

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

Subtheme:

S5 Government and public policy in the Triple Helix era

S5.2 Public policy and decision making Genesis Institute PUC-Rio.

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Abstract

This article discusses the process of design, modeling and implementation of *Rio Criativo* - Enterprise Incubators of the Creative Economy of the State of Rio de Janeiro, Brazil – as a partnership initiative between government, entrepreneurial university and new enterprises in the Creative Economy. The motivation for the article was to evaluate the documentation, analysis and understanding of these processes can be worth as a contribution to debate the role of Triple Helix in the generation of public policies.

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INTRODUCTION

This paper aims to analyze critically and suggestively the dynamics of a government initiative in partnership with an entrepreneurial university during the generation of public policies to foster innovative enterprises in the field of creative industries.

The case to be explored concerns the project of creating governmental business incubators of the creative economy in the state of Rio de Janeiro. This initiative aims to unite activities from continuing education, free entrepreneurship, innovation and entrepreneurial culture to culture in general and also seeks to accommodate 28 new developments in this nascent industry

Even with the project still in development, the critical analysis of its design and modeling process and beginning of its implementation brings benefits to theories that the article proposes to deal with.

This contribution is even more remarkable considering that the concept of creative industries is still not consolidated at international level, as well as the fact that this is the first experience of an entrepreneurial university in implementing a project of creative governmental incubators in Brazil.

Considering that the process and the results of design, modeling and implementation of the project are described by agents directly and indirectly involved in the initiative, methods of case studies were incorporated into the analytical methodological process, as well as the other theories in the field of public policy, innovation and triple helix.

The proposed object of analysis evokes the discussion of innovation, in particular the articulation of the Triple Helix (ETZKOWITZ, 2009) and its influence on the management and evaluation of public policies in Brazil (BARCELAR, 2000; COSTA & CASTANHAR, 2002).

The practical knowledge generated from the effort made in this program feeds back the theoretical framework, promoting the improvement and construction of new conceptual constructs based on case study (EISENHARDT 1989; YIN, 1988) that will assist the process of generating new knowledge of large application in the area of public policy.

It is understood that the description of the experienced processes and its critical analysis will form a rich product that deserves record not only for the uniqueness of the experienced object - a Brazilian governmental incubator of creative businesses - but also by the theories in which entrepreneurial universities are immersed in their daily routine when they are executing agents of such public policies. In addition, such action may support the suggestion of paths designed to overcome problems faced in other initiatives, besides continuing the ongoing project.

The challenge is even greater considering the emergence of the creative industries concept, and its importance related to approaches that identify its great potential to generate employment, products / services and wealth; thus justifying its increasing importance in the field of knowledge, market and governmental policies in national and international levels.

EVALUATION OF PUBLIC POLICY AND PRODUCTION OF CASE STUDIES

Much has been written on the evaluation of public policies, except in the economics field, and commonly comprised in political science.

The evaluation processes are configured as determiners for the development of institutional learning, reflecting the commitment of political and governmental structures in the adoption of evaluation as a regular and systematic practice, in the regulation of evaluative actions and in the promotion of an "evaluation culture" integrated to management processes (HARTZ, 2001).

Therefore, the rising importance of public policies evaluation is in line with modernization and democratization of the state. Such dynamics is responsible for the need to search for efficiency and effectiveness of procedures for the management of public affairs.

The increased interest in the subject began in the 80s and can be partly explained by the worsening of fiscal crisis that reflected on the scarcity of resources for social demands so affected by structural reforms (COSTA e CASTANHAR, 2003).

Alternatively, one could argue that the state reform and political decentralization in Brazil led to greater autonomy of local governments and made possible an opening for popular participation at the state level.

Political science initially identified public policies as outputs of the political system, justifying the fact that its researchers focused their investigative analysis on the inputs – demands and joints of interest.

