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Open business models Latin America

Final report



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This is a brief summary of the results of the researches carried out by the project *Open Business Models – Latin America*, coordinated by the Center for Technology and Society of the Law School of Fundação Getúlio Vargas in partnership with Overmundo, during the period of March 2006 – July 2007.

The development of the project took place in Brazil, Colombia, Argentina, Mexico and Nigeria and has generated great interest and incentives for other researchers, government members, the third sector and the private sector.

Among the main studies in the scope of the project, we should highlight the field research on tecnobrega scene in Belém do Pará, which mapped the emergence of new business models in a periphery of Brazil. Besides that, it is worth to mention Colombia's and Argentina's field researches, demonstrating the emergence of the music markets in those countries based on the use of digital technology and different practices regarding the idea of intellectual property. Another highlight is the findings regarding Nigeria and its thriving movie industry. It is also important to mention the mapping of open business cases in Mexico, Colombia, Argentina and Brazil, as well as the open business guide developed and cases collected by the British team of the Open Business project. The main findings of each of the objectives above will be detailed throughout this report.

We believe that these findings will contribute to the development of different perspective regarding cultural production in developing countries, based on a more critical view, and taking into account the challenges faced by the mainstream cultural industry.

This work has only been possible thanks to the support of the International Development Research Centre (IDRC), a Canadian Crown corporation that works in collaboration with researchers from developing countries.

INTRODUCTION

Brazil and other developing countries have currently been under substantial changes regarding the processes by which culture and information are created. In the past few years, most of the traditional media and cultural industries have been facing great challenges to adapt its business models to a new reality – completely changed by the impact of digital communication technologies. These challenges are faced prominently, for instance, by the music industry, the press, the publishing industry and the movie industry.

In developing countries, the crisis becomes even more complex, because of economic factors. The majority of people don't have purchasing power to purchase “official” cultural goods. As a result, high prices and inflexible business models make the majority of the population estranged from the possibility of participating in the “official” generation of the cultural dialogue.

At the same time, and in many cases as a reaction to this situation, new production and business models have been emerging as alternatives. These are efforts taking place from the bottom-up, being both self-sustainable and autonomous. In other words, with the emergence of digital technology and the Internet, in many places and regions in developing countries (especially in the “peripheries”), technology ended up arriving earlier than the business models based on the idea of intellectual property. Such a *de facto* situation propitiated the emergence of cultural industries that were not driven by intellectual property incentives. In these cultural businesses, the idea of “sharing” and of free dissemination of the content is intrinsic to the social circumstances taking place in these peripheries.

Accordingly, we use the name “open business” to qualify these new models in Latin America, taking place in the peripheries of various countries. These local peripheries are appropriating technological tools to create their own networks for the production, distribution and consumption of culture. These emerging peripheral networks are taking place in spite of any intellectual property incentives. Such situation leads to a tension between legality and illegality as well as between formality and informality. Our view is that these “open business” models help to

discuss and understand the impact of technology in the peripheries, contributing to bring new perspectives for these challenges.

An illustrative video material about the *tecnobrega* and the Nigerian film industry scenarios can be found in the documentary called “*Good Copy, Bad Copy*”, by Andreas Johnsen, Ralf Christensen and Henrik Moltke.

3. Object, general objectives and methodologies

At the project, our goal was to find and map business models relating to culture in which intellectual property was not the primary incentive. In this sense, the idea of an “open business” will always work as an “ideal type” in the Weberian sense: we found cases which match to greater or lesser extent this ideal type. In any case, all the business models that have been dealt with have as a common practice some minimal form of dissemination of the content, relying on the characteristics of “non-scarcity” of information. Accordingly, the value production of these models in many cases is associated with revenues generated by services or with strategies for adding value to a particular product by making it more popular.

The project aimed at gathering information regarding the economic, structural and innovative aspects of these emerging informal cultural industries. The studies on the *tecnobrega* scene aimed particularly at the establishing a market analysis of the *tecnobrega*, seeking to understand its dynamics and economic relevance. The *tecnobrega* scene is based on distinctive market practices, which innovate much beyond the traditional music industry. The *tecnobrega* relies on an effective network of actors to generate revenues, which includes musicians, owners of soundsystems, concert halls and street vendors.

In order to have a deep and varied picture of open business enterprises, the project has employed a multidisciplinary perspective, aimed at performing both a qualitative and quantitative empirical research. This research took place by means of extensive interviews conducted locally in Belém and other cities where open business cases have been compiled. Following the results of the research, different groups of scholars (economists, lawyers, anthropologists) worked together to interpret the results.

4. Outcomes and main results

Among the main findings of the project, we should highlight innovation as a key word in the majority of open business enterprises collected. Most prominently in the *tecnobrega* scene in Belém do Pará, innovation is essential for the dynamics of the market and that's what makes artists and entrepreneurs move forward. We have also been able to establish that the *tecnobrega* market is a multi-million market. Thousands of CDs are sold every week and new songs are released every month. The strength of this market can also be verified in the cultural changes it has been provoking: radio stations only started to play *tecnobrega* songs when compelled by listeners' requests. While this genre used to be appreciated by the popular social classes, nowadays the middle-classes have been getting more interested in the music style.

Not only in the *tecnobrega* scene, but in all businesses cases collected throughout Latin America, innovation and technology were pointed out as important aspects for the sustainability of the open model. Furthermore, a disintermediation common denominator has also been able to be established: intermediaries that do not offer a clear economic advantage to the artists tend to be become superfluous in these informal systems. The research also demonstrates that at the same time many of these enterprises are profitable, a large number of them operate with small amounts of money and other types of exchange and currency are involved in a few cases.

a. Tecnobrega Market

Specific Methodologies – The research in Belém do Pará used both a qualitative and quantitative

approach. The techniques used were *participative observation* and *in depth interviews*.

The qualitative phase of the field work was done from August 20th 2006 to September 20th 2006. During this period, formal and informal interviews were made with diverse *tecnobrega* market actors. A constant cross-checking was made with artists and DJs and the participation in concerts and sound system parties, the great majority in the outskirts of Belém do Pará. During this qualitative step of the research, audiovisual resources were also used: *tecnobrega* CDs and DVDs that can be found in the informal market of Belém.

The second step of this project also included the accomplishment of a quantitative research of a *survey* type, generating statistics from their results. This step allows us to map in a very precise manner the main characteristics of the productive chain of the *tecnobrega* market, other than making a socio-economical assessment of the agents involved.

Since this industry is based on the informality, before the accomplishment of this research phase, the existing information was insufficient for the accomplishment of a previous register for a *sample*. This way, a “*snow ball*” sample was used, where the first identified interviewees in the qualitative research provided data regarding other elementary items of the analysis of the population, who provided other elementary items of others and so forth, until it was possible to identify no newer agents within this market.

