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THE IMPACT OF DIGITALIZATION ON CREATIVE ECONOMY

— how digital technologies enable to increase creativity value

Master's Thesis in Governance of Digitalization
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ABSTRACT

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Subject: Governance of Digitalization	
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It was over two decades ago when the Department of Culture, Media and Sport of British government disclosed the concept of creative industries. Since then, several countries have adopted directly or indirectly its idea in their political and economic measures as a way of preserving the local culture and supporting of the wave of technological innovation that the world has witnessed in the following years. As the concept gained traction globally, it also expanded its breadth and the issues that have risen since its emergence around a precise coherence on its definition, which has become even more challenging to answer nowadays. The analysis of the literature on the subject reveals that many were the efforts for a more evident understanding between "the art" and culture in contrast to creativity consumed as a commodity. Although the opinions are still diverse in this context, the discussion has provided greater clarity to the studies in the field of media, communication, and cultural studies. A topic even in need of a broader debate is the effects that the technological digitization itself and its tools made available to broaden the concept of the creative industries. This thesis provides research on impacts of digitalization for the creative and cultural industries through the interviewee with freelancers and SME from creative segments.

Interviews were conducted with 65 creative workers distributed in 28 countries around the globe. They were asked about the value chain processes of their work, how creativity and digitization can be evidenced as a resource for such processes, and the advantages and disadvantages of their creative, physical and online community interactions. The purpose of this thesis is to bring the perspective of these workers and are often not included in government and institutional research due to the difficulties in measuring their data. The results reflect the day-to-day situation of such professionals who frequently use digital tools and environment for their professional activities and are more susceptible to the issues of digitalization. A brief analysis of the participants' perspectives on copyright laws is also included within the scope of this article. The interviewees speak openly about their own lack of knowledge regarding these laws, the difficulty of accessing and understanding legislative texts, and suggestions for improvements to the regulations in their areas of work.

This thesis presents results that broaden the academic discussions for the CCI and provide empirical material that can be used in practical measures to solve problems faced by creative workers due to the impacts of the digitization.

Key concepts: Creative and Cultural Industries, Creative Economy, Digitalization, Freelancers and SME, Creative Workers, Copyright Legislation.

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1 Introduction

This chapter discusses a brief background from the cultural and creative industries (CCI) in a historical perspective. In the attempt to bring into the dialogue, the standpoint of previous decades and better understand how the construction of its initial concepts took place. The last century witnessed the rising of the discussions about cultural and creative industries. Since topics related to the identification of the need to preserve local culture and its heredity, until the awareness that the financial exploitation of creativity has been occurring throughout human history (Benjamin, 1968). Academics, economists, and government leaders are continually debating the issues involving the subject to ensure that distinct lines of thought have their space guaranteed in the social and economic ecosystem, coexisting healthily (Throsby, 2008a).

Despite the long period of continuum debate, many controversies persist, what was already expected by the complexity of the subject under discussion (Hesmondhalgh, 2007). Over time, some relevant terminology has emerged. The term 'cultural industry' that appeared in the late 1940s evolved its concepts to a pluralized identification. In which the difficulties of generalizing the industrial processes of the segment gave space to the term 'cultural industries' (O'Connor, 2010). An expression that was re-elaborated between the end of the 1980s and the beginning of the 1990s to the term "creative industries", bringing the word creativity into discussions. Currently, to avoid contradictions and increase the scope of the context discussed, many scholars prefer the term "cultural and creative industries".

At the beginning of this century, creativity was already recognized as an indispensable resource for the development of new products and services (Howkins, 2002; Joo et al., 2013; Leadbeater, 2010; Tepper, 2002). It is one of the skills most desired and practiced by several, if not all, business segments. Moreover, it is a determining factor in the definition of the industries contained in the CCI group through the generation of intellectual propriety (DCMS, 1998). One of the main responsible for raising the visibility of creativity in this matter is the political measures taken over the last three decades, which were also accountable for including in the debate the digital environment in which those industries develop. The reason these measures came to light in such a specific historical period goes far beyond coincidence. The explosion of the Internet and digitization was growing exponentially for the general population in the last decade of the 20th century (O'Connor, 2010; Pratt, 2004). Many governments around the globe had identified a lack of control over digital content.

Thereby, under these circumstances, the Australian government published the "Creative Nation" statement in 1994. The document highlighted the Internet as the threat, and also as the main tool to protect the local hereditary culture. Therefore, emphasizing the adversities of using new technologies without a plan and control, and the difficulties that this implied for the preservation of the cultural

heritage. Years later, the British government published "Creative Industries Mapping Documents" (1998), including software development industries in the CCI group. A widely accepted and replicated political action, not only in Europe but in several countries all over the world. It was one of the primary documents responsible for extending the discussion on how the new technologies and their products interfere in the definition of the creative industries (O'Connor, 2010). Furthermore, it left an opening for arguments about which industry segments should or should not be contained in the CCI.

Although digitization is just one of the subjects addressed among the various CCI-related topics, digital tools, and the online environment has played a crucial role in the creative industries dialogue. By performing a brief description of the CCI historical literature, this thesis aims to acknowledge the social and economic background that gave rise to the current terminology. The historical perspective is also valuable to contextualize the issues the theme still faces today. All these investigations are conveyed in the upcoming chapters, allowing a more detailed discussion about the impacts that digital technologies on the industries of the group and in its creative workforce in the sections that follow it.

It would not be enough to understand only the socio and economic background behind the CCI, but it is also necessary to make clear the definition of the digitization used in this study, which goes further than reducing the use of palpable material and its conversion into bits. The digitalization attributes explored in this thesis are related to its connectivity and integration characteristics (Parida, 2018). Implicating in the improvement and expansion of the ability to manage, organize, and generate value through digital data. Therefore, creating new business opportunities through the exploitation of it. Such digitalization definition will be more explored in further this analysis, focusing specifically on the advantages offered to small and micro-sized enterprises (SMEs) and self-employed workers, as part of the creative industries. It is taking into consideration that the practicality and reduction of costs possible due to the technological advances of the last decades. Also, acknowledging that this advancement is an essential constituent for the growing creation of new businesses and startups. Accountable for making feasible the use of individual creativity not only for the financial earnings but also for the development of a lifestyle more related to the collaboration and the feeling of social belonging (Ross, 2004). Current generations of creative workers are continually seeking a balance between work and personal life, where the reward goes beyond the financial return (O'Connor, 2010). Digitization produced a fine line between the partition of personal and professional experience. The impact of this combination is also one of the questions that this thesis proposes to answer.

This research aims to establish a more explicit link between digitalization and CCI by understanding how these industries' concepts have achieved global visibility. In addition, it intends to holistically

address the impacts of digitization in this group of industries, which enables the dialogue here presented to gain insights about influences on the exploration of individual creativity, inventiveness, and innovation by using digitalization. To achieve the objectives of this thesis, the following questions will be explored from the perspectives of not only social science, business and economics, but also from information, and communication technology (ICT).

- How do these creative workers explore digital tools and the digital environment when creating their work?

- How does creative work routines are developed, taking advantage of the diverse ranges of human interaction widely intertwined by the digitization?

- Is there some gain on the creative value that is possible due to the exploitation of digital data?

These are the core theoretical issues that this thesis intends to investigate in order to identify the benefits of the relationship between digitalization and creativity. It is also considered here that the impacts of digitalization in the CCI have their advantages and disadvantages. Issues related to the content of intellectual property (IP) and the easiness of its reproduction in digital environments are a significant part of the problem. The lack of regional and global regulation and the absence of control measures more efficient that ensure these industries legal protection for their uniqueness and originalities employed in their products are part of the same dialogue. Emerging issues about:

- What are the main disadvantages faced by CCI with intellectual property and copyright due to digitization?

- Are SMEs and freelancers aware of the regulatory measures and local laws that protect their patrimony when displayed online?

- Which improvements could be made, by their perspective, to protect their work and reduce the adversities generated by the digitalization?

It establishes a counter-perspective to the issues raised previously, which should be mutually explored for more accurate comprehension of how CCI are interacting with the digitization. The issues raised by these questions can give balance to the analyses, by the diversities that the topic embraces. This thesis intends to deepen the comprehension of the subject and bring to the surface a reality that is daily faced by a workforce that uses its uniqueness to boost the development of a group of industries unified by creativity.

1.1 Motivation - Research Problem and Gap

It seems impossible nowadays for any person to spend a day without using digital technologies. It is also widely recognized that most of the content consumed in this medium is a production from CCI's creative labor. What it is evidence more than enough to identify the creative industries as part of the daily reality of contemporary society. It is practically unimaginable that one can browse content online without encountering any content, product, or service developed by some industry segment within the CCI. Intellectual property and plagiarism are also part of the current society. However, the inclusion of digital media and creative content in the daily habits of individuals does not by itself guarantee a universalized understanding of the terms to which they are associated.

As pointed out by Throsby (2008a), in the research field still seems to be a division between the work done by theoretical scholars and the efforts of economists and rulers. One side dealing with academic discussions rooted in the theme, and the other seeking practical solutions to immediate problems. Both are continually dealing with the difficulty of generalizing the complex structure of the CCI. Likewise, O'Connor (2010), in his literature review article, concluded that fundamental issues addressed by Adorno and Horkheimer (1946) have not yet been fully answered. Actual discussion still approaches the same topics raised by scholars decades ago. For such statements, it is pertinent to add that many of the issues raised by the CCI discussions are somehow timeless. Besides, to make it even more challenging when analyzing the problems faced by these industries, the variables related to them are volatile and in constant transformation.

It implicated in a need to bring up issues already debated for the present circumstances. There is a fistful of articles that had brought relevant outcomes for the topics here explored. Although, a considerable part of them have their research established in a period that does not precisely represent the circumstances of contemporary society. Pratt (2000) article, "New media, the new economy, and new spaces" is an example of that necessity. The author had performed a relevant analysis for the uses of digitalization in the economic and social context. In its conclusions, he makes explicit that face-to-face contact was still essential for negotiations and partnerships in the business aspect.

Despite the promising technological scenario that was emerging in the analysis period, the conclusion of the articles pointed out that the geolocation of articulators has a higher weight than the use of digitalization in the mediations of most business processes (Pratt, 2000). Almost 20 years have passed since its resolution, and constant progressions have been made in the way companies adopt and interact with new digital technologies. It is, perhaps, questionable to say that Pratt claim is still sustained for today reality without a further investigation within the current aspects. The study here presented intends to approach the updating of this perspective, at least for the CCI scenario.

The work of Cho et al. (2018) must also be mentioned when searching for the gaps in the CCI research field. They are responsible for a relevant analyze with more than a thousand articles, considering the last 15 years of CCI academic research. The study raises some main paths of discussion among various research fields that aboard the subject, claiming that the five 'main paths' are: information technology, micro and fragmentary creative activities, remote places, global cooperation, and country/regional characteristics. In the analysis presented here, the 'main paths' will not be covered in depth, for the fact that the authors have already effectively explored it in the mentioned article. However, the considerations extracted from their article points to some openings in the researches undertaken among these subjects. Cho et al. (2018) argue that a considerable proportion of workers in the creative industries are represented by small enterprises and self-employed workers outside the world of large enterprises. Little has been explored by these workers perspective in the CCI academic research, and even less could be found regarding the digitalization impacts in their work. With the purpose of filling this gap, this thesis aims to examine the reality of SMEs and freelancers in the creative industries.