However, since the middle of last century the public policies themselves came to be identified as object of analysis, so that gradually both dynamic aspects of the policy process started to gain importance, like the agents involved in policy, being state agents or not (RADAELLI, 1995).

There are obstacles of all sorts in the evaluation processes identified by Melo (1999) which relate to insufficient linear accumulation of knowledge in the area; to abundance of sectoral studies as case studies that do not strengthen the analytical aspects nor the existing research groups; and even the influence of governmental bodies that influence the research agendas in the area.

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

In this context, Souza (2003) aptly warns that one should pursue the development of evaluations of the "second generation" typology, by emphasizing on the development of analytical typologies and on the identification of the variables that impact on the outcome of public policies, as opposed to the "first generation" ones, which are characterized by focusing on the implementation of policies and almost always deal with failures and rational processes, detached from political aspects.

However, during the implementation of a project, when the evaluation of results still cannot be applied, the evaluation of processes and intermediate indicators and becomes the only way to monitor and evaluate activities, thereby gaining special importance.

On the other hand, Costa and Castanhar mention Sulbrandt (1993) by considering that the experiences of program evaluation suggest an aggregation, for analytical purposes, of three basic approaches which can be summarized as follows:

Typology	Evaluation focus	Characteristics	Implementation moment
Goal evaluation – production or products making	Goal success – more immediate or concrete products – previously selected.	Values are supposed to be attributed to a set of goals, being indicated the relative success of the program in function of the degree of fulfillment of these goals.	After the program execution.
Impact evaluation – reaching the mission or purpose.	Policy produced effects on the audience; verification of the proposed activities execution and fulfillment of expected outcomes.	Mechanisms are adopted to establish causal relations between actions and the final result of a program. It identifies the liquid effects of the action.	After the program execution.
Process evaluation - formative.	Development of the program aiming to measure de action covering, the degree of reaching to the aimed	Requires feasibility in the design of flows and intervention processes in an adequate system of managerial	Throughout the program execution.

	audience and the monitoring of internal processes.	information to benefit managers and evaluators.	
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Sulbrandt identifies the evaluation of goals as a more traditionally-used methodology, whose analysis focuses on the degree of success of a program from its goals – more immediate or concrete products –, that are previously listed. This is an *ex-post facto* which requires that the program has been completed for evaluation.

The impact evaluation on the other hand addresses the effects a policy produces on its target audience. It verifies the implementation of planned activities and the achievement of expected results. In it, mechanisms are adopted in order to allow the establishment of causal relations between actions and outcome of a program. This typology is implemented similarly to the one cited above, after the completion of the program and its stages.

Regarding the processes evaluation - also known as formative evaluation – its differentiation can be observed to the extent that this methodology allows content changes in the policy while it is being executed, requiring that it be possible to design flows and processes government action, and an appropriate management information system that give support to the work of managers and evaluators in due course.

Considering the case study dealt here, the authors chose to focus on the latter methodology, mainly because the policy studied – the Rio Criativo Incubator – is in full effect meanwhile the article is being produced, besides the fact that its technical executor – the entrepreneurial university and Genesis Institute of PUC-Rio - is adopting a registration system for the project's information and already-implemented actions based on the observation of the expected outputs and planned activities achievement.

As for the theoretical basis around the production of case studies, the authors believe that, considering that a case study is "an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly defined" (Yin, 1984), the methodological possibilities are various¹.

Anyway, case studies typically use data collection techniques such as interviews and observation, as well as questionnaire application and document analysis.

In this context, Yin (2001) contributes by distinguishing six sources of evidence for case studies, which are: documents; file records of the researched person/organization; interviews; direct observation; participant observation; physical artifacts. It is understood that the present case study has available all the above mentioned evidence sources, except for interviews.

Yin also collaborates by proposing a case studies typology according to the table below.

