



# Repertórios Interpretativos sobre a Economia Criativa na Cidade de Uberlândia: o mercado da música na ótica do ecossistema laranja

## Interpretive Repertoires on the Creative Economy in the City of Uberlândia: the music market from the perspective of the orange ecosystem

Received: 12/21/2021

Accepted: 01/26/2023

Daniel Victor de Souza Ferreira<sup>1</sup>

Vanessa Alves Pinhal<sup>2</sup>

Sérgio Luiz do Amaral Moretti<sup>3</sup>

André Francisco Alcântara Fagundes<sup>4</sup>

### Resumo

A Economia Criativa pode ser entendida como um ativo de aspectos econômicos, culturais e sociais que interagem com objetivos de tecnologia, propriedade intelectual e turismo. Este artigo tem como objetivo analisar o setor criativo na cidade de Uberlândia na perspectiva dos profissionais da música. Como ponto de partida foi utilizado o *framework* da *Ecologia Naranja*. Para a coleta de dados adotou-se o procedimento de entrevistas em profundidade com especialistas. Cada sujeito foi entrevistado por meio de três técnicas distintas, e complementares: entrevista episódica, narrativa e técnica projetiva. O potencial da música em Uberlândia foi visto para além do ponto de vista econômico, destacando a promoção social e valorização da cultura local. Os resultados tornaram possível fazer considerações sobre: (a) a criação, na ação do músico diante da padronização do “jeito certo de se portar” diante do mercado da música; (b) a alegria, na adaptação virtual de um “estilo certo”, evitando o que lhe incomoda; e, (c) o entorno, na relação existente entre as regiões esquecidas e as diversas instituições e políticas públicas ligadas à cultura. A contribuição acadêmica vai no sentido de que o atual trabalho preencheu uma lacuna nos estudos sobre o tema, no que concerne a Uberlândia, além de mostrar o uso de técnicas de coleta remota dos dados, em observância ao regime de isolamento social no combate à pandemia do Covid-19.

**Palavras-chave:** Economia Criativa. Cidade Criativa. *Ecologia Naranja*. Música. Uberlândia.

1 PhD student in Administration (UFU). Uberlândia – MG, Brazil.

Email: [thunder.danvic@hotmail.com](mailto:thunder.danvic@hotmail.com)

2 PhD student in Administration (UFU). Uberlândia – MG, Brazil.

Email: [vanessa-pinhal@hotmail.com](mailto:vanessa-pinhal@hotmail.com)

3 PhD in Social Sciences (PUC/SP). Professor at the Federal University of Uberlândia.

Uberlândia – MG, Brazil. E-mail: [sergiomoretti@uol.com.br](mailto:sergiomoretti@uol.com.br)

4 PhD in Administration (UFMG). Professor at the Federal University of Uberlândia.

Uberlândia – MG, Brazil. E-mail: [andre.fagundes@ufu.br](mailto:andre.fagundes@ufu.br)

## Abstract

Creative Economy can be understood as an asset of economic, cultural and social aspects that interact with technology, intellectual property and tourism. This article aims to analyze the creative sector in the city of Uberlândia from the perspective of music professionals. As a starting point, the framework of the Orange Ecosystem was used. For data collection, the procedure of in-depth interviews with music experts was adopted. Each subject was interviewed using three distinct and complementary techniques: episodic and narrative interviews as well as projective technique. The potential for music in Uberlândia was observed beyond an economic point of view, highlighting the social promotion and appreciation of local culture. The results enabled considerations about: (a) creation, in the musician's actions in face of the standardization of a 'right way to behave' in the music market; (b) joy, in the virtual adaptation of a 'right style'; and (c) the environment, in the relationship between forgotten regions and the various institutions and public policies linked to culture. The academic contribution made by this study consists of filling a gap in the literature on the subject regarding Uberlândia, as well as showing the use of remote data collection techniques, in compliance with the social isolation regime in the fight against the Covid-19 pandemic.

**Keywords:** Creative Economy. Creative City. Orange Ecology. Music. Uberlândia.

## Introduction

The origin of the expression Creative Economy is attributed to a work published by Peter Coy in the magazine Business Week in 2000, highlighting the role of organizations in the new knowledge-based economy (SERRA; FERNANDEZ, 2014). Discussions around creative industries have been addressed by different national (FIRJAN, 2019; REIS, 2008) and global (BOP CONSULTING, 2010; SCHULTE-HOLTHAUS; KUCKERTZ, 2020; WATSON, 2020) bodies and communities. Their importance is explained especially by their role in the economic and social progress of developed and developing countries in terms of income generation and social inclusion (LEITÃO et al., 2011).

Creative Economy can be understood as an asset involving economic, cultural and social aspects that interact with technology, intellectual property and tourism. Its function is to stimulate income generation and the creation of new jobs while promoting socialization, inclusion, cultural diversity and human development (SEC, 2012; UN-UNCTAD, 2008). Some examples are the architecture, art, fashion, music, publicity, television and games industries (RESTREPO; MÁRQUEZ, 2013). Cities also play a role in the development of regions, including creative cities (LANDRY, 2011; UNESCO, 2019), smart cities (DEPINÉ, 2016; HATUKA et al., 2018) and city-organizations, which value the practices of each subject inserted in these locations, giving meaning, dynamism

and life to cities (MAC-ALLISTER, 2004; SARAIVA; CARRIERI, 2012).

When considering globalization, digital technologies and the fragmentation of production chains, creativity can be seen from a new perspective, including musical activities. In this context, the technological paradigm of Information and Communication Technology (ICT) has brought significant change. By incorporating monetary and community relationships, the advent of new organizational forms of production based on networks reduced production costs and expanded access to musical production, particularly in the production of local music (MICHEL; MACHADO; SÁTYRO, 2019).

The city of Uberlândia, located in the state of Minas Gerais, Brazil, has a population of 700 thousand people, the second highest GDP in the state, and became the third city in number of formal jobs in the creative economy segment, with more than 19 thousand employees (OBSERVATÓRIO P7 CRIATIVO, 2018). The city also boasts a few drivers of cultural activities (including music), namely the Municipal Culture Plan (Plano Municipal de Cultura – PMC) and the Municipal Cultural Incentive Program (Programa Municipal de Incentivo à Cultura – PMIC). In addition, there are institutions associated with the sector, such as the Arts Institute at the Federal University of Uberlândia, the State Conservatory of Music ‘Cora Pavan Capparelli’, and the Municipal Secretary of Culture.

In this context, this study aims to analyze the creative sector in the city of Uberlândia from the perspective of music professionals. To that end, the following sections will present the theoretical framework for this empirical investigation, followed by the methodology and the results. Lastly, the article will present the final remarks.

### **Cities as drivers of development**

There are relationships between cities and their citizens in the construction of the singular characteristics of a region. Development in line with the creative economy seeks to foment the economy, innovation, and the production of goods and services that will benefit the whole of society, whose growth and generation of wealth use symbolic and intangible goods in the production of intellectual property and cultural objects (VIEIRA; SANTOS; CARNIELLO, 2016). Creative activities may help regions develop their identities, increasing the value of cultural

and regional aspects. This identity forms the cultural, economic and natural characteristics that distinguish regions from each other (HAESBAERT, 2010).

