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CREATIVE ECONOMY: MULTIDIMENSIONAL
ANALYTICAL FRAMEWORK**

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TERRITORIAL: QUADRO ANALÍTICO MULTIDIMENSIONAL**

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CONTRIBUIÇÕES PARA A ECONOMIA CRIATIVA DE BASE TERRITORIAL: QUADRO ANALÍTICO MULTIDIMENSIONAL

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ABSTRACT

The present article puts into perspective the association between creative economy and territory. Its goal is to set a multidimensional analytical framework to develop the concept of territory-based creative economy. The methodological approach regarded collecting primary data from creative and solidary economy initiatives in Campo Grande City/MS. Data were initially gathered through questionnaire and deepened based on interviews linked to selected cases. Finally, content analysis supported by semantic networks was applied to combine all collected data and information. According to the current findings, a construct aimed at understanding creative economy based on territory dynamics and flows most primarily rely on symbolic-cultural, economic and political-institutional dimensions.

Keywords: Creative Economy. Creative Territories. Hybrid Networks.

RESUMO

Este artigo coloca em perspectiva a relação entre a economia criativa e o território. Seu objetivo é estabelecer um quadro analítico multidimensional para a elaboração do conceito de economia criativa de base territorial. O percurso metodológico compreendeu o levantamento de dados primários, junto às iniciativas de economia criativa e solidária da cidade de Campo Grande/MS. Os dados foram coletados, inicialmente, por meio de questionário e aprofundados, utilizando-se entrevistas nos casos selecionados. Por fim, recorreu-se à análise de conteúdo, com apoio de redes semânticas, para articular a totalidade dos dados e das informações obtidos. Os resultados propõem um constructo para a compreensão da economia criativa, a partir das dinâmicas e dos fluxos do território, apoiando-se, essencialmente, nas dimensões simbólico-cultural, econômica e político-institucional.

Palavras-chave: Economia Criativa. Territórios Criativos. Redes Híbridas

INTRODUCTION

The 21st century brought into perspective deep changes in the world economy, mainly intense economic, political and democratic crises that were worsened by both the rise of market economies' hegemonic movement and the harmful effects of neoliberal policies. The same period also brought into perspective institutions' weakness within a scenario where forces have been corrected to encourage different knowledge fields to rethink alternative proposals for a new agenda addressed to economically sustainable development (Dardot; Laval, 2017).

Recently, the role played by territories in discussions on regional development has gained significant prominence due to their inter-disciplinary, multi-scale and multidimensional profile (Etges, 2022). These features add to a broad epistemic-methodological revisiting process that, in its turn, derives from the action of multiple actors and territorial operators, as well as from historical and socio-territorial changes (Dallabrida et al., 2023).

This structural transformation process brought to the fore new discussions about regional development models based on the so-called transition economies, including: creative, solidarity, collaborative and ecological economies, among others, by establishing, in its wake, new paradigms related to production systems, in addition to new labor organization models in the network society context (Harvey, 2008; Furtado, 1998; Castells, 2000; Santos, 2000; Yudice, 2004; Reis, 2008; Miguez, 2009; Oliveira *et al.*, 2013; Dardot; Laval, 2017).

Therefore, the Creative Economy (CE) has gained relative prominence for being intensive in terms of an intangible and abundant resource, namely: creativity (Bendassoli et al., 2000; Pacheco et al., 2018a, 2018b). Theoretical interpretations on this subject regard the most different color shades and epistemic crucibles; in other words, creative industries (Hartley, 2005; Unctad, 2009; Unesco, 2013; Madeira, 2014; Bendassoli et al., 2016), economies (Howkins, 2001; Brasil, 2012; Leitão, 2015; Guilherme, 2020), cities, territories and hubs (Comunian, 2011; Landry, 2011; Reis, 2011; Lima, 2017; Closs; Oliveira, 2017; Leitão; Guilherme, 2019) among other terms that cross this object of study, in the national and foreign literary framework.

This economic model is theoretically substantiated by symbolic and intangible elements, besides promoting broad theoretical-conceptual debate within a complex platform of discourses



and policies that deal with its understanding and establishment as effective development strategy. However, discussions on this economic model have often been addressed in city and territory scenarios, and this is the reason why it is important taking the first glimpse on the CE model, which is closely related to symbolic and economic dimensions, and to political-institutional contexts articulated in the territory.

Likewise, it is known that the sense of development is complex and multidimensional. Culture, for example, is an integral part of regional development processes. Accordingly, the creative economy is among the variables forming the cultural dimension, which is also a territorial heritage component understood as construction expressed in social, economic, natural, cultural, institutional and intellectual dimensions (Dallabrida, 2020; Dallabrida *et al.*, 2023; Carniello; dos Santos; Pimenta, 2023).

