Analysis of the construction of a network for creative entrepreneurs in Rio de Janeiro/Brasil, from the Project implementation of creative enterprise incubators. Genesis Institute from PUC-Rio.

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Summary

This article is about building a network of creative entrepreneurs in the state of Rio de Janeiro as a result of the implementation process of the project "Rio Criativo - Incubators of Enterprises of the Creative Economy State of Rio de Janeiro".

The government initiative in partnership with the entrepreneurial university, as a vanguard public policy to the development of innovative enterprises in the field of creative industries entails a critical analysis of business plans selection, in response to a public call for incubation of innovative and creative businesses, as well as the previous process for massive capacitation in entrepreneurship, innovation and culture to the creative people in the state of Rio de Janeiro.

Introduction

Brazil has been gaining increasing international prominence for many reasons, among which stands out the fact of having been chosen to host a sequence of global sporting mega events - Military Games in 2011, FIFA World Cup in 2014, Olympics in 2016 - instead of other more developed countries.

Such events partly account for the extremely favorable economic conditions for Brazil, considering the fact that the country was virtually immune to global market crisis of 2008 due to the solidity of its financial institutions and the continued growth of its domestic market. With this, the country gained and reinforced a global position of prominence among other markets of its size.

Additionally, recent discoveries of large oil fields in the pre-salt layer of Brazilian coast have placed Brazil as the fifth largest holder of proved reserves in the world, adding value to the development and the stability of the country.

In this same context we can also see the emergence of the creative economy in Brazil, mainly in the city of Rio de Janeiro, considered by many as the national cultural capital, and by some, as international creative *locus* in postmodernity.

By pointing out the activities structured in individual talent and skills that comprise creative content and economic value, the creative industries account for a development vector which encompasses creation, production and distribution of creative products and services, adding value to the intellectual asset.

The creative industry is already considered the third largest industry in the world, surpassed only by oil and arms, and has creativity as its main input, cousin of technological innovation. In Brazil, it handles more than R$ 380 billion (US$ 224.3 Bi), according to estimates by the

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Federation of Industries of Rio de Janeiro - FIRJAN. In the state of Rio de Janeiro, the industry's supply chain represents 17.8% of the gross domestic product (GDP - about R$ 54.6 billion, US$ 32.1 Bi) employing 82,000 people.

Moreover, the ethnic diversity of Brazilian culture adds up to the fugacious fragmentation of the universal cultural production that changes and communicates in real time, making the creative industries to organize themselves out of a Fordist assembly line and configuring a system in which "each product is a prototype, unique and irreplaceable". Thus, the "creative industries not only contribute to the GDP of their countries and with an internal dialogue of many voices, but also export their products and their lifestyles" (Cacá Diegues, O Globo, 2011).

We can observe the importance of the entrepreneurial university when it comes to the support to the creation of environments that lead to so-called "entrepreneurial spirit" of social agents, governments and organizations.

The *Rio Criativo* project was conceived with this aim: from the perception of a university incubator that experienced by the parallel development of various projects in partnership with various government agencies.

The actions from Genesis Institute of PUC-Rio's incubator were revealing to the management team of the Secretariat of Culture from Rio de Janeiro State (SEC) by both the reputation of promoting research in supply chains of segments that comprise the cultural sector, and the generation of creative enterprises since the creation of the first cultural incubator in Latin America in 2002, which from this moment started to coexist along with their technology incubator.

By consolidating the work of the Institute's incubators as national and international reference - with tangible results and variable scope -, there was an invitation to replicate their knowledge in a bigger range in relation to what had been implanted with a focus on entrepreneurial culture, massive capacitation and incubation of creative enterprises.

The *Rio Criativo* project will be critically analyzed as a case study whose dissemination and implementation process - in order to present the main results of public capacitation/training in creative entrepreneurship in response to the public call for incubation - has created a creative social network, which has become more dynamic in interesting rhythm and feature that motivate the authors (also project managers), as well as the proposed theoretical basis.

Although the project has not experienced all its stages, it is understood that, having overcame the initial stages - design, molding[1] - and the intermediate stages - disclosure of the public call, massive capacitation in creative entrepreneurship and the first phase of the public selection process towards the incubation – there is enough input for a critical analysis of their results, processes established and social products generated, in particular of the social network of creative entrepreneurs in Rio de Janeiro state.

Rio Criativo is a unique initiative considering that the creative industries concept is not yet consolidated nationally and internationally, as well as also being the first experience of an entrepreneurial university in the implementation of a governmental creative incubators project in Brazil.

It is necessary to consider that the authors of this paper are from a collective of coordinators who are directly involved in executive management of the initiative. Therefore, methods of case studies were incorporated into the analytical methodological process, being associated with the other ones that guide the theoretical fields of public policy, innovation, triple helix and social networks.

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[1] These phases were focused on the paper "Analysis of the conception, molding and implementation process of Creative Enterprise Incubators in the state of Rio de Janeiro / Brazil: a contribution to the debate of the Triple Helix", presented at 2010 VIII Triple Helix Conference.

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With this, the proposition resumes the debate of triple helix articulation *vis-à-vis* innovation (Etzkowitz, 2009), and its influence on management and evaluation of public policies in Brazil (Barcelar, 2000; Costa & Castanhar, 2002).