Structure type	Purpose of the study		
	Explanatory	Descriptive	Exploratory
Linear analytics	x	x	x
Comparatives	x	x	x
Chronologies	x	x	x
Theory construction	x		x
Of uncertainty	x		

¹ Glaser and Strauss (1967) detail a method for developing the basis theory; Yin (1981 and 1984) proposes the structure description of case studies; Miles and Huberman (1984) contribute to the theme by encoding a set of procedures for qualitative data analysis, among others.

Non-sequential		x	
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Source: Yin, 2001, p. 171.

The linear analytical framework would be most used by considering the subject in focus, its theoretical literary review, methods used, findings from collected data and their implications, etc. This approach can be applied to the case study in question because of the nature of the proposed goals, and is close to the conception of Sulbrandt (1993) of the formative process evaluation.

Once the theoretical revisions presented above have been made, it is necessary to consider the limitation of the analysis, due to the fact that this project suffered a delay. This resulted in a delayed launch of SEC's Public Announcement to the general public, beginning only now, at the project phase that would have most analytical benefits to be problematized.

Additionally, an exception to be made is that the authors of this article are directly involved in this goal since its conception, in a directive way.

Even considering these, the authors understand that it is the duty of the academic staff, especially of the university extension field where the Genesis Institute is part of, to report critically and disseminate the processes experienced, especially when it comes to implementing a policy that aims to be governmental and long-term, and mobilizes large numbers of public resources that are directed to a unique initiative at international level and aims to consolidate strategies and actions in which it is projected the replication in larger scale and in other territories in the near future .

DESIGN OF THE PROJECT

The project arose from the point of view a university incubator experiencing the parallel development of various projects in partnership with various government agencies.

After a process of consolidating the work of the Institute's Incubator as a national and international reference - with tangible results and variable scope - there was an opportunity to replicate their knowledge on a greater scope compared to what was being deployed.

The project was conceived from March to October 2009 and involved managers of the Secretariat of Culture from Rio de Janeiro State -SEC, Instituto Pereira Passos -IPP and RioFilme, Rio de Janeiro's municipality bodies and the managerial and technical body of Genesis Institute from the Pontifical Catholic University from Rio de Janeiro.

It is noteworthy that the Genesis Institute drew the attention of Rio's Secretariat of Culture - SEC for its singular previous role in the research of productive chains on cultural segments and in the generation of creative enterprises from the forefront in the creation of the first Latin American cultural incubator.

It is also important to note that the SEC has Mrs. Adriana Rattes as head of its management since August 2007. Rattes is a founding member of the *Grupo Estação*, was one of the creators of the Rio Film Festival and had gained experience in public administration when working in the Secretariat of Culture from Petropolis municipality. Her business profile has certainly been crucial for triggering her interest in the business incubation process.

There were numerous conceptual meetings around theory and practice of creative industries and the field of incubation, innovation and entrepreneurship. Some of these meetings accounted on the presence of scholars and managers of the theme, who were invited by the working group already formed. The members of the working group exchanged information on the issues and participated in numerous events and courses².

² For exemple, "Audiovisual Business" eith Conspiração Filmes; "Economia Criativa" with Ana Carla Fonseca Reis e André Urani, theme researchers.

It is interesting to note that, for a process that aims to be transformed in public policy, the formation of this working group was – in addition to structural definer of the project – absolutely important to consolidate a unique understanding about the project's guiding concepts. This group naturally involved researchers, planners and executors from the state and the city hall, federal agencies such as IBGE – the Brazilian Institute of Geography and Statistics, representatives from businesses and industries such as SEBRAE³ and FIRJAN⁴ and other universities like the Federal University of Rio de Janeiro.

In this context, the Genesis Institute has organized an exploratory mission to Europe so that the working group and its partners could learn and experience creative experiments in this continent, the cradle of creative industries. This was another important action to observe and evaluate best practices and validate the actions and methods that were being proposed for the project in Rio de Janeiro.