The field work was accomplished between 08 and 28 of November, 2006, in all of the Metropolitan Region of Belém. Although the qualitative step has identified other groups in the *tecnobrega* market, it was decided that the following three main market groups would be interviewed:

Interviewed *Tecnobrega* Groups of the Quantitative Step

<i>Sample Groups</i>	<i>Total of interviews per group</i>
1. <i>Tecnobrega</i> bands	73
2. <i>Tecnobrega</i> Sound System Parties	273
3. <i>Tecnobrega</i> CDs e DVDs Informal Street Vendors	259

The evaluation of the market dimension of Belém’s *tecnobrega* was done through estimates of the total market, from extrapolations made from extracted group sample indicators analyzed in this research. For the completion of such procedure, during the accomplishment of the qualitative step, it was established an approximated total number of those agents. The expansion weight of the samples was used to correct the estimates of the research from a *fractional sample*, taking into account the total of each segment:

- Bands 140
- Sound Systems 700
- Informal Street Vendors 860

Outcomes – The research raised information regarding the history of *brega*, since the 1970s, which ended up resulting in *tecnobrega*, *bregamelody* and other genres; the *tecnobrega* market and analyses on the business model implemented by this market that is, its functioning, network relations, actors’ interaction, copyrights etc; there will also be information about the

characterization of each *tecnobrega* market agent: sound systems, party planner, artists, DJs, *non-authorized reproducers*, informal street vendors, and so forth; the report brings analyses on the distribution and promotion of *tecnobrega* CDs and DVDs and shows the economic importance of this cultural phenomenon, with information regarding revenues, creation of permanent and temporary posts, and the sales of CDs and DVDs of this market, amongst other data.

Nevertheless, one may find some highlights of the outcomes of this research in this report, in order to provide a general comprehension of the chain of agents working within this cultural scene.

From the start, our confirmed hypothesis was that the *tecnobrega* market of Pará is part of a cultural industry that adopts a different business model. Under this perspective, copyright do not represent a significant incentive for creation of new content or for the development of the market. Although *tecnobrega* is one of the most popular types of music of Pará, its business model remained unclear before the research.

The *tecnobrega* musical style, typical of Belém do Pará, was created from the traditional *brega* produced during the 1970's and 1980's. Since 1990, a series of reformulations of *traditional brega* have provoked the creation of different styles in this musical genre, such as the *tecnobrega* (since 2001), *bregacalypso*, *cybertecnobrega* (since 2003) and *bregamelody*.

Tecnobrega parties and concerts are mostly restricted to neighborhoods of Belém do Pará outskirts. Our finding show that *sound systems* and *brega* bands organize about 3.162 parties and 849 concerts per month in the metropolitan region of Belém, respectively. This certainly makes the *tecnobrega* parties and concerts one of the most popular means of entertainment in the metropolitan region of Belém.

More than a music genre, the *tecnobrega* generated a new business model for the production of music. This movement inaugurated, in 2001, a new functioning pattern in the cultural industry, based in low cost productions and incorporation of informal commerce as its major instrument of product diffusion and propagation. The artists do not work with traditional record labels. The number of independent producers is large, and traditional studios are replaced by a growing number of home-based studios, to the extent that the use of computers is fundamental in the process.

Before recording a CD, the artist needs having his successes recorded on compilations produced by the studio DJs, which are sold within the informal market. Within the *brega* universe, the opposite occurs when compared to the formal phonographic industry: the artists first release their songs and, later, if there's a considerable amount of works that become a success, they manage to produce CDs with the top-charted songs and new compositions. It is common to find famous artists with no recorded "official" disks. With the entire route being inverted, with regards to the phonographic industry's formal market, there is no charge for copyrights.

The main source of income of the *tecnobrega* artists come from their live gigs, and not from their disk sales or the revenues from copyrights. They also come from selling recorded materials (cds and dvds) at their concerts. Therefore, sharing and disseminating the works make it possible for these songs to be played in all the possible media, and later on the artists are hired for concerts. Although the participation in sound system parties is an opportunity for the publicity of the artists, they usually play in concert houses.

One of the main objectives of this research was to map the *tecnobrega*, in order to understand its cultural dynamics and economical relevance within Pará. Within the key "*findings*" we can outline:

- The monthly average volume for concerts performed by bands is of 1.697, whilst the sound systems parties performed reach an average of 4.298 parties.
- Well-equipped sound systems parties are the main agents of *tecnobrega*, replacing the no.1 spot that was occupied by bands and singers.
- The well-equipped sound system party's market allocates R\$ 3 million per month while the bands and singers manage some R\$ 3.3 million per month.
- In average, singers and bands receive for the concerts they perform R\$ 2.219,00, while the

sound systems ordinarily receive R\$ 652,00 per party.

- The average monthly income of band singers is of R\$ 3.634,58. Of this total, R\$ 1.685,83 is acquired by their activities in their *tecnobrega* bands.
- The market for the sound system parties seem concentrated with very few (only 4%) receiving highly elevated payments.
- The bands and singers sell in each concert an average of 77 CDs at the average price of R\$ 7,5 and of 53 DVDs at the average price of R\$10.
- The monthly revenue for the bands' market with CDs and DVDs sales at the concerts was estimated to value R\$1 million per each type of media.
- Estimates show that bands hire directly about 1.639 people, amongst musicians, dancers, and support crew.
- In sound system party' market, estimates show that 4.053 people work directly with activities related to set-up, operation of equipments and DJs.
- The sound system parties of *tecnobrega* make part of an important market, estimating the total structure value for all of the sound systems in about R\$ 16,3 million. In average, the equipment for such parties costs some R\$23.000.
- The average monthly income of sound system leaders is of R\$ 2.299,41. Of this total, R\$ 1.653,16 is acquired by their activities with the sound system parties.
- Since many bands never had a contract with a recording studio or a label, informal street vendors are the most important agents for music promotion:
 - 88% of the bands never made a contract with the recording studios or labels;
 - 51% of the bands support CD sales thru informal street vendors;
 - 59% positively evaluate the work of informal street vendors for the artist's careers.
- The data indicates that the average profit of the informal street vendors for *tecnobrega* CDs and DVDs is of R\$ 1 million and R\$ 745,000 respectively.
- To the bands the great advantage of selling through the informal street vendors is the release of their respective songs, for 80% of the CDs and DVDs sold are provided directly by huge non authorized *reproducers*, not offering any straight financial advantage from the sale. The advantage is indirect, by means of the publicity that lead to gigs for all of Belém and other states.

B. ARGENTINA'S RESEARCH

The research carried out in Argentina has focused on the business models of cultural experiences such as folklore, chamamé, cumbia, cuarteto and cordobés. These music genres were created and developed in the outskirts of Buenos Aires and other regions, out of the control and trade system of phonographic multinational companies.

Nevertheless, in the past, many artists have recorded to labels such as Odeon, CBS or Polygram. In the end of the 20th century, with the expansion of cultural industries globalization and neoliberal economies, these companies decided to exclude from their casting artists that didn't suit the global consumer profile. These music genres are generally associated to a low socio-economic level, becoming a product that would be hardly distributed, for it generates very little revenues to the companies.

In this context, new national labels were set up, operating according to majors' business models, although in smaller scale, and working with artists who had been disdained by the majors. These labels were generally owned by producers who belonged to the artists social and cultural environment. For this reason, they used to know well the consumers demands and profiles of that circuit, being therefore able to deliver appropriate products to that specific market. This is the case of cumbia: both record companies – Leader and Magenta – were able to monopolize the domestic market, distributed to the main national stores and crossed frontiers reaching other markets in Latin America such as Mexico and Chile, through the logistics of EMI. Under this perspective, its business model is very similar to the one employed by the traditional formal market.

In other musical genres, related to lower social classes, such as chamamé or folklore, or linked to medium social sectors, such as hip-hop, rock or reggae, it's possible to identify informal production and distribution, with similarity to an open business model.

