

CREATIVE ECONOMY AND SMALL BUSINESS ENTREPRENEURSHIP: A CASE STUDY IN A DESIGN COMPANY

Renata Aquino Ribeiro – Universidade Federal do Ceará – raquino@gmail.com

Augusto C. A. Cabral – Universidade Federal do Ceará – cabral@ufc.br

Patrícia G. G. Oliveira – Universidade Federal do Ceará –

patygemilyjp@gmail.com

William B. Freitas Filho – Universidade Federal do Ceará –

willbrito23@gmail.com

Sandra M. Santos – Universidade Federal do Ceará – smsantos@ufc.br

ABSTRACT

The creative economy theme has had great emphasis in the last few years due to its important role in the economical, social, political and cultural spheres through generating economic growth, cultural diversification, intellectual capital production among other aspects. The article presented here has as its main goal the identification of the main characteristics of a small business design company in Ceará, Brazil, the impact of its activities and the difficulties within the creative economy area. The methodology employed is characterized by exploratory and descriptive aspects, being of a qualitative nature. As for the procedures, this research is bibliographical and a field study, being analyzed a case of a design and branding company, located in the city of Fortaleza, Ceará. The results have shown important characteristics of the activity in the design sector within the creative economy area, which theoretical concepts are indicated through bibliographical review. Among them, innovation, creativity, search for new knowledge and valorization of intellectual capital. On the other hand, there are spaces which can be identified and completed so that the creative economy may generate all benefits in the social, cultural and economical areas in search for a sustainable development.

Keywords: creative economy, entrepreneurship, design, small business

1. INTRODUCTION

The creative economy has been a theme of major importance in the last decades, due to the impact of its goods and services in different sectors of the economy, resulting in changes in the organizational, social, political and economical areas (REIS, 2008). Its main difference is emphasizing intellectual capital as main raw material for production, which delivers as an end product creative capacity (UNCTAD, 2010). It is exactly the

focus on value of the intellectual capital and creativity in the works the main big difference between creative industries and traditional ones, which grant symbolical and economical value to this activity (BENDASSOLI *et al.*, 2009; REIS 2008).

The creative economy has gained a great deal of attention in the academic literature, due to the fact of its importance in acting in the social and economical scenario, with a capacity to generate growth and economical development, incentives to income creation, social inclusion process and cultural diversification, human development amplification, economical, cultural and social aspects interaction with technology and the creation of intellectual property (UNCTAD, 2010). The increase of public policies in this field is notable.

Related to a R\$ 3,7 billion participation in the formation of the gross domestical product (GDP) in Brazil, the creative economy has moved markets of small and middle sized businesses. Thus, the Creative Economy Secretary Office was created within the Brazilian government, and it aims monitoring and creating public policies for the local and regional development, giving priority to the support and incentive to creative professionals and small businesses by Brazilians. (UNCTAD, 2010).

This article reviews the theoretical framework about the theme which includes concepts about creative economy in views of different authors, with attention to themes such as institutionalization, entrepreneurship and creativity. In this regard, a bibliographical study was done focusing on creative economy and its role as an economic and social transformation agent. Also, the research has the characteristics of an exploratory and descriptive study, and qualitative nature. As for the means to accomplish this report, the research is bibliographical and a field study, also featuring the case study of a design and branding company, located in the city of Fortaleza, Ceará.

Given the recent growing importance of the creative economy area and its highlighted role in local and regional development, this research has become relevant due to the scarcity of bibliographies and scientific production existing on themes related mostly to this area in the studies of Business, Accounting and Tourism, contributing to the advancement of the proposed theme.

Based on the aspects presented so far, a main investigation question was raised: What is the importance of the creative economy to the design business in Ceará, Brazil? As for the general objective, this article seeks to identify the main characteristics of a design company in Ceará, the impact of its activities and its struggles in the perspective of the creative economy area. As specific objectives, there is the aim is to identify what

is the role of creativity for the design companies and check what is the role of regional development as related to creative economy.

For a better understanding about the content of this work, one may follow the planned structure of this work. Besides this introduction, the article has other four sections. The second section is about the theoretical references which consist in the investigation about concepts related to creative economy and its role in economic and social scenarios. The third section is about the study methodology. The fourth section is about the data analysis for this research, where the results from the field study are presented and analyzed, with the goal to reach the objectives initially designed for this study. The fifth section refers to the conclusions obtained from the data analysis for the research. Lastly, the references used in this article are presented.

