Makeham, Paul B. (2010) "Criatividade na Educação e Formação de Talentos" 
(Creativity in Education and Development of Talent). In: Creative Economy Board 
Launch, 12 Nov 2010, São Paulo, Brazil. (Unpublished)

© Copyright 2010 the author.
First, I’d like to thank you for the invitation to be here today for this occasion. In particular, I’d like to acknowledge: Adolfo Melito, President of the Creative Economy Institute O Instituto da Economia Criativa. Adolfo has been a driving force in building awareness of the Creative Economy in Brazil, and indeed, I attended the inaugural Creative Economy Forum here in São Paulo, organised by Adolfo in 2007.

I also thank FECOMERCIO – Abram Szajman

And Prof Borges and our colleagues at SENAC

I should say at the outset that I am not an economist, and my knowledge of economic theory is limited. Rather, I am an educator, and for the past 5 years, I have been a Head of School in the Creative Industries Faculty at Queensland University of Technology in Australia.

Ten years ago, our Faculty was a fairly traditional Faculty of Arts, much as you would find in many universities around the world. But in 2002, we established the first Creative Industries Faculty in the world, and I will talk more about that shortly. For now, I’d like to provide some background about the “Creative Industries Idea”, and how this relates to the Creative Economy more broadly.

The term “Creative Industries” emerged from the United Kingdom in the late 1990s, under the Blair Govt, when a taskforce of industry representatives undertook a study for the Dept of Culture, Media & Sport. The taskforce recognised the Creative Industries at that time as an important emerging sector of the economy, and defined them as:
Activities which have their origin in individual creativity, skill and talent, and which have the potential for wealth and job creation through the generation and exploitation of intellectual property. (DCMS, 1998).

13 industry sectors were identified by the taskforce at that time, and although I’m presenting them here in a slightly revised version, this formulation has been accepted without too much disagreement in most countries.

- Architecture, Design and Visual Arts
- Music and Performing Arts
- Film, Radio and Television
- Writing and Publishing
- Advertising and Marketing
- Creative Software Applications

Since that time, the Creative Industries concept has evolved rapidly and it continues to generate interest globally. Increasingly, enterprises both small and large are embracing creativity and innovation as core business concepts, and increasingly, these enterprises are attracting investment.

And this is because Creative Industries is more than just a concept, or a hypothetical proposition. In fact, the “Creative Industries” are the key drivers of the Creative Economy - or what is sometimes referred to as the “knowledge economy” – and this is made especially apparent through the production and distribution of digital content.

In turn, the Creative Economy is characterised - to some extent at least - by user-created content, and consumer productivity – and many of you will already be familiar with the idea of the “pro-sumer”.

In developed economies like the UK and Australia, the creative industries represent about 10% of the economy as a whole, and in the UK, they provide jobs for more than 2 million people. The world market is valued at more than $3 trillion, and with the sector growing at a rate of about 8% per annum, by 2020 it is estimated to be worth $6 trillion.
**Why Creativity?**

Historically, “Creativity” has had quite a complex set of meanings, and the term continues to change and develop as its context changes. Not long ago, “Creativity” had a kind of marginal or peripheral status, being seen as the province of a gifted few, and in many cases it was associated almost exclusively with the arts and with artists. As such – especially in countries like mine where art is considered to be separate somehow from mainstream public culture – creativity was regarded as a kind of special, but non-essential, attribute or activity.

By the way, I think this is different in Brazil, where there is not such a distinct separation between art and life.

But these traditional attitudes to creativity are changing. Rather than being seen as a luxury, creativity is increasingly considered a commercial imperative valued by individuals, by society, and by employers. 'Creative industries' is now a critical segment of both local and global economies, and it is central to the development and sustainability of old and new industries.

Employment opportunities in the creative industries are often project-based and contract-based. Many Creative Industries workers choose freelance careers, enabling them to take control of their creativity, enjoy flexibility in their work environment, and increase their skill-set through a variety of roles and activities. Within one year of finishing their degrees, many of our own graduates have full-time employment, at rates and salaries that closely match more traditional professional areas.

And all these approaches to creativity and innovation are evident not just in small to medium creative enterprises (SMEs), but increasingly, in large corporations as well. Mainstream businesses are employing people with creative skills as diverse as writing, directing, graphic design and event management. And as more businesses grow in the sector, there is a growing need for more professionals to provide business strategy, legal policy and technological know-how.
So what we’re beginning to see is an *innovation framework* and *creative content* adding value not just to SMEs, but also to traditional industries such as manufacturing and mining; and to wider service industries such as health, and education, in government and in business.

The creative industries are innovation-led, knowledge-intensive and highly exportable. They require industry development strategies tailored to non-standard businesses and business models. These approaches encourage enterprises to develop new strategies for improving private investment; for stronger export performance; and for ensuring that intellectual property systems stay abreast of technological and social change.

And critically, they emphasise the importance of better articulation between industry and training providers;

And this is why Education is such an important element in all of this, particularly with a focus on innovation, and on creative people and the contributions they make across different parts of the economy. At QUT, this is what we call educating for a creative workforce.

**Educating for a Creative Workforce**

There has been ongoing debate in Education on the question of “teaching creativity”, and whether creativity is something that can be taught. Historically, it’s been difficult to show that those qualities we see in highly creative and successful individuals can be generalised for the broader population. Indeed, this is “a perennial problem in psychological and sociological research” (Feldhusen and Goh, 1995).

However, it is becoming more apparent that we can indeed develop pedagogical practices and learning ecologies which are directed towards creative capacity building in students at all stages of education. There is “growing consensus that creativity is amenable to being systematically observed over time” (McWilliam, Dawson, Tan, 2005).
At QUT, there are numerous approaches being used to assist in developing a creative learning disposition. I can talk in more detail later on this point later, but among these approaches are: interdisciplinarity (“border-crossing”); a focus on playfulness and experimentation; a tolerance of failure; access to technology; collaborative project work and networking opportunities; and workplace-based learning.

We are also interested in developing skills in entrepreneurialism and in producing, and have recently introduced what we believe is the world’s first Bachelor degree in Entertainment Industries.