The core argument of this article advocates that ‘creative territories certainly demand a territory-based creative economy whose culture and creativity must be seen as economic and social vectors of regional and territorial development (Comunian, 2011; Landry, 2011; Brasil, 2012; Closs *et al.*, 2014; Closs; Oliveira, 2017; Pacheco *et al.*, 2017; Pacheco; Benini, 2018; Leitão; Guilherme, 2019; Guilherme, 2020; Pacheco, 2023; Carniello; dos Santos; Pimenta, 2023).

Based on the argument introduced above, the present study also uses geography theories applied to discuss the category/concept profile herein adopted to build its analytical-interpretative topic, mainly the theoretical contributions by Haesbaert (2004, 2007, 2017), Santos (2000, 2002, 2008), Raffestin (1993), Souza (2009), Saquet (2009, 2018), Dallabrida *et al.* (2023), among others.

Therefore, the aim of the present article was to set a multidimensional analytical framework to elaborate the concept of a territory-based creative economy by assessing the associations between territory and creative economy. The methodological approach included implementing the diagnostic research “Hybrid Cultural Networks: relational cartography of creative and solidarity economy in Campo Grande” and selecting multiple cases for in-depth analysis. Data were initially collected through questionnaire application and further deepened through interviews with the selected participants. Finally, content analysis was used and supported by semantic networks to gather all collected data and information.



Based on the aforementioned considerations, the research briefly introduces the creative economy based on Celso Furtado, who was one of the pioneers in combining economy, culture and endogenous development. It also presents the semantic evolution this term has shown at institutional level. The territory was addressed from the theoretical perspective, and from convergences shown by several authors in the geography field; yet, regional development was also explored, despite its different epistemic support bases. It was done in order to enrich the construction of the creative economy concept based on territory by acknowledging the cognitive-epistemic incompleteness thesis in it and the need for new theoretical-methodological propositions (Paes de Paula, 2016; Dallabrida et al., 2023). Farther on the text, readers will find the adopted procedures and analysis method applied to empirical data. Finally, the discussion on the proposition for a territory-based creative economy based on constituent elements and the final considerations are provided.

1. CREATIVE ECONOMY: EMERGING CONCEPT AND EPISTEMIC DISPUTE

According to the Brazilian economist Celso Furtado (1984), we should “start investigating the existing associations between culture as system of values and the development process of productive forces, between the logic of ends, which rule the culture, and that of means, [which is] the instrumental reason inherent to accumulation” (Furtado, 1984, p. 31). Therefore, Furtado foresaw the coming of the endogenous development agenda, which is guided by the creative forces of a nation (Pacheco; Benini, 2018).

Pragmatically, Creative Economy (CE) comprises sectors where economic value generation lies on creativity, knowledge and individual and collective talent, which are the features opening room for the potential to create wealth and job positions. It happens by generating and exploiting creative assets, such as intellectual property, copyright, and other technological and intangible resources (Howkins, 2001; Reis, 2008; Hartley, 2005; Unctad, 2010).

Although discussions on this topic date back to the mid-1990s, it is worth highlighting the milestone of this concept’s definition in 2009, when the United Nations Conference on Trade and Development – UNCTAD, published the work that had the greatest impact on the international literature, the Creative Economy Report, together with the Special Unit for Southern Cooperation of



the United Nations Development Program – UNDP. It was a mutual cooperation effort to help better understanding and systemically organizing developed countries’ panorama, and their industrial and CE development categories (Unctad, 2010; Pacheco; Benini; Mariani, 2018).

Simultaneously, the United Nations Educational, Scientific and Cultural Organization – UNESCO, indexed contents focused on elements mainly aimed at symbolic, cultural diversity and social development to the understanding of industry and CE, in addition to support sectors, such as education and tourism (Unesco, 2013).

Overall, the UNCTAD and UNESCO reports helped forming a fundamental discursive memory in the CE theoretical field, not as founding discourse deriving from the British and Australian literature, but as translating discourse to produce founding moments and organized spaces of institutional memories that are relevant to other organizational studies aimed at CE, even if these propositions are classified as liberal (Pacheco; Benini; Mariani, 2018).

Brazil launched the first discursive attempt to agree on CE in 2011, as this issue took global scale, namely: Creative Economy Secretariat (SEC) Plan. However, it is worth mentioning that other local institutional efforts were made in Brazil, such as the ‘Terms of Reference for Sebrae System’s Actions in CE’ and the ‘Creative Industry mapping in Brazil’, by Rio de Janeiro State Federation of Industries (FIRJAN, 2019), that, together, support the transdisciplinary theoretical framework substantiating policy implementations and the Brazilian CE development.