Between October 25 and November 6, 2009, 8 Brazilian institutions - representatives of SEC, RioFilme and Instituto Pereira Passos, bodies from Rio de Janeiro City Hall, FIRJAN, Sebrae/RJ, FUNDARPE⁵ and Porto Digital⁶ - formed the group that went on the mission, learning about experiences within the theme of Creative Environments.

The importance of the mission was to acquire, through on-site observation, new knowledge about the creative industry in other countries, seeking ideas, best practices and new perspectives on this environment, in order to consider them when designing similar initiatives in Brazil. It would be relevant at this point the contact with other governmental, private or even civil society spheres to discuss successes and failures in its processes and outcomes. Moreover, the trip enabled opportunities for future partnerships and cooperation.

During this time, approximately 40 institutions were visited in Scotland⁷, England⁸ and Spain⁹, including the monitoring of panels and debates at the Cabinet Forum event, visits to producers and studios, incubators, technology parks, municipalities, agencies for innovation support and culture fostering that collaborate with local universities (such as Media City and CreativeSheffield, both in the UK) and investment agencies, as well as cities and entire neighborhoods turned to creativity and innovation (Barcelona Activa and 22@).

Finally, after eight months of work/study meeting dynamics, it was drafted the project entitled "*Núcleo de Geração de Geração de Empreendimentos Criativos do Estado do Rio de Janeiro*", signed by PUC and SEC in December 2009.

HISTORY OF THE CONCEPT OF CREATIVE INDUSTRIES AND THE ROLE OF INCUBATORS IN THEIR STRENGTHENING

The past century was marked by profound changes in the political, social, cultural and technological fields, whose effects continue in contemporary times. One of those changes

³ Serviço de Apoio às Micro e Pequenas Empresas do Rio de Janeiro.

⁴ Federação das Indústrias do Estado do Rio de Janeiro.

⁵ Fundação do Patrimônio Histórico e Artístico de Pernambuco.

⁶ Arranjo Produtivo de Tecnologia da Informação e Comunicação de Recife, Pernambuco.

⁷ Culture and Sport Glasgow, Impact Arts, Fab Pad, WASPS, Clyde Waterfront, Film City Glasgow, Digital Media Quarter, The Hub, BBC, GO Group, Trongate 103 (Glasgow); Blackburn House; West Lothian Council; City of Edinburgh Council Economic Development and Culture Department representatives, School of Informatics at Edinburgh University, Dovecot Studios (Edinburgh).

⁸ Trinity Buoy Warf, Pinewoods Studios e C&binet Forum (London); The Showroom/Workstation, Sheffield Technology Parks, Yorkshire Artspace, Sheffield Digital Campus, Electric Works, Sheffield City Hall, Shallam University, Academy of Makers, Creative Lounge (Sheffield); Media City, MIDAS, Red , Sharp House, Cultural Enterprise Office (Manchester).

⁹ Barcelona Activa, Hangar, 22@, Fundació Barcelona Media, Universitat Pompeu Fabra, Digitalent, Cromosoma (Barcelona).

projects under the effects of so-called dematerialization of productive processes that began to incorporate more vigorously information and knowledge in the production of goods.

The supremacy of symbolic and intangible contents in the social relations gives substance to the knowledge economy, carrying implications for the information society, and revealing a good scenario for creative possibilities, in which culture takes part strategically, highlighting the entertainment and emotion.

From the economy of art to the economy of culture, leisure, entertainment and, more recently, to the economy of experience, the concept of creative industries arises associated with the approaches that identify their potential in generating employment, producing of a variety of innovative products and services; besides showing dynamics in the fields of knowledge, market and public policy, being the most dynamic emerging sector internationally according to the United Nations, moving US\$ 1.3 trillion annually, representing about 7% of world Gross Domestic Product.

