

CREATIVE ECONOMY AND PUBLIC POLICIES: THE EFFECTS OF THE PAULO GUSTAVO LAW ON THE CULTURAL SECTOR IN RIO GRANDE DO SUL

ECONOMIA CRIATIVA E POLÍTICAS PÚBLICAS: OS EFEITOS DA LEI PAULO GUSTAVO NO SETOR CULTURAL GAÚCHO

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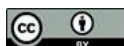
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Abstract

This article analyzes the effects of the Paulo Gustavo Law on the cultural sector in Rio Grande do Sul, considering its relationship with the strengthening of the creative economy and with the revitalization of cultural activities in the post-pandemic context. The study is based on the understanding that cultural public policies play a fundamental role in promoting artistic production, valuing cultural diversity, and generating economic opportunities linked to the creative industries. Methodologically, the research adopts a qualitative and exploratory approach, based on the analysis of cultural initiatives funded under the legislation, seeking to identify impacts related to cultural production, the circulation of content, and the mobilization of creative networks in the state. The results indicate that the implementation of the Paulo Gustavo Law contributed to the resumption of cultural activities affected by the pandemic, stimulating the development of projects in different artistic fields, particularly in the audiovisual sector. In addition, it is observed that public funding favored the expansion of participation among cultural agents, strengthening local creative ecosystems and promoting the diversity of cultural expressions. It is concluded that the law represented an important mechanism for stimulating the creative economy in Rio Grande do Sul, highlighting the strategic role of public policies in cultural development and in the dynamization of cultural production chains.

Resumo

Este artigo analisa os efeitos da Lei Paulo Gustavo no setor cultural do Rio Grande do Sul, considerando sua relação com o fortalecimento da economia criativa e com a dinamização das atividades culturais no contexto pós-pandemia. A pesquisa parte da compreensão de que políticas públicas culturais desempenham papel fundamental na promoção da produção artística, na valorização da diversidade cultural e na geração de oportunidades econômicas vinculadas às indústrias criativas. Metodologicamente, o estudo adota uma abordagem qualitativa de caráter exploratório, baseada na análise de iniciativas culturais financiadas no âmbito da legislação, buscando identificar impactos relacionados à produção cultural, à circulação de conteúdos e à mobilização de redes criativas no estado. Os resultados indicam que a implementação da Lei Paulo Gustavo contribuiu para a retomada de atividades culturais afetadas pela pandemia, estimulando a realização de projetos em diferentes áreas artísticas, com destaque para o audiovisual. Além disso, observa-se que o financiamento público favoreceu a ampliação da participação de agentes culturais, fortalecendo ecossistemas criativos locais e promovendo a diversidade de expressões culturais. Conclui-se que a lei representou um importante mecanismo de estímulo à economia criativa no Rio Grande do Sul, evidenciando o papel estratégico das políticas públicas no



Keywords: Culture. Public Policies. Paulo Gustavo Law.

desenvolvimento cultural e na dinamização das cadeias produtivas da cultura.

Palavras-chave: *Cultura. Políticas Públicas. Lei Paulo Gustavo.*

1 INTRODUCTION

The Paulo Gustavo Law represents one of the most significant public policies for cultural funding implemented in Brazil in recent decades. Created in response to the economic and social impacts caused by the COVID-19 pandemic, the law allocated emergency resources to states and municipalities with the aim of strengthening the cultural sector, which was severely affected by the suspension of in-person activities, events, and artistic productions. In this context, the initiative is configured not only as an emergency support mechanism, but also as a strategic instrument to stimulate the creative economy and to promote the appreciation of Brazilian cultural diversity (Guerguen; Kuhn Junior; Barth, 2026).

Culture occupies a central role in contemporary dynamics of economic and social development. In recent decades, the concept of the creative economy has gained prominence by highlighting the capacity of sectors based on creativity, knowledge, and symbolic production to generate income, employment, and innovation. Activities such as audiovisual production, music, visual arts, design, and community cultural initiatives have come to be understood not only as artistic expressions, but also as relevant components of productive chains that mobilize resources and strengthen territorial identities. In this sense, public policies aimed at financing and promoting culture assume a fundamental role in consolidating creative ecosystems capable of driving local development (Damazio; Barth, 2025).