Some studies serve as examples of how to address the economic particularities of cities. For instance, the city of Glasgow, associated with the technological development environment, is recognized by the strong presence of the music industry (GUIMARÃES; RIBEIRO; MACHADO, 2020), the wine or culinary market (PAULA; MECCA, 2018; SANTOS; SILVA, 2020), traditional artisanship (GALLAS et al., 2019), and the development of networks of cultural agents (REYES JUNIOR; DIAS; GOMES, 2018). Some Brazilian cities also integrate UNESCO's international network of creative cities: Belém (PA), Florianópolis (SC), Paraty (RJ) and Belo Horizonte (MG), in the gastronomy field; Brasília (DF), Curitiba (PR) and Fortaleza (CE), in design; João Pessoa (PB), in artisanship and popular art; Salvador (BA), in music; and Santos (SP), in cinema.

Cities are unique spaces for the manifestation of diversity, including creativity and human relations, becoming places with the potential to transform the urban socio-economic environment through the understanding of their cultural identity (GALLAS et al., 2018; TESTONI; TEIXEIRA, 2018). A creative city amazes and incites curiosity, and, with that, the search for solutions (REIS; URANI, 2011). UNESCO recognizes urban areas as the major generators of new strategies, policies and initiatives to turn culture and creativity into the driving force for sustainable development and urban regeneration. The stimulation of growth and innovation promotes social cohesion and the well-being of citizens (UNESCO, 2019). Creative cities (UNESCO, 2019; LANDRY, 2011) are smart cities (DEPINÉ, 2016; HATUKA et al., 2018) are within this context.

From the moment when a place, such as a city, decides to emphasize a certain characteristic, that location may stand out and come to be recognized in a certain category. Notably, literature on this subject offers an index that enables the classification and analysis of such places (LANDRY, 2011), addressing several aspects of creative cities and presenting ten categories that indicate creativity, as shown in Table 1.

**Table 1** – Categories of creative locations

Category	Characteristic
Political and public structure	Transparency, flexibility. The public sector does not impose large restrictions to jobs.
Distinction, diversity, vitality and expression	A clear identity that results from a dynamic culture. There is a wealth of activities involving the arts, a variety of festivals, and many sports and civic events.
Openness, trust, tolerance and accessibility	An atmosphere of openness permeating the way public institutions, businesses and the civil society operate – there is openness in the public, private and community/volunteering sectors, as well as in the public space.
Entrepreneurship, exploration and innovation	There are ample support systems in place, from counseling to access to funding and venture capital. The level of innovation and R&D is higher than average, and the location is known for its unique, design-based products and services.
Strategic leadership, agility and vision	A vision of the future in all sectors, providing a strong sense of vision for the location, which means there is a deep awareness of current trends, emerging developments, and their implications.
Talent development and learning landscape	Learning and knowledge are valued. Learning institutions strive to be the best in their areas and have international connections.
Communication, connectivity and network	Getting around is easy, locations are accessible. Social mobility is more possible. There are high-quality public transport systems.
The location and the creation of locations	Human interactions and activities are stimulated instead of blocked by physical barriers. Natural areas are recognized and respected.
Housing and well-being	Quality of life is considered great, Gross Domestic Product is high, and crime rates are low.
Professionalism and efficacy	Professionals are confident in their own abilities and are not afraid to work in partnership with other people and to delegate authority, breaking conventional rules of hierarchy.

Source: Landry (2011).

Creative cities and smart cities compose the so-called urban concepts, and are different from each other in a few aspects (HATUKA et al., 2018). Creative cities aim to attract the creative class, seeking development and economic growth. Their vulnerabilities are social elitism, ‘purified’ public spaces, and displacement of middle and lower class residents. In turn, smart cities are more

focused on information flows, connectivity, technological services and infrastructure. The goal is to develop social capital as a way to encourage stakeholders to participate. Their vulnerabilities include hyper-surveillance, reduced privacy, and a growing technology divide. This definition is in line with Depiné (2016), who defined smart cities as a model where connectivity is a source of social, cultural and urban development.

There are also authors who see cities as organizations. For instance, Mac-Allister (2004) believes the city-organization is a highly complex social organization. In turn, according to Saraiva and Carrieri (2012), a city is defined by its people, whose dynamics will shape the location. Gomes, Cardoso and Domingues (2021) agree with this complexity and show, in their systemic review on the topic, the existence of multiple cities cohabiting. In these locations, it is possible to find evidence related to asymmetric relationships of power, cultural changes, institutional crises and social tensions.

In the face of the increased complexity of urban life, creativity may also become a major resource to help solve urban issues. However, according to Depiné (2016), this is only possible through the creation of a collaborative and participatory dynamic, whose starting and reference point for defining the local identity is respecting and strengthening it, turning the city's culture into a development platform for everyone.

### **The creative ecosystem: concepts and dimensions**

The creative sector is among the most dynamic in the global economy, with knowledge-based transversal connections involving the macro and micro levels. It has the potential to drive national economies, promoting social inclusion, cultural diversity and human development. It is also a viable development option for providing innovation, multidisciplinary political solutions and interdepartmental action (BRITTO, 2016). The applications of this sector on creative economy vary from country to country. Some focus on arts and culture, others include gastronomy, and there are also those encompassing business-to-business industries such as publishing, software, publicity and design (BOP CONSULTING, 2010). Regarding definitions, each country adopts a different perspective to reflect its legislation on intellectual property. However, the basis of the concept is individual creative talent, innovation, and the exploration of said intellectual property, always associated

with the contribution of culture to the economy (MOORE, 2014), as seen in Table 2.

Aiming to map the creative industry in Brazil, the Federation of Industries of the State of Rio de Janeiro (Federação das Indústrias do Estado do Rio de Janeiro – Firjan, SENAI) addressed the topic from two perspectives: Production, measured by the value generated by creative establishments, and the Job Market, or the amount of creative professionals and their salaries. From the perspective of the formal Job Market, the creative industry generated 837.2 thousand jobs in 2017. From the perspective of Production, the context of recession in recent years stabilized the participation of the creative sector in the Brazilian GDP. Since 2014, the participation has been around 2.6% of the wealth generated in national territory. The Brazilian creative industry amounted to 171.5 billion *reais* in 2017 (FIRJAN, 2019). Table 3 shows the activities of the creative industry chain in Brazil according to FIRJAN.

**Table 2** – Concepts in Creative Economy

Authors	Concept	Examples
Pratt (1997)	Production system of cultural industries: production, infrastructure, distribution and consumption.	Publication, film, music and television.
Stern and Seifert (2008)	Activity composed by creative individuals (artists, architects, computer programmers, university professors and writers).	Technology, entertainment, journalist, finance, high-end manufacture and arts industries.
United Nations - Unctad (2008)	Based on economic, cultural and social assets related to technology, intellectual property and tourism. Promotes income generation, social inclusion, cultural diversity and human development.	Traditional arts and crafts, publication, music, visual and performing arts, new medias and design; technology, cinema, TV and radio.
Restrepo and Márquez (2013)	Activities that transform ideas into cultural goods and services whose value takes into account intellectual property. Orange Economy (the color of creativity).	Intersection between Cultural Economy and Conventional Creative and Cultural Industries; support for creativity.

Source: Elaborated by the authors

Considering the specificities of each category, there must be institutional structures to protect the rights of individuals and of intellectual property that are also tolerant of cultural and social diversity. In addition, it is important to support small and medium businesses to ensure that creative industries act to contribute economically to the location they are inserted in. Lastly, regarding regulations, there must be instruments to promote the access of creative entrepreneurs to the environment of these industries (BRITTO, 2016).