The knowledge generated from the effort undertook in Rio Criativo feeds back the theoretical framework, providing support to the conceptual debate of the case study (Eisenhardt, 1989; Yin, 1988) which may also contribute to the generation of knowledge in the field of public policy.
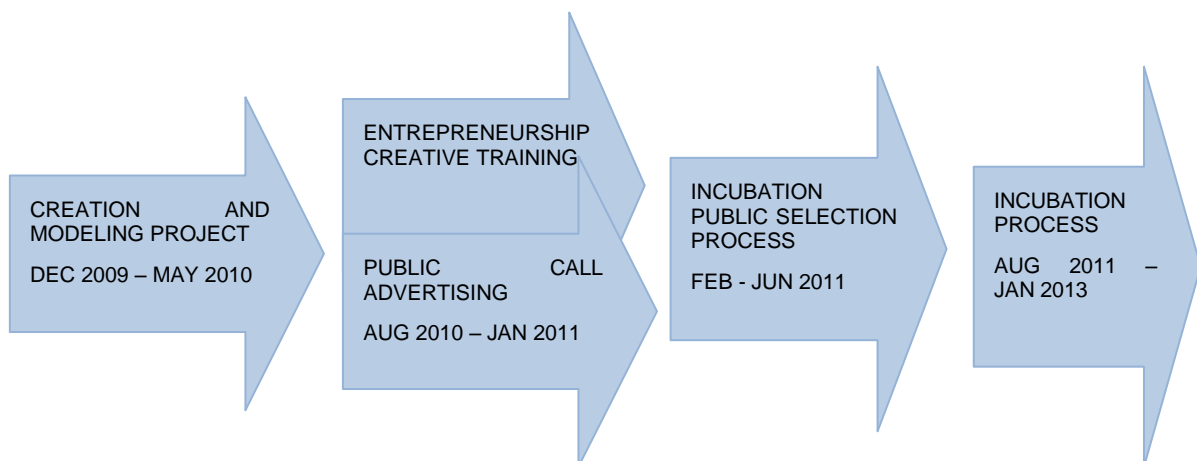
Thus, field theories of contemporary social networks are explored (Negri, 2000, Hardt & Negri, 2005; Castells, 2000; and Martinho, 2002) to situate the dynamics of communication that the creative entrepreneurs of Rio de Janeiro state have built, through the implementation of the stages of dissemination, training and selection process of Rio Criativo. It will be addressed the way in which information technology have made opportune the creation of a common locus to the innovative creativity-friendly of the 19 segments[2] the initiative aimed to strengthen.

II. Initial considerations and methodology

It starts from the assumption that the description of lived experience and its critical analysis are fundamental step in policy building in a project that is intended for long-term and in cooperative environment between the triple helix. The uniqueness and the innovative features of the governmental initiative are complemented by an ambitious vision of bringing the entrepreneurial culture to a sector usually outside of this environment.

First, however, it is necessary to place that the authors of this article are part of the initiative coordination acting by the entrepreneurial university through Genesis Institute from the Pontifical Catholic University of Rio de Janeiro (PUC-Rio). *Rio Criativo* is promoted by the State's Secretariat of Culture since 2009. Both institutions designed this project, which aims to be transformed into public policy.

It is also worth noting that the project is in its full development, and that what will be discussed here revolves around a long process of mass education in creative entrepreneurship, in order to qualify the subsequent step of public selection of creative enterprises for incubation. The following diagram illustrates the stages of Rio Criativo in a timely manner.

CREATION AND MODELING PROJECT
DEC 2009 – MAY 2010

ENTREPRENEURSHIP CREATIVE TRAINING

PUBLIC CALL ADVERTISING
AUG 2010 – JAN 2011

INCUBATION PUBLIC SELECTION PROCESS
FEB - JUN 2011

INCUBATION PROCESS
AUG 2011 – JAN 2013

Rio Criativo's executed phases make up the elements necessary for critical analysis of their results, of the processes experienced and the products generated, with emphasis on the creation and strengthening of the communication tools of the project, which have shaped a social network of creative entrepreneurs in the state of Rio de Janeiro.

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[2] Audiovisual, crafts, architecture and restoration, performing arts, visual arts, popular culture, design, education, events, gastronomy, games, publishing market, fashion, music, publicity, radio, television, software applied to creative economy and tourism.

However, when venturing into the field of public policy knowledge, we see that much has been made on how to evaluate them, both in the field of economic and in political sciences.

It is true that the evaluative processes are crucial to the development of learning in the institutions. From them it results the effort from governmental structures in the adoption of evaluation as a regular and systematic practice of policies lifecycles, in the regulation of evaluative actions and the promotion of a evaluation culture integrated into management processes (Hartz, 2001).

The modernization and democratization of the state revealed the growing importance of policy evaluation and the search for efficiency and effectiveness of public management processes.

In Brazil, the 1980s recorded an increase in interest on the subject partly because of the worsening of the fiscal crisis that befell on the scarcity of resources for social demands so affected by structural reforms (Costa and Castanhar, 2003). On the other hand, the state reform and national political decentralization demanded greater autonomy of local governments, as well as promoted popular participation at the state level; features printed in the named Citizen Constitution of 1988.

Public policies can be identified as outputs of the political system, whence deriving the initial academic focus of political science on inputs - demands and articulations of interest.

However, you can also have the public policy itself as an object of analysis, feature identified from the mid-twentieth century. From this approach, the dynamic aspects of policy process gained investigative relevance (Radaelli, 1995). Such characteristic is present in this article by addressing the implemented processes of a public policy, their correlations with the expected and achieved results and so on.

Additionally, evaluations of public policies can be classified as bottom-top type, which are considered "of first generation" and as top-down type, or "of second generation".