The CCI are generally formed by a few gigantic companies and a vast mass of small business and self-employers (Oakley, 2009b). As proof of facts, the statistics show a rising number for small enterprises or individuals working the CCI all around the world (Lhermitte et al., 2015). Although their significant number, SMEs and freelancers are still struggling for a space in the market with the large companies. Regardless of their flexibility in processes due to their small size, these workers often need to handle precariousness that its reality implies. This study aims to understand how creativity is exercised through the use of digitization tools and environment, directed at this group of creative workers. Thus, understand the benefits and disadvantages of the new technologies as a variable that enables the increase of the creative value (Moore, 1995) for content, products, and services.

1.2 Research Questions

This thesis takes into account the issues and gaps discussed above in its elaboration and development. Furthermore, it focuses on the pursuit of the comprehension of the relationship between the digitization and the exploitation of individual creativity as a resource of the CCI. It is recognized here that such an analysis is possible today due to the technological advances of the last two decades. Providing for this study a unique context of technological tools available for the profile of the individuals whom it proposes to analyze. Thereby enabling an updating of some precursor studies, which are relevant to this group of industries, but which were carried out in a context that might no longer correspond to the present day. For this purpose, a profile of workers representing a significant portion of these industries was selected to be investigated. Taking into accounting, that for several

reasons, these workers profile have seldom been explored in previous research of the area. To achieve these goals, this thesis formulates the following research questions.

RQ1: How has the use of digitalization impacted on the exploration of individual creativity for workers in the creative industries?

Present and future generations of creative workers already benefit from technological tools that have expanded their ability to visualize and simulate information (Holford, 2019). Just like scientists and engineers have over the years evidenced the advances made possible by new technologies. Also, designers, filmmakers, musicians, and so many others can rely on digital tools that enable the outcome of their work (Shneiderman, 2007). However, how these tools have affected their creative process? The first research question attempt to correlate digitalization and creativity for creative labor. If such a relationship is possible, this leads to the following question.

RQ2: Is this interaction between the use of creativity and the use of digitalization tools recognizable throughout the value chain processes of the CCI?

Throsby (2008a) consider the value chain analysis as one of the most accepted methods for investigating the functionality and structure of the creative industries. Which could seem simple at first, however, it is a complex examination taking into consideration the composition of these industries. The value chain analysis is a significant variable in the elaboration of Throsby's model. Precisely because of that, the second research question uses the value chain concept to analyze how digitalization and creativity interact thought the business processes. Throsby (2008a) claims that creativity is more relevant in some specifics shares of the value chain, where it is manifested in its 'core'. Could changes in digitalization impacts on how this 'core' is presented all along the value chain? The second research question introduced above, attempt to answer that.

1.3 Structure of the Thesis

The first chapter introduces the grounds to be explored. With a more general contextualization, the area of study is presented. Briefly, the background of the CCI is described, exposing its historical context, and seeking to encompass social and economic evolution that interact with the topic. It is expected that a level of general understanding will be created so that the following approaches can be developed. It is in this chapter that the objectives of the study become clear, evidencing the gaps that are intended to be covered and the motivation to carry out this thesis.

The second chapter provides a more detailed literature review. Looking to bring concepts that over time, have impacted the evolution of CCI terminology. Not only by revising the used terms, but fully understanding what factors and theories have influenced the discussions originating the changes

undergone by this group of industries. This literature review of the CCI historical context will provide a basis for a deeper understanding of the theoretical models developed to represent its political, social, and economic context. Consequently, the theoretical models created over the years to portray these industries have a direct impact on the measures and actions designed for them. Lastly in this chapter, to follow with the study proposed and to achieve the goals here described, it is performed a revision of the definition of digitization to be used in the subsequent analysis.

The third chapter deals with the methodology that will be applied. It is conducted a discussion about the method that was chosen against the diversities of methodologies that are available. Therefore, introducing a minimum comprehension of the methods considered and arriving in the conclusion of the most feasible for this thesis. In this context, ethical considerations are presented, aiming at the application of the methodology chosen. Moreover, the dialogue about data collection, processing, and analysis is conducted. This chapter is concluded with the confirmation that the data was assurance during all the steps performed.

The fourth chapter presents the outcomes of the research. After the data are processed and analyzed, the results will be discussed, and the core findings will be highlighted. The visualization of these results will be shown in graphs and tables that help their understanding. By this way, different perspectives can be mixed or dismembered, aiming to reach the answers to the research questions. Moreover, in this chapter, the results and how it can be contextualized within the goals of this thesis will be thoroughly discussed. Summarily, the dialogue carried out in this chapter analyzes what findings were reached and how they meet the proposal of this study.

Finally, the fifth and final chapter presents the conclusion of this work. The author offers her perspective of the carried-out actions based on precursor theories. A brief overall analysis of the results answering the research questions stipulated is addressed. It is also expounding here the precise limitations that this study implies. This thesis is ended suggesting some possible paths that are now exposed to future researches.

2 Literature Review

2.1 The Culture Industry:
the precursor of cultural industries

The idea of creative industries emerged in the late 1990s, but long before that, other concepts were necessary precursors to make room for its construction. Among these relevant concepts, the discussion on the cultural industry began in the middle of the last century. O'Connor (2010) points out that Theodor Adorno and Max Horkheimer were the first to use the term in their article "The Culture Industry: Enlightenment as Mass Deception" in 1946. In the following years, Adorno published many articles highlighting the message that capitalism had completely absorbed art and culture by the economy (Huyssen, 1986; O'Connor, 2010). Criticizing the use of cultural industry for propagating capitalism's message and increasing the mass consumption of industrial production that marks the last century. Before and after the great wars, the culture industry was used as a tool of the ruling classes and the state.

Although the industrial age, and its large reproduction of products, have made evident the use of culture as a commodity, this practice is far from having its beginning in the last century. Regardless of the high importance of some "artistic" objects, throughout history, they also could be given or exchanged for services or money (Benjamin, 1968). Centuries ago, the Gutenberg's invention had already desecrated books, which instead of being copied by hand, could then be reproduced on a large scale. Perhaps it was the first time in history that the discussion of intellectual property emerged, and yet at a time when even the idea of "property" was not precisely defined (O'Connor, 2010). The books were the first, then photography transformed the reproduction of the artworks, and at the beginning of the last century, it would be sum to the list the moving image and the sounds. Which once had been considered the artist's unique products had begun to be reproduced in significant quantities, expanding consumption that was once inaccessible to the majority. These technological advances were steps towards the future emergence of digital technology at the end of the last century, and the possibility not only of expanding access to culture but also making individuals the direct creators and co-creators of it.

It all was possible due to the occurrence of the social change that took place in the middle of the last century. Before the second great war, society was marked by an uneducated mass with limited possibilities of leisure time. When the war ended, it was possible to identify the growing nationalization of culture as an element of democratic collectivization. The art market expands and thereby, increases its complexity. Art could present itself through the state: by political, educational and academic institutions; through private companies: by publishers and galleries, by the press and

journals. However, now it also came to be present in bohemian cafes, bars, and small amateur theaters. Elitist art begins to divide space with the art of the mass, a population which had now expanded its access to education, increased its financial power and leisure time. As a broader range of people started acquiring access to technological innovation, they were beginning to contribute to the spread of cultural production and consumption. However, the separation of these two spheres of art, elitist and mass, was not precisely clear. Different forms of arts mirrored and added to the creation of each other. Cinema was reflected in theater performances, and mass music took elements of the opera and symphonic concerts, the unknown writers had inspirations in great literary works, the photography was looking to the famous paintings and so on (Frith, 2002).

From an economic point of view, cultural productions have some problems. They were cheap to reproduce by the use of technology but expensive to produce as a prototype. Also, there were considerable limitations to its reproduction. The public does not want to consume the same product for a long time, which demands a constant production of new products. Commercially, these cultural products need to be widely explored before their expiration date.

Another problem was foreseeing audience reaction. Not always what was produced had enough consumption to equate initial investment costs – making the culture industry challenging to predict (Caves, 2000). Due to the different ways of dealing with these variables and other ones, such as the calculation of its exchange value, the manner of managing the production and creative labor employed, different levels of investments, each of these were little by little segregating the culture industry giving rise to the term cultural industries.

2.1.1   The Cultural Industries Value in the Local Economy

The terminology shifts from "culture industry" to "cultural industries" is more significant than a simple exchange of linguistic expression. The view of the complexity of the factors that participate in the dynamics of cultural production has increased. Connections and contradictions between the different branches became evident, the several methods of production and distribution, the ways of interaction with the available technologies, each industry inside the cultural concept could and should operate by its own business model. By facing its complexity, it was noticeable the needs to develop a better understanding of State involvement in these activities, as well as a better approach to the creative labor carried out on the system as a whole (Hesmondhalgh, 2007).

The arguments raised by the art sector about economic and social image benefits granted to the State through artistic products, the generation of jobs and the expansion of the tourism sector, all these claims would gain strength in the late 1980s and early 1990s in the United Kingdom. Myerscough (1988), in his book "The Economic Importance of the Arts in Britain", developed a model for

measuring the impact of monetary value invested in art and culture. The analyses included artistic and cultural events profits, the increase of local consumption in restaurants and cafes during the occurrence of these events, and also the enlarge of people amount in tourism points at the same period. The model emphasized the art contribution to commerce and the generation of local employment. Studies such as this helped to link the culture subsidy to the local economic development.

Politically, not only the United Kingdom (UK) but many other European countries were facing economic difficulty in turning their old industrial cities into a tool of local tourism, leaving the "art and culture policies" entirely geared towards the cultural sector. Simultaneously, the political and economic discussion was turning to post-mass production, specialized production for niches, and market segmentation (Amin, 1994; Lash & Urry, 1987; 1993; Scott, 1988). The similar products and services happened to present something more meaningful than their exchange value, which depended on the symbolism expressed by their content. The consumers no longer wanted just the best product/service or the most visible brand, they wanted something that serves their ideas and values as an individual.

A significant result of this new market pattern was the growing numbers of small and medium-sized enterprises (SMEs) that emerged in the following years. Not only the target audiences of these SMEs were focused in niches, but their network of suppliers and partners were mostly about local activities. These businesses developed in an environment where local culture and traditions were crucial factors. From the perspective of the political and economic issue, this represented a new dynamic, where the movement of capital, people, knowledge, and things not only went from the global to the local but also from the local to the global (Castell, 1996). Showing an interconnection between the networks of these businesses, where the value was changed and built.

Another relevant factor observed in the regional relations established by SMEs was the absence of unique rationalism, entirely related to gain and loss, on which the basis of business ideology is constituted. There was something more in relationships created than just the benefit of financial gain. For example, complementary knowledge sharing, a relationship based on trust for shared goals, and flexibility in human resources, to mention some factors that could be considered as relevant as the return on profits (Martin & Sunley, 2003; Morgan & Cooke, 1998; Porter, 1998a; 1998b; Wolff & Gertler, 2004). These non-monetary factors were linked to local socio-cultural structures. The exploitation of local knowledge, which is almost entirely tacit, became a powerful competing advantage, mainly because it was not easily understood and nearly unrealizable outside this local context.