2. THEORETICAL REFERENCES

2.1 A panoramic view on creative economy

Creative economy is a new and evolving concept and it has as main resource the creative potentials which aid economic growth and development. This happens through incentives to income generation, processes of social inclusion and cultural diversification, amplification of human development, interaction of technology with social, cultural and economic aspects and intellectual property creation (UNCTAD, 2010).

This economy is revealed as a dynamic activity, cause for deep changes in political, organizational and financial aspects. Its main feature is the impact of its goods and services in many sectors of the Economy (REIS, 2008).

In this aspect, the most important value created by the creative economy is in processing its own information, characterizing a huge growth in the services sector and in the economy dynamic and no longer being focusing on the processing of raw materials (COSTA, 2001).

The themes related to creative economy and creative industries have had a great deal of attention by many researchers, generating different concepts which change according to the context in which they are inserted.

The creative industries concept has its origin in creativity, it has as its main potential the intellectual property and wealth generation through labor creation. With a basis on people with creative and artistic capacities, it makes products to be sold that have their economic value in their cultural and intellectual properties (BENDASSOLLI et al., 2009).

Para Jeffcutt (2000, p. 123):

The creative industries originate from the convergence of media and information industries and the culture and arts sector, becoming one of the most important (and highly discussed) arenas of development in knowledge-based societies [...] operating in important contemporary dimensions of culture production and consumption [...] the creative industries sector presents a great variety of activities which, however, have their core on creativity (JEFFCUTT, 2000, p.123).

The greater value to creativity and intellectual capital in the productive process, and the creation of economic and symbolic value produced, is the largest difference between creative industries and traditional ones (BENDASSOLI *et al.*, 2009; REIS 2008). This difference becomes ever more clear in the new form of production in the creative economy area and their industries, which intend to obtain ideas that the consumers rarely will succeed in putting on market researches themselves, and that give organizations materials to aid the search for homogeneity in products and help on hypercompetitiveness (KOTLER; DE BES, 2004). Regarding this, there is a more efficient balance between creativity, execution and manual production (DE MASI, 2002).

To Florida (2005), the creative economy can be seen as a group of professionals which act in knowledge focused services, in the areas of advertising, design, publishing industries, fashion, entertainment, architecture among others.

It is, then, an essential characteristic for creative organizations, the use of intellectual capital, in the search of a new identity by the organizations, which exceed work relations but encompass the way that the individual is recognized by these organizations. Pointing out this new consumption culture, which makes use of intangible elements such as intellectual resources as competitive differential (PIRES E ALBAGLI, 2012).

In the effort of stimulating creative economy, governments have a crucial role, through public policies in the science, technology and innovation areas, proving the evolution of this sector (UNCTAD, 2010).

In Brazil, the creative sector growth has shown itself clearer through strategies of social and economic development. This growth has as its main material for innovation the public policies, an example of that was given by the Culture Ministry of the Brazilian Government, in the year 2012, upon creation of the Creative Economy Secretary. The Secretary has as its mission to design, implement and monitor the public policies for the local and regional development and focuses on the support to professionals and to small businesses in the creative areas (UNCTAD, 2010).

2.2 The creative economy and entrepreneurship

The concept of entrepreneurship may be understood as the involvement of people and processes which together transform ideas into business opportunities, being closely linked directly to originality and innovation (DORNELAS, 2008). Considering that, the concept of entrepreneurship can be related to creative practices, resulting that it is a required tool to understand the characteristics of creative businesses in an evergrowing way within the organizational dynamic of the creative industries.

Entrepreneurship relates closely to the creative economy development, transforming creative abilities in economic assets and resources with the aim to create and maintain businesses. Therefore, the link between creative economy and entrepreneurship is fundamental, since it is through entrepreneurs creativity that assets are created to address the needs of the dynamic environment in which the creative industries are inserted (SEBRAE, 2012).

Entrepreneurship shows itself as both a characteristic and a difference, present in professionals linked to creative economy (UNCTAD, 2010). It can be considered as the concept of the “creative class” since it is a group of professionals, scientists and artists, which create economic, social and cultural dynamization, specially in urban areas, including personnel in the science and engineering, architecture and design, education, arts, music and entertainment fields. These are people that through creativity add economic value through the creation of ideas, creative contents and new technologies.

Another term related directly to the “creative class” is that of “creative entrepreneurs”, which defines successful and talented entrepreneurs, with the ability to transform ideas in products or creative services. This suggests that entrepreneurship is a way to seek opportunities through different reasonings and actions (UNCTAD, 2010).