Reis (2008) argues that effectively the creative economy presents bits of concepts that fuse into a unique setting: from the economy of experience it has the originality; from the collaborative processes it uses the intangible aspects in the value generation, strongly rooted in culture and in its diversity; from the knowledge economy, it shares the focus on the tripod technology / trained manpower / generation of intellectual property rights; from the economy of culture, the new term proposes the valuation of the authenticity and of the cultural intangible (REIS, 2008).

The new perspective is to work a Creative Industry that uses the local culture as guidance in a reality of major changes, as pointed out by Lopes (1998) "generated by the numerous technological advances that we generically identify as globalization, which introduced new forces creating an environment of great uncertainty in the basic social structures, with disorienting reflects in the cultural and identity background."

The novelty lies in the recognition that the context formed by the convergence of technology, globalization and dissatisfaction with the current global socio-economical scenario attaches creativity to the role of motivating and grounding new business models, organizational and institutional processes and relations that galvanize a new model. (REIS, 2008)

In this sense, it can be argued that the creative economy is an emerging concept in the world due to the increasing potential of these productive chains for economic and social development, which includes activities that originate in creativity, talent and individual skills, and in income generation and employment through the creation and exploration of intellectual property.

The local identity and culture are being taken today as valuable tools to the dynamization process of strategic local actions within political, cultural, economic and social development areas. Several thinkers have been taking the rescue of local issues, when the place returns to serving as a bond, as irreversible in this context of globalization.

In response to the dematerialization that has been created to give greater lightness and mobility to capital, the cultural perspective ends up by giving different and unique places a function of anchor of reference for the actual production of market values. (CARSALADE, 2006)

So what stands as one of the central issues in the discussion of a strategy development process and observation of new creative opportunities is the revaluing of local sphere as action focus for the implementation of policies that have real impact on the quality of life and economic development of a region.

One role of Culture in this context is social integration, which breaks the distances between social groups through the "promotion of creativity, recovery of self-esteem of the population, the rescue of traditional values and through them, the socio-cultural identity." (VETRALE, 2000)

According to Werthein (2003), Culture can be considered as a stimulus to the social capital of a community by encouraging "the feeling of belonging to a collective project, the participation, the promotion of attitudes favor peace and sustainable development, the respect for rights; in short, the ability of human beings and communities to rule their own fate. "

It becomes central to the creation of this environment the so-called "entrepreneurial spirit" of social agents, governments and organizations. To delight, surprise and thrill the world, these

agents should be protagonists in the development of projects that dialogue with the cultural local roots and generate, in addition to belonging, the ability to dare; dare with different patterns of trust, cooperation and social interaction that can result in real economic opportunities and possibly more democratic.

The stimulus to creative industries in a sustainable and creative city is an initiative that can leave a real legacy of an urban environment where there is room for pleasure, emotion, production, enjoyment and knowledge with the marks of population belonging and local identity.