The Creative Economy Secretariat (SEC) Plan was applied by the Ministry of Culture through the combination of actions and strategic guidelines aimed at developing policies for this sector. These policies should be supported by micro and macroeconomic vectors, among them, Creative Territories, Legal Frameworks, Creative Enterprise promotion, Promoting the creation of Networks and Collectives in the Creative Economy field, among others (Brasil, 2012).

The aforementioned Plan – Despite the several interpretations of this subject, the aforementioned plan conceptualized CE as “the economy of the intangible, of the symbolic. It feeds on creative talents that individually or collectively organize to produce creative goods and services”. Its dynamics of existence comes from a chain to generate wealth, which includes creation,



production, dissemination and consumption (Brasil, 2012, p. 24).

In other words, the symbolic-intangible dimension is this economy’s featuring element, which feeds on creative talent (knowledge, expertise, skills, among others) to produce goods and services. It also gives them value in a market with operating dynamics known for decentralizing traditional models and for respecting social inclusion, innovation and sustainability principles (Brasil, 2012).

Table 1 presents some concepts crossing this topic in recent literature:

Table 1 | Some Creative Economy (EC) definitions

Definitions	Authorship
Based on the herein introduced CE concept in this research, in light of counter-hegemonic theoretical positions, symbols are understood as embedded in the territory and, therefore, in society’s fabric itself.	Pacheco (2023)
Creative economy emerges from individuals’ local identities embodied with symbolism; it considers the huge Brazilian cultural diversity. The Brazilian creative economy must be seen from the logic of ends to help the emergence of a social transformation agenda whose motto lies on its multidimensional <i>construct</i> .	Pacheco; Benini (2018a, 2018b)
When it comes to discourse, the Creative Economy should not be limited to reproducing Anglo-Saxon experiences that are intensive in copyright industries; but it should be based on a structure supported by diversity, symbolism and by the production of inclusive and equitable wealth.	Pacheco; Benini; Mariani (2018)
The creative economy finds support in discussions focused on territories because communities provide symbolic, intangible and creative assets due to their close relationship with the service sector, notably with local tourism.	Pacheco; Benini; Mariani (2017)
Creative sectors whose productive activities are mostly creative act to generate symbolic value, which is a core element in pricing and results in cultural and economic wealth production. “[...] their main inputs are creativity and knowledge [...] they are those whose economic value generation basically happen as function of intellectual property exploration [...] they go beyond the sectors typically called cultural, linked to artistic-cultural production (music, dance, theater, opera, circus, painting, photography, cinema), including other expressions or activities related to the new media, to the content industry, design, architecture, among others”.	Ministério da Cultura (2012)

Unlike the traditional “Taylorist” economy, the creative economy is featured by abundance rather than by scarcity, by social sustainability rather than by the exploitation of natural and human resources, by productive inclusion rather than by individuals and communities’ marginalization. Leitão (2015)

The “creative economy” is an evolving concept based on creative assets that potentially generate economic growth and development. It can encourage income generation, job position creation and export earnings, as well as promote social inclusion, cultural diversity and human development. It encompasses economic, cultural and social aspects that interact with technology, intellectual property and tourism objectives. It is a set of knowledge-based economic activities based on development dimensions and cross-linkages, at macro and micro level, for economy as a whole. It is a viable development option that demands innovative and multidisciplinary policy responses, as well as inter-ministerial actions. Creative industries are at the heart of the creative economy. Unctad (2010)

Source: elaborated by the authors

Nevertheless, this brief section does not intend to exhaust all the concepts referring to the creative economy and industry topic, or to their inclinations and contradictions, as economic development vector. Actually, the goal was to outline a brief overview to open room for CE understanding based on the territory potential, i.e., on a territory-based creative economy.

2. TERRITORY IN PERSPECTIVE

A territory can represent many things, among them, practice and meaning built from networks and relationships set through its actors; functional, symbolic, identity and multiple representations (Raffestin, 1993); social networks (Castells, 1999); society organization forms based on coordination nature and forms among social, economic and political actors (Abramovay, 2000); productive space strategic for the nation (Furtado, 1998); space for productive and innovative system development (Cassiolato; Lastres, 2005); as socio-territorial structure with intertwined parts (Dallabrida, 2020), among other meanings.

According to Haesbaert (2004), territory comprises cultural identity and natural, cultural, historical and economic components. It is linked to specific economic life interdependence; yet, it cannot be merely defined as local of activities. The uniqueness of a territory from an economic viewpoint is rooted in assets, including practices and relationships that are not available elsewhere and that cannot be easily or quickly created or imitated in places lacking them.

This author drew attention to the “need for a vision of territory based on the concept of space as hybrid”. In other words, hybridism between society and nature, which can also be conceived by interweaving multiple power relationships and institutions (Haesbaert, 2004, p. 79-80).

