collective interest of the pact and joint projects of local entrepreneurs, social investors, public authorities and competent and committed staff seem to differentiate this initiative innovative governance of life in local society.

As pointed, challenges to the sustainability of actions in Component Cultural Development under the *Bombando* Citizenship Program, IADH listed these main issues, which are: i) public policy actions interacting more strongly with the Polo; ii) strengthening of the financial autonomy, Universidart; iii) implementation of projects defined in the 21 Sustainability Local Agenda;

iv) implementation of *Bomba do Hemetério* Cultural Center to create conditions, infrastructure and ambience to increase the artistic production of the region, and strengthening local tourism and; v) implementation of *Bomba* tourist Circuit Cultural.

A survey conducted after the implementation of the Program supported by IADH and Wal-Mart revealed that self-esteem of the local inhabitants increased greatly, while 63% are proud to live on site and 66% believe that the situation in the region improved.

The year 2014 marks the new stage of the Program, phase that the locals residents assume the role of the initiatives leadership. (IADH, 2014)

### **III.2 The Case of the District of Conservatória, Valença, Rj**

#### **III.2.1 Socioeconomic Aspects**

*Conservatória* District belongs to the municipality of Valencia, State of Rio de Janeiro. It is located 370 km far from São Paulo, and 142 km from Rio de Janeiro State and is situated at an altitude of 518 meters.

The District grew and prospered during the production cycle of coffee, from the last century, and was an important link in the production and circulation of goods, housing more than 100 farms that planted coffee and drained the old railway path coming from the State Minas Gerais and went to the Portuguese Court in Rio de Janeiro, where headed for the port and other cities.

Its name is related to the place that "conserve" people, chosen by the natives of the region, for climate protection and the mountains, where *Araris* retreated to recover from diseases that decimated the tribes and later ended up choosing a local the final installation.

The prosperity and wealth came with the expansion of coffee cultivation, which widely used slave labor. The centuries-old buildings of the village, colonial style, some of the eighteenth century, preserved until today, reveal their origin and some even still boast tiles season, made slaves of the thigh.

The economic prosperity of the late nineteenth century began another tradition in the village: the *serenatas* - the song sung in the serene - that are interspersed with recitals of local poets, who now attracted over a thousand people every weekend.

One of the great motivators of music tradition in the city is the Museum of *Seresta*, which has the largest collection of music serenades the country - and one of the largest in the world. The museum keeps alive a page of Brazilian musical culture, bringing together *seresteiros* on Fridays and Saturday nights, are produced there to cultivate the habit, rarely broken, singing through the streets.

Registry keeps bucolic characteristics camp, quiet, peaceful, whose residents - about 4.000 - talking bland, affable and polite preserve their customs and gather, occasionally, to keep the tradition of bonfire festivals, dance, music, gangs and especially the serenades that make your little village a center of attraction in the State of Rio de Janeiro. The end of the coffee cycle brought the decline of agriculture in the region, and the centennial farms were abandoned, some of which are preserved by keeping a small coffee production, while others have changed their productive activity, and develop dairy farming today.

Besides the musical tour (by serenades), the artisanal and gastronomic local trade, ecotourism, and the historic circuit to the mystical and esoteric, *Conservatória* also offers starry nights that provide a history of mysterious lights circling the valley that turn your visitors intrigued and residents.

From the latest mapping of the economic activities of the District, it was pointed: 48 ancestors buildings that tell the history of the site; 2 cultural associations; 34 addresses typical trade in the region, 12 cultural centers, 38 cultural events throughout the year; 6 event organizers; 3 cultural groups; 9 tourist monuments; 7 cultural institutions; 39 personalities resident *seresteiros* and poets who have their names identified in their homes; 14 organizations of artisanal production. (IDEA, 2014) However, *Conservatória* has no infrastructure formal education, higher education institutions, or bodies of research and development, state and municipal balance two public elementary schools.

No educational institution involved in the formal training of musicians and *seresteiros*, although there are many initiatives and individual projects and volunteers for teaching music to children. (REDESIST, 2005)

### III.2.2. The Local Developing Program at *Conservatória*

In 2006, *Conservatória* was receiving a process of Local Productive Arrangement – LPA of Entertainment, the first in the country involving an intangible product and the area of the creative industries. (Jornal do Commercio, 2006)

The initiative was with the State Government, which offered computers and broadband internet, and technical staff to support the initiative joined about 50 local entrepreneurs' cultural segments, prefecture, Sebrae, universities - among which the PUC-Rio had significant initial expression - and partner institutions aiming attracting tourists to the region through musical events. (Jornal do Commercio, 2006)

In Brazil, the concept of LPA is related to clusters of firms, usually small to medium sized, located in the same region and specific vocation. It's a strategy that aims to constantly seek integration, coordination and learning among themselves and with other local actors, such as government and research institutions in order to increase the fixed capital, exchange of innovations, increased bargaining power with suppliers, reducing the costs of storage and distribution, as well as allowing the service to big demands. The LPA *Conservatória* predicted the creation of a board of local governance would attract resources and implementing projects in the region. This council is composed of representatives of thematic committees created for the project, liable for actions to improve the quality of public policies, increasing urban and tourism infrastructure, training and communications and marketing.