2.3 Creativity as an essential factor for the creative economy

Creativity can be defined as a process of generating ideas, which seeks to produce new ideas, having in mind the aspect of originality (UNCTAD, 2010). It can also be understood as the expression of a human force, as seen through the human activities, being capable of creating products in this process (SAKAMOTO, 2000). This concept shows that creativity is an element that constitutes creative economy.

Creativity can be regarded as four main kinds. Scientific creativity, which can be understood as the one that encompasses curiosity and availability to try new relations in the search for problem solution propositions; economic creativity, which aims to generate competitive advantage through business tactics; artistic creativity, which characterizes itself in the ability to create new ideas for interpreting the world in an

original way through sound, images and texts. And all of those are connected in different degrees through technological creativity (UNCTAD, 2010).

There is also the cycle of creative activity, through which it is possible to analyze the creativity results, this cycle is accomplished by the union of four species of capital, the social, the cultural, the human and the institutional, in which are understood all of them together as creative capital. It is necessary, then, to measure not only the economic results that the creativity generates but also the cycle of activity generated by the interaction of the four areas of creative capital (UNCTAD, 2010).

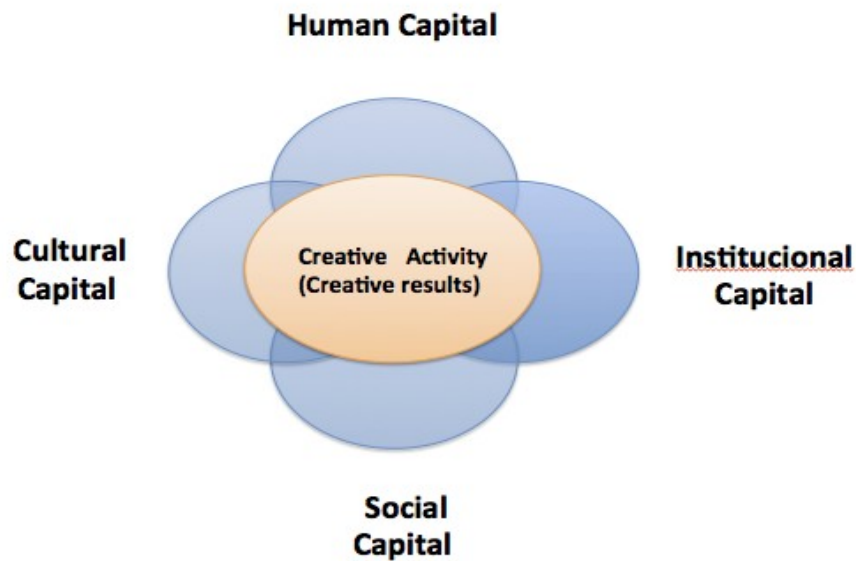


Image 1: UNCTAD Classification for creative capital
Source: Adapted by the author from UNCTAD (2010)

Creativity is an element inherent to the work of creative industries and their activities, it creates a competitive difference when dynamizing processes and enabling intangible assets production.

2.4 Creative economy classification according to UNCTAD and Design role

To UNCTAD (2010), creative industries can be divided in four large groups: cultural heritage, arts, media and functional creations. Those groups can be again divided in other nine subgroups.

We have identified as first group heritage, which corresponds as cultural assets) and it can be understood as the beginning of different forms of artistic expression, serving as a reference and basis for activities in the creative industries. The cultural asset identifies and unites the link between cultural elements related to historical, anthropological, ethnical, aesthetical and social aspects, in a way to influence creativity and production activities in the creative industries. The heritage group can be divided

into two subgroups: traditional cultural expressions which relate to crafting, festivals and celebrations; and cultural spots, which can be understood as archeological sites, museums, libraries and exhibitions (UNCTAD, 2010).

The cultural heritage can also be understood under the material sphere which refers to intangible assets transmitted and the immaterial sphere which refers to intangible assets. Such as ideologies, which can be passed from generation to generation, and which serve to the individual as well as to the collectivity. A fact which converges to the idea that heritage serves as origin and basis for the creative and cultural activities of the individuals and the collective while producers and participants of an organization (FUNARI E ARAÚJO, 2009).

The second group is arts, this group includes the creative industries which have activities based essentially in art and culture. To Coli (1995) the concept of arts is the manifestation of human activity in which the feeling is contemplational, that is: the culture possesses a notion which indicates in a solid way some of its activities and points out their importance. The artistic work seeks inspiration in identity values, symbolic meaning and cultural assets (UNCTAD, 2010). This group can be divided in two other groups which are: visual arts, which are painting, sculpture, photography and antiques, and the dramatical arts related to such as live performance, theater, dance, opera, performance arts and others.

