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**Creative Economy as a new cluster to professionalize the
industry itself and strengthen Technology Parks**

Parallel Session 6

What are the STPs evolving into?

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Creative Economy as a new cluster to professionalize the industry itself and strengthen Technology Parks

1.1. Executive summary

Technology Parks, according to IASP definition, are habitats that have as objective to increase the richness of the environment by promoting a culture of innovation and competitiveness. For this purpose, it ensures the flow of knowledge and technology in the most different market sectors. In this context, Porto Digital views the IT industry as a tool to serve other productive chains and in 2010 expanded its scope and opened a second cluster in the park, the Creative Economy. Thus, Porto Digital became a park with more opportunities, sustainability and competitiveness. At the same time, by promoting this cross-fertilization among sectors, the park contributes to a greater professionalization of Creative Economy. This paper shows the history and motivations that stimulate Porto Digital to expand its scope, how it adapted itself to enlarge its scope and how it is contributing to the professionalization and development of this new industry.

Key words: Technology Park, Information and Communication Technology, Creative Economy, Transversality.

1.2. Introduction

Information technology is not only an industry itself, ICTs are transversal, and IT industry acts also as an enabler of other high-performance productive chains. Innovative technology solutions are capable for reducing production failures, increase efficiency, competitiveness and market reach of the most different sectors of the economy.

The technological changes occurred in the last 30 years, driven mostly by innovations in the microelectronics, data processing, computing and telecommunication fields, have substantially changed the way people work and relate to each other, the way governments provide new and better services to citizens, and also how companies do more efficient and profitable business. This is the information revolution.

In the new economic paradigm, the importance of the information - immaterial and intangible asset - in production and generation of wealth has grown exponentially compared to physical assets of the classical industrial society, where energy, raw materials and cheap labor were competitive differential and the main source of value extraction. As the information grows through the Internet connections accelerated by increasingly faster processors, the information must be converted into knowledge -that is into something useful that can greatly improve quality, speed and price of goods and services offered to society.

Generate knowledge, starting from new technologies and the huge collection of information flow, is the difference of today's time. And only people are able to create knowledge, to innovate, to provide increased earnings of satisfaction for all social actors from understanding their needs and application of talent, skills and both creativity, individual and collective, in favor of more accessible solutions to larger groups of population.

Creative Economy appears in this context. It includes products and services related to knowledge and intellectual capacity. According to John Hartley (2005)¹, creative economy is the practice and conceptual convergence of creative arts (individual talent) with cultural industries (mass scale), inside the new medias technologies (ICTs). Making it simple, it can be understood as a successful combination between invention and experimentation with business and the commercial success, the integration of two different fields whose concept architecture were always mutually exclusionary, at one side, the organization, layout and methodological stringency of economy; at the other, the creative freedom and the spontaneity of artistic creation.

The Creative Economy has been seen as one of the activity segments that most generates value and which, according to UN report (The Creative Economy Report 2010)², is growing with annual rates exceeding 14 per cent. Export of creative goods is responsible for most of the world trade of creative industries. In 2008 this trade reached 600 billion U.S. dollars. This growing tendency is expected to continue, given the positive perspective of global demand, even in turbulent times. Thus, the creative economy industry has become the main sustainable alternative of employment and income generation of high-quality standard. However, this will only holds if there are intensive technology applications, because, even though an economic promises, the sector, whose nature is very dynamic, needs solutions accompanying the creative dynamism to match.

The same UN report also highlights that the creative economy in developing countries highlights the significant creative assets and rich cultural resources that exist in these countries. The creative industries that use these features not only allow countries to tell their own stories and design their own cultural identity for themselves and for the world, but these countries also provide a source of economic growth, job creation and a greater participation in global economy. At the same time the creative economy promotes social inclusion, cultural diversity and human development.

¹ HARTLEY, John (2005) - Creative industries. Malden, MA, Oxford e Victoria: Blackwell.

² UNITED NATIONS. Creative Economy: A Feasible Development Option Report 2010, 2010. 423 p.

Porto Digital - PD (Recife, Brazil) is the result of the coordinated effort between the university, the productive sector and the government, in order to insert the Information Technology and Communication industry in the economic matrix of the state of Pernambuco. This makes the park an important asset in local and regional economic base, contributing to improve and strengthening the competitiveness of traditional sectors of the state, especially those segments of high technology and high innovation.