In this scenario of social, economic and political changes, for a full comprehension of the period and its political decisions performed, it is necessary to notice that since the 1970s ideas for a better culture

policy had been discussed within national and international territories[1]. By analyzing the value scheme created by cultural industries and mapped out by government agencies and external consultancies, it was possible to identify that such sectors were somehow interconnected, creating performance poles (Gibson & Kong, 2005). These poles were primarily located in metropolitan areas, providing clusters of services for cultural segments in regions farther away from its center. An interesting point of the analysis indicated that was difficult to identify their primordial motivation for each relationship established, whether the activities were primarily economic or cultural; whether the motive was "the art" or economic profit (Pratt, 2004).

It was the Australian political declaration, "Creative Nation", the first policy document to address the term "creative industries" in October 1994. The paper sought to outline a policy that could favor and cultivate the country's culture using new technologies. The speech highlights the technology revolution as a possible threat to culture and local inherited talents. Moreover, precisely because of this, it offered as a solution to embrace this revolution of information and new media with imagination and intelligence. In other words, by using the latest technologies for creativity, cultural, and democratic purpose. The only way to preserve the cultural patrimony of the nation would be "shoring up the heritage in new or expanded national institutions and adapting technology to its preservation and dissemination, by creating new avenues for artistic and intellectual growth" (Commonwealth of Australia, 1994).

However, it was by the British government that the term "creative industries" gained worldwide visibility. Given the significance of these industries for the post-industrial economy, since the late 1980s and early 1990s, the British government had already set out to create a more specific policy for them (O'Connor and Gu, 2010). Moreover, for this to be done correctly, it was necessary that the industries contained therein also identify themselves as such. Thus, in April 1998, the newly created Department for Digital, Culture, Media, and Sport (DCMS) published the Creative Industries Mapping Documents. The record changed the position of cultural industries within the economic system of production, making them the vanguard, something to be followed and mirrored by other sectors of the economy. These same industries have been previously considered residuals, economically outside the standards of the mass consumer market.

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[1] Discourse initiated by UNESCO to defend the threatened national cultures around the world (UNESCO, 1970).

2.1.2 The Rising of Creative Industries

For some, this political formalization represented the reconstruction of the lost alliance between art, culture, and economy, but not all expressed the same opinion. The DCMS documents brought a new concept for the industry, now called by them "creative industries", causing even more divergence to the topic. The term "creativity" is widely used in literature, and perhaps because of this, understanding its employment within the art and culture industries became even more obscure. Among those who saw the use of the term "creativity" with kind eyes, O'Connor (2010) approach in his article "The cultural and creative industries: a literature review" how indispensable was the use of the term for the construction of the idea of this new economic segment. As he explains, creativity had been already established as an attribute of significance for the human essence since the Renaissance, in the early modern era (O'Connor, 2010). Turning to be considered of crucial relevance for economic and personal development – what would bind these two concepts almost unifying them.

In the business sense, creativity was related to innovation, seen as the possibility of building competitive advantage by the development of new ideas and creating new ways of thinking. As for the individual, it is similar to the quality of the intuition of artist, abstracting from this the old concepts of aesthetics and therefore, the concepts of calculation. It is relying on the disruptive, the rebellious, the shock of the new. In this way, the creativity of the individual within the concept of the creative industries is outside the artistic conception of balance, harmony, perfection, and expertise. The idea of creativity addressed by the 1990s is somewhat different from the previous four decades, going through the contextualization and discovery of the unique and original talents of the individual, as a bohemian art, outside the respected artistic circles (Bilton, 2007). In the last decade of the century, "creativity" is already recognized as a valuable resource for the companies, which could be gathering and combining it with other skills and goods available (Howkins, 2002; Joo et al., 2013; Leadbeater, 2010; Tepper, 2002).

The exploration of this new concept was also one of the factors that contributed to the expansion of SMEs and freelance work. The small businessmen and freelancers were practically swallowed up by the big corporations, who found it easy to impose negotiations on terms that suited them. When the need for inventiveness was crucial to the success or failure of products and services, the creative work from SMEs and self-employees represented values beyond the reach of large companies. The creatives, once crushed, were now the essence of what the market was looking for, increasing their exchange value. The new creative labor brought to market by the cultural industries also had a new model of conduct. Employees were participants and creators of company values and goals, initiating a modern management style, flatter and more flexible in the interactions between workers at different levels of expertise (Ross, 2004).

In summary, the purpose and contributions of the concept of "creative industries" implied by the DCMS were clearly related to a political discourse of government – even if the discussion around this topic leads to several other areas, with as much or more relevance than its first implication. In economic terms, these industries were responsible for five percent of the UK's gross domestic product (GDP) in 1998, with more than 1.4 million workers employed (DCMS, 1998). It caught the attention by the growth of the sector, more than double of British economic growth in the same period (Flew & Cunningham, 2010). Thus, it positioned the companies within the segment as relevant contributors to the creation of financial value and economic performance. Highlighting creativity as the main factor for the performance presented and making room for discussion of copyright, intellectual property, and urban development policies. Finally, the DCMS had developed a list of industries related by government policy and grouping the so-called "creative industries". The elaboration of this listing was based on creativity and intellectual property but also associated with technological development, the use of information and knowledge, the "new economy" (Castells, 1996; Garnham, 2005; Jurich, 2000).

The Creative Industries Mapping Document has become a model applied by governments around the world. In Europe it gained high adoption by countries of the European Union, making aspiring members follow the same pattern. The developing countries in Latin America and the Far East saw the measure as the integration of local culture, economy and the wave of growing technology, which might aid in accelerating the necessary development (Kong et al., 2006; O'Connor 2010; Wang, 2004). As it expanded globally, the concept was understood in different ways in the places where it was applied, as an attempt to interpret and adapt to different scenarios and realities. Unlike the other countries, in the United States due to the freedom and power of state governments, the absence of a national cultural uniqueness was compensated by the regional measures of each state in promoting their cities as the central pole of creativity of the country. Nevertheless, it did not stop the country to act on measures to support the performance of its creative industries. However, these actions were carried out in different forms, with different objectives, and in different periods (Wyszomirski, 2008).

International organizations such as the United Nations Commission on Trade, Aid, and Development (UNCTAD) and the United Nations Educational, Scientific, and Cultural Organization (UNESCO) have attempted to establish a global definition of the term. UNCTAD's "Creative Economy Report" (2008, p. 201) has pointed to the creative industries as a force to leverage growth in developing countries. In the following year, the UNESCO report "The 2009 UNESCO Framework for Cultural Statistics" would put the statistics of cultural production on a globalized scale, further increasing its visibility and importance for its adherence in other countries. Both helped propagate the concepts previously shared in the DCMS documents to even more remote areas of the globe.

2.1.3 Criticisms and Support of this New Perspective

The DCMS defined as creative industries those "which have their origin in individual creativity, skill, and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (DCMS, 1998). As part of this group, DCMS comprised thirteen segments: advertising, architecture, publishing, radio and TV, leisure software, music, performing arts, film, design, fashion, antiques, crafts, and software.

The terminology used to define this new group of industries was one of the main difficulties in finding a clear definition of the concept. The connections in the relationship between creativity, culture, technology, and economics have been one of the fundamental tensions in this regard (Hesmondhalgh, 2007). The decision to make such a change in terminology was far from generic, but rather a political ruse used to push the creative industries away from "art" and bring them closer to the "new economy" driven by digital technologies and firmly linked to the information economy. It was one of the main criticisms of DCMS policy, indicating the incorporation of software industries to inflate statistics in the United Kingdom, using the "dot com bubble" that was showing increasing adherence in the period (Garnham, 2005; Pratt 2005; 2008).

In its defense, DCMS claims that the knowledge and information used in the development of products and services by the industries included in the "creative industries" was different from any other economic segment. As its definition made clear, the exploitation of intellectual property was a predominant factor in the choice of sectors included.

Regardless of the political strategies for enhancing the economic values of the creative industries, discussions about intellectual property were far from being addressed by the solutions presented by DCMS. The main reasons were that the Creative Industries Mapping Document emphasized the sector as a unit, leaving aside small businesses and independent producers. The growth of SMEs and the freelance workforce brought complexity that was not anticipated within the policy practices in question. It lacked clarification about remuneration and service agreement within the new industrial segment. The DCMS approach created a false reality that only by an incentive policy would it be enough to establish an industrial strategy. Each new business that emerged had to deal with the difficulties of the value chain, to locate professionals with the necessary skills, to enter developing markets, access to technology, and many others. Government policies not only left out countless problems, but they did not count on the emergence of these unexpected difficulties. There were no resources to undertake palliative measures or to devise a strategy to generate intelligence on how to manage conflicts. Years later, these measures would be developed gradually.

The beginning of the century saw the growing problem of a consensus on the definition of the creative industries. While some argued about one or another sector that was used to increase the segment's

economic values (Garnham, 2005), others questioned the exclusion of some industries that should be contained in the new group (Hesmondhalgh, 2007). The limitation of these industries based on the intellectual property also brought no clarity to the subject, as it is challenging to think of a product or service that did not use any form of intellectual property such as design, brand, or another kind of patent (Oakley, 2009b; Pratt & Jeffcutt, 2009). After all, any product becomes something unique because of its intangible and symbolic properties (Bilton & Leary, 2002).

How to distinguish what is "creative" in these new creative industries without including outer segments to the concept? How to separate the creativity of other industries without incorporating artistic and cultural elements? According to Hartley (2005), not all these issues were, in fact, problems to be solved. The universalization of creativity was a democratic victory, where the elitist and minority "art" consumption tended to end. With this new interaction between art and industry, popular culture gained value in creative citizenship. The result was that everyone could produce and consume individual creativity. Creative entrepreneurship was a possibility for anyone who wanted to take a chance.

One of the most evident consequences of the development and increased incorporation of the segments as part of a single sector was the emergence of a "creative cluster" (Florida, 2002). Different from the predecessor industries, the creative industries caused a movement between markets, economy, products, workers, and consumers (Cho et al., 2018). Gradually this momentum was surfacing a new model of labor, where popular culture in the form of emergent and articulated discourse had space to explore entrepreneurship, creativity, and sociocultural responsibility (RedHead, 2004). In their evolution path, they saw the need for a career and work environment where the predatory competition was exchanged for more open collaboration and autonomy of action. These employees seek a workplace where the rewards for their work, creativity, and innovation could go beyond the fixed hierarchies of the existent corporations (O'Connor, 2010).

All these changes occurred in the midst of the Internet revolution. Previously, physical interaction was the primary source of tacit knowledge required for learning, developing innovation, hiring employees, selling products and services. Now, with the Internet and digitalization, this scenario gradually changed, and communication between producers and consumers gained a new environment of interaction. Such a change has affected everyone, from large companies to small businesses in any industry segment. However, for a workforce already in the process of change, it was not so difficult to incorporate this new context into the ongoing transition. Currently, many SMEs and self-employees have their niches acting focused on digital activities, and a significant part of them existing only online. Also, for the vast majority, there is a considerable reliance on websites and social networks for cultural and creative communication with their target audiences. The understanding of this new environment, taking advantage of the new opportunities and possibilities

to expand business development, is a strategy widely employed by creative companies (Cho et al., 2018).

In political matters, the regulations for copyright and distribution channels would need decades to be created. Nowadays, they are still far from what needs to be done. Even countries with a high level of development are in the process of adapting to laws that can supply the needs of the digital environment. Moreover, for developing countries, the situation is even more precarious.