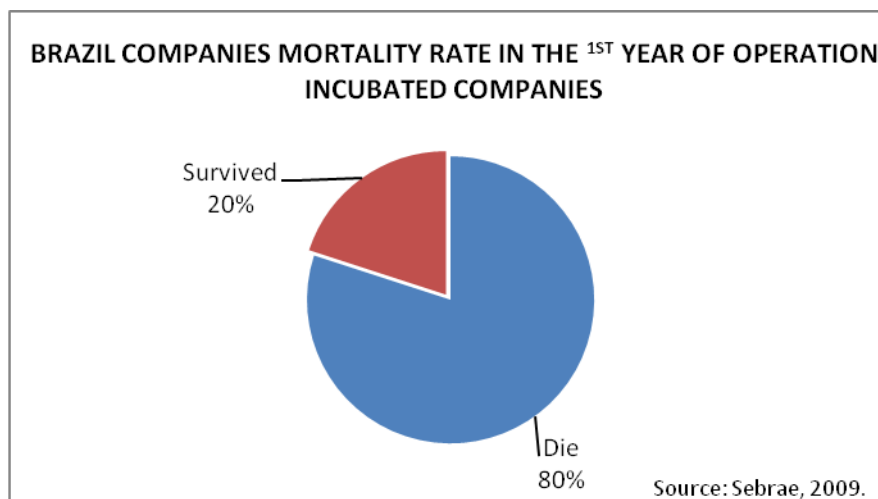
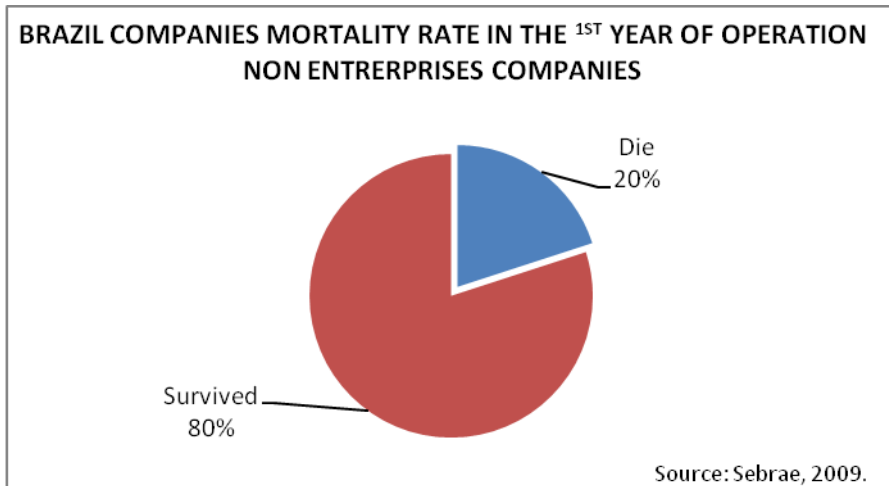
In this context, it is experienced also the emergence of the Creative Economy in Brazil, mainly in the state of Rio de Janeiro. The Annual Report on Social Information - RAIS / Brazilian Institute of Geography and Statistics - IBGE consolidated in 2006 FIRJAN's report concluded that the core activities of the creative industries occupy a total of 2.59% of Brazil's GDP (about R\$ 60.3 billion, equivalent to US\$ 35.5 billion in current values) and 4% of GDP of Rio de Janeiro state (R\$12.2 billion, about US\$ 1.7 billion). The activities related to creative industries, amounting to R\$ 125.3 billion in Brazil, make up 5.37% of GDP, while in Rio de Janeiro total R\$ 13.1 billion, representing a share of 4.29% of GDP. In relation to support activities of the segment, these amount to 8.39% in national GDP (R\$ 195.7 billion) and 9.55% of Rio's GDP (R\$ 29.2 billion). These numbers indicate a total GDP of the creative chain of R\$ 381.3 billion in Brazil (US\$ 224.3 Bi) as a whole and R\$ 54.6 billion in Rio de Janeiro (US\$ 32.1 billion), representing a parcel of respectively 16.35% and 17.84% of the GDP of these regions.

The business scenario for Creative Industries in Brazil - also according to data from RAIS, 2006 - consists of 52 331 firms in core activities, 351 849 in related activities and 516 664 in support activities. If we focus on Rio de Janeiro, we will find 5 590 in core activities, 29 221 in related activities and 55 143 in support activities. Among them, the percentage of companies considered micro (with less than 20 employees) call us to attention. The companies focused on core activities make up 87.6% in Brazil and 85.5% in Rio de Janeiro; those that focus on related activities are a share of 92% in Brazil and 91.5% in Rio; and the support ones are 93.4% in Brazil and 94% in Rio de Janeiro. That is, on average, 90% of the enterprises in this sector are micro enterprises.

The micro and small enterprises have an important role in the economic scenario of the country as a whole. However, many of these small companies are still consolidating and need support, especially the ones in the cultural field – which do not necessarily have a vision of economic activity. Thus, the support of a business incubator is essential to provide a favorable environment focused on maturation of the enterprise.