However, Souza (2009, p.59) states that territory “[...] is, first and foremost, power – and, accordingly, the political dimension is the one that, before any other, defines its profile”. This understanding reinforces the herein outlined perspective: the possibility of carrying out, in a way articulated with the territorial context through comparative institutional analysis substantiated by the (neo)liberal State pillar and the balance-of-powers system.

In order to move forward towards the associations proposed in the present article, it is important mentioning that economies supported by the symbolic dimension are also substantiated by territories, depending on their formation process. The territory also responds to the demands/needs of agents affected by them – tension, and domination and control relationships coexist in it and they are rooted in political, ideological and economic-nature issues (Raffestin, 1993).

This scenario opens room for debating on the concept of territorial heritage conceived as “the set of material and immaterial assets and resources accumulated throughout history in a given territory as the outcome of historical socioeconomic and cultural construction and reconstruction processes related to the environment” (Dallabrida, 2020, p.12). The territorial heritage comprises multiple dimensions, among them, one finds culture. The cultural dimension, in its turn, has central components focused on understanding territorial development, and the creative economy is one of these components (Carniello; dos Santos; Pimenta, 2023).

Overall, experiences in the territory are closely linked to the specific territorial framework of “belonging” to a neighborhood, to districts, settlements, to a region, among others. It is essential assessing territories’ aesthetic and symbolic context, in their subjective and symbolic dimensions, in order to articulate creative economy and territories.

The understanding of territory is too complex to be deeply explained in the current article because it implies properly detailing the networks forming it, as well as their nodes, edges, centralities, among others. In any case, due to the research argument outlined in the introduction section, the present exposition seems to evenly fulfill the theoretical-methodological goals of the current proposition.

The undeniable contribution of Milton Santos’ (2002) economic geography adds to the theoretical interpretations presented so far. By addressing the territorial topic, this author argues that ‘territory’ is not only

[...] a set of natural systems and systems of overlapping things, territory can be understood as used territory, not the territory itself. Used territory is the ground added with identity. Identity is the sense of belonging to that one belonging to us. Territory is the foundation of labor; the place of residence, of material and spiritual exchanges, and of exercising life (Santos, 2002, p.15).

Therefore, the territory is multidimensional; it has multiple relationships with nature, economy, politics and culture, in addition to interfering with other structures of society. Nevertheless, the territory results of a social construction that includes power relationships (Raffestin, 1993). Social formations resulting from and in the territory shape economic practices inseparable from the cultural dimension.

At political-institutional level and, consequently, regarding territory, Santos (2000, p.144) argues: “people together create culture and, in parallel, [they] create a territorialized economy, a territorialized culture, a territorialized discourse, a territorialized policy”. In other words, CE based on symbolic elements is also based on territory. Therefore, it is mediated by material and immaterial elements, as well as by biosocial relationships (cultural, social, spiritual, among others), by power relationships and contradictions.



Thinking about the rise of a symbol-intensive CE created in light of the territory dimension requires understanding the movements and counter-movements recurrent in society and in the institutional environment. Furthermore, based on these “metamorphoses”, they are also created in local production resulting from the encounter “of human ingenuity with a specific piece of nature [...], and it allows this relationship to be founded on virtues of the geographic and social environment in order to ensure man restoration in its essence” (Santos, 2000, p.165).

Santos (2008, p.47) argues that “territory is the ground plus the population, i.e., an identity, the fact and the feeling of belonging to which belongs to us. The territory is the basis of labor, residence, material and spiritual exchanges, and life, which is influenced by them”. The constructs discussed in the current article acknowledged the relevance of structuring a more organic and socially fair economic development model based on a self-sustainable territory or on one that, at least, fits into this context.

Contemporary society has a symbolic and heterogeneous offer that intersects identities, territories, territorialities and ways of life (Canclini, 2011). These territorialities are immersed in symbols and reproduced in other spaces to get interconnected to a broader scale of flows (Haesbaert, 2007). If one bears in mind that CE is internalized in the symbolic elements (Pacheco et al., 2017; Pacheco; Benini, 2018); therefore, it seems symptomatic that it is equally immersed in the territorial dimension and holds culture and creativity as constitutive variables (Carniello; dos Santos; Pimenta, 2023).

3. SEMANTIC NETWORKS

Assuming that CE-oriented structures are based on a prior non-market economy, and that they share service sector features rather than industry features, it can be concluded that these structures comprise complex social networks that inevitably rule out traditional approaches to industrial organizations (Kirschbaum *et al.*, 2009).

Accordingly, the current research followed a qualitative and descriptive-exploratory approach based on using multi-methods. Data collection was initially based on primary data analysis based on data collected through 63 initiatives in different creative economy sectors in Campo Grande City



(MS) through questionnaire application. A multiple case study was assessed through interviews.