Media is the third group, known as the group of means capable of creative production and content, and its goal is to enlighten a communicative process with the audience. Media can be divided in two subgroups: publishing companies and printed media would be in the first group aimed at books and press, the second group would be the audiovisual one, encompassing movies, television, radio and other broadcasts.

The fourth and last group is the functional creations, which are industries not directly related to culture, but that offer products or services with cultural content (DUARTE, 2010). To UNCTAD (2010), the functional creations are industries stimulated by the search for service procurement and the creation of services and products with functional objectives such as design (interiors, graphic, fashion, jewelry, toys and artifacts), new media (software, videogames and creative digital content), creative services (architecture, advertising, cultural and recreational, and creative research and development).

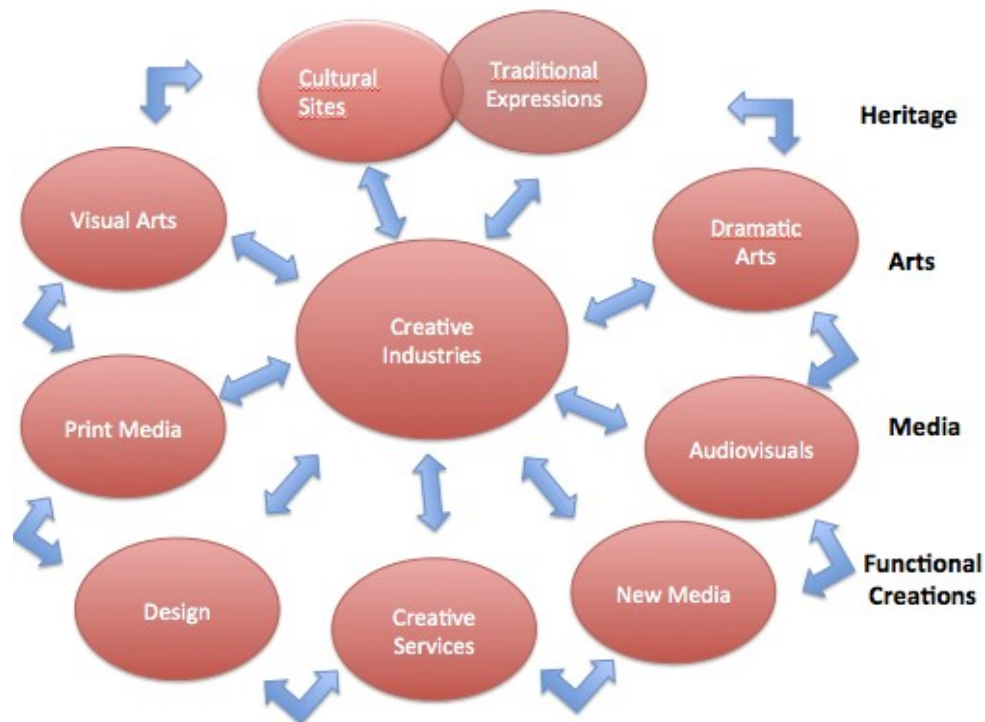


Image 2: UNCTAD classification to Creative Industries
 Source: Adapted by the author from UNCTAD (2010)

Design is part of functional creations, as noted before. It deals with the creation of forms and appearance of products and it expresses these different forms, through aesthetical functional creations based on concepts or specifications. Design is material for all the manufacturing processes and it can not be separated from the physical product. To America Industrial Design Society, "design" as "the creation and development of concepts and specifications which perform the functions, and value product and systems appearance for the mutual benefit of users and manufacturers" (UNCTAD, 2010).

It was also defined in the report by UNCTAD (2010), the creativity expressed produces as a result an economic activity anchored in knowledge, generating assets or services of creative nature with a market purpose, being different by its cultural and economic value.

Considering this, the design industry is part of the creative economy, since it is constituted by many elements in the supply chain, such as crafting, authorship and consultancy in technology services, and those fit within the intellectual property rights framework (UNCTAD, 2010). Therefore, design can be understood as an additional component which brings value to products, due to its aspects linked to innovation, explaining the influence and value addition to the subgroup of design creative industries.