According to 2008's Panorama from the *Associação Nacional de Entidades Promotoras de Empreendimentos Inovadores* – ANPROTEC, in the past nine years the movement in the business incubators sector in Brazil has experienced a tremendous growth of over 100%, being in operation 135 incubators in 2000 and 400 incubators in 2008, with a bigger than 90% success rate of their enterprises.

Additionally, data from SEBRAE show that incubated enterprises have greater market potential compared to those that were not incubated, as illustrated below.



It is an evolutionary rate that rare sectors of the Brazilian economy have experienced. This proves that universities, research centers, municipalities, state governments and even private companies, perceive incubators as an alternative for training entrepreneurs and businesses generating strong, prepared and promising.

According to Zardo (2005) it is estimated that in Brazil there are only 13 incubators that support cultural enterprises. These figures highlight the importance of coordinated activities between public and private agencies that encourage the role of micro and small enterprises in this sector, rather than just the profile of the independent producer director of short-term projects.

INITIATIVE MODELING

The *Rio Criativo* Project was conceived as *core* considering that it would comprise the following activities:

1. Organization of a multipliers course in order to make the consultants and senior professors of the Institute Genesis, market and other universities to form other spending, as well as content, the experiences in the orientation of new developments in this area.

The focus of the trainings were the themes that have been validated by the Institute as fundamental in the formation of an entrepreneur: entrepreneurial attitude; innovation; EVTE - Study of Technical and Economic Feasibility and BW - Business Plan.

- Increasing the number of people trained in this content activity was essential to meet a project with a scope so increased, differently from what had been done.
2. Launch of Public Announcement built jointly by the Genesis Institute and SEC. Experience in the selection and incubation of companies at this point needed to be complemented with experience in publicity and management of large scale programs which belonged to the Secretariat.
 3. Promoting the selection process to choose creative enterprises to be incubated, which includes training and orientation to large public in BPs and EVTEs, for three months. According to the Genesis experience in dealing with managers of cultural projects, bringing the concepts of long-term planning, finance, legal organization and others would be essential so the new incubator had good candidates.
 4. Incubation of 28 creative businesses in incubators with headquarters in Rio de Janeiro and Baixada Fluminense for a period of 18 months.
 5. It is important to note that, as it is a concept in the consolidation process, the creative economy does not have a system of indicators with mean changes to accompany the development of creative businesses. According Sulbrandt, the creation of such indicators allows the generation of an impact evaluation, measuring the extent of purpose or mission, in the case of incubator companies.
 6. Development of training processes in entrepreneurship and culture to the general public for 18 months.
 7. Promotion of 10 business rounds for creative entrepreneurs of the state. These last two activities relate not only to the incubated enterprises, but all cultural managers of the state that should be able to benefit from a project like this. The creation of activity beyond the incubated companies is an action that gives scale to the project generating the expected impact of public policies.

The project was designed to ensure wide publicity of the action when the release of his Public Announcement. Therefore, the reporting period of the call, the project implementation and selection of projects to be incubated was scheduled to last around six months. This is a period on average larger than other government or university actions, but important for a project with so many new concepts to potential proponents and many new processes of management and governance within the triple helix actors involved in the project. A longer period of preparation and dissemination of the selection process would be interesting to maturity of both proponents and the actors involved.

IMPLEMENTATION IN PROCESS

The current stage of *Rio Criativo* is the recent launch of SEC's Public Announcement of the and the capabilities of the proponents¹⁰. Even being recent, the process of project implementation has encountered along his route some interesting challenges being studied.

The fact of the creative economy concept is new and little theorized gave freedom to the working group to seek the concepts and segments that might account for the dynamics of the cultural sector of the state of Rio de Janeiro considering the strategy of political action of the state and city hall.