In the Brazilian case, the cultural sector has historically faced challenges related to the continuity of investments, the concentration of resources in certain urban centers, and the structural fragility of many cultural agents. The pandemic aggravated this scenario by interrupting in-person activities and significantly reducing the sources of income for artists, producers, and cultural workers. In this context, the Paulo Gustavo Law emerged as an institutional response aimed at restoring and strengthening the cultural sector,

promoting the decentralization of resources and encouraging the development of projects in different territories of the country.

In the state of Rio Grande do Sul, the implementation of the law mobilized a broad set of cultural agents, public institutions, and civil society organizations. The distribution of resources enabled the realization of projects in several cultural areas, particularly in the audiovisual sector, which received a significant portion of the investments provided for in the legislation. In addition, initiatives focused on cultural training, independent artistic production, and the strengthening of local cultural expressions were also supported, contributing to the dynamization of cultural circuits and expanding employment opportunities in the field of the creative economy.

The relevance of the Paulo Gustavo Law for the cultural context of Rio Grande do Sul can be understood from different perspectives. On the one hand, the public policy contributed to mitigating the economic effects caused by the pandemic, providing conditions for artists and producers to resume their activities. On the other hand, the investments made also stimulated processes of innovation, aesthetic experimentation, and cultural circulation, favoring the expansion of networks of artistic production and dissemination in the state. In this sense, the law not only promoted the recovery of interrupted activities, but also fostered new dynamics of creation and collaboration in the cultural field.

In addition to its direct economic effects, initiatives funded by the Paulo Gustavo Law also play a relevant role in valuing cultural diversity and in the construction of identity narratives. Projects developed in different municipalities of Rio Grande do Sul reveal the plurality of cultural expressions present in the state, highlighting the importance of public policies for the preservation of cultural heritage, for the strengthening of creative communities, and for expanding the population's access to cultural goods and experiences (Pereira et al., 2023).

Given this context, it becomes pertinent to investigate how the Paulo Gustavo Law contributed to strengthening the creative economy in Rio Grande do Sul, considering its impacts on cultural production, the generation of economic opportunities, and the dynamization of the cultural sector. Thus, the present study aims to analyze the effects of the Paulo Gustavo Law on the cultural sector of Rio Grande do Sul, seeking to understand how the investments made through this public policy contributed to stimulating creative

activities, strengthening cultural networks, and expanding the circulation of artistic productions in the state. By discussing the relationship between the creative economy and public policies, this article seeks to contribute to the debate on the role of cultural funding in the development of creative ecosystems and in the promotion of culture as a strategic dimension of contemporary development.

2 CREATIVE ECONOMY AND PUBLIC POLICIES: DISCUSSIONS ON THE IMPACTS OF THE PAULO GUSTAVO LAW IN RIO GRANDE DO SUL

The implementation of the Paulo Gustavo Law represents a significant milestone in the debate on cultural public policies in Brazil, particularly in the post-pandemic context. In Rio Grande do Sul, the distribution of resources from this legislation stimulated cultural initiatives in various areas, contributing to the resumption of artistic activities and to the strengthening of sectors connected to the creative economy. The analysis of the effects of this public policy makes it possible to understand how cultural funding can act as an instrument for economic dynamization, stimulation of symbolic production, and strengthening of regional cultural networks (Maia; Bez, 2025).

The creative economy is characterized by the centrality of creativity, knowledge, and cultural production as generators of economic and social value. Unlike traditional sectors of the economy, creative activities are deeply connected to symbolic production, the construction of cultural identities, and the circulation of narratives that express social and territorial experiences. In this context, public policies aimed at financing culture play a fundamental role by providing conditions for artists, producers, and cultural organizations to develop projects, expand their collaboration networks, and consolidate circuits of cultural production (Silva; Barth, 2025).