**Table 3** – The creative industry chain in Brazil according to FIRJAN.

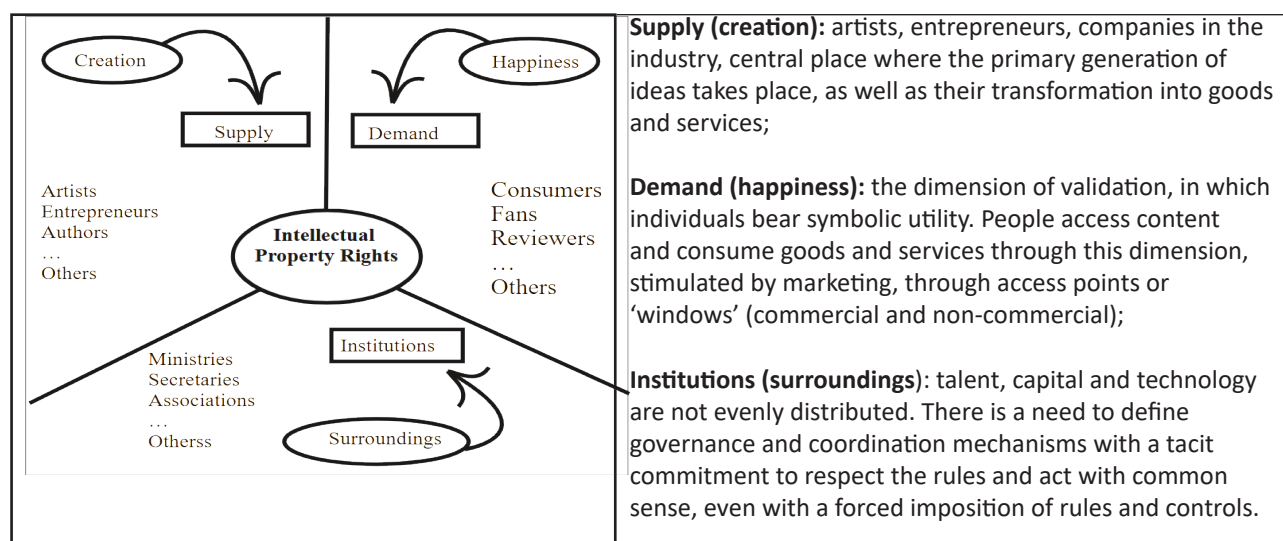
Consumption	Culture	Media	Technology
<p><b>Publicity and Marketing:</b> market research and event organization.</p> <p><b>Architecture:</b> design and project of buildings, landscapes and environments.</p> <p><b>Design:</b> Graphic, multimedia and furniture design.</p> <p><b>Fashion:</b> Design of clothes, accessories and footwear.</p>	<p><b>Cultural expressions:</b> artisanship, folklore, gastronomy.</p> <p><b>Art and Heritage:</b> museology, cultural production, history.</p> <p><b>Music:</b> sound recording, editing and mixing; musical creation and interpretation.</p> <p><b>Performing Arts:</b> production and direction for theater and dance.</p>	<p><b>Publishing:</b> editing of books, newspapers, magazines and digital content.</p> <p><b>Audiovisual:</b> content development, distribution, scheduling and transmitting.</p>	<p><b>R&amp;D:</b> experimental development and research in general, except biology. Biotechnology: bioengineering, research in biology, lab activities.</p> <p><b>ICT:</b> software and system development, IT consulting, robotics.</p>

Source: FIRJAN (2019, p. 6).

Restrepo and Márquez (2013) use the term Orange Economy (due to the association between the color orange and creativity) to define Creative Economy as a group of activities composed of several agents: artists, musicians, writers, consumers, fans, entrepreneurs, managers, curators, companies, development agencies, ministries, etc. The authors provide an understanding of how this so-called relationship ecosystem works, proposing three perspectives for analysis: (i) the ecology – the relationship between supply and demand, and their relationship with the State; (ii) the value chain – an approximation in the cyclical process between creation and consumption; and (iii) Kreatopolis – the central role of cities. The first dimension (Orange Economy) is the context in which relationships happen between each creative agent, with an ecological balance between supply, demand and surroundings, according to the following definitions and Figure 1.



Figure 1 – The Orange Economy



Source: adapted from Restrepo and Márquez (2013, p. 143).

The second dimension of the Orange Economy is the value chain, which encompasses production, distribution, commercialization and consumption of creative goods and services. According to the authors, every idea, creation or artwork goes through a filter to determine its commercial viability, and then enters the production process. Several activities go through this process, such as sound recording, editing and mixing, as well as musical creation and interpretation, forming the chain of the creative industry through culture. When it comes to music, it has the potential to generate jobs and income and to foment creative economy in the city.

The third aspect of the Orange Economy is the concept of Kreatopolis, which is formed by the Greek words *krea* (creation) and *polis* (city). According to the authors, this concept enriches urban and rural communities both materially and spiritually integrating creative ideas, content, communities, goods and services around a common project for social development that is economically sustainable. In less developed places such as Latin America and Caribe, this requires an ongoing 'conversation' between institutional agents.

### The economic potential of music for the creative industry

The study of the creative industry encompasses multiple paradigms due to its complexity, which depends on individual skill and talent. Some studies in Brazil focused on understanding the different manifestations of creative economy in the country, such as the wine or culinary market (PAULA;

MECCA, 2018; SANTOS; SILVA, 2020), traditional artisanship (GALLAS et al., 2019), the development of networks of cultural agents (REYES JUNIOR; DIAS; GOMES, 2018), and the importance of public policies (REIS, 2008). However, there is a gap in the literature on music and the creative economy. Given the importance of music for the creative economy (BROOK; FOSTATY YOUNG, 2019; NURWATI; SULISTİYONO; ROESTAMY, 2019), in addition to the passion and artistic, social and business demands, (SCHULTE-HOLTHAUS; KUCKERTZ, 2020), there must be job opportunities and incentives for the creative potential of individuals and groups (NURWATI; SULISTİYONO; ROESTAMY, 2019).

The current music industry is associated with the technological environment. According to Michel, Machado and Sátyro (2019), the technological paradigm of ICT brought change even to suburban areas, reducing production costs and expanding access to musical production, with the introduction of new organizational forms of production based on networks, incorporating financial and community relationships. The authors mention the case of rap music production in Grajaú, which has community and collaborative aspects associated with economic aspects.

This reality shows professionals, particularly in suburban regions, are in need to policies to support the development of socio-spatial networking strategies in order to deal with their disconnected status. Watson (2020) explains that the economy of music in the northwest of England shows a significant disconnect with the dominant industry in London. With that, the author shows the 'regional' economic growth through creative industries based on their socio-geographic complexities.

Authors such as Michel, Machado and Sátyro (2019) and Watson (2020) indicate that it is possible to consider the economic potential for music, emphasizing the protection of the right to intellectual property in the creative industry and, in particular, the need for cooperation between institutions and individuals. In the process of song creation, composers need to cooperate with producers or record companies in order to disseminate their creations. Musicians may grant a license to a producer or record company in order to reproduce the songs they create. In exchange, the copyright holder is entitled to receive royalties on the dissemination or reproduction of their creations by the other party. Copyright is an exclusive economic right consisting of obtaining economic benefits over the creation and products of the related right (NURWATI; SULISTİYONO; ROESTAMY, 2019).