In 2010, Porto Digital expanded its scope and opened a second cluster in the park, the Creative Economy focusing on the following segments: games, cine-video-animations, multimedia, design, music and advertising. This sector typically is composed of people who hold full field of culture and have great creative ability, however, they miss management knowledge to do activities that build profitable business and contributing to regional economic development. As an active and committed technology park, Porto Digital broadcasts not only innovation to increase competitiveness, but also promotes and encourages entrepreneurship in their environment, and now specifically serves the creative companies and their managers, so that Creative Economy sector finds in this initiative the opportunity to gain structure and obtain competitive edge. So at this point is identified a situation of mutual growth

Incorporate a new activity to the Porto Digital responds to the premise of diversification that aims to optimize the resources that the technology park already has to manage a new area. In this case the marginal cost of a second activity and a third activity is decreasing and at the same time fulfills the most important role isto take all his expertise, the whole experience to support and strengthen a new economic activity.

By strategically expanding its scope, Porto Digital has been consolidated as a bridge to the future and it increases its ability to contribute to the reconfiguration of the local economy. For that, Porto Digital is currently developing a project called PORTOMÍDIA - Center of Entrepreneurship and Technology for Creative Economy, which is an economic development strategy for Pernambuco, located in northeastern of Brazil, by encouraging the modern services sector of creative economy, heavily claimant of information technology, and of strengthening of the technological park. It is an identified way to implement a new cluster and assure a high level technological pattern and strategic sustainability.

PORTOMÍDIA, despite being a project created by Porto Digital, housed in an environment with a particular history, proper variables and peculiar characteristics, can be replicated in any ambient that aims to stimulate this industry linked with technology. It will work integrated with the existing ICT cluster.

At first, PORTOMÍDIA intended to be a hub, a point of convergence and a model to be improved and replicated elsewhere. The multiplication of this experience, adjusted to each different reality, is one of the ways to consolidate an environment as a national and international reference in the segments where there is greater potential for consistent structuring of production chains and sustainable in the medium-long term.

However, considering its own experience - and backed by a vast literature and examples from other places that have implemented successful experiments in creating innovation clusters based on knowledge - Porto Digital guide its actions for territorial consolidation of both chains, of ICT and Creative Economy. The synergistic earnings extracted from the proximity, personal and direct contact, from the continuous exchange of ideas, between entrepreneurs, producers, artists, customers, suppliers, scientists, financiers are themselves one of the major intangible assets of a habitat for innovation as Porto Digital.

By the time that their vocation is nationally and internationally established and recognized in the field of information technology, Porto Digital innovates and renews itself by addressing this segment, not yet worked in a structured way in Brazil, in a very clearly defined and systematized way that can easily be absorbed by other science and technology parks in the world due to its easiness of being replicated in many different environments.