One of the differences of the program designed, as compared to other experiences, concerns the fact that the enterprises to be incubated need not be configured as either business or should be for-profit. So, they could present themselves as an association, foundation, cooperative or any other legal formatting. The only requirement is that even non-profit, all the developments in demonstrating their financial spreadsheets that are self-sustainable. Cultural managers as individuals can also participate in the process. However, once selected, the entrepreneurs should form a legal entity within 90 calendar days, only then can enter into an agreement with the incubator.

Along the same line, design of forms to guide the dispatch of EVTE's and Business Plans was also been arranged to take account of this distinguished audience with their selection criteria.

¹⁰ www.riocriativo.rj.gov.br

Focusing on modeling and business innovation, in the strategic areas supported by the Call and the of BP defense by the entrepreneurs, the choice of selecting the enterprise selectors have also proven to be a difficult chapter of the project. It is not enough to invite anyone who knows only the market sector or either the structure of enterprises, and the participation of these and other complementary skills is critical to the choice of incubator companies.

The implementation of the project has faced some troubles that ended up causing a delay of the schedule expected to last on semester. Among them may be highlighted:

- Real estate speculation that downtown and south areas of the city of Rio de Janeiro have suffered after the definition of that Rio would be the seat of sports mega-events - Military Games, World Cup and Olympics - in the coming years, along with the outbreak of the U.S. crisis gone worldwide; and the public security policy newly implemented in the urban poor communities in the state¹¹. This fact is generally associated with revitalization projects in urban areas.
- Difficult to identify a profile of staff needed to compose the project team - especially for management positions in the incubators, that would provide expertise and experience in the cultural market and not in academia or government.
- Indefinitions in decision-making processes of the project - defining the city that would house the Incubator Rio Criativo in *Baixada Fluminense* region, definition and registration of the name of the project, including incubation distance to the project scope, etc. causing delays and setbacks of generated cases.
- Questioning and constant review of technical and operational issues.

The problems faced in implementing *Rio Criativo* ended up delaying it, causing the release of its call for proposals to be carried out fully during the electoral race, a fact that has been treated delicately since it could bring issues about its continuity and sustainability for being identified as an electioneering project.

It is worth noting that the last two groups listed above have been mitigated through the process of mutual trust that has been built by the teams involved during the project implementation.

In this sense, it is known that projects of this magnitude make daily microprocesses of resources management, for example, flow in the limit of continuous monitoring of products and activities carried out and reported all the time.

FINAL CONSIDERATIONS

The small-scale processes experienced by Genesis Institute while entrepreneurial university have been successfully replicated on larger scales. Nevertheless, key issues are highlighted in the analysis of public policy in focus, which has contributed on, for example, the way time and financial resources have been scaled in order to implement this initiative.

As it can be seen, conceptual difficulties have been encountered during the development of the public policy, not only in its conception stage, but also over the beginning of its implementation.

The process evaluated here is coordinated by the client, which in this case is the government, when ordering the service of the University. However, the government time is slow, the bureaucracy is large and the policy decisions directly impact the management of activities

¹¹ Both events occurred in the second half of 2008, a period in which Genesis and SEC teams were looking for a building that would house the Capital Incubator of Rio de Janeiro among the equipment available for state and buildings in Rio's downtown and south area.

affecting management resources of projects such as cost and time, directly impacting in the quality of the product or service offered.

What we saw along the analysis was the appreciation of the interactive process, the quest for coexistence between technical issues and the everchanging political directives. To create confidence among the actors of the triple helix, the process should be designed and managed in a cooperative way.

The future perspective is to expand the project's scope and number of actions to other regions of the state and even the country. Public administrators in other states have already sought information to discuss the implementation of projects like this in their territories. With the evaluation of the whole process of design, modeling and implementation of *Rio Criativo*, it is believed that the prospect of turning this project into a public policy of support to the sector has proved feasible, supported by the actors of these processes and consolidating as a socioeconomic development vector of the country.

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