Souza (2003) believes that one should seek to develop evaluations from "second generation" typology, by the emphasis on the development of analytical typologies and the identification of variables that impact on policy outcomes. Evaluations of "first generation" are characterized by a focus on implementation of policies which usually deal with failures and rational processes, disconnected from the political aspects.

However, during implementation of a project - Rio Criativo's case - in which the results evaluation cannot yet be applied, the evaluation of processes and intermediate indicators becomes the only way to monitor and evaluate policy actions.

Sulbrandt (1993) suggests a combination of three basic methodologies of evaluation. He identifies the evaluation of goals as a methodology that is more traditionally used, focused on the degree of success of a program from the previously listed goals - more immediate or concrete products. It is required that the program has been completed for evaluation. For these characteristics, this article does not fit this typology.

The impact evaluation, on the other hand, addresses the effects of a policy on its target audience, analyzing the implementation of planned activities and the achievement of expected results. Mechanisms that allow the establishment of causal relationships between actions and final outcome of the initiative are adopted. This typology is also implemented *ex-post facto*, also being inadequate to the purposes of this investigation.

The **process evaluation or formative evaluation** applies to the typology chosen in this article for allowing changes in the policy during its implementation, permitting the redesign of fluxes and processes in governmental action and requiring an appropriate system of management information that give support to the work of managers and evaluators at the right times.

Also, some barriers to the evaluation process discussed by Melo (1999) are also recognized on *Rio Criativo* project. One of the barriers would be the "insufficient linear accumulation of knowledge in the field of politics", an even more important factor considering: the singularity of the project, the conceptual non-consolidation of the creative industries, the variety of segments that comprise the policy's scope; the profile of the public benefited from the initiative – cultural agents who usually develop projects and not sustainable enterprises, etc.

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Melo also highlights another obstacle to public policy analysis that would be related to the "abundance of sectoral studies as case studies that do not strengthen analytical aspects nor existing research groups" (Melo, 1999). Therefore, since this paper is configured as a case study of public policy, care will be taken so the efforts of the authors can contribute to the knowledge fields covered here.

For this reason, it is important to explore the theories that guide the development of case studies. Whereas a case study is "an empirical inquiry of a contemporary phenomenon within its real-life context, especially when the boundaries between phenomena and context are not clearly defined" (Yin 1984), the methodological possibilities are varied[3].

The **linear analytical framework** focuses on the case study theme covering its theoretical literature review, normally used methods, findings extracted from the collected data, implications from these, etc. This typology matches the type of this article, thus approaching Sulbrandt's (1993) conception of process/formative evaluation.

In this sense, for a more incisive analysis of products generated in Rio Criativo' sphere *vis-à-vis* the purposes of this paper, the authors rely on:

➢ Profile of people associated to Rio Criativo's social networks - Facebook, Twitter and Orkut -, to the electronic forum for communication, users of the Project's portal, and participants of face-to-face meetings;

➢ Data from attending public to courses and consultancies in creative entrepreneurship in response to the public call, particularly from the sample study performed with this universe; and

➢ Information of proponents who submitted their business plans in the selection process and their business plans themselves[4].

The next sections will be dedicated to the presentation of Rio Criativo, seeking to present the process of disclosure of the public call, the promotion of the capacitation process in creative entrepreneurship and of public selection for incubation which resulted in the stimulation of project's communication and information tools, revealing a *locus* for the meeting of creative entrepreneurs in the state of Rio de Janeiro.

III. The potential of networks - from crowds to crowdsourcing

There was a time when it was necessary to have many people together in one place to have a crowd and to protrude their potential. However, the new technology frontier of information has brought along the Internet and the tools for network articulation, broadening the concept of crowd beyond the physical barriers of human and institutions gathering.

A good example of it is the new production model that utilizes mass collaborative intelligence displayed on the Internet willing to solve problems and generate innovation: the crowdsourcing.

Notably, the importance of social networks has been changing as never before the way which society communicates and interacts. Contemporary thought requires thinking the present, contemplating what is happening in society in real time, given the speed of current information.

Although they appear to society today largely due to the development of the Internet, networks do not operate on that basis. But it is clear that a virtual network is a tool that enhances all of the actions because it accelerates the dissemination of information. Electronic networks comprise a multitude of collaborative forms: bilateral and multilateral partnerships, formal consisted alliances, informal links etc.

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[3] Glaser and Strauss (1967) detail a method to the development of the basis theory; Yin (1981 and 1984) suggests the structure description of case studies; Miles and Hubermam (1984) contribute to the theme by codifying a series of procedures to the qualitative analysis of data; among others.

[4] The contents of business plans will be eventually explored being limited by the possible exposable information considering the confidentiality of their applications.

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Also because "the very contemporaneity can be defined by being in network, this being defined as the new social morphology of our societies, where diffusion of networking logic changes operation and results of those production processes, changes experience, power and culture" (Castells, 2000).

Thus, as aptly argues Martinho (2005, p. 104) "the history of networks is yet to be written and its exercise today is just beginning, but because of that, by their incipience and incompleteness, networks are proving to be a fertile ground for research effort and investments of thought from action. "

Thus, the concept of networks began to be coined about a century ago to describe a complex set of relationships between members of a social system in different dimensions, from interpersonal to international.

Barnes was one of the first (1954) who used the term systematically to show the patterns of ties, incorporating the concepts traditionally used by social scientists: well-defined groups - tribes, families - and social categories - gender, ethnic group.