The project in Argentina employed the qualitative research methodology to collect data about those markets, making use of strategies such as unstructured and “life history” interviews and participant observation.

The research was taken in the scope of the following cases:

- Chamamé: created in the argentinean mesopotamy, it was introduced to Buenos Aires' outskirts in the 40's. Recently, with the set up of radios managed by local communities, ball saloons and with the appearance of modest phonographic producers, they have created the their own production and distribution systems and circuits.
- Musical folkloric experiences in the province of Chubut: cases about musicians who live in Esquel and El Maitén have been analyzed. They record in a cooperative and rely on informal distribution and production channels.
- Musical production addressed to teenagers and youth: hip hop, rock and pop. Bands from the outskirts of Buenos Aires that belong the medium class sectors make use of alternative models regarding production and distribution, either on supports such as Cds or through the internet.

In summary, our research found some general results about the objects studied: open business models in Argentina and the development of informal markets; practices related to copyright and intellectual property matters; the artists imagination regarding collecting societies; the participation of musicians in the production process and its place in labor relations; and new ways of promotion and distribution of music in the internet.

In Argentina, there's no parallel experience of open business model such as the Brazilian tecnobrega. On the other hand, a variety of popular music genres have developed mixed practices, which approximate them to the ideal type of “open business”. In all these scenes, the phenomena of disintermediation, decrease of production costs relating to the use of technology, and flexible distribution strategies for content are present.

There are also self-management experiences, primarily aiming at the recognition of artist's works and assuming profits as a secondary objective to be pursued. Thus, economic gains are often

only enough to compensate expenses and make the production keep going. As artists usually don't make a living at their musical activities, they work with other areas, beyond music.

On the other hand, it's very often found open business cases of low profitability in sectors in which population are not wealthy – and don't aim to earn much. In these cases, their gains cover only their modest living.

In the Chamamé and Folklore spheres, we might highlight the development of an informal market and trade, as well as phonographic productions held aside of the formal market. Both genres belong to what researchers name the “radio generation” (a generation of elder artists, who are familiar with the formal and traditional intellectual property regime). Therefore, they still make use of the traditional practices for music promotion and distribution, although they develop alternative distribution circuits, such as festivals, balls and craft fairs.

These cultural models determine a limited participation in the digital culture, once they have incorporated technological innovation bound by cds reproduction and the use of digital equipments in the processes of recording and copying, while they hardly use internet as a way of distributing and promoting their works.

In this sense, we may assert that the use of information technology in the process of producing, promoting and distributing is very much determined by the musical genre, the age group and the production cultural contexts.

Meanwhile, the youngest generations from medium social sectors, involved with hip hop, rock, pop and reggae, named “internet generation”, regularly make use of technological resources, such as home-based studios (with recording softwares and equipments), self-manage their own production at low costs, and finally make of internet a channel for distribution of their works through websites, peer-to-peer networks and their own homepages.

C. COLOMBIA'S RESEARCH

The researches in Colombia aimed at an early approximation with the market of the so-called fusion music in Colombia and with the anarcho-punk market in the cities of Medellín and Bogotá through case studies. We present a start for mapping of development trends for each genre; circulation circuits, agents involved, formal labor structures, musical exchange practices (monetary or not); relationship with technological change and involvement with copyrights and with the ‘law’ in general. Apart from that, we explore the close relationship that exists between the way the musical genre is defined and its relation with the practices related to production, distribution and business.

Since both the so-called fusion music as the anarcho-punk exist in many locations in Colombia, although its main expression takes place in Medellín and Bogotá, they are musical genres that are fragmented in several regions and cities of the country, not corresponding to a musical genre with a historical production or origins that are necessarily rooted in an exclusive region. Thus, the way they exist, the types of production and circulation may vary from one place to another. Our approach is to present studies with actual groups that create, produce and distribute these musical currents to allow the drawing of overall lines on the concrete dimension of the market for these musical currents and for the Colombian musical market in general.

If in the 1990's the generalized description of the musical industry used to be between independent (Indies) and major players, in present days we found dissolution of these structures as the sole or main mediators of the musical production amongst the musical currents object of our study. In the case of fusion music currents, as they mediated by the big music industry corporations and with an ambiguous relationship with the ‘Indies’, each musician must somehow find a solution for one's own forms of production and musical circulation. In the case of anarcho-punk the aforementioned fragmentation places less focus on the genre, as the means of production and circulation are mediated by an ideology that regulates it and that, therefore, gives some cohesion to

the several private experiences.

From the methodological point-of-view, the research focused on interviews with different anarcho-punk and fusion groups in the cities of Medellín and Bogotá; apart from that, some research results we present here are based on the fact that some of the researchers and assistants had already been surveying these subjects for some time, with highlights to the fact that this participatory and prior knowledge that existed at the onset of the research has been vital for the creation of the project.

ECONOMIES OF REMUNERATION VERSUS ‘OPEN’ ECONOMIES

The research needed to understand which notions of exchange or business prevail in the musical circulation practices studied. It seems that, from certain points-of-view, two opposing models can be construed: that of open practices and that of economic remuneration practices. The expression ‘open economies’ refers to the case of economies whose essential value is not economic remuneration – although they are solid and economically viable. The example that is probably best known as a ‘free and open regime’ is the development of the free software and of open-source code. It is a production model based on volunteers that create collaboratively, managing their copyrights; not as an individual control system to guarantee economic remuneration, but as a system to strengthen the community and its principles, showing that there is a partaking economy amongst us that generates wealth (Weber, 2004).

In the so-called second economy, priorities are not the revenues obtained with authoring rights. Movements in favor of the expansion of the access to their work, the growth and publicity of the culture came up with free licenses, opening copyright-protected works.

In the case of the anarcho-punk in Colombia their practices gain ideological colours, under transnational policies on sharing, according to the DIY (Do It Yourself) ideology that appeared as an open exchange system. That is largely due to the fact that anarcho-punk musicians (differently from other punk tendencies) do not intend to live off their music. This allows the work to flow free in the international circuit with no kind of remuneration expected and no acknowledgement apart from the aesthetic one in relation to anarcho-punks. The work flows outside the control of the artists or of any other kind of copyright control and it is completely open. But, in the case of the fusion music currents, musicians want to be acknowledged and receive economic remuneration for their phonographic production. Apart from being a binary division, between the two modes of economic remuneration we were faced with a musician phenomenon, who seek a professional means of earning a living as professional musicians; of great creativity to earn a living and to place their products in the market, in a public space that is perceived as being contrary to giving them help. A large part of the economy of fusion music currents consists of inventing contradictory forms of exchange, with complex relationships between open versus remunerated businesses.

All elements seem to fit the anarcho-punk case and it may mean that these are special candidates to analyze alternative authoring rights management mechanisms in relation to the traditional legal model. However, in anarcho-punk ideology any type of legislative association, including the open alternative, appears as suspect. However technological change in alternatives for musical transmission spans the questioning if the way such transmission is being made is made pursuant to their political ideology.

In the case of fusion music currents other tensions arise. Firstly, the highlights go to the tension between: 1) the need of acknowledgment and public spaces to present oneself and to circulate; 2) forms of musical self-production and 3) the need to receive economic remuneration for the performance and for the musical production. The tension appears in the intersection of the need to circulate to generate public acknowledgment, and the need of economic remuneration so to earn a living from music.