2.1.4 Reflection on a Definitive Definition

Despite more than two decades of debate, finding a precise definition has been at the center of these discussions about creative industries. Without a single interpretation, each mapping of the segment, or statistical analysis, may present an erroneous result, excluding or including sectors into its studies. It is also difficult to establish policies that permeate the group of industries that belong to it. Financial metrics and values become unstable and lose importance without a clear concept that comprehends the industry segment as unique. With it in mind, the inclusion of the software industry ends up weighting to conceptualize the creative industries as economically significant. Also, without that, government policy would not be able to position the segment with representative economic value so that such measures and discussions could be triggered.

Among the discussions initiated at the beginning of the century concerning the theoretical foundations of the creative and cultural industries and the debates on a pragmatic definition of an economic and political character, Throsby (2008b) offers relevant reflections on the models adopted for the creative industries. In his work, he organizes the creative industries in an approach he calls "concentric circles" (Throsby, 2001), as illustrated in Figure 1. In which the central part of the circle is aimed at the sectors most related to creativity in its primary stage for the creation of a product or service. It is where the "core" of the arts would be located. By moving to the more peripheral parts, there are sectors related to creativity at other stages of the value chain. In that way, as creativity is located at its most "pure" and artistic format in the center of this circle, though reducing its essence when moving to the outer regions. By migrating from the center, creativity is gradually employed in processes that have their focus on generating profits and economic values. Thus, the extraction of earnings is the highest from the outside to the inside of the model (Throsby, 2008b).

Some concerns about the model elaborated by Throsby were pointed out by O'Connor (2010). In his point of view, Throsby tends to repeat a historical mistake made by the governments' cultural policies. By placing the art into a distinct pillar allocated at some distance from the concepts of the economic market. Thereby, the "core" of creative industries, in the concentric circles model, positions the art as the closest to creativity in its essence, the raw material supplier for the segment.

It failed to give a proper contextualization to the process of actions employed by the creative work in the production, dissemination, and commercialization of products and services that use art in its conception. O'Connor (2010) still emphasizes the detachment of the "creative genius" implied by the concentric circle model, the holder of this individual creativity raw material, from the collaborative nature that is characteristic of the creative enterprises and workers existing in these industries.

CORE CREATIVE "ARTS"
Literature
Music
Performing arts
Visual arts

OTHER CORE CREATIVE INDUSTRIES
Film
Museums, galleries, libraries
Photography

RELATED INDUSTRIES

WIDER CUTURAL INDUSTRIES

OTHER CORE CREATIVE INDUSTRIES

CORE CREATIVE "ARTS"

RELATED INDUSTRIES
Advertising
Architecture
Design
Fashion

WIDER CULTURAL INDUSTRIES
Heritage services
Publishing and Print media
Television and Radio
Sound recording
Video and Computer Games

Figure 1 - *Concentric Circles Model of the Creative and Cultural industries, by David Throsby (2001).*

Despite criticism, Throsby's reflections in his model and especially in his article "Modeling the creative/cultural industries" (2008a) are relevant for an analysis of the different models used in many countries for mapping the creative industries. One of the observations made in his paper, about this endless discussion of a precise definition for these industries, clarifies that this debate has been dealing with two distinct perspectives. On the one hand, there are the theoretical scholars trying to establish the meaning of the terms "creativity", "culture", and "industry". On the other, economists seek a practical definition for these industries within the local and global economy. Complicating even more that situation, both sides are discussing a political setting, where this concept can be used in policymaking.

The observations lead to an extension of the creative industry segmentation made by DCMS. Among the characteristics shared by these industries is the use of individual creativity as raw material for production. Its final product or service is the propagator of a symbolic message that goes beyond its simple utility. Finally, the commercialized product contains some intellectual property attributed to an individual or a group of people responsible for its creation. These features expanded the conceptual scenario considering creativity, intellectual property, and value. Being the last one not only the commercial and measurable value, but the value granted by those who manufacture it and by those who consume it. A value that goes beyond purely economic valuations and metrics.

To express the complexity of this industry segment, a model should present a broad perspective of the social and economic return provided by the industries contained therein. By distributing a higher weight to the financial terms, the political measures derived from it are directed to sectors with higher production profits or high rates of employment generation. On the other hand, if the model focuses on purely artistic and cultural development, a differentiated group of sectors will be emphasized in the policies deriving from it. The balance between these two perspectives would be the best scenario for the generation of equalizing political actions where economic and cultural value can coexist and cooperate. In an attempt to analyze existing models for the creative and cultural industries, Throsby (2008a) listed some economic analysis methodologies that could be employed for these industries. Among them is the theory of industrial organization, value-chain analysis, inter-industry analysis, locational analysis, contract theory, property rights, and trade and development.

In a brief description of the purpose of such methodologies for contextualization of the creative industries, here are some elements incorporated in these concepts that can bring a better visualization of the whole segment. Firstly, the economic estimates of size in proportion to the GDP produced in the analyzed country, and generation of employment performed by these industries. Although this is not the principal focus on the investigations, it offers a macroeconomic view that brings relevance to the economic reality of the region. Another study that should be considered is the value chain. Identified which processes, added to the initial creative product, are necessary to aggregate value until it reaches the end consumer.

As recognized by UNESCO (2009), "the challenge for a robust and sustainable cultural framework is to cover the contributory processes that enable the culture to be not only created but distributed, received, used, critiqued, understood and preserved". An extensive understanding of the processes performed among the creative industries is only part of the analysis. It is necessary to understand how these industries connect with others, their points of dependence in a macro-regional panorama. As already mentioned, the companies and professionals that are part of the segment tend to create clusters, mainly in urban agglomerations (Florida, 2002; Houston et al., 2008; Reimer et al., 2008;

Stam et al., 2008; Wolfe et al., 2014). These locations are influenced by demand and supply, and market. The analysis, in this sense, can help in the creation of urban development policies.

Contractual formalization and intellectual property rights are crucial points of the creative industries. The difficulties of formalization are partly due to the uncertainty of demand since the return on investment of creative and cultural products is somewhat vulnerable (Caves, 2000). Besides, the process of creating, producing, disseminating, and marketing these products and services requires the identification of a myriad of variables, from the grand diversification of the labor to the durability of the products. Thus, a single model of contractual rules or intellectual property standards is almost impossible. Within all this complexity, many of these products penetrate international borders, where amendments and exceptions must be made to protect their property in foreign territories.

With clear basic concepts of how social, economic, and technological changes affected the construction of CCI clarified in this chapter. It is necessary to complement this understanding through a revision of the theoretical models and frameworks that were developed in an attempt to synthesize this complex structure. The next chapter seeks to approach this issue firstly comprehending how models and frameworks can influence the CCI' scenario and its development. And finally, by analyzing two models of relevance for this thesis: the model developed by the World Intellectual Property Organization (WIPO) and the model developed by KEA European Affairs, a consultancy specialized in culture, creativity, media and sports. Although several models have been created over the years with their different distribution of CCI, it is possible to identify a ubiquitous similarity among them. The model constructed by Thorsby (2001) exerts considerable influence on all the others. Proposing an analyze of the WIPO and KEA theoretical models, this thesis aims to highlight the action caused by these two prominent forces of influence. WIPO is an organization focused on promoting and measuring intellectual property around the globe. Moreover, KEA is a consultancy working in aggregating and organizing data on the CCI within the European Union and its aspiring members. The theoretical basis build in the next chapter is essential for the subsequent analyses proposed in this research.

3 Theoretical Models and Frameworks

3.1 Different Representations of the CCI

Several theoretical models have been developed over the past two decades to categorize CCI. Each model used different interpretations to translate the variety of industrial constructions, production processes, and business models employed by the industries belonging to this group (Throsby, 2008a). Precisely because of their different approaches, the theoretical models and frameworks analyzed here reflect different social, economic, and political views. Stressing characteristics that they consider to be more relevant to the factors used in their analyses. The models have as main focus to carry out a classification or segmentation of CCI. These aggregations, whether by affinities or differences, may cause significant problems in interpreting the concepts common to these industries. Throsby (2008a) points out issues in the classification of CCI, mainly due to the difficulty in translating their complexity to a unique model. A great example of those issues can be found in the music industry. Even though it can be classified as one industry, the music sector comprises a wide range of companies' activities that can vary from composition, live performance, recording, and commercialization of the albums. It is not an isolated example. Many other industries in the CCI have structures as robust as this.

It is understandable that the different theoretical models bring approaches that reflect the geographic location, its culture and politics, and the perspectives of its authors. However, when transformed into statistics and applied to a global panorama, different models can generate unrecognizable results from one to another. The result is divergent analyzes, in which various industries were considered, forming incompatible segmentation that is virtually impossible to compare. Throsby (2008a) studied the variations between models, presenting a contrasting result of the statistical data generated by them. The study revealed, for example, an analogy of the labor force employed, and the total monetary output produced by the CCI when analyzing a specific year utilizing the classification of industries proposed by the models. The result in measure volume for the "core" creative industries could vary more than double from the broader model, (that cover more sectors in its "core"), to de most concise model (which contain fewer industries in its "core"). Despite the stark difference, it should also be considered that the theoretical models and frameworks developed over the years for CCI go beyond the generation of statistical values. Its role includes exemplifying the construction of local cultural policy in contrast to the global one, exposing its ramifications and interconnections among contemporary societies.

In this regard, the implications caused by different models in the development of cultural policy measures are evident. It has also been involving underlying economic policies for these and other

industries. While some models result in higher visibility for employment growth rates, increased exports, and profit value of cultural production, others direct their focus to artistic value, appreciation of local culture, and tourism growth. Likewise, it is the political actions resulting from them. A balance between the different perspectives would be the ideal scenario to boost the growth of small to large producers (Throsby, 2008a). Achieving this balance in some places already seems more than improbable, not to mention the expansion of these concepts at international levels. Despite the difficulty imposed by the task, the UNESCO Institute for Statistics Model has been trying to find possible solutions to this issue. Progressively, measures proposed by them are advancing in results at the global level.

The economic growth evidenced in the CCI is one among many reasons why scholars, economists, and governments have been attempting to develop models that can explain their CCI structure and provide an international measure for comparison. It can be evidenced by the broad adoption of CCI around the globe and by the increasing interest of rulers in initiating actions that can sustain the expansion of their economic growth (Hesmondhalgh & Pratt, 2005). The globalization afforded by rapid technological development has driven creative and cultural content beyond national barriers. Digitization has expanded the technologies for producing, distributing, and consuming such content, integrating these processes, and creating a global marketplace. This new medium has broken down barriers to capital and labor selection, expanding commercial possibilities not only for multinational companies but also for SMEs and freelancers. The economic amplitude began to attract governments with the opportunity of reaching previously unattainable margins. The technological advances allowed the development of these industries as a source of creativity and innovation, enabling economic growth and job creation. Traditional concepts of cultural policy were gradually being rebuilt, evolving into a more comfortable conception for policymakers (Oakley, 2009b).

While for some, the new cultural policies represent a degradation of art, for many others these changes have been interpreted as a chance to position culture and creativity closer to political and economic circles (Evans & Shaw, 2004). Moreover, this change did not occur only in specific locations or was adopted by some governments. The concepts of the CCI have been expounded and adhered in an international and widespread manner. The theoretical models and frameworks that have emerged from these concepts have, in their essence, the task of finding an equilibrium, where cultural production can coexist with the creation of economic value – providing a healthy environment where art and creativity can contribute actively to the social and intellectual development of society.