The initiative involved a series of actions that were designed from the meetings with local and orchestrated by the Governance Committee actors. There were initiatives that were gradually implemented, such as: increased the of bus road network, improvement of access roads, local training and hospitality related services, higher capacity hosting including installation in homes because residents could not readily hotel chain: initiatives that began to be implemented gradually, as were idealized meet expected demand etc.

A major obstacle observed regarding the sustainability of local actions is seasonality in the tourism sector. The District has a strong cultural identity, based on the music, plus a good hotel infrastructure, but it only played on weekends and holidays because of the lack of greater unity, encouragement and planning for a better use of the site during all days of the week, that because the elderly are major consumers of cultural products by the nature of the *Conservatória* of music serenades with more traditional and unfashionable in contemporary commercial circuit own style. This profile user can travel all year for being in your most retirees that make up a niche market income and high degrees of instruction mainly from the neighboring states. (ZARDO, 2006, pp. 106 - 108)

It was identified that the degree of cooperation and local communication is high, but focused on certain leaders, which are mainly elderly. At the time of implementation of LPA, two brothers locals were leading the process on behalf of the community, but the death of one disease and the other has been no disruption in local structures which ended up reveal the fragility and initiate a transition period in which opened "space for conflict before circumvention to gain greater relevance, but the also are responsible for many initiatives, in large part isolated, which ultimately stimulate artistic activity of the District." (ZARDO 2006, p.113) However, the economic dynamics of the arrangement is given almost entirely by tourism activities, among which are present the activities of housing and feeding, making Zardo (2006) argues that even in a sustainable way that people perceive as music is as significant local cultural identity, she could not commercially exploit this value, there is a gap between local culture and economy.

It is remarkable that by Zardo (2006) that being involved with the process of establishing the Arrangement in *Conservatória* representing academia, noted that the "LPA spontaneously with local and private actors involved," it is necessary to encourage "cooperation and participation of local people, for we have seen that several aspects can be stimulated exogenously, but these have to be intrinsic to the local population." (ZARDO, 2006, p. 116)

### III.2.3. Development Upcomings

Several projects to improve infrastructure in the *Conservatória* comes without implemented since the creation of LPA, causing the level of resources invested in the district have virtually doubled (PRESTES F., 2009), the main investments can be highlighted: creating electricity substation, installation of underground utilities and lighting, paving the railroads, Community Telecentre, creation of the Council of Handicrafts Region, etc.

In June 2008, *Conservatória* Creative design was created, under the management of the area of Creative Economy at Sebrae/RJ with the technical advice of the IDEAS Institute, to evaluate the experience and possibilities of the Creative Economy in Registry business. (IDEAS 2008)

After mapping all cultural actors, in 2008, IDEAS Institute identified some elements with cultural potential that could be further exploited, aiming to provide greater sustainability of the District cultural sector, among them the potential to increase local consumption beyond the tourism that normally happens by the weekends (IDEAS 2008), after two years of LPA proceedings, this action had not yet been overcome.

Also, as evidenced by the most recent mapping of the productive chain of the District conducted by IDEAS, there are still no formal educational institutions, as evidenced in the previous mapping, that could act in favor of the perpetuation of the *Seresteira Music Conservatória* for its citizens.

#### ***Iv. General Considerations***

Critical observation highlights clear limits on the influence of unfavorable socio-economic contexts of unfavourable populations and of the scarcity of time needed in order to cause profound changes in a given reality and locality. This is what happens related to the transformation towards citizen leadership process.

In establishing the contract with local actors there are discontent with projects like "ready package" that would not have heard the community previously and by the way of its implementation. What refers to the basic limit imposed by governmental public calls, and causes a reflection related to if this model is the most appropriate or not for people who operate in a less institutionalized logic. This article tried to support the dissemination of analysis that are located in or around close to local development theory, focusing on ongoing processes in the field of an enlarged public sphere, bringing together government and civil society actors.

Similarly, it has been possible to follow the relationship of local actors with the advances and challenges, the solutions and collectively suggested referrals. Within the collective suggestions and operationally related issues in the context of complex inter-institutional articulation, it reveals a form of participation contemplated in the core of the initiative.

Recently the tough terrain of mathematics and natural sciences are also confirming that participation constituted more than one attribute, a desired effect, it is also a prerequisite, a need to develop projects, processes products in a sustainable, effective way.

It is clear, however, that no one participates just to participate. There must have a well-defined goal of where ones want to go.



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