Moreover, another form of tension takes place in this market, in relation to native Indian music or the music from autochthon races that, in Colombia, are considered as being of public

domain. A large part of fusion music artists is involved directly or indirectly with the musical currents that are historically considered as being folkloric. Such situation results in tensions when they produce derived works from an author, but who use the creative bases of the public domain; or when musicians whose creations represent different levels of acknowledgment not only of the aesthetic, but also of authoring and economic rights that increasingly interact between themselves.

Artistic objects presents a value regime that is different from other objects, as they are already associated with the different types of transcendence value. Apart from this, one of the key issues for the music is that its material character is mutant: the same song can appear on a Web page, on the YouTube, CD, or in a live performance. One should not expect derived works to appear in order to incorporate a radical regime of mutations. This high variability in the material character of the object multiplies the possibility where its production and exchange conditions take place simultaneously from several regimes, as proven by the controversy in relation to the so-called 'piracy'.

5. OPEN BUSINESS CASES

A. Brazil – ACTIVITIES, RESULTS AND ANALYSES

INTRODUCTION

In Brazil, we have collected more than 20 open business cases related to areas such as cinema, music, literature, fashion, design, software etc. They are all under flexible regimes of copyrights management. The collection of these experiences was done by more than 10 collaborators from 8 different states in Brazil. This allowed us to draw a diverse and wide mapping of open business cases.

The methodology employed was to make interviews mainly with the leaders of these enterprises, based on a reference guide comprising questions about the main aspects related, such as: general information, business models, management strategies, content management and intellectual property regime, use of digital technologies, revenues information, sustainability perspectives and learning points.

Since open business concept is an “ideal type”, we faced the challenge to set boundaries in which the collection of cases and their analyses should happen. To invite collaborators to find out new open business cases in their cities, we published a document at <http://www.overmundo.com.br/overblog/cultura-livre-negocios-abertos>. The framework found in it was not a definitive one – it served as a starting point so collaborators could provide us with new cases suggestions.

These experiences raise matters regarding intellectual property regimes, failure of the traditional business models and new strategies based on digital technologies, which generate incentives to intellectual production and greater access to cultural goods.

DESCRIPTION OF THE CASES

→ **Movimento Enraizados – Music (Rio de Janeiro – RJ)**

(<http://www.overmundo.com.br/overblog/raizes-fincadas-na-rede-e-na-rima>)

This is a socio-cultural group involving hip-hop, break and Freestyle. They make use of internet so groups from all over Brazil can communicate and promote events on the web, such as compilations, interviews and articles in the community website. Their works are licensed under Creative Commons licenses. Although artists are not rewarded for the sales of CDs, which are made by street vendors, they have the gigs as their main source of income.

→ **Diginóis – Music (Rio de Janeiro – RJ)**

(<http://www.overmundo.com.br/overblog/diginois-ano-1-do-ruído-digital-de-lucas-santana>)

Lucas Santana is a musician who created the website and label called Diginóis, where he releases his own works. They are all available in the site under Creative Commons license. Santana has the gigs as his main source of income too, but he also sells CDs and other products, writes critics and works as curator in festivals. It is a successful example of disintermediation.

→ **Jornal Forninho – Literature and cultural promotion (Vitória – ES)**

(<http://www.overmundo.com.br/overblog/cultura-poe-a-mesa>)

Newspaper in bread bags in the bakeries of Vitória, with public information about health, education, culture and art. They distribute it for free in 120 bakeries in the region, reaching all social classes. A partnership is being closed to link artists and entrepreneurs, in order to contribute with the economic development of the city and the sustainability of the agents. There's no formal or legal IP license.

→ **Zémária – Music (Espírito Santo)**

(<http://www.overmundo.com.br/overblog/aqui-nao-tem-silencio>)

Zémária is band that released all their work in the internet for free. The work available for downloading and under Creative Commons license gave the group the opportunity to go on two tour bands in Europe and also provided them with the prize Claro for Independent Music in the category electronic music. It's a low cost production, and mouth-to-ear dissemination proved successful.

→ **Eletrocooperativa – Music (Salvador – BA)**

(<http://www.overmundo.com.br/overblog/atras-da-eletrocooperativa-so-n-vai-quem-ja-morreu>)

NGO that works for social changes through music and technology, for poor adolescents and young people from Salvador. With activities for digital inclusion, musical production, studio technical resources and others, they stimulate the creative and entrepreneurial potential of their members, building a horizontal cultural market. All the works are under Creative Commons license. Revenues come from the sales on the web and on “Pelourinho”, a tourist attraction in Salvador, where they themselves sell them.

→ **Os Seminovos – Music (Uberlândia – MG)**

(<http://www.overmundo.com.br/overblog/inovacao-mineira-os-seminovos>)

This band released its disks “Não Tem Preço” on the web, making CD and DVD wholly available for free downloading. The intention was to allow the access to the work and promote it. This resulted on a fan community in Orkut (similar to facebook and MySpace) with 11 thousand members, and approximately 1 million downloads for free.

→ **Axial – Music (São Paulo – SP)**

(<http://www.overmundo.com.br/overblog/um-novo-eixo-para-a-musica>)

This group mix literature, popular culture and electro acoustic, producing an innovative work with little resources, but of great quality. It's under Creative Commons - Share Alike license and available for downloading on the web. Gigs, singing workshops are their real source of revenues and CD sales a secondary source of income.

→ **Cafuné – Cinema (Rio de Janeiro – RJ)**

(<http://www.overmundo.com.br/overblog/cafune-e-bom-no-cinema-e-em-casa-1>)

Directed by Bruno Vianna, Cafuné was a full-length film release in Brazil. It was also the protagonist of innovative distribution strategies led by the director and his partners, such the Estação, a Brazilian lead production and distribution company. Firstly, he licensed his film under a [Creative Commons](#). He then released the film simultaneously in cinema theatres and on the web, with two different endings. Furthermore, he encouraged the internet downloaders to create new conclusions for the work, thus encouraging the audiences' creative expression and involvement in the work.

→ **Repórter Brasil – Journalism (São Paulo – SP)**

(<http://www.overmundo.com.br/overblog/informacao-nao-tem-preco-tem-valor>)

The news website and agency Repórter Brasil is an example of Open Business, since their journalists (formally employed) generate content for open access. The project is focused on news about slave labour in Brazil and has been expanded with the help of partner, sponsors and advertisements. Their activities comprise researches, courses and workshops, database making.

They charge for special projects, activities and services, but not for the content itself, which is all under “copyleft” authorization for use.

→ **Coletivo Digital – Software and web developement (São Paulo – SP)**

(<http://www.overmundo.com.br/overblog/para-que-todos-continuem-tendo-uma-chance-digital>)

This is an NGO for social inclusion, web development and free software distribution. They build websites, telecenters, make workshops, didactic materials and computers migration to Linux. They charge for the services and customization, but never for the respective copyrights. Once done, all the products can be freely used and distributed, being licensed under Creative Commons and GPL license. They have partnerships with other NGOs, governments and companies.

→ **Mojo books – Literature (São Paulo – SP)**

(<http://www.overmundo.com.br/overblog/trilha-sonora-para-olhos-e-mentes>)

Online publisher that makes available for free books which are inspired in albums, all under Creative Commons license. The aim is to rescue the reading culture trough the remix of music and literature, with a wide and free distribution system. The e-books are addressed to specific niches, generating revenues through sponsorships. Authors are remunerated for their writings.