3.2 World Intellectual Property Organization: — WIPO Model

After the DCMS (1998), the World Intellectual Property Organization was one of the first to present a classification of the creative industries. A segmentation model was developed in 2003, based on the work of scholars and economists, in a guide for statistical studies focusing on "copyright industries". It grouped industries that relate directly or indirectly to the creation, production, distribution, and consumption of products, services, and content protected by intellectual property law. The elaboration of the guide was driven by the rapid development of the Internet and digital technologies as an environment for creating, distributing, and controlling creative work. Therefore, the selected copyright industries are a result of creativity applied to goods and services (Throsby, 2008a). WIPO's guide emerged in an attempt to broaden national studies and research about the impacts of related industries on the economy and social development. In its own words, "to promote a better understanding of the role of intellectual property in economic development by suggesting approaches to measuring the contribution of copyright-based activities in economic terms" (WIPO, 2003). The initial premise of the work was the absence of statistical and economic terms that could be easily related to the comparative purposes of these industries. The guide established such parameters by facilitating the identification and aggregation of industrial sectors linked to intellectual property in a generalized and global scale.

The formerly intellectual property studies were primarily focused on the legal perspective. The rise of the CCI and its expansion in the adoption of political measures, added to technological advances, have shifted the focus of the theme-oriented studies. The importance of copyright has emerged as an enabling factor for creative activities. It contributes to ensuring a safe environment where creative workers can practice their jobs assured by government development strategies to support them. The post-industrial society saw the growing recognition of intellectual property (IP) with the valorization of non-material production. The digital environment, the primary driver of this new consumption format, has brought a dialogue that goes beyond the immateriality of brands, but also for the intangibility of the final product to be consumed. Copyright has gained space in discussions about software, multimedia, digital transactions, and more (Leyshon, 2001). In this sense, the guide developed by WIPO proposed to help governments and national economies supporting and gathering studies about IP and copyright around the globe. Its guide recommended guidelines and methods that could stipulate the size and contribution of these industries to the nation, also, by establishing a database that could be compared internally and internationally over the years.

3.2.1 Structure and Procedure of the Study

The suggested methodology was developed around three indicators that allowed to estimate the size of these sectors: the added value generated, the generation of jobs, and contribution to the foreign market. However, more than an economic tool, the studies produced by such methodologies were intended to contribute to the political goals of the country, by creating awareness of the size of the CCI. WIPO's efforts stemmed from the growing discussion about the importance of exploring a creative economy driven by technological development. The decade following the first WIPO guide saw the emergence of global awareness of creativity and innovation. The information became easily accessible by anyone with an Internet connection, and consequently, data volume expanded astronomically. Government decisions never, as at the moment, required so much clarity and evidence in their measure's elaboration. All these changes happened at a much faster pace than the methodologies could be put into practice.

By the end of 2017, more than 48 countries at different levels of development had already contributed to research within the model established by WIPO (2003). Their concepts were put to the test during changes in the world economic scenario. And although its initial indicators are still considered of extreme importance, other metrics have emerged to support the dynamism of creative economic activities, while also certain limitations were acknowledged. Despite the constant evolution in parameters and systems, developing countries faced the need to generate alternatives for the delimitations of their resources, allowing them to create options that could provide credible data by their studies. The majority of research supported by the model of WIPO has been carried out by academic institutions to ensure the impartiality of the analyses. It encouraged the enlargement the academic debate on the topic and pressured government institutions on the development of appropriate measures for the CCI. The differences between legislation, terminology, and statistical treatment within the nations studied were some of the adversity that WIPO's guide has attempted to soften. In general, the result was positive, with a growing number of countries adopting the model, which enabled the creation of a global database on copyright-related industries.

The performance of the statistical standards developed by WIPO has all served to raise awareness of the importance of quantifying the dimensions of CCI within national. However, while the concepts of creativity and innovation are widely accepted and encouraged in today's economy, linking these concepts to economic development is a difficult task. Both because of the difficulty in defining the terms precisely and also because of the various variables that are imposed on them (WIPO, 2014). Regardless of the recognition of the copyright industries, studies and research related them have not yet been elaborated in many countries. The data generated from analyses in these countries are valuable for local and historical contextualization, an essential tool for future discussions, contrasting with data from other economies, and especially in assisting political actions. The results drawn over

a decade of data collected from WIPO model applications suggest that countries with accelerated economic growth tend to have a significant share of GDP represented by CCI. It also presented a possible above average contribution of these industries to the generation of jobs (WIPO, 2014). This analysis can be visualized in the graph displayed in Figure 2. The majority of the countries can be identified within quadrant 3 and quadrant 1. For these two quadrants, the employment generation and GDP percentage composed by CCI are related variables. The increases of one directly impact in the rise of the other.

Figure 2 - Country Positioning based on GDP versus Employment, WIPO (2014).

An essential factor for the appropriateness of WIPO concepts and model in countries where the national copyright laws have considered different perspectives is the possible association of those laws to the legal provisions and rights recognized by the Berne Convention for the Protection of Literary and Artistic Works (1999). The relevance of this preliminary is due to the fact that this set of industries studied has intellectual propriety as a factor of their identification, needing some consistency in their association (Granstrand, 1999). Unlike other economies, where value is created in distinct processes, copyright is responsible for capturing the basis of the uniqueness shared by the CCI, providing notions for its identification and analysis. The Berne Convention for the Protection of Literary and Artistic Works (1987) identifies copyright as one of the main ramifications of intellectual property, which includes "all production in the literary, scientific and artistic domain, whatever the mode or form of its expression" (Berne Convention, 1987). Here can be understood by "literary and artistic work" all artistic and creative work that is derived from original authorship. The

interpretation of WIPO provided a classification that includes as its "core" copyright industries: Press and Literature, Music, Theatrical Productions, Operas, Photography, Radio and Television, Motion Picture and Video, Software and Databases, Visual and Graphic Arts and Advertising Services.

It should be noted that the copyright law protects the medium in which creativity and inventiveness are expressed, rather than the concepts themselves, and is, therefore, distinguished from patent laws. Its perception gets sharper by understanding what copyright laws are applied to properties, protecting its owner against those who may make use of it or unauthorized copies. The rights of the owners guarantee the remuneration for the use of their work by the implication of their economic rights. Nevertheless, it is also granted to them moral rights to preserve the personal bond established with their work by the use of their creativity – original authorship.

3.2.2 Fundamentals of Copyright-Based Industries

Copyright extends to reproduction rights, translation rights, adaptation rights, public performance rights and broadcasting rights, distribution rights, and rental rights. Technological development, mainly due to digitization, has increased the concern of regulators, governments, and scholars about how these rights have been practiced, and more widely the absence of their practice. The digital environment facilitates the manipulation and distribution of products, services, and creative content, making it difficult to control the integrity of this property and consequently of the rights of its owner.

National copyright laws also have certain limitations what make more challenging to protect some products and services produced by creative workers. An example is the exclusion of protection for works that are not recorded tangibly. Also, there is still some appropriation of creative work that, in some regions, can be legally carried out without the prior authorization of the owners, so-called "free uses" and "non-voluntary licenses" (Stern, 2013). In some of those cases, artwork can be used, taking into consideration that the objective of this use is not for commercial purpose. For that, the owner needs to be duly mentioned and can be considered the amount of the work used concerning its whole. Despite all divergences between national copyright laws, the model proposed by WIPO (2003) is applicable only in places where there is an existing copyright law that can be measured, related, and quantified. In the absence of these laws, there is no precedent for the proposed study, being impossible to quantify the copyright industries.

One of the concerns exposed in the WIPO's guide (2003) that should be mentioned in this thesis was about a clarification of the terms "cultural industries", "creative industries", and "copyright industries". In an overall conceptualization, these expressions were treated as synonyms in their scope. The same goes for the approach of terms when related to the content, products, and services offered by these industries. However, to better distinguish the differences between them, the guide describes "copyright industries" as business organizations that have their work protected by

copyright law. The "cultural industries" are those that involve any cultural value in their products. The last and most comprehensive are "creative industries", which go beyond all cultural production and artistic production that is protected by copyright laws. Creative industries by the description offered in WIPO (2003; 2015) are related to a whole knowledge-based economic system, where creativity plays the role of an essential resource and determining factor for competitiveness and economic growth (UNCTAD, 2008; WIPO, 2015). Figure 3 compiles a mapping proposal of these terminologies, that aims to expose the intersection of the activities included in the "core" of copyright industries. The mapping presents the broad distribution of the classification elaborated in WIPO's model.

Another point of attention raised by the WIPO's guide is the distinction between copyright works and the means of delivery by which its target audience consumes the work. The relevance of this difference is that this "means", in many cases, can be a property that is acquired. An example of that is a book that contains copyright work, the buyer becomes the owner of the book, but not of the work itself. It may seem evident, but the vast majority of CCI are so closely linked to their means of delivery that sometimes it is difficult to differentiate them. Precisely because of this pre-established interdependence, creative work can be considered to value the means of delivery as well as the means of delivery that values creative work (Watt, 2000).
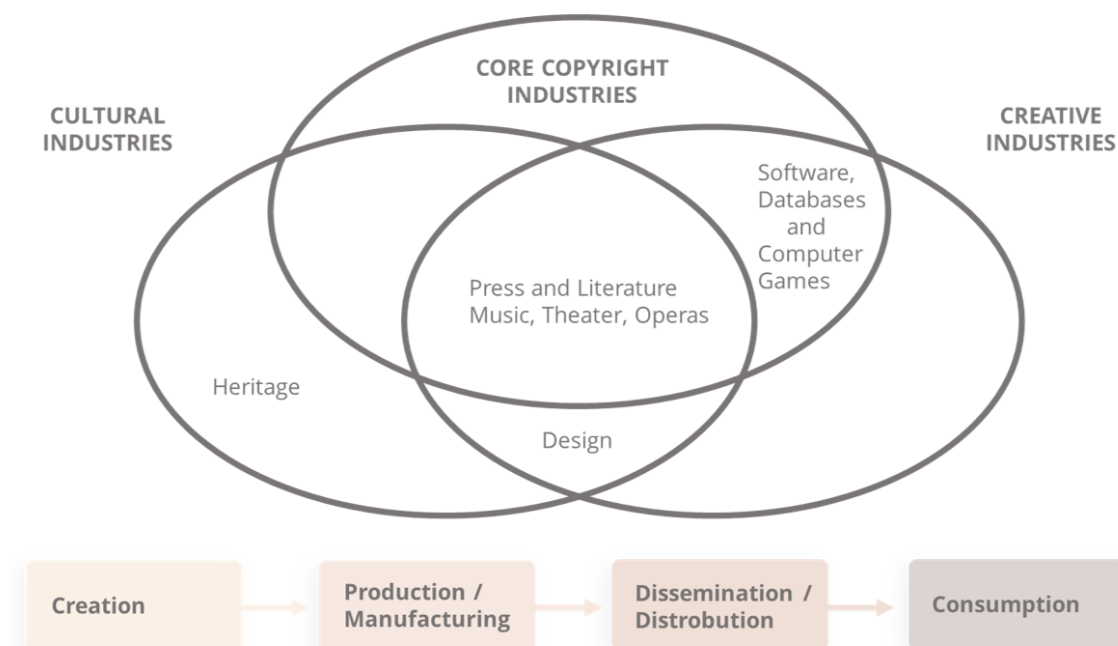

Figure 3 – *The mapping of the Core Copyright, Cultural and Creative Industries, by WIPO (2015).*

Copyright laws attempt to balance the production and distribution of the pieces protect by them. Since the means of delivery generates some value to the creative work, and consequently, the economic value of such creations highly depends on the valuation of its acquisition by the market,

the value should be somewhat shared between them. Without both sides' harmony, it is unsustainable creative production. By considering that the market and the means of delivery can establish the economic value of the artistic work, the copyright laws ensure the creators' right to participate in the share of its value. It is worth remembering that beyond the monetary value, there is the intellectual value that is strictly link between the product or service developed and their creator(s). Overall, the copyright laws provide a healthy environment for the growth of activities carried out by CCI, stimulating creativity, technologic, and progress. Ideally, copyright encourages creative works to be produced and distributed according to their value and need, boosting a cycle of consumption so it can continue to follow, and its creator can be appropriately rewarded.