Uberlândia – the largest city in the Triângulo Mineiro region and the second largest in the state of Minas Gerais – boasts a few drivers of cultural activities (including music), namely the Arts Institute at the Federal University of Uberlândia, the State Conservatory of Music ‘Cora Pavan Capparelli’, and the Municipal Secretary of Culture. The city hall is responsible for managing two highly relevant public policies that drive local cultural projects and agents in the city, namely: the Municipal Culture Plan (Plano Municipal de Cultura – PMC) and the Municipal Cultural Incentive Program (Programa Municipal de Incentivo à Cultura – PMIC). Together with the Municipal Fund for Culture, these policies comprise an important driver of the musical and cultural market in Uberlândia. Like in several regions of the country, public authorities drive the potential culture and, consequently, generates jobs, income and economic dynamism. (REIS, 2008). These organizations increase professionalization and build technical knowledge in the music field.

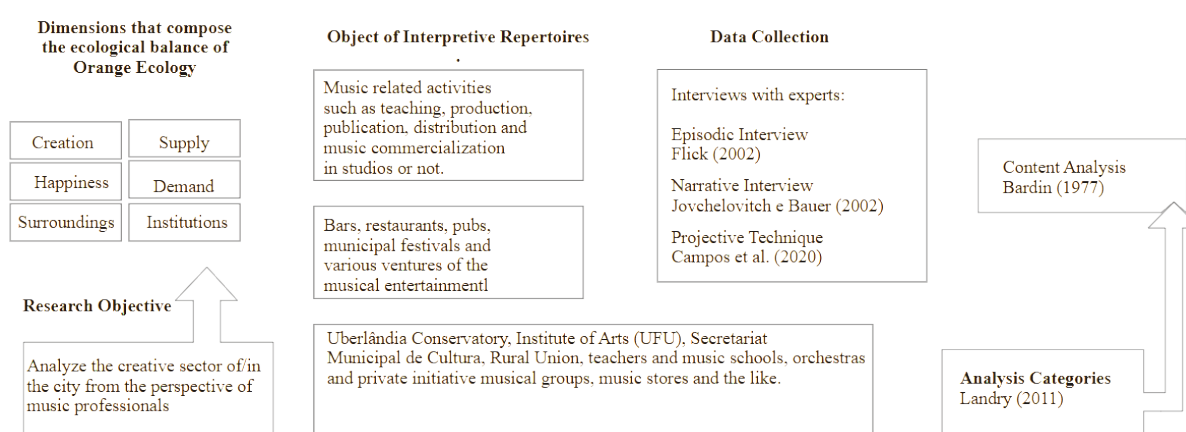
### Methodological procedures

This research is of an exploratory and descriptive nature with a qualitative approach (MALHOTRA, 2012). The data were collected through semi-structured interviews with music specialists in the city of Uberlândia. The starting point was the framework proposed by Restrepo and Márquez (2013) in relation to the Orange Ecosystem. In this study, we emphasize the interpretations of the analyzed public regarding each of their dimensions: (a) the surroundings, related to the institutions that comprise the creative economy of Uberlândia; (b) happiness, related to the demand produced by the public; and (c) creation, related to music itself. The dimensions that comprise the ecological balance of the Orange Ecosystem are shown in Figure 2.

There were thirteen semi-structured, individual interviews with music specialists based on a predefined methodological course, detailed in Chart 4. Following the recommendations of Thiry-Cherques (2009) for data saturation, the thirteen interviews, which lasted 70 minutes on average, added up to approximately 15 hours. Of the thirteen research subjects, eight participated in the projective technique; three did not feel comfortable making the drawing, but exposed their representation of the future verbally; and two only described what they would draw without showing us the drawing. In order to ensure anonymity, the interviewees were given pseudonyms in this article. They are: (a) two music professors, who will be called **Ana** and

**Antônio**; (b) one music professor who participates in cultural projects, **Beatriz**; (c) two music professors who participate in events, **Carlos** and **Caio**; (d) the owner of a musical instrument store, who also participates in events, **Douglas**; (and) five musicians who participate in events, **Edson**, **Eduardo**, **Elias**, **Emerson** and **Enzo**; and (f) two advisors to musicians with successful careers and national recognition, **Fabiana** and **Fernanda**.

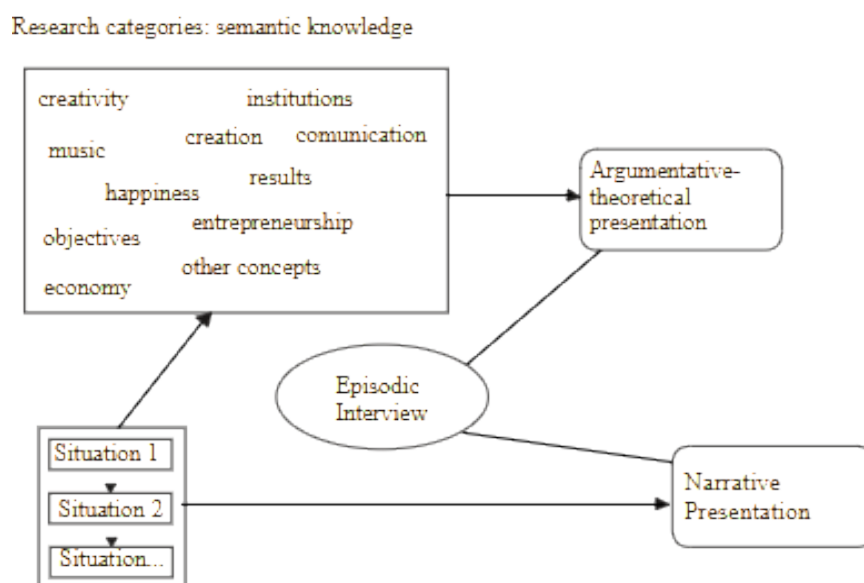
**Figure 2** – Research design



Source: Elaborated by the authors

During the interviews, we sought to determine the experience of each interviewee. However, this became a challenge due to the personal relationship that the interviewees have with music. All of them mentioned having joined the music field while they were still children, and could not indicate the exact moment when the hobby became a profession. The distinction between their personal and professional lives could not be made in a simple way, and many concepts had to be clarified. This discussion led to the results presented in the next section.

The sequence of procedures was: (a) episodic interview (FLICK, 2002); (b) narrative interview (JOVCHELOVITCH; BAUER, 2002); and (c) projective technique (CAMPOS et al., 2020). These procedures became important for this study because music is an activity with strong personal and cultural grounds. We sought to analyze the content presented by the interviewees through three different process in order to determine their convergences and divergences. This mixed model has been tested and approved as a procedure in other empirical studies (PINHAL; FERREIRA; BORGES, 2018). The model is shown in Figure 3.

**Figure 3** – Relationships in the episodic and narrative interviews

Source: adapted from Flick (2002, p. 117).

Due to the social distancing measures in the context of the Covid-19 pandemic, the interviews were done remotely through applications such as Google Meet and Zoom. The guidelines used were based on the analysis categories of Landry (2011), shown in Chart 3, and for the research design in Figure 2, we used content analysis (BARDIN, 1977) aided by the software Atlas.ti.