1.3. Development

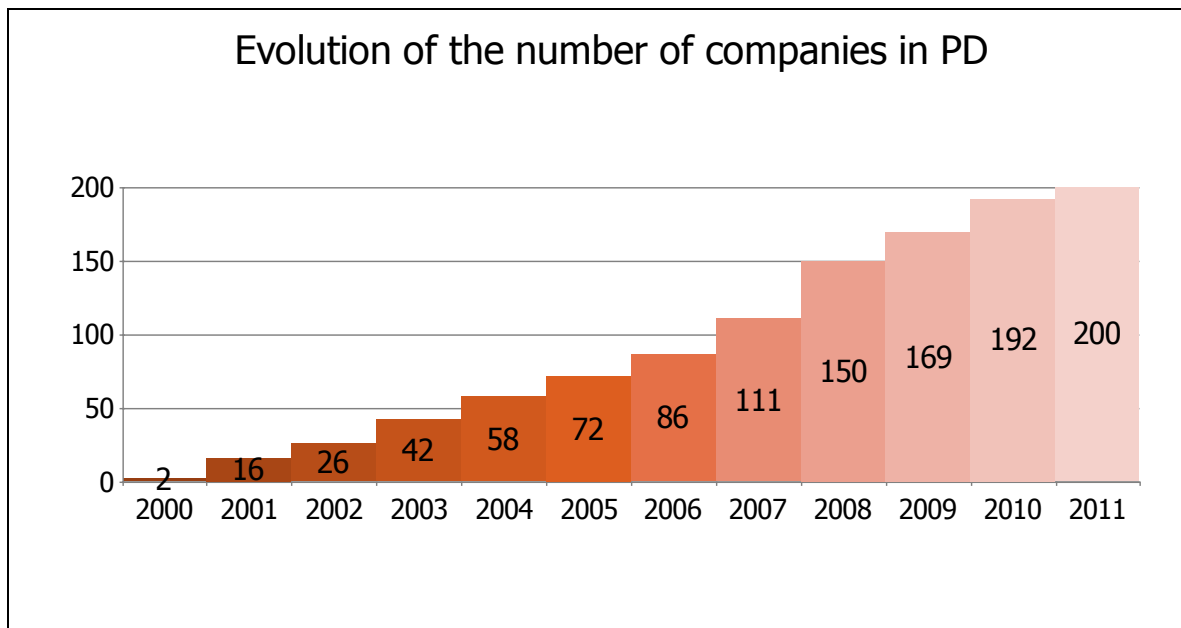
1.4. Background and Motivation

Porto Digital is a Technology Park that is considered one of the mainstays of the State of Pernambuco's new economy. Nowadays its work involves two activities heavily based on knowledge and innovation: (i) software and information and communications technology services and (ii) creative ventures, especially in the fields of gaming, multimedia, cinema, video, animation, music, and design. But it was not always like this. Until 2010, Porto Digital was a monothematic park focused in Information and Communication Technology (ICT).

Regarded as a benchmark for implementation of the 'triple helix' model³, Porto Digital is the fruit of concerted action on the part of industry, government and academy, which has resulted, eleven years after its foundation (in 2000), in one of the principal centres of innovation in the country.

The park is run privately by a non-profit organization called Porto Digital Management Unit (NGPD), to which the government has entrusted management of the park as a way of enabling greater flexibility. This novel arrangement allows the NGPD, not only to run the Science Park, but also to forge ties with various institutions responsible for the economic and social development of the Region.

Porto Digital has an upward trajectory. In eleven years of operation, it has always grown both in numbers of companies and employees and in revenues. In founding in 2000, for example, the park had only two companies, and since then, this number has been increasing as shown in Figure 1, coming now, 200 enterprises that together employ over 6,500 professionals and revenues of 800 million dollars.



Graphic 1

This performance was very positive because it is a park that was monothematic highly specialized until 2010, which is a minority in the world as said in the IASP Strategigram Analytical Report 2010⁴. Regarding the specialization degree only 16.7 percent of IASP parks which participated in the report

³ ETZKOWITZ, HENRY. Hélice Tríplice: universidade-indústria-governo: inovação em ação/ Henry Etkowitz. - Porto Alegre: EDIPUCRS, 2009

⁴ IASP - INTERNATIONAL ASSOCIATION OF SCIENCE PARKS. IASP Strategigram Analytical Report 2010, 2010.

are considered very high specialized, while 41.6 percent could be defined as semi-specialized, 15percent are in a balanced position and 26.7 percent would be generalists.

The great risk of being a highly specialized park is running out and not grows; do not change the scale and still losing the possibility of synergy with other sectors that are complementary. This was one motivation for Porto Digital considerer the strategy of expanding its scope even with activities that do not have much connection with IT, it stills good because it increases the possibilities of connections, joints, sharing efforts, assets, human resources, financial and management. All this makes it appropriate incorporate more activities at the Technology Park. It is therefore optimizing the structure which now runs by making the IT cluster management.

Another motivation is economic. A technology park is an instrument of economic development because it is an environment that provides the development of businesses that are sustainable because they are more innovative, share assets, become more competitive, are nearer and have synergy. When parks are developed they create structures that support the development of a region.

In addition to this reality, the state of Pernambuco has a vocation, tradition and practice in the cultural environment that is national and even international references in some expressions such as cinema, music and games. These areas, however, have no proper treatment in order to develop the economic point of view. They need an entrepreneurial vision, the junction between art and commercial success, but there ir a great potential for this, since these activities are connected with the economy of the future in the field of creative economy.

Given this scenario, Porto Digital sees Information Technology not only as an industry itself but as an enabler for other production of high performance and realizes another motivation: complementarity of the great natural areas of IT and Creative Economy, and therefore, the latter was chosen to be part of the scope of the park. This is the connection of creative economy intrinsically to the information society. Just as Hartley proposes: successful combination between invention and experimentation with the business and commercial success.

Remember that the Creative Economy sector is seen as a segment of the activity that generates more value, which is growing, according to UN report (The CreativeEconomy Report 2010), at annual rates above 17 percent. Exports of creative goods is responsible for most of world trade of creative industries. In 2008, this trade reached 407 billion U.S. dollars. This growth trend will continue, given the positive outlook of global demand, even in turbulent times Thus, the Economic Industry has become the main alternative sustainable employment generation and income of a high standard of quality.