In the case of Rio Grande do Sul, the implementation of the Paulo Gustavo Law occurred in a scenario marked by the need to recover the cultural sector after the impacts of the COVID-19 pandemic. During the period of social isolation, cultural events, performances, festivals, and artistic productions suffered significant interruptions, compromising the economic sustainability of numerous cultural professionals. The absence of in-person activities directly affected production chains that involve not only

artists, but also technicians, producers, cultural managers, and various other workers involved in the development of cultural projects (Damazio; Barth, 2025).

Given this context, the resources made available by the law enabled the resumption of cultural activities and stimulated new creative initiatives. Calls for proposals launched by state and municipal public agencies allowed artists and producers to submit proposals in different cultural areas, expanding access to funding mechanisms and encouraging the development of projects in several territories of the state. This decentralization of resources contributed to strengthening local cultural ecosystems and to expanding the presence of creative initiatives in municipalities that historically face difficulties in accessing structured cultural policies (Silva; Barth, 2025).

One of the sectors most impacted by the Paulo Gustavo Law was the audiovisual field, which received a significant portion of the resources provided by the legislation. Audiovisual production has strong potential for generating employment and income, involving multidisciplinary teams and requiring different specialized services. Projects funded under the law included the production of short and feature-length films, documentaries, web series, and content designed for digital platforms. This movement stimulated the circulation of audiovisual narratives that address themes related to local culture, social memory, and regional identities (Barth; Guerguen, 2025).

In addition to the audiovisual sector, other cultural areas also benefited from the public policy. Projects related to music, visual arts, theater, dance, and popular cultural expressions received funding, contributing to expanding the diversity of cultural initiatives developed in the state. Many of these proposals sought to engage with local communities, promoting educational activities, cultural workshops, and artistic dissemination initiatives that expanded the population's access to cultural production (Guerguen; Kuhn Junior; Barth, 2025).

The diversity of funded projects highlights the importance of public policies for the construction of environments favorable to the development of the creative economy. By enabling the realization of cultural initiatives in different territories, the Paulo Gustavo Law contributed to the consolidation of networks of cultural production and circulation involving artists, cultural collectives, public institutions, and civil society organizations. These networks play a fundamental role in the articulation of collaborative projects and

in the construction of sustainable creative ecosystems (Guerguen; Kuhn Junior; Barth, 2025).

In this sense, the role of public authorities proves essential in reducing structural inequalities that historically affect the cultural sector. In many cases, independent artists and producers face difficulties in accessing financial resources, infrastructure, and distribution channels for their productions. Cultural funding policies can contribute to mitigating these barriers, creating conditions for different cultural agents to participate in processes of artistic creation, production, and dissemination (Silva; Barth, 2025).

Another relevant aspect concerns the symbolic impact of initiatives funded by the Paulo Gustavo Law. Cultural projects often play an important role in valuing regional identities and in constructing narratives that express diverse social experiences. In the context of Rio Grande do Sul, many cultural productions address themes related to collective memory, local traditions, and contemporary social transformations. By supporting initiatives that explore these themes, the public policy contributes to strengthening processes of cultural recognition and to expanding the visibility of different artistic expressions (Guerguen; Kuhn Junior; Barth, 2026).

The analysis of cultural productions funded by the law also reveals the presence of narratives that engage with contemporary issues such as diversity, social inclusion, and the appreciation of historically marginalized groups. Projects developed by cultural collectives, independent artists, and community organizations often seek to represent social experiences that are rarely present in traditional cultural circuits. In this sense, public funding can act as an instrument for democratizing access to cultural production, expanding the plurality of voices present in the artistic field (Silva; Barth, 2025).

In addition to its symbolic and social effects, the Paulo Gustavo Law also contributed to stimulating processes of professionalization in the cultural sector. The preparation of projects for submission to calls for proposals requires planning, the definition of objectives, the organization of timelines, and the structuring of budgets. This process encourages artists and producers to develop competencies related to cultural management, strengthening their capacity to organize and implement creative initiatives (Maia; Bez, 2025).

The professionalization of the cultural sector is an important element for the consolidation of the creative economy. As artists and producers develop management and

planning skills, the possibilities for the economic sustainability of their projects increase. Furthermore, the experience acquired through public funding processes may contribute to participation in other cultural support initiatives, expanding opportunities for the development of new projects (Maia; Bez, 2025).