→ **Fábrika – Multicultural project (Cuiabá – MT)**

(<http://www.overmundo.com.br/overblog/a-fabrika-santa-casa-da-criacao>)

This is a collaborative group that works on the production and distribution of culture and art, relying on internet as the main communication means. They have created a local market based on self-management and licensed all works under Creative Commons. They also developed an innovative credit system based on the exchange of services and products (adopted even by the local government) and count on the support of cultural public policies as well as on the revenues from marketing activities.

→ **Abaixo de Zero – Music (Niterói – RJ)**

(<http://www.overmundo.com.br/overblog/guitarras-esquentam-abaixo-de-zero>)

The band has set up a partnership with a communication firm, Dala Midia, which receives 30% of the revenues from concerts. Nevertheless, the band remains free to sign contracts for gigs and events on their own account without the intermediary. Although they think the manufacturing of cds is still important for promoting the band towards the media, their works are available for downloads under Creative Commons. The musicians are the managers of their business, disseminating the works through the internet.

→ **BNegão – Music (Rio de Janeiro – RJ)**

(<http://www.overmundo.com.br/overblog/enxugando-gelo-para-nao-molhar-a-mao>)

The singer achieved international success and good critics giving away copyrights. By releasing the albums on the web, for free distribution (either copyleft or Creative Commons), he disseminated his songs and has been often invited for concerts abroad. Production and distribution expenses are low and they reach niches of the market. His earnings are mainly from live concerts.

→ **Nanji – Music (Uberlândia – MG)**

(<http://www.overmundo.com.br/overblog/nanji-e-o-primeiro-dvd-on-line-gratuito>)

All band's works are under Creative Commons license and available in the internet, understood as the most appropriate means of artistic promotion and cultural production. With this,

they were awarded with the growth of invitations to perform in concerts, achieving success and making a living of it. They have release a DVD online, inviting decentralized contributions from fans (which they called the “golden mouse”).

→ **Reverb Brasil – Music (Belo Horizonte – MG)**

(<http://www.overmundo.com.br/overblog/reverb-brasil-intangivel-e-funcional>)

Reverb Brasil is an association of Surf Music professionals that make use of internet to organize festivals, radio programs and other activities. By publishing news about surf music, they get media coverage even among traditional communication means. They sell related products, make concerts and rely on partnerships to raise funds for the project and artists. My Space and other online radio stations allow them to upload mp3 and podcasting works, under flexible and informal copyright regimes.

→ **Espaço Cubo – Multicultural project (Cuiabá – MT)**

(<http://www.overmundo.com.br/overblog/espaco-cultural-ao-cubo>)

This collaborative cultural organization aims to support self-sustainable and self-managed cultural enterprises, disseminating products and services through the internet. With their own credit system (Cubo Card), public and private institutions support them providing services, meals, tickets to concert houses etc. They also count on the support of the Secretary of Culture of the City Hall and gather revenues with events such as Grito do Rock's festival. All content produced is under Creative Commons licenses.

→ **Camiseteria – Graphic arts (Rio de Janeiro – RJ)**

(<http://www.overmundo.com.br/overblog/a-ultima-moda>)

Camiseteria is a different online shop. Designers are visitors who send their own models, which go under polls by other visitors, before being manufactured. So the website audience plays the role of consumers and producers, making their own fashion. Although the works are not under any legal license, designers keep the right to use their creations. If a design is chosen by the public, designers receive an amount in cash and in credits for Camiseteria's products. The website gather funds with the T-shirts sales and ads.

→ **Sociedade de Estudos Teosóficos (Sete) - Writing (Belo Horizonte – MG)**

(<http://www.overmundo.com.br/overblog/teosofia-na-rede-entre-o-novo-e-o-tradicional>)

Theosophical studies are the core of Sete's activities. All the didactic material is made by the coordinators in collaboration with the students. The material is licensed under Creative Commons, being freely distributed in the internet. Their profitability comes from online (or not) courses and lectures.

→ **Condomínio Virtual – Software (Fortaleza, CE)**

(<http://www.overmundo.com.br/overblog/openbusiness-um-condominio-virtual>)

Condomínio virtual is a social project created by a group of professionals and students of a software developing enterprise in Ceará. They provide home access to internet to the community for very low prices (US\$ 10 per month). They build the network in collaboration with the neighbors, receive donation of old computers, share the costs among the community. All computers use free software.

→ **Ninjas do Arrocha – Music (Aracaju, SE)**

Arrocha is a very famous musical genre in the northeast, like tecnobrega in Belém. The band distributes their works in the internet and use e-mailing tools to promote songs releases. Besides

being able to download, fans will find street vendors selling Ninjas do Arrocha's Cds with a well done cover, which is produced and distributed by the artists. Their works are never associated to any label nor copyright regime. Revenues come from concerts, Cds sales and other music related activities.

ANALYSIS AND CONCLUSIONS

The use of digital technologies, flexible intellectual property regimes, knowledge sharing, new distribution means, the concern about access, sustainability and innovation are all common characteristics found in most cases related above. They are all searching for solutions regarding making a living of their jobs and providing access to their works.

Internet is considered a key means to reach a wide or a niche audience and to provide access to the works. Instead of operating the traditional way, assigning of giving copyright for a publisher, a record label or an advertisement company, these cultural producers would rather give away certain rights for their fans, distributing for free in the internet – which is cheaper and more efficient.

In this sense, the exposure of the works in the internet is the path for the artists to take up a strategic position in the cultural circuit. The artist of today plays a different role of yesterday's. He or she uses his/her skills to take part in the long production process.

We may highlight 5 crucial aspects regarding Brazilian cases, which confirm some of the hypothesis of this project:

- 1) the perception that digital technologies and internet are the most important communication tools today;
- 2) the conception of sharing and free access to culture, seeing it as a public good and realizing it is useless to avoid access to artistic works at the present time;
- 3) the comprehension that cultural market has been going under constant changes and that innovation is a key for success and for the development of new business models;
- 4) the change of the artist position in the market, since he leaves the role of a solitary creator to become a producer, distributor, marketing agent, technician and so on, working collaboratively;
- 5) the absence of the intermediaries who haven't provided any advantage either to the artist or to audience or society as a whole.

Although they have a lot in common, we could find a variety of incentives prevailed in each case for the opening of the works: from ideological or artistic reasons to economic interests. .

We should note the potential of consolidation of each enterprise related above may vary. Some of them show stronger potential to distinguish themselves as likely to remain successful everywhere, while others are quite dependent on the context and circumstances they are in and on aspects such as personal contacts and local networks. In this sense, it is important to point out to the fact that once they establish themselves in the market in a dominant position, they run the risk to stop innovating and opening their works to the public, especially those more concerned about the economic benefits come after the opening of the intellectual property regimes. Others run the risk to stop producing culture in case they don't set procedures for their enterprises or don't count on a system which anyone take part in and doesn't depend on any specific person.

B. OPEN BUSINESS CASES IN MEXICO, COLOMBIA AND ARGENTINA

→ Discos Invisibles – Music (Tijuana, México)

It is an Indie music database, with a collection of works produced by a variety of artists of

the popular electronic music current, available at <http://d-i-net.org>. All are licensed under Creative Commons. Their profitability is generated by the sales of disks, t-shirts and concert tickets. Aiming marketing, they have set partnerships with cultural institutions of Tijuana and count on the support of magazines, newspapers and blogs.