More recently, Castells (2000) defined networks as appropriate instruments for a capitalist economy based on innovation, globalization, and decentralized concentration; for a culture of continuous deconstruction and reconstruction; for a policy destined to the instant processing of new values and public moods; and to a social organization that aims at supplanting space invalidate time.

Negri (2000) asserted that the new sociopolitical world reality is defined by a form of organization consisting of asymmetric networks, and power relations occur through culture and economics more routinely than through coercive use of force. He concludes that institutions organized under networks have more power and mobility than paradigmatic institutions of modernity - States, political parties and traditional firms.

Hardt and Negri (2005) further enriched the debate by coining the term *crowd* associated to unity and plurality terms, thereby constituting a social subject which gathers around what they have in common.

However, unlike Negri, who see networks as a tool and form of organization, Martinho (2005) believes that this is a condition to development. Understanding what the components of a network are is vital to build management processes, effective cooperation and coordination. The first element is connectivity. For him, a network is only a network as long as it keeps actors connected in a horizontal manner.

Thus, a fundamental feature in the definition of networks is the openness and porosity that allows non-hierarchical and horizontal relationships between the participants, bringing in its core the fugacity of doing and undoing in due course.

Such perception can be observed in Capra (2008) for understanding that "the boundaries of networks are not boundaries of separation, but boundaries of identity. [...] It is not a physical boundary but a boundary of expectations, trust and loyalty, which is permanently maintained and renegotiated by the communications network".

The network happens in the spontaneous collaboration emergent when latent relations are activated by clear reasons or agents come together to accomplish something. Much more than an organization, a network is dynamic by nature.

Additionally Martinho (2005) also believes that the network does not need to be active all the time to strengthen. For him, the establishment of a network is like an ongoing process. In this sense, the network dynamics departs from a momentary inactivity and constitutes itself at the extent that inactive become active. "It is assumed that every participant on the network is in network because he wants to, because he wants to exert his power, presenting himself as able to propose and amend the phenomena with which he deals".

Thus, at the conceptual level of this article, social network means the social structure composed of persons or organizations connected by one or more types of relationships who share common values and goals.

Regarding typology, social networks can operate at different levels - as social networks (Facebook, Orkut, Myspace, Twitter), professional networking (LinkedIn), community networks (social networks in neighborhoods or cities), political networks etc. Moreover, theoretically in the field of social networks structure, social actors are characterized less by their attributes - gender, age, social class - and more by their relationships, contacts and interests.

A common point among the various types of social networking is the sharing of information, knowledge, interests and efforts in pursuit of common goals.

As seen, the idea of network nowadays suggests being guided in the search for "new institutions", whether in the exercise of political power, deliberation and decision making, whether in the field of process management, production of goods and services, in the areas of market, State and civil society (Martinho, 2005).

It is about new institutions that represent the search for the generation of human organizations capable of responding quickly to changes in the so-called postindustrial society where the creative industries are located, and of working in this changing environment.

Therefore, it is a paradigmatic scenario which entails new businesses, encourages innovation in products and services, embraces a multidimensional spectrum and opens new opportunities for entrepreneurial culture by articulating the triple helix.

In this context, the business possibilities are as numerous as the possibilities of connections that the virtual world provides, which in turn, bring to the world the real production that leads to generation of employment, income and wealth. There can be projected actions in the field of crowdsourcing, web traffic - segmenting the universe of customers in order to promote more assertive campaigns -, the platform for organizing disperse information content, georeference sustainable actions, collective purchasing, among other possibilities.

It is intended, therefore, to deal with the network formation, specifically here a network of creative entrepreneurs in Rio de Janeiro, not only theoretically, but also and primarily in the field of experience.

IV. Rio Criativo

Rio Criativo was designed jointly by the Secretariat of Culture of Rio de Janeiro State[5] (SEC) and the Genesis Institute of PUC-Rio, in 2009.

But its planning also included a working group involving researchers, planners and executors from the state and city government, federal agencies like IBGE (Brazilian Institute of Geography and Statistics), representatives of companies and industries such as SEBRAE (support service to micro and small companies of Rio de Janeiro) and FIRJAN (Federation of Industries of Rio de Janeiro State) and other universities like the Federal University of Rio de Janeiro.

In this context, Genesis Institute has organized an exploratory mission to Europe - from 10/25 to 11/06/2009 – so that the working group and partners[6] could meet and live the experience of creative environments in Europe, the cradle of creative industries.

At the end of the process it was designed the implementation schedule of Rio Criativo, including the adjustments incurred in the project during the first half of 2010:

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[5] Leading the management team of SEC since August 2007 is Adriana Rattes, charter member of Grupo Estação, one of the creators of Rio's Cinema Festival and has experience in public management when was part of the Secretariat for Culture from Petropolis municipality. Her managerial profile certainly was determining to start her interest in incubation processes.

[6] Eight Brazilian institutions – representative from Secretariat of Culture of Rio de Janeiro state; from RioFilme and Instituto Pereira Passos –, institutions from Rio de Janeiro city hall, FIRJAN (Federação das Indústrias do Estado do Rio de Janeiro), Sebrae/RJ (Serviço de Apoio às Micro e Pequenas Empresas do Rio de Janeiro), FUNDARPE and Porto Digital – made up the group that went into mission in Europe, aiming to meet experiences under Creative Environments theme.