### Presentation and discussion of results

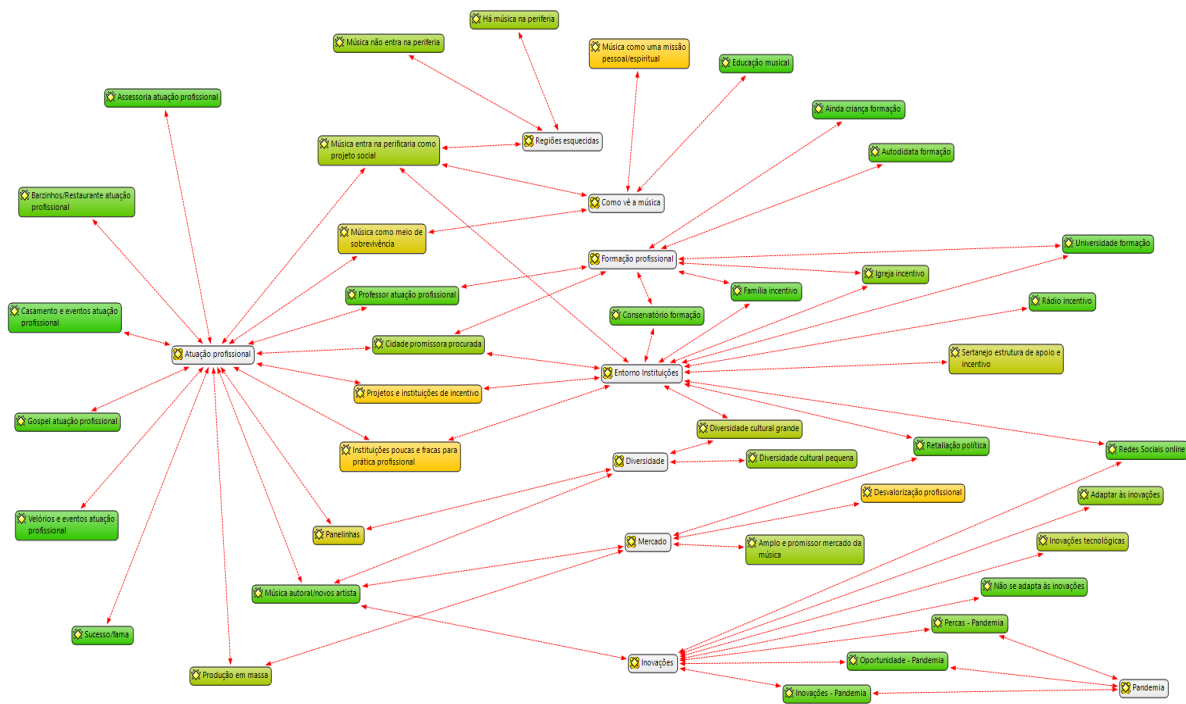
Many perspectives were identified in the interpretive repertoires of the interviews. The findings indicate the presence of 39 initial categories (codes) and 9 intermediate categories (codefamilies). Given the diversity of categories, it was necessary to organize them according to their relationships. Therefore, the initial and intermediate categories were organized in a relationship network using Atlas.ti.

At first, it was possible to identify various practices for education and professional work in the city of Uberlândia. The territorial concept was extrapolated, as we found that musicians began establishing their practices outside of a geographic concept by meeting demands outside the city, thanks to technology. 'Even in Europe', said Edson, telling a story about how he started working in the international market while living in Uberlândia. The pandemic was an unexpected category that became important over the course of the research. Emerson said:

‘with the pandemic, there was an internet boom [...], until then, the focus was on radios and television programs, and now everyone is on the internet.’ Figure 4 shows a summary of the categories identified.

The category ‘professional work’ seemed to be more central, showing relationships with other categories that help understand it, such as ‘forgotten regions’, ‘professional education’, ‘institutions’, ‘market’, and ‘diversity’. A category or codefamily named ‘innovation’ was developed in association with the code ‘original music/new artists’. The development of this codefamily also contributed to the category ‘surroundings/institutions’ and to the category ‘pandemic’, whose codes appeared in all interviews and were strongly defended by the interviewees, since everyone involved in the field research was taken by surprise by the social distancing measures in the context of the covid-10 pandemic, which heavily affected the field of entertainment and the research itself as it was happening.

Figure 4 – Network views of the categories obtained on Atlas.ti.

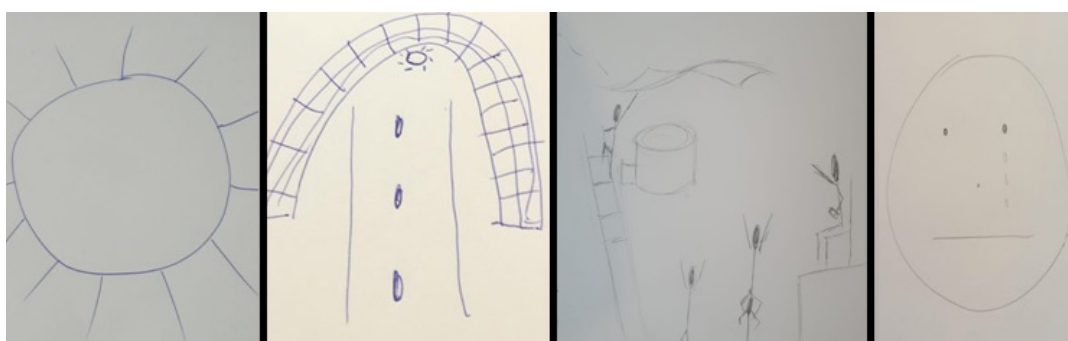


Source: elaborated by the authors.

The projective technique enabled access to non-verbal representations given by the interviewees, reinforcing the two main perceptions about the analyzed context: a pessimistic and critical interpretation, and an optimistic and integrative interpretation. The two drawings on the left in Figure 5 depict the sun as a possibility to ‘keep shining’, to keep opportunities open, as long as the professional is willing to engage in the necessary activities (drawn by the participant Carlos). The message in the second representation, drawn by Edson is that ‘there is a light in the end of the tunnel, and it is possible to overcome the adversities faced by the sector’.

In the third drawing, Caio depicts the inequality in access to venues for presentations and to the resources coming from financial incentives to culture. In his view, the stairs are leading someone to the doors of the municipal theater (which he calls the ‘cheese’ and says not many people perform there), and the ‘stairs’ enabling this are a versatile metaphor for political nominations or any other form of sponsorship, represented by the ‘flying bill’ drawn over the person at the top. The fourth drawing was made by Beatriz, depicting the interviewee’s sadness regarding the current situation of the artistic class, with limited resources and professionals that are not valued for their creativity. When making this drawing, the interviewee said: ‘I made a crying face, that’s it’.

**Figure 5** – Drawings obtained from the projective technique



Source: elaborated by the authors based on research data.