Thus, as it consolidates the recognized vocation in the field of information technology, the Porto Digital innovates and renews itself by absorbing and addresses efforts to this segment that was not treated in a structured way in Brazil.

With this, Porto Digital not only promotes the strengthening of the city economy and the state helping to structure the sector, but also strengthens the park from the moment it creates another activity intimately connected to the first, located in the same territory, allowing a greater companies accumulation, people working, "stakeholders" and more sponsors which generates more visibility, delivers more results, and it becomes essential to the city.

1.5. Suitability of Port for the new industry

Porto Digital, in deciding to enter the sector of Creative Economy in its scope, needed to define some strategies to adapt itself to this change with success and guarantee the same or better performance of the park. This adjustment was made in five steps as follows:

(i) Strategic fit (the internal institutional arrangement)

This is the insider negotiation with the Board for approval of the changes in the institutional instruments and in the management of Porto Digital with adjustment of its mission, vision, changing the status of strategic planning and change with their operations and goals.

(ii) Development of External Institutional Policy

To ensure continuity of support from state and municipal governments to Porto Digital after the change of its scope and ensure that the treatment of companies in the Creative Economy sector is equal to the IT ventures, it was necessary to make political alliances with the state government and with the local municipality. This step consists in convincing the municipal government of the need to do what was done to the IT sector (offer professional management of innovation in a habitat that is Porto Digital) for the region development power against the government support in futures actions.

(iii) Territory expansion

Porto Digital was already with a saturated territory and to ensure the successful expansion of its scope neededs to ensure there is room for installation of the newbusiness sector. To do so, had to obtain from the municipality, the recognition of the expanding area of the park. It is not enough, however, any territory, but one that is contiguous to the current and has a similar atmosphere of the original area of the park which is situated in the historical city center of Recife.

It identified the Santo Amaro district that is separate from the former territory of Porto Digital by a river, but connected by a bridge. The neighborhood has historic features and architectural features that related to what already existed in PD. Santo Amaro also keeps the characteristic of being an decadent district with buildings that, though not are of colonial style, are old buildings with a strong historical component and need an intervention, ensuring not only its economic development, but its revitalization and cultural value.

Moreover, another fact strength the justification of the choice for Santo Amaro: there are dispersed, and isolated initiatives of Creative Economy such as major local television, radio, newspapers as well as art galleries and studios.

Thus, Porto Digital succeeded in recognition of the territorial expansion by the local government, that was made possible in the previous step, which once occupied an region of 100 hectares and now has 149 hectares as shown in the following figure.



Figure 1

(iv) Extension of tax benefits of ICT companies for business Creative Economy

This is the obtaining of tax benefits for this new activity. It is, in fact, ensure that the same tax benefits that are given to companies in the IT field are extended to the Creative Economy enterprises so that both start to receive the same treatment.

(v) Adequacy of Porto Digital Strategic Plan

Porto Digital had to make adjustments in its Strategic Plan, organizational structure, as well as internal management mechanisms in order to include expertises about the Creative Economy sector, expressing in its efforts to professionalize, strengthen and develop this new sector.

1.6. Implementation of a new strategy

Porto Digital is a technology park and as such presents itself as an instrument of economic development and has been contributing to the development in and of the city through information technology. Now, it has decided to do the same through the incorporation of a new activity: the creative economy. For Porto Digital, the definition of creative economy considered in its strategy is given by John Hartley (Creative Industries, 2005): creative economy is “the conceptual and practical convergence of the creative arts (individual talent) with Cultural Industries (mass scale), in the context of new media technologies (ICTs) within a new knowledge economy, for the use of newly interactive citizen-consumers”. In a simpler way, it can be understood as the successful junction of invention and experimentation with business and commercial success, the integration of two fields whose conceptual architectures have always mutually excluded one another - on the one hand the schematization and methodological rigor of economic sciences, on the other, the creative freedom and spontaneity of artistic creation.

The United Nations Creative Economy Report 2010 points out the great potential of the creative economy in developing countries, because of their significant creative assets and rich cultural resources. The creative industries that use these features will not only allow their countries to tell their own history and design their own cultural identities to themselves and to the world, but will also provide a source of economic growth, job creation and greater participation in the global economy. At the same time, the creative economy can promote social inclusion, cultural diversity and human development.

To incorporate a new activity to Porto Digital responds to the premise that the diversification aims to optimize resources that the technology park already has to manage itself. In this case, the marginal cost of a second activity, and eventually a third one, is decrescent. Moreover, it fulfills the park's most important role of taking its expertise and experience to support and strengthen a new economic activity.