3. METHODOLOGY

The current research is characterized as a case study with descriptive and exploratory focus. To Fachin (2003, p. 123), research “is an intellectual procedure in which the researcher has as main objective to acquire knowledge through investigation of a reality and the search of new truths about a fact (an objective or a problem)”. According to Santos (2007, p. 28), “descriptive research is a panorama of the known characteristics which compose the fact/ phenomenon/process chosen.” Also characterized as exploratory, since it possesses “a flexible plan, involving a bibliographical research, interviews with experts and analysis of similar cases” (DENCKER, 1998, p. 124).

Exploratory research make up for a larger familiarity of the researcher with the problem, “it has as main goal the betterment of ideas or the discovery of intuitions” (GIL, 2002, p. 41). It possesses also as characteristics a flexible plan encompassing, in general, bibliographical research, expert interviews and similar case analysis (DENCKER, 1998).

In the first phase of the research, a bibliographical study was made, which was made through data available to the public, through publications such as books, articles, thesis among others (SEVERINO, 2007). In this phase, comprehensive researches in the literature about creative economy were made, in books, articles and monographical works such as thesis and dissertations in online academic repositories. It is possible to identify at the this point the importance of concepts related to the dimensions of the creative industries, as outlined in theoretical writings found about the area (UNCTAD, 2010).

In the second phase a field research was made, which brought together data collected on the spot, through direct observation, investigation or case study (SANTOS, 2007). This case study was made through the technique of the semi-structured interview (see annex), with themes related to the creative industries, with the goal to identify the main characteristics, its impacts and difficulties in the perspective of the creative economy. In the interview, 19 questions were made, those being related to four main themes: Becoming a Formal Business; Entrepreneurship, Creative Economy and Local/Regional businesses.

According to Dencker (1998, p. 191), “after data collection the researcher must focus their attention in the analysis and interpretation of the information gathered”. The data analysis aims to reunite all the observations in an organized fashion to answer the research question. For this study, the technique used was content analysis through

themes (or thematic analysis), which according to Richardson *et al.*, (1999, p. 243) “consists in isolating themes within a text and extracting parts which can be used, according to the problem in analysis, to allow comparison with other texts chosen with the same procedure”.

In content analysis, the methodology used to describe and interpret the content in the diverse types of documents and texts, the search is for systematic descriptions. The content analysis helps to reinterpret the messages and to reach an understanding with a higher level of abstraction of their meanings than through an ordinary reading reach (BARDIN, 2004).

4. DATA ANALYSIS

Aiming to identify the main characteristics of a design company in Ceará, its activities and its difficulties within the perspective of the creative economy area, a semi-structured interview was made with one of the partners of the company studied, Vibri.

Through data analysis, one can identify that the company studied is a small size company of design and branding, currently possessing in its staff three partners and one employee hired according to the Brazilian legislation parameters for full time employees (the CLT - Consolidação das Leis do Trabalho). About the academic education and undergraduate area of the partners, Rodrigo Meireles Vieira has a bachelor degree in Advertising from Federal University of Ceará, Brazil, a master's degree in Design and Art Direction from Elisava, in Barcelona, Spain and is studying a post-graduate course in Graphic Design at Faculty 7 de Setembro, Ceará, Brazil, and working with branding and visual identity. Fernando George de Brito, the second partner, has a bachelor degree in Journalism from Federal University of Ceará, Brazil, a master's degree in Periodical Publishing Design from BAU – Centro Universitario de Diseño de Barcelona, Spain, and works with editorial design. Edson Vidal Júnior, the third partner, has a bachelor degree in Graphic Design from Faculty Estácio FIC - Faculdade Integrada do Ceará and works with illustration and visual identity.

The company has three main services in its portfolio: visual identity, editorial design and illustration. The company has been in the market formally since January 2014, however partners have done freelance jobs for costumers before becoming a formal business since 2008. Partners decided to become a formal business when they identified the existence of a lack of graphic design offices in the city and the major local potential which that existed in this area and wasn't being tapped.

When asked about the amount of clients and the demand the company has

monthly, the interviewed stated that this quantity varies according projects and the demands that come up. This is due to the fact that the company is relatively new to the market. As for the demand, being a graphic design company, the works are developed in the form of projects, many clients finish a job and do not necessarily have another job to keep constantly demanding service. Also regarding this matter, not only does the company answers demands from clients, such as with designs, illustrations and others, it also generates its own products and demands.

About the representation of the company in the market it is inserted, it is difficult to measure, since the design market is characterized by a great informality specially in the state of Ceará, but it is possible to say that the company is among the top three design studios found in the city. The other two larger local design studios have been in the market for more time, and this puts them in a relative competitive advantage when it comes to the company studied. This data was supplied by the interviewed.