Another relevant effect of the implementation of the law concerns the circulation of cultural products. Many funded projects include dissemination strategies involving public screenings, festivals, cultural exhibitions, and the availability of content on digital platforms. These actions expand the reach of cultural productions and contribute to strengthening artistic distribution circuits within the state. The circulation of cultural works also promotes exchanges among different territories and audiences, stimulating dialogue among diverse cultural experiences (Barth; Guerguen, 2025).

Within the field of the creative economy, the circulation of cultural products holds strategic importance because it allows artistic works to reach new audiences and expand their potential for social and economic impact. Cultural events, festivals, and artistic exhibitions play a relevant role in creating visibility opportunities for artists and producers, in addition to stimulating cultural tourism and economic activity in different regions (Damazio; Barth, 2025).

The analysis of the effects of the Paulo Gustavo Law in Rio Grande do Sul also highlights the importance of coordination among different levels of government in the implementation of cultural policies. The distribution of resources to states and municipalities allowed each territory to develop calls for proposals and programs adapted to their cultural realities. This decentralization favors the identification of local demands and enables the development of cultural policies that are more sensitive to the specificities of each region (Barth; Conte, 2025).

However, the implementation of cultural public policies also presents challenges. The management of resources, the preparation of calls for proposals, and the evaluation of projects require administrative structures capable of ensuring transparency, efficiency, and democratic access to funding mechanisms. In some cases, public managers and cultural agents face difficulties related to administrative bureaucracy, the need for accountability, and adaptation to the requirements of funding calls (Barth; Conte, 2025).

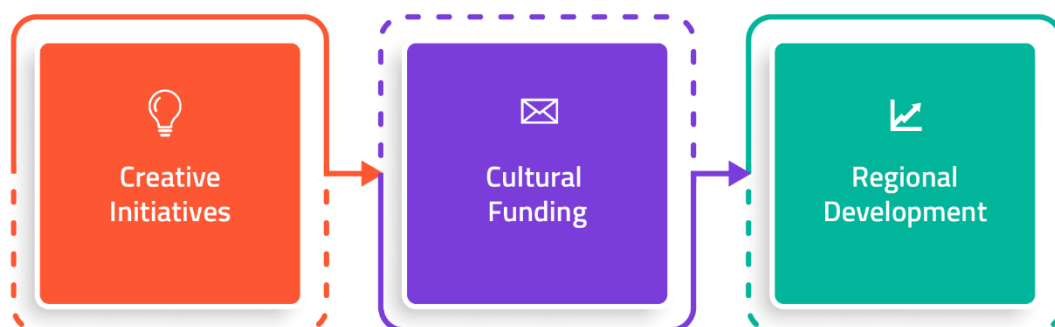
Despite these challenges, the Paulo Gustavo Law demonstrates the potential of public policies to strengthen the creative economy and expand the reach of cultural

initiatives. By stimulating artistic production, promoting cultural circulation, and encouraging the formation of creative networks, the legislation contributes to consolidating culture as a strategic dimension of social and economic development (Damazio; Barth, 2025).

In the context of Rio Grande do Sul, projects funded by the law demonstrate the vitality of the cultural sector and the capacity of artists and producers to develop innovative initiatives that engage with the transformations of contemporary society. The diversity of supported proposals reveals the plurality of cultural expressions present in the state and highlights the role of public policies in promoting culture as a space for creation, reflection, and social participation (Lisot; Bez; Soares, 2025).

Thus, the analysis of the effects of the Paulo Gustavo Law in the cultural sector of Rio Grande do Sul makes it possible to understand how public funding can act as a catalyst for creative processes, stimulating cultural production, strengthening collaboration networks, and expanding opportunities for economic development in the field of the creative economy. By supporting cultural initiatives in different territories and artistic areas, the public policy contributes to consolidating culture as a central element in the construction of more creative, inclusive, and socially dynamic societies (Guerguen; Kuhn Junior; Barth, 2026).