→ **La tortilleria literaria – Literature (México)**

Tortilleria Editorial is a group of more than 100 authors who share the copyrights of their works. Writers who upload their texts in Tortilleria may print (any work, by any author) in book format from the web and even sell them. As a result, the works are nationally distributed and authors are fairly remunerated.

→ **Peleles S.A. – teatro (Mexico City, México)**

Inspired in Shakespeare and Augusto Boal's "teatro do oprimido" techniques, plays are performed in living rooms of the actors, since theatre rooms are considered a privilege of little (regarding both theatre groups and audience). All plays may be performed by anyone. Funds are provided by the participants themselves, as well as the marketing promotion.

→ **La Revuelta Gráfica – Multicultural project (Tijuana, México)**

The enterprise is led by Gabriel Hernández, who promotes arts on the streets as a way of creative freedom expression. Illustrations (usually engravings) are printed in t-shirts and sold on the streets. Promotion is based on informal exhibitions and on the blog <http://larevueltagrafika.blogspot.com>. Funds come from the sales of the t-shirts. A webpage that will allow artists to print and sell them in a variety of places is on the way.

→ **Possibleworlds.org – Software and Web Systems (Mexico City)**

Server for artistic and social projects. 40 different projects are hosted at Possible Worlds. It was created a virtual community, in which all material is archived, including soap operas, texts, mp3s, podcasts and flash animated files. It's also possible to take part in chat rooms if the user pays for a subscription. Spacebank is a self-sustainable fund created to support the server projects. Besides that, they sell t-shirts in the internet.

→ **Hipertextual – Softwares (Mexico City)**

This is a blog network focused on business to consumers (B2C) – whose thematic is about popular subjects such as technology and football – and business to business (B2B), whose aim is to provide support to new bloggers who face operational obstacles. All blogs are under Creative Commons license and Hipertextual's sustainability is generated by advertisements in collaboration with Google, Feedburner and Text-Link-Ads as well as by investors.

→ **Mini-Mal – Visual Arts and Gastronomy (Bogota, Colombia)**

Mini-Mal is a restaurant where artistic works are presented. Aesthetically valuable, these works are created by unknown artists. The food offered in the restaurant is based on indigenous seeds and condiments. Promotion is made by free food festivals and audiovisual exhibitions. Revenues come from the profits of the restaurant and from the works sales. Intellectual property issues are considered irrelevant by the entrepreneurs.

→ **El hachazo – Audiovisual (Bogota, Colombia)**

"Historietas Pirata" is an independent production company that created a work about Colombia's political picture, named "El hachazo", with all types of computer generated animation. Made in DVD format, it has been sold on the streets, in cds shops and other places, such as Cinemateca Digital. All revenues are reinvested in the company's projects. The work is not under any legal license.

→ **Bidule – Software (Montreal/Bogota, Canada/Colombia)**

This software, developed by a Canadian company, is being internationally customized by

collaborators from academic institutions. This will allow them to freely distribute it within the universities (such as Artes Guerrero, in Bogotá), while the company will be able to commercialize it in countries where interface needs changes.

→ **Ereciclaje.com – Educational website (Medellin, Colombia)**

This is a website about recycling, in which all information is freely distributed in copyleft regime. As in Medellin the rubbish collection in commercial establishments is charged by the government, the creator of this website generates revenues providing the commerce with recycling service. By doing this, entrepreneurs have their taxes reduced. The project also checks whether they are being correctly charged, as taxes are fixed according to an average of the rubbish produced in the region.

→ **Publishing Industry – Writing (Buenos Aires, Argentina)**

'On demand' books printing is an open business model from publishing industry in Argentina. This printing system allows the copies to be done directly by consumers when required. With no intermediaries managing the system, authors can freely determine the use of their works by readers, usually licensed under Creative Commons.

→ **ALBA – Software (Buenos Aires, Argentina)**

This software manages educational establishments in Argentina was built with the collaboration of governments, civil society and private institutions. The software is licensed under GNU/GPL license, being freely distributed and customized. Besides public investments, the enterprise generates revenues from services provision.

→ **Independent Music – Music (Buenos Aires, Argentina)**

The blog Zonaindie has been the most important tool in the process of Creative Commons dissemination in Buenos Aires. Inspired in the compilation "The Wired CD", Fernando Casale invited artists to make the Argentinean version of it under Creative Commons. The songs had repercussion in a variety of local and Latin media. Technology generated a greater dissemination and, as a result, more public performances.

→ **Odisea 20 – Music (Buenos Aires, Argentina)**

Odisea 20 is an informal organization created by a musician and producer who worked formerly with Cumbia. It aims to provide to poor children artistic skills related to music, cinema, literature, as well as recording techniques in home-based studios. It also became an independent label. They are not concerned about intellectual property rights and non-authorized copies. Study grants are financed by ordinary people and anonymous entrepreneurs and revenues come from services in birthday and wedding parties.

6. NOLLYWOOD – THE FILM INDUSTRY IN NIGERIA

Nigeria is a poor country with a population of 140 million inhabitants. Its capital is Abuja, which replaced Lagos in 1991. There, the broadband connection is quite scarce and even electricity often lacks, even still in sophisticated hotels such as Abuja Sheraton. Agriculture, Petroleum and – surprisingly – Cinema represent today the three main economies of the country.

The Nigerian film industry has been able to develop on the back of technology by making low budget b grade films. Nigerian Home Videos formerly made in VHS have now moved to the latest digital format HDV. The Home Video Industry has been able to succeed using the most basic technology, and despite the weak copyright protection enforcement in Nigeria. Reports related to this industry look at its origins, factors which have contributed to its growth, its business models and perspectives for the near future.

A. A BRIEF HISTORY OF NIGERIAN FILM INDUSTRY

When VCR recorders became available in Nigeria and people started watching taped films, the Nigerian Home Video Industry emerged. The TV environment was on. With the devaluation of the Nigerian currency, the Naira, NTA [Nigerian Television Authority] could not anymore buy foreign films and cinema theatres were closed down. With little entertainment alternatives, access to digital technologies and a considerable lack of intellectual property enforcement, Nollywood found a path to development.

Nollywood's boom dates from the beginning of the 90's. A salesman named **Kenneth Nnebue** received a large supply of VHS tapes and realized that he could sell much more of it if he inserted some content in them. Pioneering this movement, instead of recording illegal copies of films from Hollywood (what would have been the easiest solution), he then decided to make a movie on his own account. *Living in Bondage* was the first Nigerian blockbuster, by selling more than 750 thousand copies. That was just the start of an industry that since then has been constantly growing.

B. OUTCOMES

In the 2005 *Atlas of World Cinema* published by the French magazine *Cahiers du Cinema*, Nigeria is featured with an impressive amount of more than 1200 movies produced during that year. It is interesting to note that India produced 911 and the United States produced 611 on that same year, according to the magazine.

According to “*The Guardian*”, the Nigerian movie industry is the third largest industry of the world in terms of revenues, producing more than 200 million US Dollars per year. And according to “*The Economist*”, the industry employs more than 1 million people, making it the second source of employment within the country, just after agriculture.