In Recife, the creative economy's real potential was observed by a study called Technology Innovation in Selected Production Industries: Business Opportunity for the city of Recife (PE)⁵, conducted by CGEE - Center for Management and Strategic Studies, a social organization supervised by the Ministry of Science, Technology and Innovation of Brazilian federal government. The study analyzed the productive structure of the city and, considering the sectors comparative weights, identified fifteen (15) most prominent sectors, among which there is the creative economy.

Next, from those areas with greatest future potential, Porto Digital selected the ones with greater innovation and technology density, using selection criterias that evaluate the following items: companies density, well-defined integration and market direction, ability to innovate, exposure to foreign competition, potential for interaction with new investments and knowledge density. The result of this analysis indicated creative economy as the priority productive chain that can articulate different segments around some anchor activities, with great potential for the city's development and high demand for information and knowledge.

This study reflects a well know and recognized fact that Recife has a natural vocation for the cultural area, even with international recognition. Some examples are: the movie *O som ao redor* (The sound around), of the film director from Pernambuco Kleber Mendonça Filho, won the International Federation of Film Critics (Fipresci) Award at the Rotterdam Film Festival in 2012; The movie *Baixio das Bestas*, directed by Cláudio Assis, from Pernambuco, won the best movie award in Rotterdam Film Festival in 2007; the game *Drums Challenge*, made by a Pernambuco's company, MusiGames, has become the top music game for Ipad in the Apple Store in may 2010; and other examples in the music sector as the musical *Orquestra Contemporânea de Olinda*, which as nominated for Latin Grammy in 2009.

These are a few examples of the reach of cultural production in Pernambuco. However, this production does occur in a structured industry. They are mostly artistic result of individual talent, that happen in a very amateur, improvised, semi-professional way, without a concept of organized supply chain. Porto Digital intends to fill some of the missing links in this chain and, in doing so, contribute to the development of the creative economy as a structured industry in Recife and Pernambuco. Therefore, it will seek to understand better the value chain, connect the players together, work strongly on the entrepreneurship perspective within an activity that is historically averse to this question. In such a great dichotomy, the park is proposed to link the two worlds - culture and economy.

By broadening its scope, Porto Digital consolidates itself as a bridge to the future, with the ability to contribute to the reconfiguration of the city's economy.

The implementation of incorporating this new local productive arrangement, the creative economy, goes through a set of key actions, which are described below.

⁵ CENTRO DE GESTÃO E ESTUDOS ESTRATÉGICOS. Inovações Tecnológicas e cadeias produtivas selecionadas: Oportunidades de negócios para o município de Recife (PE). Brasília, 2011. 100 p.

i) Acquisition of real state

New properties will be restored and qualified and will serve to expand the supply of space to attract new businesses. The increased supply of qualified spaces allow the first companies to install themselves and become part of the technology park. From this new reality, installed companies and an environment with a number of advantages will attract more entrepreneurs to come to the park, acquiring and restoring other existing buildings. This should happen for entrepreneurs of the creative economy the same way as happened before with the IT sector. Then, the effort related to properties in the park is complete in these two steps, namely: first, the expansion and upgrading of properties belonging to Porto Digital Management Unit, counting also with public investment; and then the rehabilitation of other properties in the territory through private dynamics.

ii) Creation of Portomídia - Center for Entrepreneurship and Technologies of the Creative Economy

Portomídia - Center for Entrepreneurship and Technologies of the Creative Economy is the mean identified by Porto Digital to implement a local productive arrangement for the creative sector of high technological standards and economic sustainability. It will work seamlessly with the information technology industry that is already installed and is composed of four core activities, as shown in the picture and described below.

PORTOMÍDIA – Center for Entrepreneurship and Technologies of the Creative Economy