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PHASES	IMPLEMENTATION
Promotion of multipliers course.	Feb and Mar/2010
Launch and disclosure of the Public Call.	Aug/10
Public attendance about the Public Call and the capacitation process.	Aug 10 – Jan/11
Promotion of sector meetings in creative segments.	Oct – Nov/11
Promotion of capacitations responding to the Public Call.	Courses: Sep – Jan 11 Consultancies: Nov/10 – Jan/11
Public selection process for incubation.	Feb – Jun/11
Incubation of 28 creative enterprises in two incubators.	Aug/11 to Jan/2013
Development of a monitoring system of creative enterprises throughout the incubation.	Aug/11 to Jan/2013
Development of formational processes in creative entrepreneurship to the great public.	Aug/11 to Jan/2013
Promotion of 10 business rounds for creative entrepreneurs in the state.	Aug/11 to Jan/2013

The project proposal is in addition to encouraging and supporting through the incubator the birth and strengthening of successful enterprises in creative economy, bringing the culture of entrepreneurship for cultural agents, often still informal and unorganized. The creation of an environment and a network of creative enterprises was planned from the beginning of the project to support the entire universe of entrepreneurs in this sector and not just the 28 that were selected for the incubator.

The choice for massive capacitation on issues such as entrepreneurial attitude, marketing, innovation and business plan - themes that were the capacitations' flagships - sponsored by project partners come from the experience of Genesis Institute with the difficulty and inexperience of these entrepreneurs in dealing with these concepts and tools.

To qualify the selection process of public call, the capacitation followed from individual orientation aimed at: spreading the entrepreneurial culture; making the enterprises with the most innovative and healthy business plans to participate in the selection; and creating a network between these entrepreneurs and Rio Criativo.

Between September 2010 and January 2011, Rio Criativo offered collective training courses on 'Notions of Entrepreneurship' and 'Advanced Business Plan' to entrepreneurs. These courses were designed according to the experience of the team and were preceded by a multiplier course, aimed at deepening the level with which the issues would be addressed and the didactics used by about 30 consultants involved, since their previous experience was almost entirely focused on technology ventures.

The most recurrent conceptual issues reported by students and, consequently, more discussed by professors throughout the courses were related to the use of laws to encourage culture, the paradigm of public funding of culture in Brazil; the generation of income through culture, since much agents in this sector still consider the commercial exploration of culture of a "prostitution" of art; and the difficulty with short-term planning, reality of the sector, essential for successful businesses.

Adequate language, expectations and examples was essential to the success that the capacitations attained. In general, all courses and consultancies have been very well received by the beneficiary public throughout the project, with emphasis on "teacher knowledge" and "the relevance of subjects taught".

Profile of the entrepreneurs who participated in the capacitation process

The capacitations and individual consultancies took place between September 27, 2010 and January 31, 2011, a period in which were offered free basic courses (12h/class) and advanced (20h/class) on entrepreneurship, innovation and culture as well as individual consultancies with experts in the formulation of business plans, legal, financial and tax advice (about 1 hour to 4 hours per applicant).

The project reached 2,941 entrepreneurs and promoted 413 class hours.

From the universe of beneficiaries of the training process in response to the call, about 24% of the total - 690 students - answered to a sample survey that aimed to detail the profile of the public involved with the project.

Among course students, 72% came to know about the project through friends, indications from the Secretariat of State Culture, e-mail from contacts, events in which they participated, or by university recommendation. Only 24% knew through general media, with particular reference to an article published in *O Globo* newspaper and Radio CBN - widely circulated in the state.

One deduces from this that it is an audience with very specific interests and which was influenced to participate in the courses more by the social networks around than by the mainstream media.

Most of the students benefited (86%) reside in the city of Rio de Janeiro (40% in the south area, 21% in north, 4% in the west, 8% in Barra da Tijuca and surroundings and 13% in downtown). Only 14% of students who participated the capacitations reside outside the municipality of Rio (5% in Niterói, 1% in São Gonçalo, 6% in Baixada Fluminense[7] and 2% in other cities of the state).

According to the planning of Rio Criativo, the implementation of the first two incubators that would serve as the pilot and the first steps were indeed intended to primarily support the capital and Baixada Fluminense. Based on these numbers we can see the concentration of power in the city of Rio de Janeiro, despite the disclosure made in Baixada through sectoral meetings, social networking of those involved in the project, local media, and pamphlets distribution in cultural centers.

Throughout the project, the very low participation of cultural agents of Baixada was repeatedly debated. Two more reasons were addressed: i. disclosure that has not reached the target group of the initiative, and ii. the social capital of this satellite region of the city of Rio is not yet developed enough to think about sustainable creative endeavors, compared to Rio, the cultural capital of the country.

Additionally, the support line chosen by the applicants to incubation followed this trend: 83% indicated the capital, 13% Baixada and 4% did not answer. That is, the targeted group would like to be primarily incubated in the city of Rio de Janeiro. The intention to incubate in Baixada is small and virtually nonexistent. Because it is a statewide project, the mode of virtual incubation was incorporated into it, even though this experience has been less effective in supporting business, in order to meet a possible demand from outside the capital. This demand did not show up.

About the age range of students, 3% is between 18 and 21 years, 19% between 22 and 25 years, 27% between 26 and 30 years, 31% between 31 and 40 years and 20% over 40 years. It

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[7] Densely populated area which comprehends several peripheral municipalities to Rio de Janeiro state's capital.

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indicates a higher average age, which is concentrated from age 26. This fact demonstrates that the public interested in joining this effort should already have some professional experience.