In the company perspective, the designer profession is not one that needs to be restricted by legislation, once that there are no risk variables involved, but intellectual capital, innovation and creativity. “We are in an area in which experimentation and freshness are welcome, which does not exclude the search for knowledge. I believe that those that can join all those things, freshness and knowledge of the area, will naturally be selected by the job market”, says the interviewed. Also pointed out as main characteristics to the creative economy activity are innovation, search for new knowledge and creativity. But on the other hand, the company did seek to become formal, as a way to grow structurally to answer to larger size clients, which have the need of having a physical location to go to talk about their demands.

On the other hand, there are advantages on becoming a formal business, such as the possibility to cater to larger clients, since a deal with a formal business strucks as more secure. Nevertheless, the big amount of extra work hours and taxes from personnel hire are costs that weigh in heavily for small and medium size businesses that decide on becoming formal for their activities. Therefore, it is possible to see this as the main difficulty that small and medium size creative companies have in Brazil to support themselves, due to high taxes imposed by the government, obstacles to the sector.

About the importance of being associated to class organizations such as Brazilian Association of Design Companies (ABEDESIGN - Associação Brasileira de Empresas de Design), the interviewed stated that it is important since it is an opportunity to participate in a movement together with graphic design area in the country and in the state. This movement happens through the event Mais Design Ceará,

a gathering which brings the greatest names in national design and has as its main objective getting the attention of the market. Also clients and designers have the context on what it means to care about the design in today's world and participate in events, courses and other happenings promoted by the association. There is also the participation in periodical meetings where actions to be taken along the year are planned by the associates. Another main point is the contacts with businesses are able to maintain with other regional associations in Brazil.

When it comes to characteristics important to stand out in the market landscape, the company view is that in the creative economy market there is a characteristic that gets neglected many times by creative professionals but that should be deemed essential, being as professional as one can. This not only means being committed to what was agreed with the client, but also and mainly about deadlines and their accomplishment, information about phases necessary to develop a product, in all, being a good professional is extremely important. One of the differences a company can make on its competitors is a constant search in allying a reasonable deadline to a quality product delivered to their costumers. In the company's perspective, entrepreneurship is also a very importante characteristic in the market, but if it is not accompanied by a professional maturity, it could harm not only the professional in focus, but the market in general.

About the challenges of working in the creative industry, it is important to follow the market trends and to reinvent oneself. They are both directly related to the search to train oneself, since intellectual capital is the main resource of the company acting in the creative industry. This way, the company seeks to always participate on training update events and others that give its professionals the opportunity to Exchange experiences with other professional in the regional, national and international market. Other than this, as periodical practice, the company has as formal event the "Vibri Synteshis" where, monthly, one of its participants is responsible for studying a theme and sharing the knowledge to other collaborators, whether it is in the form of seminars or *workshops*. Such practices help the company on following new trends and reinventing itself.

The company has gained attention of the market because of the regionalistic works it develops, within the cultural entrepreneurship market, seeking as regional perspective its difference from the competitors. Examples of this are the works "Of Northern color" (Da cor do norte), a project selected for the Iberic American Biannual Design Fair (Bienal Ibero-americana de Design), with a strong regional appeal, the

work portrays the life of toy producers in the town of Miriti, North region. Another project with strong cultural references was the creation of the advertisement and the set for “Jangadeiro Sports Club” (Jangadeiro Esporte Clube), a local TV show on football, where the inspiration came mostly from the works of Mestre Noza, a sculptor from Juazeiro do Norte city. Also, they developed the website for a local youth hostel, the Mandakaru (www.mandakaruhotel.com), which has as its main theme “being from Ceará state” (cearencidade), and it was inspired on the *naif* art and its colorfulness. It is possible to see that with innovation there is a competitive advantage within the local market and also in a global perspective through international awards.

To Vibri, the acknowledgment in awards is the result of producing works that were in great demand from the market and, actually, solved an specific problem of the client. They are ideas which served as solutions to real problems and had its implementation approved and accompanied by the client.

5. FINAL REMARKS

Creative economy is a new concept which has been discussed in depth due to its importance for economic, cultural and social development, mainly due to its innovative role, with new characteristics different than those of the traditional economy, and its main resource is intellectual capital related to creativity and innovation.