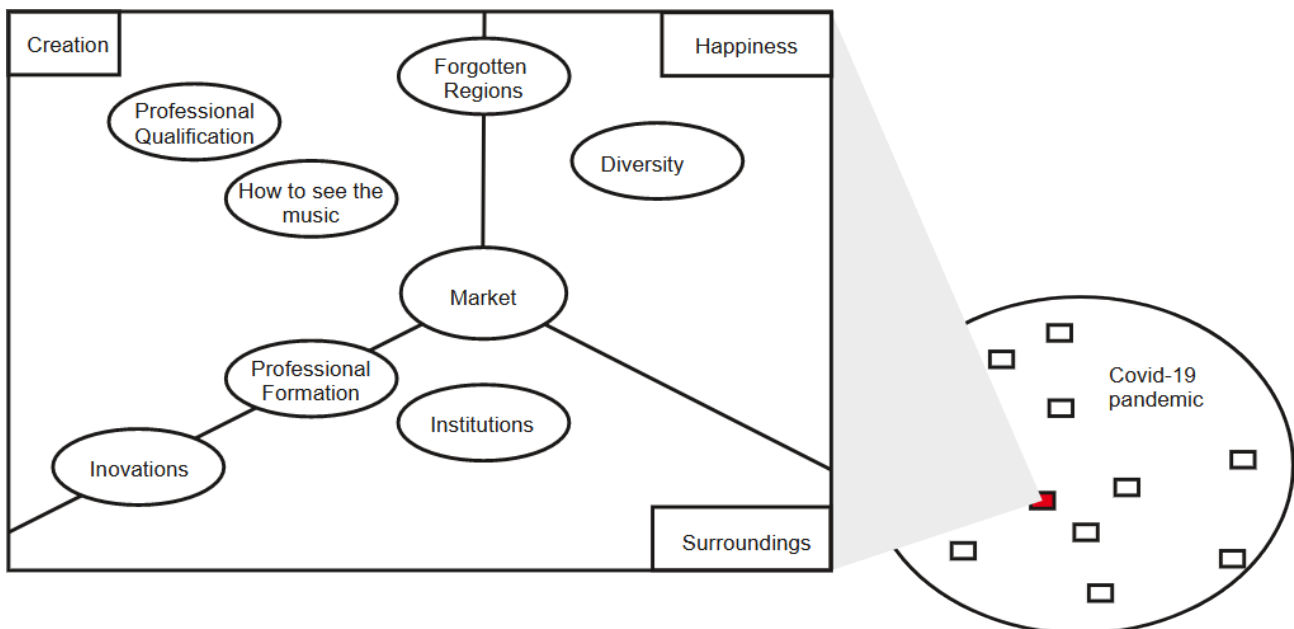
The analysis of the orange ecosystem includes the market of creative industry itself; in our case, the perspective of the music industry. The intermediate categories were organized systematically according to the suggested framework. Some intermediate categories in particular represent the expected interconnections, but the overall result was unexpected. For instance,

it was impossible to fit the model proposed by the authors without taking into account the interrelations and interdependencies of the final categories creation, happiness and surroundings. As shown in Figure 6, the market is interrelated to creation, happiness and surroundings through the categories that compose it.

The music market is seen in an environment of constant change and innovation, whose capacity for adaptation is directly related to survival. As defended by Michel, Machado and Sátyro (2019), the music industry is intimately connected to the environment of technological development. Creative cities are seen as places for experimentation and innovation, in which new ideas come for different areas (TESTONI; TEIXEIRA, 2018).

One of the interviewees decided to tell a story to show his interpretation of the music market and its innovations: ‘I’ll talk about the timeline [...]’ (Elias). He then told the story of how he started by recording a CD with a few songs and distributing it to people for free, because he had no connections with any record company. ‘Today you can release material on digital platforms more than actually physically’ (Elias).

**Figure 6** – Categories of the interpretive repertoires about Orange Ecology



Source: elaborated by the authors.



The researchers invited the interviewees to register their concerts and observations about the future of their activities in order to establish a relationship of mutual trust. The analysis of the research corpus revealed that, in this first moment, there were interpretations associated with fear, self-indulgence, despair, disbelief, lack of concentration, adaptation, receptiveness, modesty, doubt, tranquility, indifference, advice, hope, and more. Those are very diverse feelings that are impossible to categorize. However, one feeling became very evident: anger.

With profanity words directed at the context and at the institutions, one phrase was an example of this feeling: 'I wish I could just kill them all. Oh! I'd kill them, but peace is to blame, peace won't let me [...] the artistic class in general is completely shit on' (Beatriz). Another interviewee presented his views on the pandemic: 'It took us by surprise. Many people didn't have the financial planning and are in a very difficult situation. Many people will have to change professions to survive. Some can't change, they're suffering' (Edson).

The experiences of the city's musicians indicate that the public also changes their characteristics. 'The public consumes information way too fast', said Eduardo, when talking about the mass production of musical creativity, which is reportedly devastating the musicians' ability to create. Another participant, Antônio, when questioned about how music could provide quality of life to himself as a musician and/or to the public, answer that music could not provide quality of life for professional musicians due to the demands imposed by the music market over their survival.

Considering the above, we found that the practices of the creative industry in Uberlândia encompass three profiles of practitioners related to music, whose interpretation of the city composed the research findings: (a) the 'exclusive musician', whose music-related economic activity is fixed/stable and their main source of income, often considered a high-performance, 'professional', 'nationally recognized', or even 'famous' musician; (b) the 'partial musician', usually someone with informal education (self-taught), considered to possess a 'special gift', but 'with no national recognition', and to whom music is usually a supplementary source of income; and (c) the 'missionary musician', someone who dedicates exclusively or partially to music, whose view of music is associated with a life of dedication and a mission to produce improvements and benefits through music, focusing on social projects or activities that promote the quality of life

of the target audience, including ideologies and spirituality, reflection and social denunciation, education, citizenship, a dignified life, employment, social inclusion, among others. These three profiles are not mutually excluding and may overlap among the artists or among the practices of the same artist, depending on the context.

Considering the diversity of interpretations given by the interviewees, the interpretive repertoires were organized using three characters to represent each profile: the 'SpongeBob', the 'Taylor' and the 'Missionary'. These characters were all indicated at some point during the interviews. The interviewees made spontaneous use of this metaphoric aid to describe their interpretations verbally. These expressions, which were spontaneously mentioned by the interviewees, were highlighted in this article due to their ability to represent the analysis system applied in the research.

### **(A) An evident sideburn, what would SpongeBob say?**

The analysis showed perceptions about the purpose of art and of the artist in their context of activity. Artists must be a nuisance; a discomfort is necessary for a piece of art to truly touch the public. However, what actually happens in the current reality is judgement: 'their hair is all messed up', 'those small shorts, what a shame'. The public tends to identify more easily with art that does not provoke as much and does not shock when appreciated. This was mentioned by the interviewees Beatriz and Edson. Specifically in the field of music, Beatriz mentions the example of Brazilian Funk: 'Funk is so disturbing because it says what everybody hears, but it's there in the suburb, but we deny the suburb, we don't want to be seen as poor'. She also exemplifies her view based on an episode of the cartoon SpongeBob, whose behavior is aligned with what others (the public) expect of him. In the episode, the character decides to wear sideburns in order to look like an adult and prove that he is not a child, after being shamed due to a lipstick mark his grandmother left on his forehead. In turn, the interviewee Edson also addressed the issue of judgement, but he talked about it inside the artistic field itself: 'they exclude the guy who plays really well and is evangelical, because he doesn't do drugs'.

There are two major points emerging from these interpretations: denial, the refusal of what is different and of what makes people question their beliefs; and stereotypes, such as how

SpongeBob must wear sideburns in order to be accepted and seen as an adult – that is, for any artistic work to be accepted and seen as appropriate, it must fit a ‘mold’.