The Nigerian market emerged throughout an innovative business model. Instead of a high-cost and high-profile films, a film in Nigeria costs from 15 to 100 thousand US Dollars to be produced. Movies are shot in most cases in digital video, and distributed directly to the domestic market, in VHS or, in the last few years, DVDs. According to Charles Igwe, contrary to other industries in the world, the Nigerian film industry is ready for absorbing technology changes promptly. Another remarkable element of the Nigerian market is that it emerged without the support of any strong intellectual property laws. Just like the majority of developing countries, Nigeria

struggles to enforce and even to raise awareness about intellectual property.

Another remarkable characteristic is the fact that, unlike other countries where the film industry is actively supported by the governments, the entertainment business does not receive such support in Nigeria. This industry has been developed by entrepreneurs who have been able to adapt cheap technology to the local environment.

However, now things are changing. The government has been seeing Nollywood as a strategic market and seems to be ready to start investing in such industry.

In the visit to Nigeria, during the *BoBTV*, Bruno Magrani heard from the Ministry of Education, Mrs. Obiageli Ezekwesili, that they are planning to create a national cinema school, to educate and qualify producers, directors, artists and all professionals involved in the production and distribution of movies in Nigeria. Such industry is now considered the promising business for national economy.

For this reason, more than 100 digital cinema houses addressed to the domestic market have been built and approximately 1000 are under construction. This fact demonstrates how promising this market is and how investors and government have encouraged its' growth.

A satellite channel which reaches Africa as a whole, named *Africa Magic*, broadcasts Nigerian films 24 hours a day. It's also interesting to note that 3G technology will soon be installed and industry is now looking for new ways of distributing its huge production and generating more revenue.

In the domestic market, films are sold for US\$ 3,00 each, by street vendors, usually supplied by the industry itself. Since DVDs are very cheap, piracy owns a small fraction of the inbound sales.

Nevertheless, piracy plays a very important role in the distribution of these films abroad. The industry does not have the capacity to supply all African countries with their works.

Apart from that, producers have been putting pressure on the government as regards to intellectual property law enforcement in this business.

IP enforcement in Nigeria - Copyright was operative but not strictly enforced. As the home video industry began, it was not until 1993 with the promulgation of the NFVC Decree that Home Videos were strictly regulated as it was unclear in the Copyright Act if home videos could be said to come within the ambit of cinematograph films. The 1988 Act repealed Decree No.61, of 1970, and introduced original concepts which were quite radical and dynamic. It criminalized infringement of copyright by individuals and corporate bodies. For the first time, the Act established the Nigerian Copyright Council responsible for administering all matters with respect to Copyright in Nigeria.

Nonetheless, despite these Intellectual Property reforms were not adequately enforced. Copyright violations increased. However, it is ironic that this increase in piracy did not affect the popularity of the Home Video Industry.

A closer look at the *modus operandi* of the Home Video Industry reveals that there is a massive demand for home videos. Viewers will buy the videos from wherever means they can get them. They have no qualms about whether these videos are pirated or not. They feel that the Home Video Industry has been a resounding success.

Although government is working to struggle against piracy, when talking with producers, it becomes clear that this practice has actually aided the popularity of Nigerian Home Videos in other countries. Besides that, in the domestic market, piracy is not competitive against the industry because of the low prices of the original DVDs.

As we can see, it has been the non-enforcement of IP laws, the lack of cinema theatres, the absence of public investments in cinema and the weak currency that opened a way to the emergence of this industry and of this new and open business model. An important lesson to learn from: it was

in the middle of a non-promising scenario that innovation appeared, generating creative solutions to Nigerian problems.

7. OPEN BUSINESS GUIDE

In the ICommons Wiki website, one will find the latest version of the Open Business guide (http://wiki.icommons.org/index.php/The_OpenBusiness_Guide), comprising a wide range of information about registered experiences. Also, by reading it and following the recommended steps, anyone will be able to plan the development of their work based on open structures economically viable.

The guide is under permanent improvement, lying on the collaboration of artists, researchers, intellectuals and other, from all over the world and reaffirming an important characteristic of those models – the constant innovation.

According the guide, “documenting those innovations to share them with the world is the mission of Open Business as we learn through the ideas of others to foster innovation benefiting small entrepreneurs. The aim of this paper is to combine a study of recent, successful practice with a summary of the key ideas of openness, remix, non-market production and attention now emerging around the networked information economy”.

8. CORE STAFF

Alejandra Cragnolini

She has been coordinating the field research in Argentina on the Music Scene. Alejandra Cragnolini is “licenciada en Artes” (equivalent to Master), graduated in the Faculty of Philosophy and Arts-University of Buenos Aires. She also holds a Ph.D. Candidate, for the same university. Expert in popular music, she has a post as researcher in the National Institute of Musicology. Moreover, she develops additional services in the area of analysis and consultancy in the ambits of market research.

Alessandra Tosta

Alessandra Tosta has worked in the qualitative phase of the field research in Belém do Pará. Graduated in Sociology at the Universidade Federal Fluminense (2000), Alessandra holds a master for Sociology and Anthropology for Universidade Federal do Rio de Janeiro (2005). Her know-how is in Anthropology, especially in the following areas: rural anthropology, Afro-Brazilian population anthropology and inter-ethnic relations.

Ana Maria Ochoa

She has been coordinating the field research in Colombia on the Music Scene. Ana Maria Ochoa is a Postdoctoral fellow at Tulane University, Postdoctoral Rockefeller Fellow at New York University, holds a Ph D in Ethnomusicology and Folklore from Indiana University, a Master of Arts in Ethnomusicology and Folklore from Indiana University, and is a Bachelor of Music for the University of British Columbia. Ana Maria Ochoa works as an Associate Professor in the Music Department of New York University. She has also worked as an Assistant Professor of Music at Ethnomusicology for Columbia University, as a researcher at the Centro de Documentación, Investigación e Información Musical Carlos Chávez at the Centro Nacional de las Artes in Mexico, as a researcher for the Instituto Colombiano de Antropología e Historia, as a director of the Centro de Documentación de las Artes (Music, Theater, Dance, Visual Arts) for the Ministry for Culture at Bogotá, Colombia and as a researcher at the Centro de Documentación Musical, in Bogotá, Colombia.

Arilson Favareto

He has been developing the interview guides for open business cases, as well as the research hypothesis, methodological notes and analyses from the social and economic point of view. Arilson Favareto is a bachelor in Sociology, holds a master in sociology from Unicamp and a doctorate decree in Environmental Science from the University of São Paulo (USP), having studied at EHESS/Paris. He is a professor of economic analysis at the Universidade Federal do ABC - São Paulo; he's a consultant for Plural Consultoria e Pesquisa and works as a collaborator of FIPE/USP. He also contributes with study programs on economic sociology and issues related to sustainable development policies and institutions.

Bruno Magrani

Bruno Magrani is a project leader at the Center for Technology and Society at Fundação Getúlio Vargas (FGV) School of Law in Rio de Janeiro. He is an assistant professor of Intellectual Property Law at FGV Law School. Mr. Magrani earned his LL.B. from Universidade Federal do Rio de

Janeiro (Federal University of Rio de Janeiro) and is a candidate in both the pos-graduate course in intellectual property at Fundação Getulio Vargas and the masters program at Instituto Nacional da Propriedade Intelectual. He has worked at Fundação Roberto Marinho, and at Globopar, working with one of the major TV channels in Brazil, and has actively participated in the implementation of Creative Commons in Brazil, as well as the development of the FGV Law School curriculum.