The report by UNCTAD (2010) shares creative industries in four large groups: heritage, arts, media and functional creations. In the group of functional creations are industries related to providing services and creating productions with functions, such as design, and it is in this industry subgroup that the company studied is inserted.

The design industry is inserted in creative economy, since it is related to several elements in its supply chain, such as crafting, and technology products and services, being also considered products covered by intellectual property rights (UNCTAD, 2010). Therefore, the design industry comes into this scenario as an addition of value to products, since they have the characteristics related to innovation and creativity.

Considering the elements described, this research has as its main goal, to identify the main characteristics of a design company in Ceará, its activities, impact and its difficulties within the perspective of the creative economy field. As specific goals, it aimed to identify the role of creativity within design companies and examining which was the role of regional cultural elements within the creative economy.

Through the data analysis, it was possible to identify the main characteristics of the activity, that can also be confirmed in the theoretical literature examined about the theme. It can also be confirmed main characteristics related to the activity and to the

creative industry, such as innovation, creativity, permanente search for new knowledge and valuing the intelectual capital.

With the sector becoming more formal and professional, changes that are welcomed have improved the market, as before the degree of non-formal labor among design professional in Ceara was much higher, a change factor connected to better and formal labor conditions for design professionals. It was also possible to establish the importance of formalization for companies that deal within this market, since being formal makes it easier to cater to clients that are larger and with greater demands, due to the fact that formal business are seen as more secure when hiring a business to provide services.

Regarding the difficulties of becoming a formal company, the high amount of taxes are the first, what can be seen as an obstacle to attract more professionals to seek the formalization in the area. Regarding this, it is possible to identify the lack of public policies and incentives which can help and motivate young entrepreneurs in turning their companies into formal businesses and contribute this way with the sustainable growth of creative economy in the region.

As challenges for the professionals in the creative economy industry, it is possible to identify two important elements: following trends through constant learning and experimentation, since this is a very dynamic sector and it requires from its professionals to always be innovating when it comes to obtaining competitive advantages in relation to competitors.

It was also important to see that regionalization is an important point in the search for a competitive differential within the cultural entrepreneurship market, since through local culture valorization in a creative and innovative way, in the search for different products and services, a difference is made. That all comes in harmonically with the hypothesis brought initially for this study about the aspects of creative economy.

Finally, it is possible to conclude that the design industry is in an initial stage of development in the region studied, that entrepreneurs face a great deal of challenges to stay in this market, mainly due to the lack of public policies well defined for the sector and that support also the development of it. Therefore, it is possible to identify actions that have to be taken so that the creative economy may generate all the benefits in the economic, cultural and social aspects for the search of a sustainable development in the region and the country. As a proposition for future research investigating this theme, na analysis of the public policies aimed at the development of creative economy in Ceará

and doing other case studies for more areas related to this economy within the region.

6. REFERENCES

- BARDIN, I. **Análise de conteúdo**. 3. ed. Lisboa: Edições 70, 2004.
- DENKER, Ada de Freitas Maneti. **Pesquisa em Turismo: planejamento, métodos e técnicas**. São Paulo: Futura, 1998.
- BARDIN, Laurence. **A análise de conteúdo**. 3a. ed. Lisboa: Edições 70, 2004.
- BENDASSOLLI, Pedro F. et al . Indústrias criativas: definição, limites e possibilidades. *Rev. adm. empres.*, São Paulo, v.49, n.1, Mar. 2009. Available in: <http://www.scielo.br/scielo.php?script=sci_arttext&pid=S003475902009000100003&lng=en&nrm=iso>. Accessed in 28. Out. 2014
- COLI, J. **O que é arte** 15. ed. São Paulo, Brasiliense, 1995.
- COSTA, A. D.; DE SOUZA; SANTOS, E. R. Economia criativa no Brasil: quadro atual, desafios e perspectivas. *Rev Eco & Tec, Curitiba*, v. 7, n. 4, p. 151-159, Out./Dez 2011. Available in: < <http://migre.me/ewgQh> > Accessed 03. ago.2014.
- DE MASI, D. **O ócio criativo**. Rio de Janeiro: Sextante, 2000.
- DORNELAS, J. C. A. **Empreendedorismo: transformando ideias em negócios** Rio de Janeiro, Elsevier, 2008.
- DUARTE, C. S. G. A Ilustração de moda e o Desenho de moda. Florianópolis, 2010. Available in: <<http://www.ceart.udesc.br/modapalavra/edicao6/arquivos/A5-Carla-AIlustracaodemodaedDesenhodeModa.pdf>> Accessed 03 out. 2014.
- FACHIN, Odília. **Fundamentos de metodologia**. 4a. ed. São Paulo: Saraiva, 2003.
- FIRJAN. Indústria criativa: mapeamento da indústria criativa no Brasil. 2012. Available in: < <http://www.firjan.org.br/economicriativa/pages/default.aspx>> Accessed 03. Ago. 2014.
- FLORIDA, R. **Cities and the creative class. 2005. Ed. Routledge, New York**. Available in: <<http://www.economicriativa.com/ec/pt/ec/conceito.asp>> Accessed in: 03. ago.2014.
- FUNARI, P. P. A.; ARAÚJO, S. S. C.. **Patrimônio histórico e cultural**. Rio de Janeiro, Ed. Jorge Zahar, 2009.
- JEFFCUTT, P. Management and the creative industries. *Studies in Culture, Organizations and Society*, v.6, n.2, p.123-127, 2000. Available in: < <http://www.tandfonline.com/doi/abs/10.1080/10245280008523543#.VFE3IfnF9XU>> Accessed in: 03. Ago. 2014.