Figure 1 – Visual abstract of the analysis developed



Fonte: Prepared by the authors (2026)

3 FINAL CONSIDERATIONS

The analysis developed throughout this article sought to understand the effects of the Paulo Gustavo Law on the cultural sector of Rio Grande do Sul, considering its

relationship with the strengthening of the creative economy and with the dynamization of cultural activities in the period following the COVID-19 pandemic. Based on the discussion presented, it is possible to affirm that this public policy played a relevant role in the resumption and reorganization of different cultural segments, contributing both to the economic recovery of the sector and to the expansion of processes of cultural creation and circulation.

Initially, it can be observed that the implementation of the Paulo Gustavo Law responded to an emergency need within the Brazilian cultural field. The suspension of in-person activities during the pandemic caused significant impacts on the economic sustainability of artists, producers, and cultural workers. In this context, the allocation of public resources made it possible to reactivate cultural production chains that had been deeply affected, providing conditions for the resumption of projects and for the development of new creative initiatives.

In the context of Rio Grande do Sul, the investments enabled by the legislation contributed to increasing the number of cultural projects developed in different artistic areas. The audiovisual sector stood out as one of the main areas supported, due to the structure of the law itself, which allocated a significant portion of resources to this field. However, other cultural languages were also benefited, including music, visual arts, theater, dance, and community cultural expressions. This diversity of initiatives reveals the potential of public policies to stimulate different dimensions of cultural production and to strengthen the plurality of artistic expressions present in the territory.

Another relevant aspect concerns the strengthening of local cultural networks. The implementation of the law mobilized artists, cultural collectives, independent producers, and public institutions, promoting processes of articulation and collaboration among different agents within the cultural field. These interactions contributed to consolidating creative ecosystems that go beyond the punctual realization of projects, stimulating the continuity of cultural initiatives and the formation of new partnerships among professionals in the sector.

The analysis also highlighted the importance of public funding for the democratization of access to cultural production. By expanding opportunities for participation in calls for proposals and incentive programs, the Paulo Gustavo Law enabled cultural agents from different regions of the state to access resources intended for

the development of projects. This decentralization contributes to reducing historical inequalities in access to cultural policies and strengthens the presence of creative initiatives in territories that traditionally have less cultural infrastructure.

In addition to economic and institutional impacts, projects funded by the law also play a significant role in valuing cultural diversity and in constructing identity narratives. Many of the productions developed under this public policy address themes related to social memory, local traditions, and contemporary experiences lived in different communities. In this way, cultural policy not only stimulates artistic production, but also contributes to the preservation and renewal of cultural repertoires that compose regional identity.

Within the field of the creative economy, the observed results indicate that public policies for cultural funding can function as important mechanisms for stimulating innovation and generating employment opportunities. The development of cultural projects mobilizes different professionals, such as technicians, producers, screenwriters, artists, and cultural managers, configuring production chains that articulate creativity, knowledge, and symbolic production. By encouraging these activities, the Paulo Gustavo Law contributes to strengthening the recognition of culture as a strategic sector for economic and social development.

However, the analysis also points to the need for continuity and improvement of cultural policies in the country. Emergency initiatives, although fundamental in contexts of crisis, need to be accompanied by long-term structural strategies that ensure stability and sustainability for the cultural sector. In this sense, it is essential that public authorities maintain permanent mechanisms for financing and supporting cultural production, consolidating policies that allow the continuous development of the creative economy.

Finally, the results discussed in this study reinforce the importance of understanding culture as a central dimension of contemporary development policies. In the case of Rio Grande do Sul, the implementation of the Paulo Gustavo Law demonstrated that investments in the cultural field can generate significant impacts both in economic dynamization and in the appreciation of local cultural expressions. Thus, by articulating public funding, artistic production, and cultural circulation, the analyzed public policy contributes to strengthening the creative economy and to expanding the

recognition of culture as a fundamental element in the construction of more diverse, participatory, and creative societies.

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Authors' Contribution

All authors contributed equally to the development of this article.

Data availability

All datasets relevant to this study's findings are fully available within the article.

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