Elizete Ignácio

Elizete Ignácio coordinates projects at FGV Opinião (CPDOC) and has coordinated the qualitative phase of the field research in Belém do Pará. Graduated in Sociology at the Universidade Federal Fluminense (2000), Elizete holds a master for Sociology and Anthropology for Universidade Federal do Rio de Janeiro (2004). She works as a consultant and is a Professor at the Universidade Federal Rural do Rio de Janeiro. The main research lines she is involved with are popular culture, music, authenticity and qualitative methodologies.

Hermano Vianna

Hermano Vianna has been supervising the research results regarding cultural initiatives and markets in Latin America. He is a Ph.D. in Anthropology at the Federal University of Rio de Janeiro. He has published books such as “The Mysteries of Samba” and “The Funk Carioca World”, among others. He is a scientific consultant for FAPESP (São Paulo Estates Research Support Foundation), and writes regularly at the largest Brazilian newspaper, Folha de São Paulo. He was appointed the president of the selecting committee of the Sérgio Motta Prize, granted to electronic arts, and curator of the Carlton Arts Festival. He was also the curator of the Rumos Project, sponsored by Itaú Cultural. He created several popular TV shows in Brazil, such as the Programa Legal (Globo TV), Brasil Legal (Globo TV), African Pop (Manchete TV), Além-Mar (GNT and TVE), among several others. He developed the project “Musica do Brasil”, a TV series broadcasted by MTV and TVE. He co-wrote the screenplay of movies such as Orfeu (Cacá Diegues), and Lá e Cá (Sandra Kogut). Participated in the musical direction of movies such as Deus é Brasileiro (Cacá Diegues), and Eu, Tu, Eles (Andrucha Waddington). Co-produced the DVD Outros (doces) Bárbaros (Andrucha Waddington), and Cinema Falado (Caetano Veloso). Currently, coordinates the project Brasil Total at Globo TV, which broadcasts TV attractions produced throughout Brazil. Also curates the TIM Festival, the largest and most traditional recurring music festival in Brazil. He is responsible for the organization to the RNP (National Research Network) of the Seminar of Socio-Cultural Aspects of the Internet, in August 1995, the first event in Brazil to ever approach this theme.

José Marcelo Zacchi

José Marcelo Zacchi has been coordination Overmundo contribution to the Open Business project in Latin America as well as co-supervising the research process. He is a lawyer, graduated in the University of São Paulo Law School, and one of the coordinators of the Overmundo Project (www.overmundo.com.br). He is also Institutional Coordinator of the Brazilian Forum on Public Safety and was the founder and director of the "Sou da Paz" Institute, an NGO based in São Paulo aimed at several social projects to improve public safety, and for fighting against the causes of violence. The "Sou da Paz" institute coordinated a nationwide campaign for collecting fire guns throughout the country, which were then destroyed. He was a researcher for the ILANUD (United Nations Latin-American Institute for the Prevention of Crime). Later, he was appointed as a board member of ILANUD, and as a member of the public safety council of the State of So Paulo. He was appointed in 2003 as chief of staff of the National Secretariat of Public Safety at the Ministry for Justice. He has also coordinated for the World Bank/IDB/UN-HABITAT the settlement of an

Urban Safety Reference Centre in Brazil, and the planning and implementation of the International Center for Human Safety, created by the NGO Viva Rio in Rio de Janeiro, besides other projects aimed at citizenship and youth policies in urban areas.

Marcelo Simas

Marcelo Simas is a professor and researcher at Fundação Getúlio Vargas and coordinator of FGV Opinião. He has been coordinating a staff formed by 5 researchers in FGV Opinião, who are working on the field research and compilation of data and information. He holds a doctoral degree in Political Science through IUPERJ; methodologist, expert in elections, modernization and socioeconomic studies as well as in user satisfaction; he's also a research coordinator, expert in database and methods in DataUff (Universidade Federal Fluminense). He works as a consultant for Ampla S.A., SEGES/Ministry for Planning and Management, SEBRAE, Secretaria da Receita Federal, Embrapa, IPEA, Embratel and others.

Monique Menezes

Monique Menezes coordinates projects in FGV Opinião and has coordinated the quantitative field research in Belém do Pará. She holds a Doctorate in Political Science at IUPERJ - Rio de Janeiro University Research Institute (2005-2009), a master degree in Political Science at IUPERJ - Rio de Janeiro University Research Institute (2003- 2004), and an A. B. in Social Science at UFF – Fluminense Federal University (1999 - 2003). She has published three academic articles and more than ten research reports, besides being a consultant for Fundação Getulio Vargas.

Oona Castro

Oona Castro leads Open Business project, within the Center for Technology and Society at the Fundação Getúlio Vargas (FGV) School of Law in Rio de Janeiro, and in partnership with Movimento/Overmundo. She holds a Bachelor degree in Communications/Journalism and has attended Intellectual Property Post-Graduation course at Fundação Getúlio Vargas (FGV) School of Law. Oona has held positions regarding communications activities in institutions such as: VisitBritain, as Press and Trade Executive; the British Council, as Web Officer; Municipal Secretary of Public Administration of the City Hall of São Paulo, as Press Officer; Municipal Coordination of the Electronic Government (E-gov) of the City Hall of São Paulo, as Web Officer and colaborator in the Programmes for Digital Inclusion; and Signus Editora, as a reporter trainee. Oona has founded and serves as board member for a social organization called “Intervozes - Coletivo Brasil de Comunicação Social”.

Reginaldo Magalhães

Reginaldo Magalhães has been developing the interview guides for open business cases, as well as the research hypothesis, methodological notes and analyses from the social and economic point of view. He is a specialist on Public policies analyses from Unicamp and holds a Master in Environmental Science from the University of São Paulo (USP). He works as a consultant for Plural Consultoria e Pesquisa. He has been coordinating studies in economic sociology and gift economy for organizations such as Fundação Instituto de Pesquisas Econômicas (FIPE), the Food and Agriculture Organization of the United Nations, Sebrae, among others.

Ronaldo Lemos

Ronaldo Lemos has been coordinating the Open Business project within Latin America, supervising

the results, the aims established, the changes taken place, that means, the whole process. He is the director of the Center for Technology & Society (CTS) at the Fundação Getulio Vargas (FGV) Law School in Rio de Janeiro, and Project Lead for the Creative Commons in Brazil. Before joining FGV, Professor Lemos practiced technology, telecommunications and corporate law with the law firm Suchodolski Advogados Associados, where he is now Of Counsel. He was also professor of Sociology of Law at the University of Sao Paulo Law School and at the Brazilian Society for Public Law (SBDP). Professor Lemos is the author of several articles published in Brazil and abroad, and of two books, Comércio Eletrônico (2001) and Conflitos sobre Nomes de Domínio e Outras Questões Jurídicas da Internet (2003). His new book, “Direito, Tecnologia e Cultura” is expected to April, 2005. He earned a J.D. from the University of Sao Paulo Law School, a Master of Laws degree from Harvard Law School, and a Doctor of Laws degree from the University of Sao Paulo. Professor Lemos coordinates the Intellectual Property area at the FGV Law School in Rio de Janeiro. He works with the Brazilian Federal Government in the implementation of its free software program, and with the Ministry for Culture in the implementation of its digital culture policy. He is one of the four members appointed by the Ministry for Justice to its electronic commerce commission.