Adding to all adversities already imposed to WIPO model there is still the complex configuration of the CCI, which is highly diversified regarding the aspects of the initial monetary investment needed, the stability of the return of this investment, and therefore, the laws protecting the distribution and reproduction of their products. Studies show that on the demand side the acquisition of such products is somewhat stable, when considered the branch of each activity, however, the consumption of each product and service exposed to the market may vary in a completely unpredictable way (Caves, 2000). Another distinctive characteristic of those industries is a peculiar balance between the primary market, which is considered the first format by which the work was exposed to the market, and secondary market, the secondary format that this work was spread to the market. What tends to be identified is that while the primary market tends to fall in consumption according to time, the opposite occurs with the secondary market, that diversifies into intermediate means of delivery allowing an increase in use over time. Nevertheless, this tendency cannot be evidenced in the digital environment, where the reaction of consumers is almost immediate. There is still a need for a deeper comprehension of the consumption of creative products in the digital environment, although it is already possible to identify some patterns. For instance, a much more tenuous division among producers and consumers, that both sides are continually influencing each other, and the increasing the number of personalized products created specifically for the digital environment.

As mentioned before, CCI has in its composition a considerable amount of small enterprises (Cho et al., 2018; Lhermitte et al., 2015; Oakley, 2009a), which are the main responsible for identifying talents at an early stage. Besides the ever-present risk in an area where creativity is an essential factor, small enterprises suffer much more to bear the risks imposed by the market. An asymmetry that gets more uneven when it comes to independent workers in such a competitive scenario. To keep the cycle of creation constant and to dampen the risk imposed by demand, there is an inherent risk sharing practiced by these industries. The result of a product or service usually consists of a set of actions from its production to its distribution where several independent companies and artists share a risk. However, even with this practice of risk sharing, it is still easy to find projects where creators present their ideas almost entirely alone (Watt, 2006). For the vast majority of independent workers, the

creative market is usually represented by short-term contracts and low-paid jobs opportunities. One of the reasons, according to Towse (2001), is the excess of labor supply trying to make a living in an unpredictable market.

Although the difficulties faced by creative workers, they are the primary and irreplaceable resource of CCI. Creativity is present in every detail of these products and services and is clearly linked to the consumers' choice, making each creative product something unique and irreplaceable. For this set of industries, it is necessary to bring new products or updating of current ones frequently, adding innovation in information and technology to the artistic input. In all industrial sectors of the CCI, advances in the Internet and digitalization have brought changes in the pattern of demand. Opening the job market for some new styles of creators and artists, and at the same time making it more arduous for others. Research on creative poles also indicates that the technological revolution has implications for the location of these industries and the generation of jobs they provide (Gibson & Kong, 2005; Gibson et al., 2010; Reimer, 2009). The result for the work force is a market where few workers are above average, and most are left with a variable income far below the market mean, despite their high qualification.

3.2.3 Classification of Copyright-Based Industries

For the classification of these industries, WIPO presents four primary groups: (1) copyright industries, (2) interdependent copyright industries, (3) partial copyright industries, and (4) dedicated support industries. Each of these groups was proposed to emphasize a particular scope of creative economic activities of CCI. The groups allow the generation of statistical studies that can identify, measure, and compare these activities in different countries. Recording that the main objective of WIPO is to provide a model that can generate homogeneous statistical data over the years, producing consistent and uniform analyzes even when developed and in different nations. Therefore, WIPO offers a methodology in the development of studies and research that is supported by a model of classification of the copyright industries. For that be possible, the final clustering proposed by WIPO (2003; 2015) deals with a comprehensive set of industries, as shown in Figure 4.

The grouping of copyright industries considers the production and distribution of creative products and services, considering that for many sectors, the activities of production and distribution occur almost jointly. Because of that, it is impossible to differentiate in the general data of each company. For example, in the news industries is practically impossible to identify the values generated by the production of the content and the value produced by its distribution without a close analysis of each company's data. In that way, WIPO considers the industries that realize some copyright production generally should be included in the core of copyright, taking into consideration the final product offered to the public. The central group includes Press and Literature, Music, Theatrical Productions,

Operas, Motion Picture and Video, Radio and Television, Photography, Software and Databases, Visual and Graphic Arts and Advertising Services. Looking into this group, it is possible to note that WIPO replicates the same pattern of the previous DCMS (1998) segmentation that incorporates ICT companies in the core of the copyright industries. In its guide's resolution, WIPO asserts the necessity of include such group and its importance for the future of the CCI. The internet and digitization have affected those industries significantly. Creative and artistic production has been adapting to a new way of consuming content, products, and services. The dynamism and easy accessibility are part of the future of CCI, as well as its continuous integration with ICT solutions tend to steadily increase over time (WIPO, 2015).

CORE COPYRIGHT INDUSTRIES	Press and Literature
	Music, Theatrical Productions, Operas
	Motion Picture and Video
	Radio and Television
	Photography
	Software, Databases and Computer Games
	Visual and Graphic Arts
	Advertising

PARTIAL COPYRIGHT INDUSTRIES	Apparel, Textiles, and Footwear
	Jewelry and Coins
	Crafts
	Furniture
	Household goods, China and Glass
	Wallcoverings and Carpets
	Toys and Games
	Architecture, Engineering, Surveying
	Design
	Museums

INTERDEPENDENT COPYRIGHT INDUSTRIES	Computers and Eletronic Equipments
	Musical Instruments
	Photographic and Cinematographic Instruments
	Photocopiers
	Blank Recording Material
	Paper

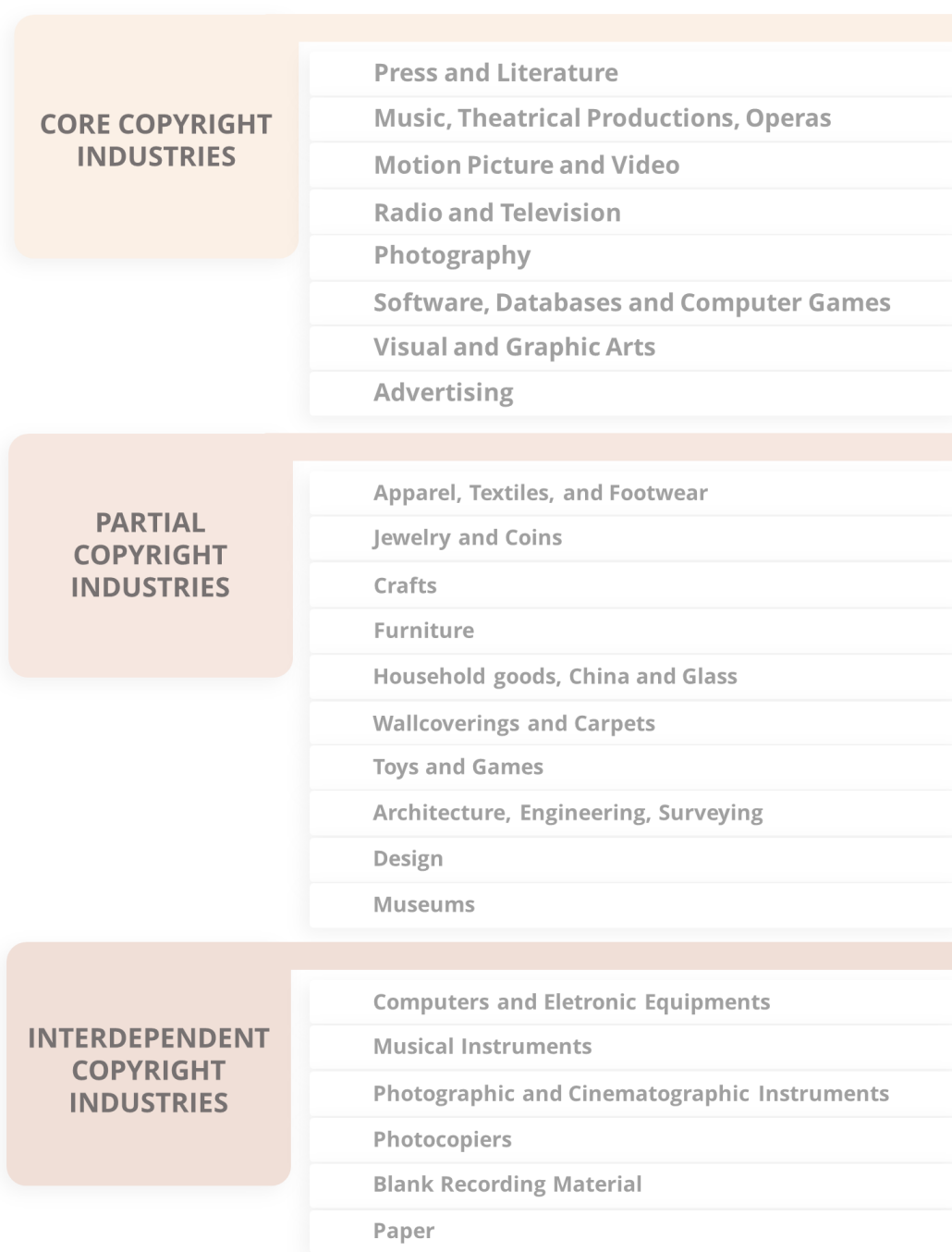| NON-DEDICATED SUPPORT INDUSTRIES | General Wholesale and Retailing |
| | General Transportation |
| | Information and Communication |

Figure 4 – Classification Model for Copyright Industries, WIPO (2003).

The future tends to be digital, and creative content already represents a significant part of this universe. It is not necessary a careful analysis to confirm that. WIPO point out the "Ranking of the World's Largest Brands" (SyncForce, 2019) as support evidence of this trend. The ICT and content industries dominate the list of the biggest companies in awareness and monetary value. The digitalization presents a transformation that must be considered, seeing that old business models are being vanished. The industries of press and entertainment are an example of that. It is essential to understand this moment as an opportunity to evolve. Those who adapt more effectively can benefit from this new scenario and survive market changes. Creative industries have been flexible to such situations in most of their activities, taking advantage and evolving with technology. Those who resist them, as the press industry, are risking to suffer considerable losses. It is a challenging time for the economy, industries, and governments, but creativity tends to become increasingly appreciated in the digital world, gaining more and more space for consumers and creators.