About schooling, 40% have graduated in some degree, 20% are enrolled in undergraduation and 23% have graduation. Therefore, 83% of students have a very high education level and beyond expectations. Only 14% of students in courses have high school or elementary level, and 3% did not answer. In Brazil, the number of young people, ranging from 18 to 24 years enrolled in higher education has grown and still only from 6.9% in 1998 to 13.9% in 2008, which is still low compared to countries like France, Spain and the UK, where this proportion is over 50%, or Latin America where Chile stands out with 52%[8].

The evaluation of having an audience with such high schooling rate participating in the project is very good when considering that this is an audience who knew several other market experiences, professional, academic and business, and thus can develop innovative business models and good business planning. It is also evaluated that River Creative is a sophisticated project in relation to other public policies to support the area, reaching a not so beginner or needed audience.

Among graduates and postgraduates, the training courses that appear most prominent are the communication, cultural production, recording industry and management; especially professionals who are involved with the production of creative goods and services. In the research appear public and private universities, with the same relevance.

Other relevant information to the evaluation of the project is that 60% of respondents had no business venture and 40% had a formally constituted enterprise. This number remained during the selection process, which had 58% of competitors registered as an individual and 42% as a legal entity. These figures confirm the idea that the audience reached was very well qualified and very focused on people who already had an enterprise.

Soon after completion of training, the program team responded individually those who wanted to enroll in the public call. The audience directly reached at individual consultancies was of 181 people with a total workload of 291 hours.

Rio Criativo's electronic communication tools

Rio Criativo was launched on August 31, 2010, date that also coincides with the beginning of the creation of an active network of cultural entrepreneurs in the city of Rio de Janeiro. This not only because the Public Call for the governmental project started to be released in events of the cultural field, as also happened in the further promotion of personal meetings by cultural sectors under the project, as well as the implementation of massive public processes of training - courses and consultancies - in creative entrepreneurship, and the virtual environments created - posts and *likes*.

The promotion of personal and sectoral meetings mobilized important representatives for each of the segments that the Public Call deals with, identifying barriers to the development in these markets and providing opportunities for direct contact with the participants of training courses. Even though contacts existed virtually, the demand for meeting and living with these reference-entrepreneurs in their industries was latent. There were 10 sectoral meetings - with an audience of about 300 people - who were largely promoted in electronic social networks.

From Rio Criativo's capacitations, there was always a growing demand from students by means of communication between the entrepreneurs themselves and between them and the project. Social networks and an electronic forum were the first answers sought to articulate and respond to this demand.

Rio Criativo created profiles in Facebook, Twitter, Orkut, a forum for communication in Googlegroups and joined the YouTube to post videos produced in the project events. Rio

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Criativo website[9] also was configured itself as a electronic communication tool which registered users interested in the courses and the selection process.

Data from 2011 (IBOPE/NetRatings)[10] reveal that the main interest of Twitter users is information, especially searching for current events and reading news. On Facebook, Orkut and MSN Messenger, what motivates the access is the relationship, the cultivation of social ties. We observe also that networks become increasingly important in the process of closing ties between consumers and brands/projects and the monitoring of social networks remains an important pillar so that the relationship in these channels strengthens, both to know that people already are talking about a subject as to know more about preferences, desires and needs.

A study made by IBOPE/NetRatings (2008) on social networks has shown that online campaigns starting on blogs or other social networks can have a **500 times greater impact than if the same began on the companies' own websites.**

Currently, Rio Criativo's profile has 598 followers on **Twitter** and follows 618 members of the cultural community of Rio de Janeiro. By May 2011it had 343 tweets on topics related to the 19 segments that comprise its public call.

In turn on **Facebook** the project accounts with 1,679 participants, being 496 residents in Rio de Janeiro's capital.

On **Orkut** – the social network more widely used in Brazil, mainly by lower social classes -, on the other hand, the initiative has, to date, a small participation with little more than a hundred "friends in network", with the majority being entrepreneurs in from Baixada Fluminense.

As for the **Rio Criativo website**, there were 45,510 visits in nine months - from August to May, 2011 -, being these are the main characteristics of navigation:

> ➤ Origin: over 50% of access came from Brazilians from the city of Rio de Janeiro, followed by the UK and the U.S., internationally, and the cities of Sao Paulo and Niteroi, nationally; from Baixada Fluminense, the most expressive cities were Nova Iguaçu and Duque de Caxias (7th and 10th place respectively); 40% of access came from search engines, 32% from reference sites and 28% of direct traffic.

> ➤ Dynamics: there were 148,182 page views, with average four minutes of permanence time; 48% of average rate of new visitor access; 52% of recurrent visitors.

> ➤ Profile: 51% of visitors are male and 46% female, most are aged between 25 and 34 years (37%), followed by 35 to 44 years (29%).

> ➤ Content: 18% of clicks were for access to public call, followed by the demand for training courses on entrepreneurship (10%) and information on registration (10%) the courses.

The **electronic forum** began working on October 18, 2010 in order to allow the students to exchange experiences and get the contacts of segments agents. This is a smaller and restricted group, since it only involves people who had already took part of courses and have a minimum knowledge and common expectations. Today the group has 543 members, a number that remains since the end of training. It is observed that the members use this tool for any type of business relationship and, secondly, to disseminate cultural events or events linked to entrepreneurial culture in which participants are involved. From October 2010 to May 2011, 1,433 messages were exchanged via the electronic forum, an average of 180 messages per month.

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[9] www.riocriativo.rj.gov.br

[10] The complete panel on Brazilian internet from NetView - the IBOPE/NetRatings product - can be found in this link: http://www.cetic.br/usuarios/ibope/index.htm - accessed in June 2011.