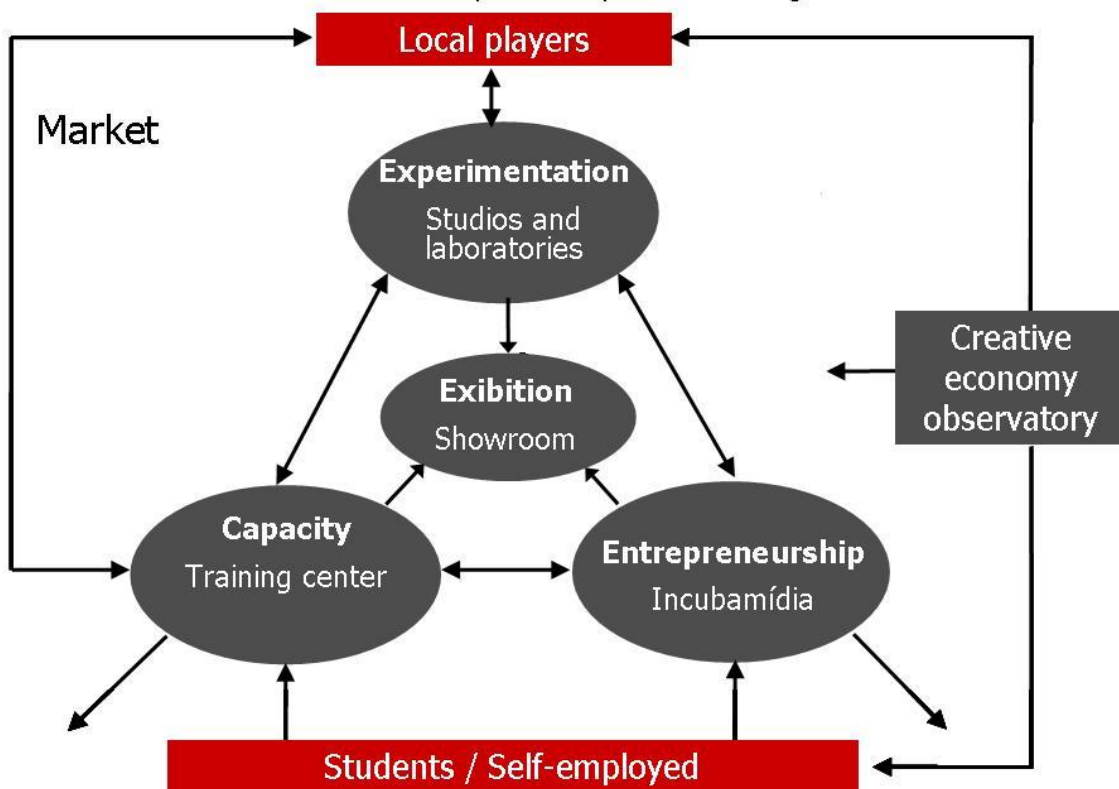


Figure 2

- (a) Training - aiming to develop competences and technical skills
- (b) Entrepreneurship - which includes creative business incubation, funding, business spaces, etc.
- (c) Experimentation - high-tech studios and laboratories to be used as support for training, for incubated companies and also as a center providing services to the local ecosystem in areas where there are gaps in technology and infrastructure.
- (d) Exhibition/showroom - equipped space focused on the materialization of the creations generated in Portomídia, as a way to provide visibility in real productive conditions and to facilitate interaction and business between incubated and local companies, funders, customers and partners.

Those four core activities form Portomídia. The first one, training, respond to the need of working out human capital. This should be a very strong core, because it's related to the key kind of resources in a knowledge and creativity-based sector, as creative economy. Innovation e new creations comes from people, and not machines, and it's people who create machines, in the first place.

Besides having adequate training, one must have the entrepreneurial vision. That means it is not only enable people to do anything in anyway, bus to make creative people understand that what thay create can generate commercial value. The second core aims to encourage a close connection between creative skilled people and the market and, once in the market, to provide ways to survive in it. Entrepreneurship means that people should be able to create, to dare, to innovate an take risks and, yet, to do so in a structured and organic way.

The third core is related to infraestruturura - studios, laboratories and equipment - which is a critical issue because without any of this people could not apply knowledge in practice e develop business.

Last but not least, the fourth core - exhibition - has the role to provide tangibility to the intangible products, give visibility to immaterial and abstract creations. The space to be used can be understood as a digital art gallery, where entrepreneurs will be able to view their own creations outside the laboratories and interact with the public, who will be able to manifest their opinion too. The space can also make the work visible for sponsors and funders, for example. This may be the first door to the market.

Putting together these four parts makes up the fundamental concept of Portomídia: entrepreneurial training and infrastructure enabling skilled people, running in business models, to create and produce.

The creative economy segments included in the scope of Portomídia are: (i) multimedia, (ii) digital games, (iii) cine-video-animation, (iv) design, (v) advertising, (vi) music and (vii) photography. With further expansion of infrastructure (spaces and equipments) other areas could be incorporated later into Portomídia.