### **(B) A guitar in Time and Motion, what would Taylor say?**

Musical production in the contemporary world has been characterized by its speed and by the amount of songs released in a short time. This context generates a feeling of mass production in artists, a characteristic of Taylor’s Scientific Management in the beginning of the 20<sup>th</sup> century. According to some of the interviewees, this idea of productivity at all costs and the search for ‘what is commercial’ (what pleases the masses) completely contradicts the essence of creative activity, which needs freedom and autonomy to be open for innovation. The consequences are a reduced diversity in the city and fewer opportunities for new artists to perform, since the public is not open to anything uncommon. There is currently a commodification of music production taking place, which controls the profile of artists and demands a high-production performance that easily disappears into ‘a little dance or a little joke on social networks like TikTok or Instagram’ (Enzo). Undoubtedly, the interviewees in this research do not see mass production as consistent with quality musical production.

### **(C) The suburb as a forgotten region, what would the Missionary say?**

As the interviewees attempted to answer the research question ‘How long ago did you start on music?’ we found that the professional field of music is not very well defined. Could performing for free in a family event be considered an activity in the music field? What about in other events, that could be more or less structured? How large must the event be, or how much must the pay be in order to consider something a professional activity in the field of music? Those were tactical questions that the interviewees returned to the interviewers, and were difficult to answer.

When talking about the activities of one of her colleagues in music, Ana said his participation goes beyond the financial: ‘He teaches at the conservatory, he plays at church, he is a member of the UFU String Orchestra, there’s a bakery where he plays every Sunday, he teaches at people’s homes [...] wherever you invite him to play, he’ll go’. Knowing when and where someone is performing a musical activity is difficult. Music becomes part of their personal, individual life.

Somehow, defining when they started working with music is also problematic. It becomes impossible to tell when they started because it is a process that is usually tied to their life history as they being entering the music field gradually.

The interviewee Fernanda said that ‘even churches give classes and educate musicians’. Indeed, many musicians reported having started in evangelical churches. In these temples, there are children already participating in the field of religious music. The interviewees consider these voluntary activities important in the music field: ‘They learn at church and end up working with music in the future’ (Fernanda). The interviewee Ana stated that she has been in music since she was 12, thanks to the influence of church and religious activities that engaged her in it. Ana, who was a student in the conservatory and at the college course in music at the university, stated: ‘Many music events happen at church’. Mentioning the influence of family, Elias said church ‘is a cultural cradle’, since it gives the ‘opportunity to study and to produce music’. Showing the strength of religious activities in the field of music in Uberlândia, Ana said that ‘50% of the students at the conservatory are evangelical. These students go to the conservatory not because they love [classical] music, but because they want to play at church [...] half of the students in the conservatory have this profile [...]’.

Making a comparison with the suburb, the interviewee Fernanda stated: ‘Every suburb, every neighborhood has a church, and churches play music. Music is there. Music is well explored there.’ The interviewee Beatriz highlighted one of the roles of music, which ‘can be used for social denunciation, for social reflection, but unfortunately people don’t listen because everyone prefers the easy thing that doesn’t bother them’. According to the interviewee Fernanda, gospel music is also present in these places.

Despite recognizing the lack of incentives and resources, the interpretations in this study also include views that reinforce the presence of music in styles that are characteristic of the suburbs, such as country and funk, which were mentioned by many interviewees. Indeed, even though these regions are remembered by the social projects of missionary musicians, public authorities and institutions that promote culture still forget them and the cultural activities that happen there, ignoring the cultural practices that precede the goals of promoting ‘good music’ or the mission to foment social benefits such as employment, income and citizenship.

## Final remarks

This article analyzed the creative sector in the city of Uberlândia from the perspective of music professionals. There are several 'cities' in Uberlândia, which is diverse, complex and in constant movement, a place where (re)interpretations occur over the course of the constitution of its practices. The potential for music in Uberlândia was seen beyond the economic point of view, highlighting the social promotion and appreciation of local culture. Although limited by its Taylorist view, the creative economy (music in Uberlândia) investigated in this study was considered capable of promoting social inclusion, cultural diversity and human development, in line with the literature (BRITTO, 2016).

Considering the interpretations about the stigmas of the so-called forgotten regions (the suburb), about the mechanical characteristic of the musical activity identified in the work of professionals in this area, and about the cultural diversity in the city and its potential for music as an economic activity, it was possible to establish an approximation with the city and its peculiarities. The interviews enabled a better understanding of the city of Uberlândia as a social and spatial organization, with a focus on the organizational practices that constitute the city in the use of urban spaces. Ontologically, the city was not seen here as a concrete noun, impartial and devoid of human beings, but rather as a 'practiced city', full of subjectivities, naturally complex, arising from the tangle of practices that, in their diversity, emerged of the subjects' interpretations.

In addition, it was possible to understand that the effects of the pandemic go beyond the expected, directly interfering in the constitution of the city itself, since it composes its practices and habits, giving new meaning to activities. The academic contribution made by this study consists of filling a gap in the literature on the subject regarding Uberlândia, as well as showing the use of remote data collection techniques, in compliance with the social isolation regime in the fight against the Covid-19 pandemic. The use of virtual and digital means for data collection is considered a trend in qualitative research, as it enables a qualitative approach consistent with interviews in the post-pandemic world through technological communication tools.

Our suggestions for ramifications of this research are: (i) a more in-depth study on the empirical contributions in the pandemic category, which not only changed the city and the practices that

constitute it, but also the research itself; and (ii) a more in-depth look at the nature and characteristics of the researched phenomenon using the Grounded Theory method, aiming at the possibility of developing a substantive theory that contributes to the field of Business Administration through the understanding of Creative Economy management.

## References

- BARDIN, L. **Análise de conteúdo**. Lisboa: Edições 70, 1977.
- BOP CONSULTING. **Mapping the creative industries: a toolkit**. London, England: The British Council, 2010.
- BRITTO, J. N. DE P. A regional perspective of the creative economy in Brazil. **Revista de Economia Contemporânea**, v. 20, n. 3, p. 458–491, 2016.
- BROOK, J.; FOSTATY YOUNG, S. Exploring post-degree employment of recent music alumni. **International Journal of Music Education**, v. 37, n. 1, p. 142–155, 2019.
- CAMPOS, A. C. et al. “Before alone or (well) accompanied”? The use of projective marketing techniques. **Qualitative Report**, v. 25, n. 2, p. 471–486, 2020.
- DEPINÉ, Á. C. **Fatores de atração and retenção da classe criativa: o potencial de Florianópolis como cidade humana inteligente**. [s.l.] Universidade Federal de Santa Catarina, 2016.
- FIRJAN. **Mapeamento da Indústria Criativa no Brasil**. [s.l.: s.n.]. Disponível em: <<https://www.firjan.com.br/EconomiaCriativa/downloads/MapeamentoIndustriaCriativa.pdf>>. Acesso em: 14 jan. 2021.
- FLICK, U. Entrevista episódica. In: BAUER, M. W.; GASKELL, G. (Eds.). **Pesquisa Qualitativa com Texto, Imagem and Som: Um Manual Prático**. Petrópolis, RJ: Vozes, 2002. p. 114–136.
- GALLAS, J. C. et al. O Papel dos Ativos Territoriais and da Inovação no Desenvolvimento de Cidades Criativas. **Desenvolvimento em Questão**, v. 16, n. 43, p. 113–146, 2018.
- GALLAS, J. C. et al. Economia Criativa and Inovação Social: uma análise a partir de uma comunidade de artesãos cearenses. **Desenvolvimento em Questão**, v. 17, n. 49, p. 176–190, 2019.
- GOMES, R.; CARDOSO, S. P.; DOMINGUES, F. F. A (re) produção dos espaços urbanos brasileiros nos estudos organizacionais: que cidade é essa? **Gestão & Regionalidade**, v. 37, n. 110, p. 43–63, 2021.
- GUIMARÃES, A. D.; RIBEIRO, S. B.; MACHADO, A. F. Repercussion of the label in a comparative analysis of indicators. **Creative Industries Journal**, v. 14, p. 1–17, 2020.
- HAESBAERT, R. Região, regionalização and regionalidade: questões contemporâneas. **ANTARES: Letras and Humanidades**, v. 2, n. 3, p. 02–24, 2010.
- HATUKA, T. et al. The Political Premises of Contemporary Urban Concepts: The Global City, the Sustainable City, the Resilient City, the Creative City, and the Smart City. **Planning Theory & Practice**, v. 19, n. 2, p. 160–179, 2018.
- JOVCHELOVITCH, S.; BAUER, M. W. Entrevista narrativa. In: BAUER, M. W.; GASKELL, G. (Eds.). **Pesquisa**