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Incubation Selection Process

The selection process for the incubators was conducted by the public call launched in August 2010. In the first phase it was necessary to fill out online and send the business plan of the enterprise, which included their spreadsheets for financial planning, both virtual and physical. 131 business plans were sent within the segments supported by the project, a significant number considering similar cases nationwide.

The evaluated selection criteria were: Degree of innovation of the enterprise; Qualification of proponents and staff; Economic viability and growth potential of the enterprise based on market analysis and the degree of competitiveness, technical feasibility of the venture; Importance of incubation for the enterprise; Suitability of Business Model; Social responsibility; Potential for positive social impacts; Non-polluting production process; Importance of the project in networking with other incubated businesses, and Clarity of the Business Plan.
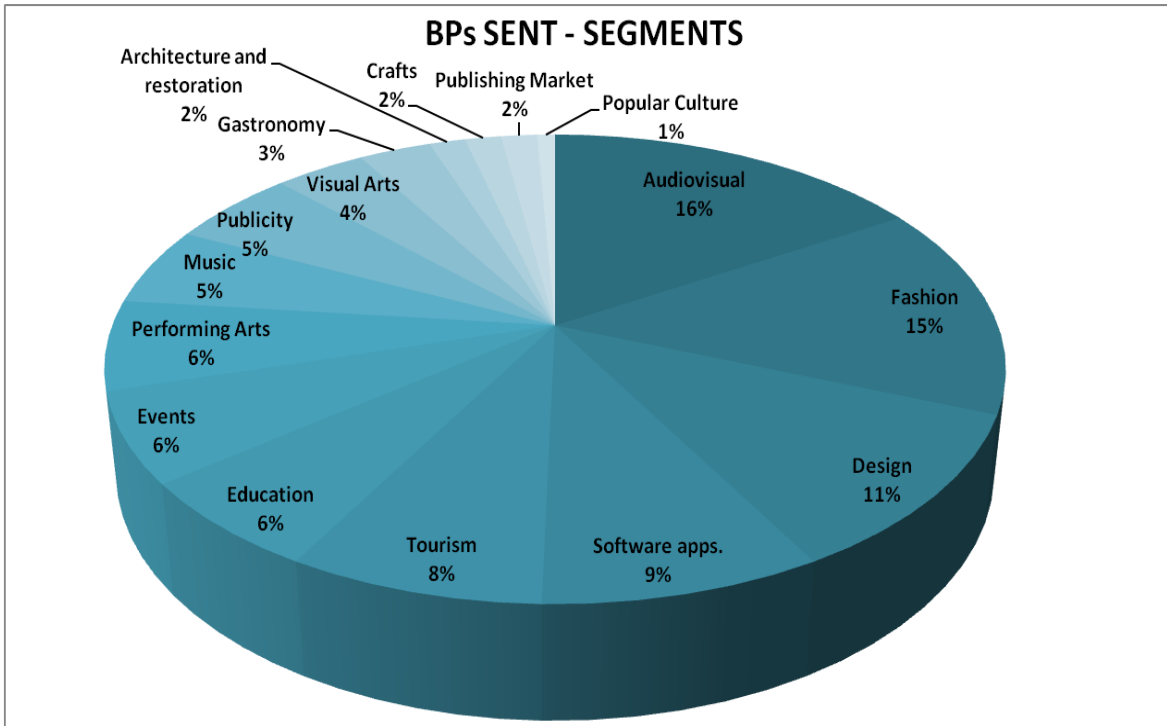
Each plan submitted was reviewed by two appraisers in the chosen segment and a generalist appraiser, who graded them and generate a ranking by simple average.

The target was to prioritize, besides innovative enterprises, those who had real potential for development, employment generation, growth and sustainability.
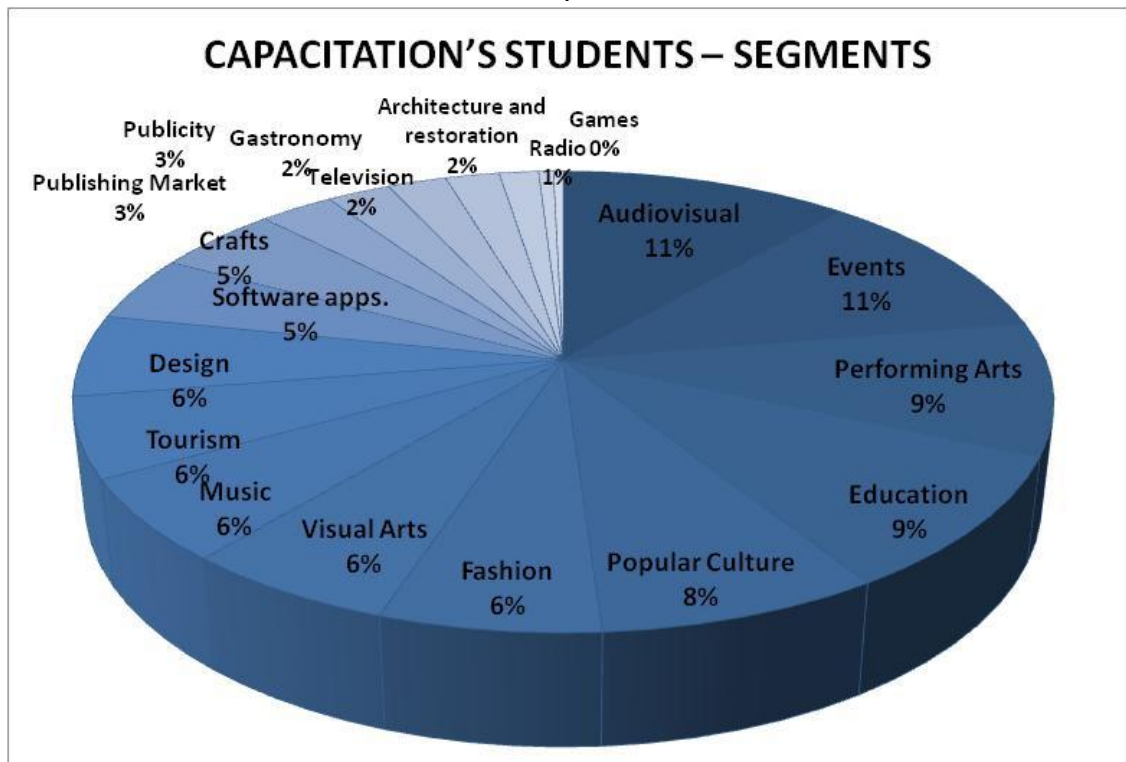
The second phase of the process was a classroom presentation of the 85 first places in the ranking. This was made up of project partners, the staff of the Secretariat of Culture and the Genesis Institute, specialists in the sectors and generalist consultants in business plan, who for nine days have seen presentations and also generated a grade that was added to the first one - thereby generating a final ranking that at the time of production of this article, had not yet been disclosed.