The choice for these seven segments followed a classification model that assessed, among a list of 32 creative segments, which of them will be most impacted by (i) ICT and (ii) design over the next five years. Relevant sectors of the traditional arts, such as theater, dance, opera, or other segments as restoration and gastronomy, were also considered in the wide range, but had low scores.

At first, Portomídia intends to be a hub, a focal point and a model to be improved and replicated elsewhere in the city. The multiplication of this kind of experience, adapted to each case, is one of the ways through which the city can consolidate itself as a national and international reference in the segments where there is greater potential to structure consisted and sustainable productive chains in the medium-long term.

However, considering its own experience - and backed by extensive literature and practical examples from other localities that have also created successful technology-based innovation poles - Porto Digital guide their actions towards the territorial densification of both the technology information chain and the creative economy one. The synergistic gains derived from the proximity, direct personal contact and, continuous exchange of ideas among entrepreneurs, producers, artists, customers, suppliers, sponsors and scientists are themselves a major intangible asset of a innovation habitat as Porto Digital.

Portomídia's fifth element is the creative economy observatory. It is an intelligence center that will move the necessary knowledge to develop Portomídia. The knowledge processing is essential for the training pilar, because it will identify the needs of the market, what skill there are and where and what the gaps are; For the entrepreneurial core, identifying market opportunities and dynamics and technological trends; For the studios and laboratories, gather information about new technologies to keep the infrastructure always updated, since it is harboring innovation; Finally, for exhibition, it will serve as an instrument to measure perception from users, partners and other stakeholders.

The observatory will have three main lines of research: technology trends, business dynamics and benchmarking. These three roles will create the base to activate a fourth one, more largely: strategic planning. The creation and updating of a strategic planning will improve Porto Digital's own strategy for the creative economy.

iii) Business mobilization and networking

The third action consists of a communication effort through open media, produced media and several meetings with the players of the creative economy local market. The targeted public includes also journalists, investors and the city's populations as a whole. It is the main communication strategy to disclose the new changes and actions of Porto Digital.

While constructing the concept of Portomídia, Porto Digital gather to debate together about fifty people related to the creative economy, from the university, market or public management. These meetings created legitimacy for Portomídia's project.

During discussions about Portomídia an earlier movement that was happening in the city, called Delta Zero, was strengthened. That is a initiative of people from the university and the market in which Porto Digital is part, intended to mobilize the dispersed business community and provide an organic institutional figure. This movement brings together over 100 actors from local producers, creators, university professors, among other.

iv) Fundraising

A quarta ação é o desenvolvimento dos projetos para captação de recursos para a concretização das ações planejadas. O Porto Digital atualmente conta com um grupo de projetos que totaliza o valor de cerca de 60 milhões de dólares americanos e que têm como público alvo todas as empresas do parque, tanto da área de tecnologia da informação como da área de economia criativa. Esses projetos foram captados junto à algumas instituições como Ministério da Ciência, Tecnologia e Informação do governo federal brasileiro; Secretaria Estadual de Ciência e Tecnologia de Pernambuco e SEBRAE - Serviço Brasileiro de Apoio às Micro e Pequenas empresas e atendem às seguintes áreas:

The fourth action is develop projects to raise funds for the completion of planned actions. Currently, Porto Digital has group of projects in progress, which totals US\$ 60 million, and have as target all companies in the park, in the IT sector as well as creative economy. These resources come from institutions like the Ministry of Science, Technology and Innovation of the federal government (MCTI), the State Department of Science and Technology of Pernambuco (SECTEC) and Brazilian Service to Support Micro and Small Companies (SEBRAE). The projects meet the following areas:

- Increasing Porto Digital's capacity to attract new investment and strengthening the competitiveness of the Park's companies
- Involving Porto Digital in other economic sectors in the State that lack information and technology
- Expanding Porto Digital nationally and internationally
- Strengthening Porto Digital's brand and consolidating its image and reputation
- Promoting social responsibility and digital inclusion
- Strengthening governance and the technical capacity of the Porto Digital Management Unit.