**Qualitativa com Texto, Imagem and Som: Um Manual Prático.** Petrópolis, RJ: Vozes, 2002. p. 90–113.

LEITÃO, C. S. et al. Indústrias criativas: alternativa de desenvolvimento regional. **Liinc em Revista**, v. 7, n. 2, p. 538–555, 2011.

MAC-ALLISTER, M. A cidade no Campo dos Estudos Organizacionais. **Organizações & Sociedade**, v. 11, n. Edição Especial, p. 171–181, 2004.

MALHOTRA, N. K. **Pesquisa de Marketing: Uma Orientação Aplicada.** Porto Alegre: Bookman, 2012.

MICHEL, R. C.; MACHADO, A. F.; SÁTYRO, N. G. D. Música, redes and tecnologia na periferia: impactos tecnológicos na produção de rap na zona sul de São Paulo. **Nova Economia**, v. 29, n. especial, p. 1277–1303, 2019.

MOORE, I. Cultural and Creative Industries Concept – A Historical Perspective. **Procedia - Social and Behavioral Sciences**, v. 110, p. 738–746, 2014.

NURWATI; SULISTIYONO, A.; ROESTAMY, M. Mechanism Of Economic Value Determination Of Music And Song Copyrights Made As Objects Of Fiduciary Collateral. **International Journal of Scientific & Technology Research**, v. 8, n. 9, p. 2004–2009, 2019.

OBSERVATÓRIO P7 CRIATIVO. **Radar: economia criativa em Minas Gerais.** Belo Horizonte: [s.n.].

PAULA, T. M. DE; MECCA, M. S. Valorização, preservação and promoção da cultura local através da economia criativa: o caso da produção do souvenir gastronômico. **Caderno Virtual de Turismo**, v. 18, n. 2, p. 116–128, 2018.

PINHAL, V. A.; FERREIRA, D. V. DE S.; BORGES, J. F. É Com Pesar Que Informamos O Encerramento De Nossas Atividades: Representações and Práticas em Videolocadoras. **Contextus – Revista Contemporânea de Economia and Gestão**, v. 16, n. 1, p. 62–92, 2018.

PRATT, A. C. The Cultural Industries Production System: A Case Study of Employment Change in Britain, 1984–91. **Environment and Planning A: Economy and Space**, v. 29, n. 11, p. 1953–1974, 1997.

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

REIS, A. C. F.; URANI, A. Cidades criativas: perspectivas brasileiras. In: REIS, A. C. F.; KAGEYAMA, P. (Eds.). **Cidades criativas: perspectivas.** São Paulo: Garimpo de Soluções & Creative Cities Productions, 2011. p. 30–37.

RESTREPO, F. B.; MÁRQUEZ, I. D. **La economía naranja, una oportunidad infinita.** Washington, DC: Banco Interamericano de Desarrollo, 2013.

REYES JUNIOR, E.; DIAS, F.; GOMES, R. A economia criativa sob a ótica das redes sociais dos produtores culturais de Brasília. **Revista Ciências Administrativas**, v. 24, n. 3, p. 1–15, 2018.

SANTOS, E. C. DOS; SILVA, C. DE M. Feiras Colaborativas and Economia Criativa em Caruaru, Pernambuco. **Desenvolvimento em Questão**, v. 18, n. 52, p. 286–307, 2020.

SARAIVA, L. A. S.; CARRIERI, A. DE P. Organização-cidade: Proposta de avanço conceitual a partir da análise de um caso. **Revista de Administracao Publica**, v. 46, n. 2, p. 547–576, 2012.

SCHULTE-HOLTHAUS, S.; KUCKERTZ, A. Passion, performance and concordance in rock “n” roll entrepreneurship. **International Journal of Entrepreneurial Behavior & Research**, v. 26, n. 6, p. 1335–1355, 2020.

SECRETARIA DA ECONOMIA CRIATIVA. **Relatório de economia criativa 2010. Economia Criativa: Uma Opção de Desenvolvimento Viável**. Brasília: [s.n.]. Disponível em: <[https://unctad.org/system/files/official-document/ditctab20103\\_pt.pdf](https://unctad.org/system/files/official-document/ditctab20103_pt.pdf)>.

SERRA, N.; FERNANDEZ, R. S. Economia criativa: da discussão do conceito à formulação de políticas públicas. **RAI Revista de Administração and Inovação**, v. 11, n. 4, p. 355–372, 2014.

STERN, M. J.; SEIFERT, S. C. From Creative Economy to Creative Society: A social policy paradigm for the creative sector has the potential to address urban poverty as well as urban vitality. **Culture and Community Revitalization: A Collaboration**, v. 6, 2008.

TESTONI, B. M. V.; TEIXEIRA, C. S. Cidades Criativas: Iniciativas por meio do Design para o Desenvolvimento Socioeconômico. **and-Revista LOGO**, v. 7, n. 1, 2018.

THIRY-CHERQUES, H. R. Saturação em pesquisa qualitativa: estimativa empírica de dimensionamento. **Revista PMKT**, v. 3, n. Outubro, p. 20–27, 2009.

UNESCO. **Voices of the City. UNESCO Creative Cities Moving Towards The 2030 Agenda for Sustainable Development**. Disponível em: <[https://en.unesco.org/creative-cities/sites/creative-cities/files/16\\_pages\\_villes\\_creatives\\_uk\\_bd.pdf](https://en.unesco.org/creative-cities/sites/creative-cities/files/16_pages_villes_creatives_uk_bd.pdf)>. Acesso em: 30 jan. 2021.

UNITED NATIONS UNCTAD. **Creative Economy Report 2008. The Challenge of Assessing the Creative Economy: towards Informed Policy-making**. [s.l: s.n.].

VIEIRA, E. T.; SANTOS, F. R.; CARNIELLO, M. F. ECONOMIA CRIATIVA E O DESENVOLVIMENTO NO MUNICÍPIO DE TAUBATÉ-SP. **Revista Brasileira de Gestão and Desenvolvimento Regional**, v. 12, n. 2, p. 161–184, 2016.

WATSON, A. Not all roads lead to London: insularity, disconnection and the challenge to “regional” creative industries policy. **Regional Studies**, v. 54, n. 11, p. 1574–1584, 2020.