The initial survey was called “Hybrid Culture Networks: relational cartography of creative and solidarity economy in Campo Grande”. A questionnaire organized in blocks was applied to gather information about initiatives operating in the creative and solidarity economy sectors in Campo Grande City/MS, as well as about their social and economic features, activity sector, productive activity, participation in networks, creative processes, participation in public policies, territorial-institutional articulation and other managerial aspects of each participating initiative.

The initiatives were screened based on the database of Campo Grande Municipal Cultural Indicators System and on Mato Grosso do Sul Cultural Maps, including cultural workers, artists from all sectors, creative entrepreneurs, cultural and entertainment production companies, collectives, associations, foundations and other individuals or organizations working with culture in Campo Grande City/MS. In addition to identifying initiatives and socioeconomic features, the questionnaire dedicated a specific block to understand the association between creative economy and territory, as shown in Table 1:

Table 1 – Creative processes and territorial articulation

Description	Objective and theoretical articulation
Creative Processes and Territorial Articulation (inspiration/motivation of creative processes, perception of cultural-economic value for the city, associations with everyday life and the symbolic aspects of the territory, articulation between professionals in the same sector, articulation with public and private institutions, financing sources, building common goals and collaborative practices)	Understanding the creative and productive cycle of these initiatives, as well as identifying whether there are connections “common” to them, as well as connections to collaboration, solidarity and association deals

Source: elaborated by the authors

All the collected data and interview descriptions formed analysis-correlated *corpus* (entities/concepts) depending on the context and categories summarized in Table 1 – they were introduced as research results. It is a new theoretical-methodological proposition for the territory-based creative economy field.

3.1. ANALYSIS OF THE COLLECTED DATA BASED ON SEMANTIC NETWORKS

The collected data were categorized, systematized and analyzed by using content analysis based on responses to the questionnaire (Creative Processes and Territorial Articulation) (Bardin, 2002). Similarly, Atlas.TI software was used to support each of the content analysis stages, mainly the theoretical implications.

The interpretative exercise showed that using semantic networks can help clarifying the associations between the analyzed initiatives in order to identify common elements to the object of study. Semantic networks act as support resource for content analysis.

A semantic network is a set of connected elements making up a network by using words, phrases, entities or concepts related to each other by their meanings. Similarly, the semantic network can be defined as “system to represent knowledge filled with functionality intention, established by the context. A semantic network encompasses words, concepts or entities with semantic meaning, and their associations” (Grilo et al., 2017, p.95). The adopted categories were based on the literature, namely: social relationships, institutions and relationships in/with the territory.

4. DEFINING THE TERRITORY-BASED CREATIVE ECONOMY

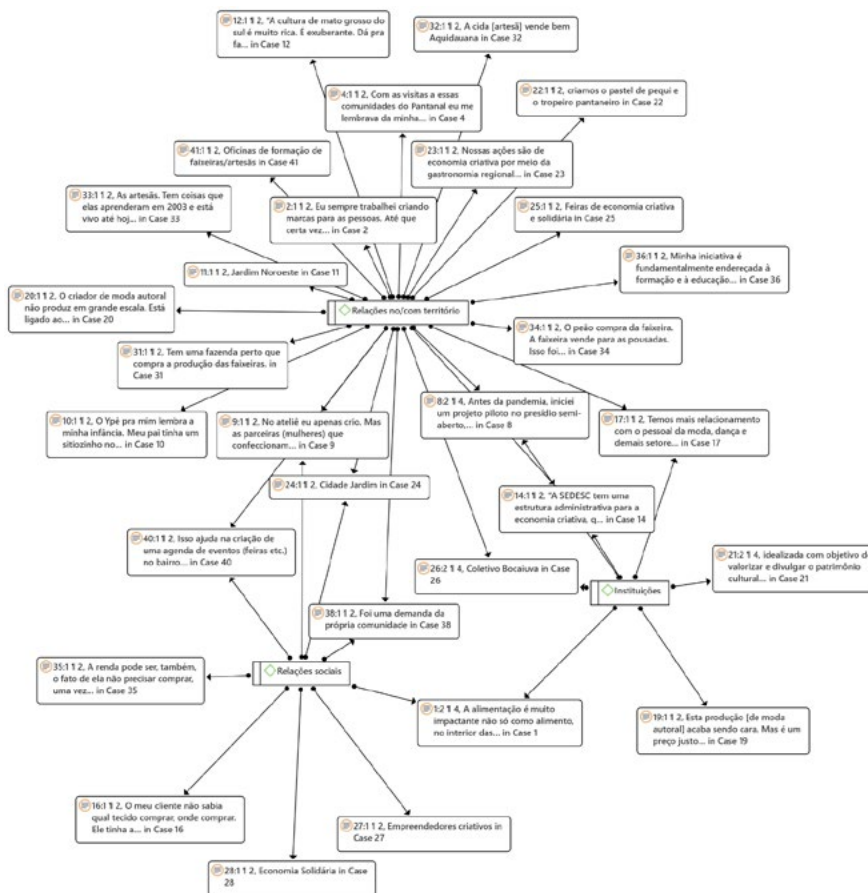
4.1 RELATIONSHIPS IN AND WITH THE TERRITORY

Based on the aim of the current study, this dimension is perhaps the one with the greatest representation because understanding the territory-based CE means understanding the territory itself (as border, occupation, settlement, signs of daily life, historical-relational-material product, multidimensional, among others) and its territorialities (as power relationships, otherness; biosocial, economic, political relationships, among others).