Incluídos no total de projetos encontram-se alguns projetos dedicados especificamente para a área da economia criativa, conforme tabela abaixo:

Among the total number of projects, some of them are specifically dedicated to the area of creative economy, as shown below:

PROJECT	OBJECT	SOURCE	FASE	VALUE (US\$)
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IMPLANT OF PORTOMÍDIA - CENTER FOR ENTREPRENEURSHIP AND TECHNOLOGIES OF THE CREATIVE ECONOMY	Project with the following steps: supporting the center's management; hiring architecture services, construction material; equipment for laboratories; participation in seminars; design training for professionals and students.	<ul style="list-style-type: none"> • MCTI • SECTEC 	In progress	\$ 1.883.392,26
IMPLEMENTATION OF INCUBATOR OS INNOVATIVE VENTURES IN INFORMATION TECHNOLOGY FOR CREATIVE ECONOMY	The Project will support the establishment the the creative economy incubator including specialized services such as incubation model development, support to manage its operation, advisory services, among others.	<ul style="list-style-type: none"> • MCTI • SECTEC 	In progress	\$ 693.953,49
ADVANCED DESIGN LABORATORY OF PORTO DIGITAL	The Project addresses the purchase of equipment required to implement Portomidia design lab.	<ul style="list-style-type: none"> • MCTI • SECTEC 	Convenant signed / Waiting for resources	\$ 122.093,02

MCTI - Ministry of Science, Technology and Innovation of the federal government

SECTEC - State Department of Science and Technology of Pernambuco

SEBRAE - Brazilian Service to Support Micro and Small Companies

v) Projects Implementation

The fifth operation is due to the fourth, as it consists on the implementation of these projects with the hiring of experts and consultants. Initially, were hired architects for the elaboration of architectural plans needed in the real state reforms. In parallel, events are being held to disclosure of the creative economy inclusion in Porto Digital, so that the crative businesses and the society in general becomes aware of new actions by Porto Digital and it perspectives for the future.

Para o PortoMídia, especificamente, foram contratados especialistas nas áreas de atuação do centro com a finalidade de detalhar os equipamentos a serem adquiridos assim como contribuir com o conteúdo a ser incluído nos cursos de capacitação. Serão abertos processos licitatórios para contratação dos seguintes serviços: contratação de consultoria de planejamento estratégico para o Centro e contratação de consultoria de marketing para o Portomídia. Em outra etapa serão elaborados os procedimentos internos de operação e gestão; definida a estrutura de custos e desenvolvido o planejamento estratégico.

Specifically for Portomídia, were hired experts in each área to define and detail the equipments to be purchased, as well as to contribute to the content that will constitute the training courses. Bidding procedures will be open to hire the following services: consulting services for the center's strategic planning and marketing consulting.

No segundo semestre de 2012 o Portomídia já deverá estar funcionando com foco na transformação do mercado da economia criativa de Pernambuco

In second half of 2012, Portomídia should already be working towards the creative economy transformation in Pernambuco.

vi) Installation of a Technology Vocational Center (CVT)

As a result of Porto Digital initiatives around the creative economy sector, the municipal government of Recife decided to install a Technology Vocational Center (CVT) in the park's territory. This CVT had been initially appointed to another part of town, but the articulations in the Porto Digital area motivated the change of its location. The CVT will strengthen the training core of Portomídia mentioned above.

O CVT tem o objetivo de realizar cursos, palestras, treinamentos, projetos e atividades de cunho educacional, cultural e científico-tecnológico para estudantes do ensino médio da rede pública de ensino. O conteúdo é relacionado à vocação produtiva do polo de tecnologia da informação e

economia criativa do Recife. A operação do centro contribuirá para a melhoria da qualificação dos profissionais e estudantes do Recife reduzindo assim a exclusão social mediante o conseqüente ganho de empregabilidade proporcionado.

The CVT is designed to run courses, lectures, training, projects and any educational, cultural and scientific-technological activities for public high school students. Its content is related to the parks vocations: information technology and creative economy. Its operation will contribute do improving the skills of professionals and students, increasing employability and, thus, reducing inequality and social exclusion.

1.7. Conclusion

Porto Digital scope expansion to the creative economy sector, ceasing to be only a monothematic park that dealt only with information technology, was held in a structured way. There was a concern to hear the all the players involved in the park's management, such as government, university and businesses. The scenario was previously studied and two main reasons lead to the choice of one sector to expand its scope. Firstly, creative economy was the city's natural vocation, as well as technology information. The second reason comes from the fact that creative economy stands as complementary to information technology. The two areas tend to provide mutual growth, generating new opportunities for one another.

Thus, the city meets a founded growth with more employment opportunities, strengthening a larger number of economic sectors. The steps followed by Porto Digital - studying scenarios, listening to the main players involved, observing the natural vocation of the city's economy, considering the empathy between different economic sectors - characterizes replicable aspects for other monothematic parks. The risk of working with only one sector is to limit the park's growth. Including different, but complementary, areas, increases the opportunities for business and success follows naturally. The success of Porto Digital in the coming years may be accompanied by further experiments replicating similar methods.