GIL, Antonio Carlos. **Como elaborar projetos de pesquisa**. 4^a ed. São Paulo: Atlas, 2002.

KOTLER, Philip; DE BES, Fernando Trias. **Marketing lateral: uma abordagem revolucionária para criar novas oportunidades em mercados saturados**. São Paulo: Campus, 2004.

PIRES, Vladimir Sibylla; ALBAGLI, Sarita. Estratégias empresariais, dinâmicas informacionais e identidade de marca na economia criativa. *Perspect. ciênc.inf.*, Belo Horizonte, v.17, n.2, Jun 2012. Available in: <http://www.scielo.br/scielo.php?script=sci_arttext&pid=S1413-99362012000200008&lng=en&nrm=iso> Accessed in: 03. Ago. 2014.

REIS, A. C. F. **Economia criativa como estratégia de desenvolvimento: uma visão dos países em desenvolvimento**. São Paulo: Itaú Cultural, 2008.

RICHARDSON, Roberto Jarry et al. **Pesquisa Social: métodos e técnicas**. 3^a ed. São Paulo: Atlas, 1999.

SAKAMOTO, C. K. **Criatividade: uma visão integradora**. 2000, 58f. Tese (Doutorado em psicologia) Instituto de Psicologia, Universidade de São Paulo, São Paulo. 2000.

SANTOS, A. R. **Metodologia científica: a construção do conhecimento**. 7^a ed. Rio de Janeiro: Lamparina. 2007.

SEVERINO, A. J. **Metodologia do trabalho científico**. 23^a ed. São Paulo: Cortez, 2007.

SEBRAE. **Termo de referência Atuação do Sistema Sebrae na Economia Criativa**. 2012. Available in: <<http://www.sebrae.com.br/sites/PortalSebrae/artigos/A-atuação-do-Sebrae-na-Economia-Criativa>> Accessed 02. ago. 2014.

UNCTAD- *United Nations Conference on Trade and Development*. **Creative Economy Report 2010**. a feasible development option. Geneva: UNCTAD/ DITC, 2010.

Available in: <http://www.unctad.org/en/docs/ditctab20103_en.pdf> Accessed in: 31 nov. 2012.

7. ANNEX

Data collection instrument: Questionnaire for semi-structured interview Interview – Company: Vibri Design and Branding

General data

1) How many employees does the company have? What is their degree and job description?

2) How many clients in average does the company have monthly, for instance, and which are some characteristics of the most important?

3) How did the company begin? How long has it been in the market?

4) What is its representation in the market? How many and which are its main competitors?

5) What are its main products and services?

Creative economy

1) Is there a belief that becoming a formal institution would help your business?

2) The company is associated with the Brazilian Association of Design Companies (ABEDESIGN), what is the importance of being associated in an organization like this?

3) How do you seek training when the intellectual capital is the main asset of the company?

4) What was it like for the company to be recognized in this market? (Specially considering the recognition of the Vibri work with the project “North color” being awarded in the Iberic American Design Biannual fair (Bienal Ibero-americana de Design)?

5) What are the characteristics that are important to gain attention in the market, is entrepreneurship among them?

6) What do you see as a competitive difference of the company?

7) What are the main difficulties and advantages that a formal company faces?

8) Does the company sees itself within the creative economy market? Justify.

9) What are the main challenges faced to act in the creative industry?

10) What is the importance of regional culture and local knowledge in the work of Vibri?