In addition, territory relevance is put into action to help better understanding CE as phenomenon formed by symbolic elements, and constitutive and structuring elements coming from nature, tradition, heritage, identities, daily life and social and economic relationships shaped in the territory.



Figure 1 | Semantic network of territorial dimensions set for multiple cases



Source: elaborated by the authors on Atlas TI (2022)

Relationships in Figure 1 can be observed between the analyzed initiatives and those connected through the concept-category 'territory'. Speaking of relationships in and with the territory necessarily implies speaking of social power relationships, as Raffestin (1993) prefers, and of the sum of identity, cultural, historical and economic components (Saquet, 2009). Actually, the initiatives analyzed have perennial relationships with communities and actors running the creative cycle. The outset makes it clear that the territory-based CE is, by extension, a CE linked to multi-territoriality because these initiatives' economic vocation are rooted in practices and in singular relationships of the territory that are not available elsewhere, or that, at least, cannot be easily created or imitated (Haesbart, 2004).

The connection between local initiatives in and with the territory is another aspect to be emphasized based on semantic networks, with endogenous development, as advocated by Furtado (1984), according to whom, a logic guided by symbolic and cultural values is observed. Regional institutionalization and/or territorial identities are promoted by incorporating symbolic-cultural elements of the territory to economic practices, or even by giving economic potential to cultural practices that are endogenous to the territory. These elements, in their turn, tend to reinforce social cohesion and ties in established relationships, as well as to project creativity as inexhaustible symbolic-economic resource of the territory.

4.2 TERRITORY-BASED CREATIVE ECONOMY FEATURES: ESTABLISHING A CONCEPT

It can be seen that CE can be better conceived in the concept of network territory through the proposition of a semantic network between categories making up the symbolic element, and the economic and institutional dimensions conceived in light of both the theoretical framework and empirical findings. In other words, the dimension where socioeconomic relationships and practices give the topic of CE symbolic-identity dimension: “nowadays, territorialization also means building and/or controlling flows/networks and creating symbolic references in a moving space, in and through movement” (Haesbaert, 2007, p. 280).

This observation was only possible by accessing the empirical substrate of multiple cases, their particularities, experiences, narratives, among others. If the sense of network implies flows and connectivity, or even “a set of interconnected nodes” (Castells, 2000), it seems symptomatic to conceive economic models claimed as alternatives in light of political, social, cultural interconnections revealed in the territory itself. These flows, in their turn, result from movements triggered in the institutional environment: public policies, social crises, institutional ruptures, among others.

There is a mobile-dynamic ambivalence of the territory in this context that needs to be considered

In a reticular conception of territory or, more strictly, of a network-territory, we are thinking of network not only as another (abstract) form of composition of space, in the sense of a ‘set of points and lines’, from an Euclidean perspective; but as indispensable territorial component that emphasizes the temporal-mobile dimension of the territory and that, in association with the territorial ‘surface’, highlights its dynamism, its movement, its perspectives of connection (‘action at a distance’, as highlighted by Machado, 1998) and ‘depth’, relativizing the static and dichotomous condition (in relation to time) that many grant to the territory as a territory-zone in a more traditional sense (Haesbaert, 2004, p. 286-87).