The model developed by WIPO was brought to the analysis presented in this thesis mainly for the cluster of industries that compose its core. These industries have in common, employing the concept offered by WIPO, the need for protection of their creative work. By focusing on the understanding of the impacts caused by digitalization in the creative economy, this research cannot fail to consider the changes imposed by the technological advances in the legislative scenario. Even more, when possibly one of the main disadvantages for the increasing use of digitization and the Internet is the easiness in the reproduction of creative works without the consent of its creator. The WIPO model is designed not only to broaden the recognition of CCI but also the identification of the legal rights applied to them. The development of laws that support these workers and the expansion of awareness of their legal existence is a political and social responsibility. However, it is fundamental that creative workers are knowledgeable of the laws developed to protect them or even the absence of it. It requirement is even higher for freelancers and SMEs, whom, due to their size and financial value, are more exposed to the risks of this market. It is one of the points discussed in this thesis, which is directly related to the first research question previously presented. The interviewee's legislative knowledge was one of the points questioned during the data collection phase. In order to be able to

perform an adequate analysis of the result found, the basic concepts of the WIPO model provided in this chapter are essential.

3.3 KEA European Affairs - CCI Model

To mitigate the lack of visibility of CCI in the European Union, in 2006 KEA in partnership with the European Commission addressed the first study of the economic group focused on these industries. Based on the premise that the growth in the consumption of creative content and the continued expansion of the ICT segment are coexisting actions. While digitalization and the spread of the Internet are the driving force behind creative work, at the same time, the creative content is a crucial factor in the adoption of digital platforms.

KEA (2006) study considers that culture, creativity, and innovation play an essential role in economic and social development. The industries contained in the CCI go beyond their market value but are also directly linked to social inclusion, distribution of information and education, and social formation through the generation of pride of belonging. Although its relevance, creativity and culture carry a deficiency related to their image and their economic role. Cultural organizations tend to be reluctant to their commercial value, considering "the art" and culture beyond any monetization. At the same time, some creative and artistic organizations position themselves outside the cultural sector, in an attempt to be established as industries and ensure their financial valuation within the market. The CCI bring these two realities into its set of activities, striving for a balance within the diversified and complex framework of these industries.

Some examples of the diversities present within the context of the cultural and creative industries are a short duration of the products with a high risk of failure, products that are locally marketed but compete with international products in the same segment, and a market that is volatile and highly dependent on trends (Caves, 2000). Despite all the possible issues faced by these industries, their importance as a social communicator is highly attractive. Also, for that reason, the provision of cultural and creative content drives the adhesion of digital media, that also create possibilities for the consumption of this content in the most diversified formats. For example, podcasts, video on demand, MP3 audio, and others. The sum of technological advances with the need for content results in the generation of new business models for the CCI, where the main challenge is to combine profitability with the management of creative workers.

3.3.1 Reviewing Methodologies and Definitions of CCI

As a first step in the classification process of the industries belonging to the CCI group, the study presented by KEA (2006) sought to clarify the term creativity. In its definition, creativity is a process

that gathered together the dimensions of ideas, skills, technology, methods of production, and culture. The creativity, by this definition, is not the exclusive resource of CCI, but rather a skill used to benefit all economic sectors. In the current global context, the use of creativity is crucial for any industry to remain competitive. In its basic concepts, KEA (2006) agrees with the discourse proposed by UNESCO that defines "creativity, imagination and the ability to adapt competencies which are developed through the arts education are as important as the technological and scientific skills", UNESCO General Director Koïchiro Matsuura (2006). Mass production crowded the market with products with similar performance and price, using the large-scale output to encourage competition based on low costs and high profits. Currently, the market dispute is established by a non-material dimension, employment of qualified human capital, the ability of reinvention, generation of ideas, and creative processes (Storper & Scott, 2009). Individual talent is the central resource for competitiveness among companies in different networks. It is making the combination of tacit and explicit knowledge of this labor force something difficult to replicate (Florida, 2002).

When related to the ability to create something new, creativity can be compared to the activities performed by "artistic geniuses". In its CCI classification model, KEA (2006) presents a correlation with Throsby's work (2001), thus also correlating with his its concepts of creativity. In his work "Economy and Culture" (2001), Throsby conceptualizes the nature of the creative genius through the proposal made by Duff et al. (1767). Where three parts give rise to artistic creativity: the imagination that realizes the association and disassociation of ideas, the judgment that weighs the choices made by the first, and the taste that expresses the artist's internal sensitivity and its interpretation between good and bad, beautiful and ugly. To formulate their formal definition of creativity, KEA still adds these conventions to the approach to creativity generated by the economic theories. Mainly the initial concepts brought by Schumpeter in his "Theory of Economic Development" (1934). For Schumpeter, creativity is a process that starts from economic reason, requiring innovation as a primary condition for artistic creativity and original expression. Using these two concepts as a basis, KEA defines creativity as a multidisciplinary resource combining "artistic creativity", "economic innovation", and "technological innovation" as exemplified in the chart depicted in Figure 5.

To provide a categorization of the CCI applying its creativity definition and in accordance with the concepts nationally employed within the European Union countries. However, also, do not distance itself from the international theories recognized by the same countries. The KEA proposed to review the central values brought by these approaches. Its emphasis was in a final classification that could include the "cultural sector", and by that including all types of products for final consumption, reproducible large scale or not. Also, the "creative sector" embracing an extended range of industries where culture and creativity are necessary inputs for also creating non-cultural products. The aggregation of these two sectors generates a broad interpretation of the CCI, which allows a large-scale understanding of the economic impacts exerted by the group's industries.
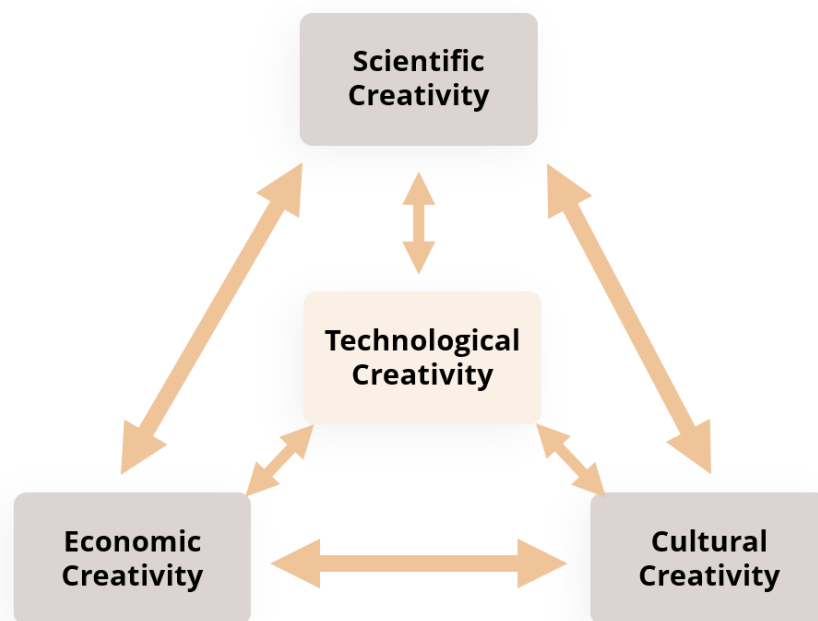
Figure 5 - Creativity in Today's Economy, KEA European Affairs (2006).

Among the main definitions considered in the pre-classificatory analysis proposed by KEA (2006) are: the UK classification of "creative industries" (DCMS, 1998; 2001), the French's classification of "cultural industries" supported by the research of Myerscough (1988), and the classification of the Nordic countries of the "economics of experience" whose concept was introduced by Debord (1967) and widely explored by scholars such as Schulze (1999; 2005). Each of the approaches presents a different ramification of the same principles. KEA (2006) offers a brief review of the main concepts in an attempt to extract a unification of their similarities.

The "creative industries" approach had its ideas globally recognized after the publication of the "Creative Mapping Document" by the British Government (DCMS, 1998), even if its emergence date from 1994 of the Australian political measure "creative nation". Its definition describes this set of industries as having in its origin in individual creativity, skills, talent, and that has its value generated through the exploitation of intellectual property. The "cultural industries" used mainly by the French, constitutes a set of economic activities that deal with the creation and production of cultural products — for example, printed publications, music industry, audiovisual activities, performing arts, and others. The "economics of experience" approach has its origins in the Situationist Movement and applied by economists in their economic studies. Its definition considers the values attributed to its products partly constituted by themselves, material or non-material, and partly by the experience generated by them (Arora & Vermeylen, 2013).

Regarding the international definitions considered by KEA (2006), there is the cultural statistical structure of UNESCO (1986), where nine sectors are identified and arranged in five different functions that comprise the process of cultural production. Among these nine sectors are included:

(1) cultural heritage, (2) printed matter and literature, (3) music, (4) performing arts, (5) audio media, (6) audiovisual media, (7) socio-cultural activities, (8) sports and games, and (9) environment and nature. The five processes are (1) creation, (2) production, (3) distribution, (4) consumption, and (5) preservation. The concept of the UNESCO approach is to generate a matrix where this field can be crossed and analyzed.

Another method considered is from the Leadership Group on Cultural Statistics (LEG - Culture), that in its beginning applied UNESCO ideas, but established some limitations by focusing its attention on the cultural sector, thus excluding from its classification sports, the environment, and architecture. The industries classified in the LEG - Culture CCI group, are artistic and monumental heritage, archives, libraries, books and press, visual arts architecture, performing arts, audio, audiovisual, and multimedia. WIPO's classification of "copyright industries" has also been evaluated, since its aggregation of industries is a representation of a legal system, and somewhat related to the possibility of providing a safe environment for the CCI. The segments covered by WIPO are press and literature, music, theater productions, operas, radio and television, photography, software and databases, visual and graphic arts, and advertising services.

3.3.2 Delineating the Cultural & Creative Sector

The framework proposed by KEA (2006) is based on the need to distinguish the cultural sector, that comprising the category of traditional arts, against the creative sector, which includes all the other activities interrelated with the cultural production — considering that both use culture and creativity as input in their products and services. To present this investigative analysis, KEA (2006) made use of the radiation process, such as the Throsby Model (2001). Despite the circular representation of the CCI classification model developed by KEA (2006), its composition was built within different concepts from those established by Throsby (2001). At the center, there is the core of the arts, with activities such: visual arts, performance art, cultural heritage. The first circle represents the cultural industries: film and video, television and radio, games, music, press and publication. The second circle consists of creative industries: design, architecture, and advertising. A third circle was still included considering WIPO's definitions for related industries. Although it does not represent the cultural sector or the creative sector, it was maintained by its dependence on both sectors activities. This last circle includes electronic equipment, musical instruments, photographic and cinematographic equipment, and industries related to the ICT sector. This framework can be viewed in Figure 6.