Profile of cultural segments benefited from the capacitation process that responded to the Public Call

The segments that were more prominent during the selection process are an interesting subject for further evaluation of how each of these sectors have developed in the state and the country. When evaluating the segments pointed as central to the business plans received, we find some concentration in audiovisual (15%), fashion (15%), and design (1%) areas. The general representation of the plans follows in the chart below.

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BPs SENT - SEGMENTS

Architecture and restoration 2%
Gastronomy 3%
Crafts 2%
Publishing Market 2%
Popular Culture 1%
Audiovisual 16%
Fashion 15%
Design 11%
Software apps. 9%
Tourism 8%
Education 6%
Events 6%
Performing Arts 6%
Music 5%
Publicity 5%
Visual Arts 4%

Different scenario was revealed in the sample survey performed with entrepreneurs of the capacitation process in which segments have shown to be quite balanced, as the chart below indicates:

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CAPACITATION'S STUDENTS – SEGMENTS

Publicity 3%
Gastronomy 2%
Architecture and restoration 2%
Games 0%
Radio 1%
Publishing Market 3%
Television 2%
Crafts 5%
Software apps. 5%
Design 6%
Tourism 6%
Music 6%
Visual Arts 6%
Fashion 6%
Popular Culture 8%
Audiovisual 11%
Events 11%
Performing Arts 9%
Education 9%

A characteristic feature of the multiplicity of this group of agents was a great difficulty reported in electing, in the process of completing the business plan, only one market segment or greater concentration. Several entrepreneurs argue that they operate in more than one segment and in total diversification of activities. Increasingly, this diversity and complementarity have been differentials in the creative economy. Anyway, since the first survey, the audiovisual has been a very expressive sector in Rio Criativo, and the segments related to software and games did not stand out so much.

VI. Final Thoughts

It is the duty of the academic staff, including Genesis Institute is an initiative in the extension of the entrepreneurial university, to critically report and disseminate the experienced processes, especially when it comes to implementing a policy that intends to be governmental in the long term and that mobilizes significant amounts of public resources devoted to a unique initiative at the international level and aims to consolidate strategies and actions in which it is projected a larger scale reapplication and in other territories in the near future.

Even if Rio Criativo has not completed all its stages of its life journey, two important steps have been overcome and revealed enough information to support important debates in the field of triple helix knowledge, public policies and social networks.

The disclosure of the Public Call for incubation included ten face-to-face meetings related to cultural segments that comprise the call; the implementation process of massive training - courses and face-to-face consultancies – benefited almost 3,000 cultural agents of the state during four months culminated in the creation and the strengthening of a network of creative agents of the state of Rio de Janeiro that integrates the virtual dynamics of Rio Criativo's social networks, its electronic forum for communication and the project's website, which has received over 45,000 visits.

We can observed that the interaction between the agents of the creative economy and the concepts of innovation, entrepreneurship and triple helix articulation is very recent and outside the standards of behavior and executive-artistic production on this sector. The discovery of a methodology that brings these worlds together without hurting their specificities is one of the challenges both in developing the project and in producing this article.

The network of creative entrepreneurs was proven important and goes beyond the expected and beyond the coordination of the project in question. These thoughts arose, in fact, by noting that the intense interaction between individuals on the Internet, the proliferation of tools for online collaboration, mobile communication technologies integrated with traditional media, etc., resulted in a virtual and physical community of great strength, which can serve as a strategic alliance between the actors of the sector.

The continuity of Rio Criativo's implementation, especially incubation stages of creative enterprises and the establishment of a permanent training program in creative entrepreneurship will bring new challenges and benefits to critical thinking about the entrepreneurial university *vis-à-vis* the triple helix and other fields of knowledge. Such learning has found in international conferences of the triple helix a privileged *locus* for the systematization of practices, experience exchange etc., positively feedbacking the implementation of other processes.

For all these aspects, the contribution of this paper is singular to support the development of the creative economy in Rio de Janeiro, also considering that since concepts and methodologies in this sector are not yet consolidated at national and international level, it may well be implemented throughout Brazil, and the world.

VII. Bibliografia

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