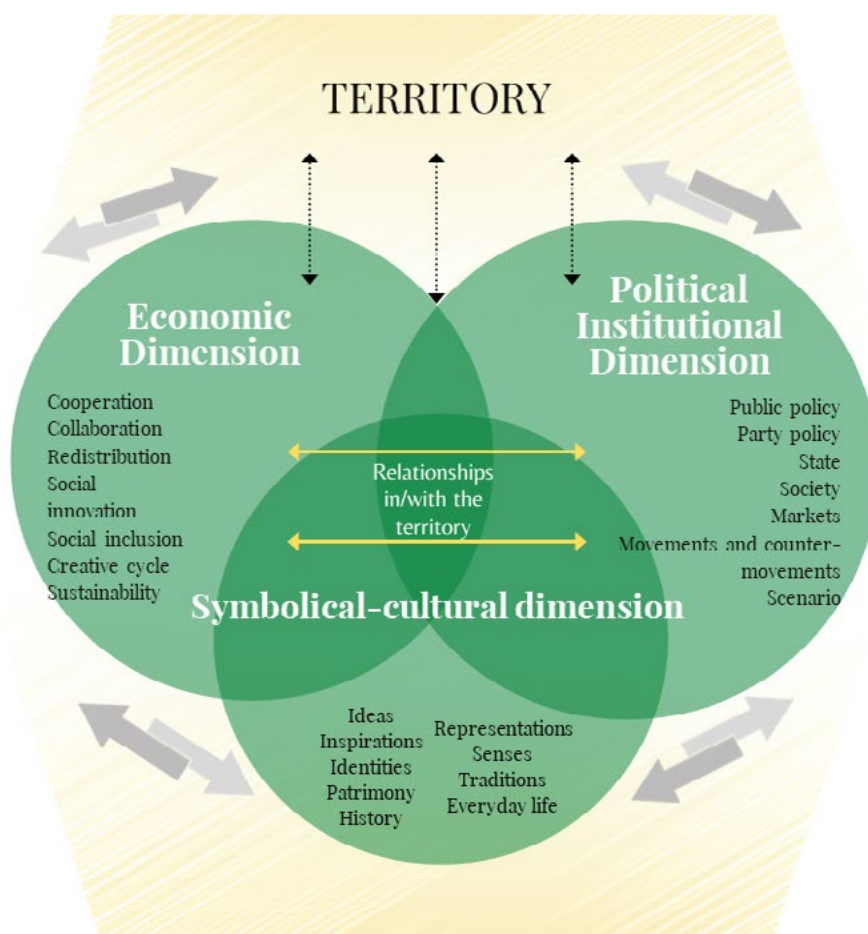
Figure 1 clarifies CE as phenomenon rising from multiple relationships in and with the territory, including the symbolic, economic and institutional dimensions, and the movements in the territory itself. One gets to complex power relationships, to the production of new territorialities by exploring these multiple relationships. As Saquet (2018, p.489) rightly points out, “each place must, therefore, be thought of as specific in a network of territorially connected places”.

The set of speeches, images, observations, and coded and categorized documents, based on theory and empiricism gathering, puts into perspective the importance of considering the tenuous relationship between subjects and their practices in space and time, as material and immaterial mediators, cultural identities, local-regional networks, as well as their symbolic flows and references that found elements of the CE economic-territorial dimension.

If territory and network are not dichotomous and “also mean, today, building and/or controlling flows/networks and creating symbolic references in a space in movement, in and through movement” (Haesbaert, 2004, p. 280), the territory-network simultaneously promotes deterritorialization and reterritorialization, because it mobilizes the complexity of relationships and contradictions in itself - individuals historically interconnected to the total experience of space. Therefore, it is interconnected to a process of symbolic and functional appropriation. The other is linked to the dominant logics (agents) of territorialization, without effective territoriality.

If the territory results from a social construction and from symbolic representations (Raffestin, 1993), it also results from economic production itself and, consequently, from CE. Therefore, by connecting the symbolic, economic and institutional dimensions to the territory, it is possible getting the following analytical scheme of CE based on territory (Figure 2):

Figure 2 | Multidimensional analytical proposition of territory-based CE



Source: elaborated by the authors (2022)

Initially, the symbolic dimension is a determining factor for value production in CE. After all, the herein advocated theoretical model is the one whose CE corresponds to an intense economy in symbols, in the intangible scope. Actually, every economic production (goods and services) is based on this dimension.

The symbolic dimension can be represented by the sum of ideas, inspirations, identities, heritage (material, immaterial and natural), history, traditions and representations, senses, everyday life, among others. Production in CE also results from inventiveness and from the human ability to generate/create things that have economic value within a network. There is a singularity in this ability to create things, namely: a talent that can be used individually or collectively.

It is known that the symbolic context is a core element at economic level. Therefore, the level corresponding to the productive dimension only achieves economic meaning based on socio-historical relationships conceived by the subjects of this production. Affections, senses, representations, among others, must be seen as founding principles of economic production, which are embedded in relationships in/with the territory.

Accordingly, the economic dynamics in the CE must also be based on actions and principles that prioritize collaboration in the territory and the generation of decentralized and fair wealth. Thus, initiatives operating in the so-called creative cycle must ensure that socio-environmental appeal issues are observed throughout the entire production process, from product creation to consumption.

It is necessary recalling Santos (2000, p.144) at political-institutional level and, consequently, in the relationship with the territory: “people together create culture and, in parallel, [they] create a territorialized economy, a territorialized culture, a territorialized discourse, a territorialized policy”. In other words, CE is based on the symbolic element and also on the territory. Therefore, it is mediated by material and immaterial elements, in addition to biosocial relations (cultural, social, spiritual, etc.), and to power relationships and contradictions.

The institutional level brings together elements that mutually influence other dimensions. This is where class tensions and disputes for the State’s political-institutional power (and, consequently, public policy implementation and conduct) manifest themselves. It explains the impossibility of thinking CE as development strategy based on the territories, without taking into consideration the political-institutional context.

Therefore, the territory-based EC corresponds to an internalized economy of symbolic-cultural components resulting from flows, networks and political-institutional interactions in the territory seen as hybrid space. Therefore, it is a territorialized, multi-scale, multidimensional, material and immaterial creative economy; consequently, CE, as it was herein proposed, presents the following features:

Table 2 | Territory-Based Creative Economy Features

DIMENSIONS	FEATURES
Symbolical-cultural dimension	Producing creative goods and services intense in symbols, including: ideas, inspirations, identities, heritage, history, representations, meanings, traditions, daily life, among others. Initiatives working in symbolic-cultural production tend to rescue substantive aspects by observing memories, trajectories and experiences that give meaning to both the city and the territory.
Economic dimension	The economic dynamics in the territory-based EC has its own logic: a mix of formality and informality, initiatives with non-conventional organizational structures (informal groups, collectives, micro-entrepreneurs, among others.); work and production relationships without a pre-defined model and relative dependence on the institutional context. The productive (or creative) cycle implies collaboration, articulation, innovation and social inclusion, in addition to the much-needed sustainability. Businesses registered in the creative sectors have synergies and converge on many fronts, such as the use of fairer, more organic and sustainable production, work techniques and processes.
Political-institutional dimension	Corresponds to flow level at significant importance, movements and counter-movements in the territory. The sense of conjuncture (social, economic, among others) in this dimension gains importance in view of tensions among civil society, the State and markets. The political-institutional power of the State is in constant dispute, and it directly interferes with the redistributive role, and the implementation and conduct of public policies.

Source: elaborated by the authors (2022)

Actually, all dimensions are mutually integrated due to the territory’s political character “in the game between institutionalized political macropowers and micropowers, [which are] often more symbolic, produced and experienced in the daily lives of populations” and also due to “its integrative character – the State in its managerial-redistributive role” (Haesbaert, 2004. p. 76).

It cannot be forgotten that the aforementioned CE, which aims at being territory-based, based on an inclusive development model, must observe what Santos (2000) called local production with solidarity integration in its horizon:

It involves the local production of a solidary integration accomplished through internal horizontal solidarities, whose nature is as much economic, social and cultural as it is specifically geographical. The survival of the group, regardless of whether the various agents have different interests, depends on this exercise of solidarity, which is essential to labor and which generates the visibility of the common interest (Santos, 2000, p. 109-110)

It should be noticed that the aforementioned proposition addressed the analytical reflection of the territory-based CE (Figure 2 and Table 2) and it is not intended to be generalizing, despite the numerous connection possibilities and compositions in the territory itself, which is understood as complex space where all relationships develop in. Issues, such as governance and power relationships, for example, which require further in-depth analysis, are more specific abstractions and empirical interactions, given the proposed dimensions and concepts.

Therefore, culture is a core element of territorial heritage, and it emerges as strategic dimension to broaden and understand the epistemological meaning of regional development. This proposition directly links territory (and its productive dimensions, such as creative economy) to development. A territory-based CE results from reflections of relationships set in everyday life, whose cultural substrate influences social dynamics that, in their turn, are materialized in production relationships in the territory by linking man to its symbolic and substantive dimensions.

5. FINAL CONSIDERATIONS

Creative economy should be understood based on the specificities and singular elements forming a nation's cultural heritage, which can only be properly visualized in the territory. This economy is immersed in historical-social and everyday relationships in and with the territory. The present study proposed the analytical dimensions providing the interpretative and relational basis of creative economy through theoretical-methodological contributions, notably: symbolic-cultural, political-institutional and economic dimensions. Flows and multiple relationships between these dimensions echo on the territorial context, in light of the movements and counter-movements of society, and of material and immaterial mediators.

Furthermore, creative production references are based on historical-regional realities and equally territorial; they are articulations of coexisting solidarities and reciprocity, although they encounter some resistance due to interactions and social dynamics of institutional contexts. The rise of initiatives registered in CE sectors enhances alternative production forms in the territory.



It is important to take into consideration that the capitalist mode of production, in its financial, informational and neoliberal phase, has set in motion different symbolic appropriation logistics and production in the territory. On the one hand, land, natural resources and their respective material and immaterial mediators are essential to human life, but, on the other hand, there are different and contradictory territorial contingencies that have broken solidarity and reciprocity between individuals themselves. This is a challenge to be overcome by propositions that claim to be libertarian, emancipatory and socially fair.

Future research is recommended to focus on occupational issues linked to creative economy, from the understanding of labor processes comprising creative classes and professionals in the territory context, as well as their contradictions due to entrepreneurship imperatives and to labor relationships precariousness.



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