The classification of CCI by KEA (2006) encountered difficulties in establishing a unity from data generated through it. Although the vast majority of European Union countries already have some aggregation of the statistical data gathered for this segment of industries, they were not uniform. The

problem was derived from the absence of a classification that could represent the European uniqueness. While each country was making its own decision about the CCI structure that best fits its situation, it was almost impossible to aggregate these statistical data. As a palliative solution, KEA (2006) opted for a collection composed of several databases. The main of them was Eurostat and Amadeus. The results obtained showed a measurement of CCI in 654.288 million euros, representing 2.6% of the GDP from all European Union in the year 2003 (KEA, 2006). The highest economic concentration of these values was located in the UK and Germany, and the five countries with the highest share were UK, Germany, France, Italy, and Spain, accounted for 75% of the CCI in the European Union scenery.
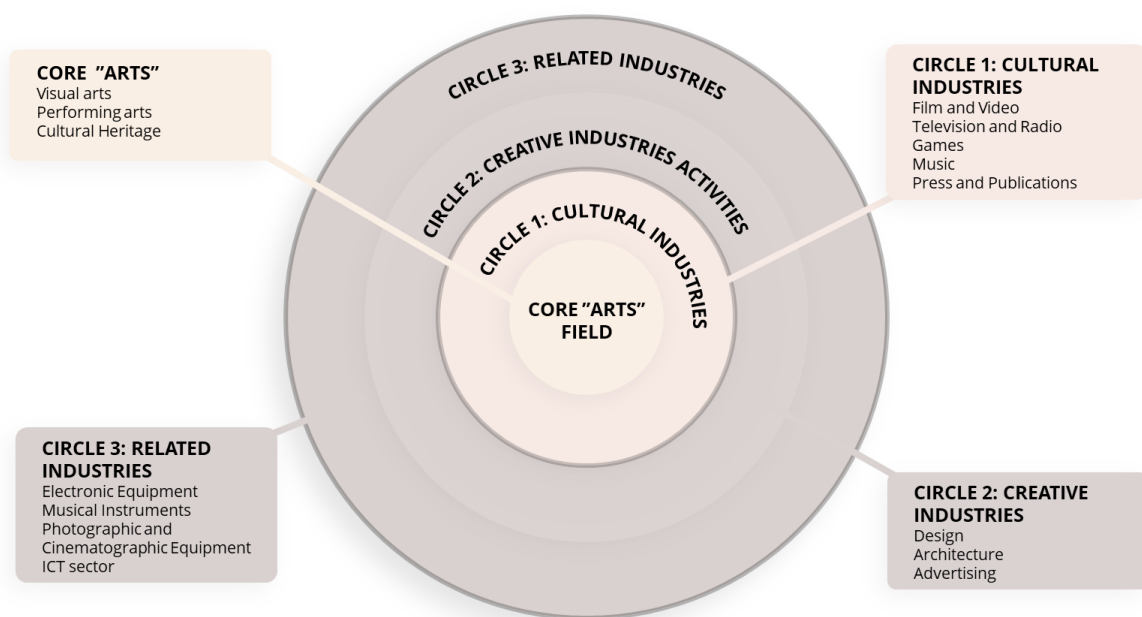
Figure 6 - *Delineation of the Cultural & Creative sector, KEA European Affairs (2006).*

In addition to the economic values generated by these industries, it was possible to analyze the generation of employment registered by them. For that, KEA considers three distinct groups of workers, those who perform a creative function within the creative industries, those who perform a creative function outside this group of industries, and those who do not perform creative work tasks but are part of the CCI workforce. As recorded in the economic data mentioned above, the five countries with the highest performance also had approximately 75% of the jobs that were generated by the CCI.

Among other relevant data could be investigated, there was the educational level of the labor. The majority of the workers had a university degree, a total of 62% of the workforce in the considered sectors. This result was a trend for all the countries of the group without exception. What could be presumed by such data is those creative workers tend to seek better qualifications. Its assumption can also be explained as an attempt to mitigate the risks that are characteristic of the industries in this

segment, as well as to avoid precariousness related to such risks. Overall, it is possible to identify a young and qualified workforce, willing to accept low wages and positions below their qualification – in addition to the large percentage of students who will not be able to find work in areas related to creativity and culture. The work of Ball et al. (2010) in partnership with the Institute For Employment Studies in the United Kingdom (IES) points out that a high percentage of students with academic degrees geared to the arts will not be able to earn a living as an artist or creative worker. There is an absence of entrepreneurial awareness that drives these students away from the CCI, as well as the lack of market understanding, how to reach their target audience, notions of marketing and promotion, ability to mobilize funding opportunity and update technological advances.

When analysing the employment data for the CCI, KEA provides empirical data for what many scholars had already stated. Small enterprises and independent workers mostly constitute these industries (Cho et al., 2018; KEA, 2006; Lhermitte et al., 2015; Oakley, 2009b). In 2004, nearly one-third of the CCI workers were autonomous, which represented more than twice the average of total jobs in the European Union. This new format of work represents a substantial change in the labour market of these industries, mainly in the hierarchical relationship. The freelancer is employed and employer, having as a common characteristic the multi-qualification and flexibility of time and workplace. The versatility has also been identified in workers of small and medium-sized enterprises, caused by the seasonality of projects in which these companies operate. This results in short periods of intense work, often registering more than 48 hours per week of work, and periods of total inactivity.

In general data, for the year 2004, KEA (2006) recorded 4.714 billion workers only within the CCI structure, which accounted for 2.5% of the active population of the EU countries. A volume of people that represents a group with high qualification, 46.8% of these workers had at least one university degree, compared to 25.7% of total EU employment (KEA, 2006). The CCI showed a higher rate of job growth than any other sector. Many scholars are inclined to say that the trends and working formats of these industries tend to be broadened to jobs in general. Generating a future with more flexible jobs, mobilized by projects, where the hierarchy of work is practically flat, and its workers are super qualified (Cho et al., 2018, Florida, 2002, O'Connor, 2010).

By analyzing the characteristics of the work of the CCI, it can be evidenced by the importance of the intellectual capital for these industries. Creative workers are the motor force for the generation of value in these sectors. They are the main responsible for innovation in the products and services developed, but also for the renewal in the management structure and culture of these companies. The intellectual capital is relevant to all industries in any segment, but when related to the knowledge economy, cultural, and creative, these workers are the main asset. In many respects, the workforce has a value almost impossible to measure accurately. It is one of the many complex variables to

predict in the CCI context. The future of these industries combines variables such as intellectual capital, technological advances, monetary fluctuations, and economic recessions. Any progress in the identification of empirical data that can help in the understanding and development of the sector is of great value. Since its growth is responsible for boosting knowledge, economic growth, technological development, and the creation of new distribution channels and content formats.

The creative products, services, and content are highly interdependent in the ICT sector. KEA (2006) considered CCI and ICT "two sides of the same coin". The creative economy and the digital economy are somehow interconnected (Benaim & Tether, 2016; Salmon, 2015). The opportunities and difficulties brought about by the dot-com explosion are part of the daily reality of CCI, which nowadays are even more evident in the music industry and on-demand movies. Internally, each CCI segment can evidence impacts on production, distribution, and consumption processes (Deresiewicz, 2015). Digitization has provided opportunities for small producers, who can now produce and advertise their work virtually cost-free in the digital format. Changing the form of interaction with consumers and diversifying business opportunities, forcing new business models to be created. These industries have as a characteristic the absorption of knowledge and technology generated by successful competitors, adapting the changes imposed by the market and remaining competitive on a global scale (Fornahl et al., 2010; Lämmer-Gamp et al., 2014). One of the several improvements brought by the ICT sector is the diversification of channels, providing to creators and audience an environment to interact. What can be observed in this sense for the CCI is an initial effect of "cannibalization" of the market, for example in the music industry. However, in the end, the result is the emerge of many niche businesses and a more extensive range of choice products and services to the final consumer.

3.3.3 CCI Influence Factors

New technologies represent new market opportunities for content producers and generate significant growth prospects for the cultural and creative industries. The great advantage brought by ICT is the multiplication and diversification of channels through which cultural works reach the public. Firstly, there is an incremental effect, followed by episodes of "cannibalization" between old and new channels. However, in the end, there is a greater variety of choice for the consumer for different forms of access to culture, which leads to increased cultural consumption (KEA, 2006). The interaction of CCI with the ICT sectors also tends to generate an increase in microentrepreneurs and self-employed workers. Technology creates opportunities for entrepreneurs with little capital, who can now advertise their work without physical and geographical constraints.

Nevertheless, for the enlargement in a variety of choice for the consumer, each new entrepreneur ends up with an even smaller share for the niche market exploited. Not to mention the fear that with

this wide variety of offers, culture and creativity will lose their value and end depreciated in the virtual world. An effect that is somehow linked to the empowerment of the individual, caused by the thin line created between producer and consumer for digital formats. While creative workers can dribble production and distribution processes by delivering their product directly to their target audience, there has also been an increasing number of creators. The new business model is centralized in the final consumer, where the value is also generated by the interaction between these two sides, creating various points for exchanging information (Prahalad & Ramaswamy, 2002). In this context, another variable needs to be considered, the ICT intermediates. Part of the value from creative work is delivered to the digital medium where it is consumed. The power once from the production processes has exchanged to distribution processes (Simon, 2012). It can be perceived by the analyze of the financial value of companies in the ICT segment that intermediate creative content. In 2006 Google acquired YouTube, a company that was born in a small start-up, for US$ 1.65 billion. It needs to be noticed that an increasing number of these platforms offer digital content for free, as a business strategy to ensure a broad audience reach (Anderson, 2011).

KEA (2006) studies also address creative cities. According to them, since the middle age, "social clusters" competed to attract skilled craftsmen and builders. The Renaissance made European cities compete in status, attracting painters, sculptors, landscapists, and architects. Nowadays, cities try to attract creative workers who can boost their local economy. Florida (2002) states that places with better living conditions, leisure, and technology tend to attract the "creative class", thus permeating a proliferating environment of freedom, and respect for individualism. Porter (1998b) describes these clusters as a value network, "geographic concentrations of interconnected companies, specialized suppliers, service providers, and firms in related industries that compete but also cooperate. A structure that facilitates the mobility of technology, labour, knowledge, and capital". Competition usually occurs between groups rather than individually (Peppard & Rylander, 2006).

Europe's post-industrial economy has been noticed for exporting manufactured goods from developing countries, where this production is at a lower cost. As a result, the current economy is moving towards a future where their most significant asset will be the knowledge, cultural, and creativity. The big problem is that such economies, focusing here more specifically on the industries contained in the CCI, are incredibly vulnerable. The CCI market is highly volatile, depending on trends and with various consumption uncertainties. The set of companies is fragmented, consisting of a mixture of processes, different locations, languages, and cultures. The minority of firms, which are represented by multinational giants, usually do better in this scenario because they can carry higher risks, resulting in an oligopolistic structure for many of these segments. A policy is needed to support SMEs from these adversities. It is necessary to create systems that support their business strategies, financial planning, growth, marketing, as well as more appropriate tools to control their copyrights.

3.3.4 KEA Creative Value Chain Model

The KEA also performed a mapping of the creative value chain, which within the proposed study for this thesis will be analyzed during the data analysis intended herein. In its mapping is considered factors that could influence changes in processes already established, being the main one the digitization (De Voldere et al., 2017). For that, some value chain definitions have been acknowledged, such as the definition by Botkin and Matthews (1992) that describes value chain as "a sequence of activities during which value is added to a new product or service as it goes of the invention to the final distribution". And also, the one provided by Kaplinsky and Morris (2000) defines value chain as "the full range of activities required to take a product or service from design, production, delivery to final consumers, and final disposal".

To understand if the changes imposed by digitalization and other factors that could considerably alter the processes performed within the value chain by these industries, KEA developed a comprehensive model that generalizes different segments of the CCI, as can be seen in Figure 7. The creative value chain has been divided into four main functions: creation, production, trade and exhibition, and reception, as well as some support functions for these processes. The analyses carried out by KEA proved that the digitalization has a multidimensional impact. It affects the structure of this chain regarding the automation and organization of the activities, creating opportunities through the inclusion of processes. The model was based on the concept of "circular cycle" presented by UNESCO researchers, Pessoa et al. (2009) in the study "Structure for Cultural Statistics", as can be observed in Figure 8. Unlike the UNESCO Model, KEA (2006) proposed a visualization in the form of a network, interconnecting the activities associated with the new technologies.
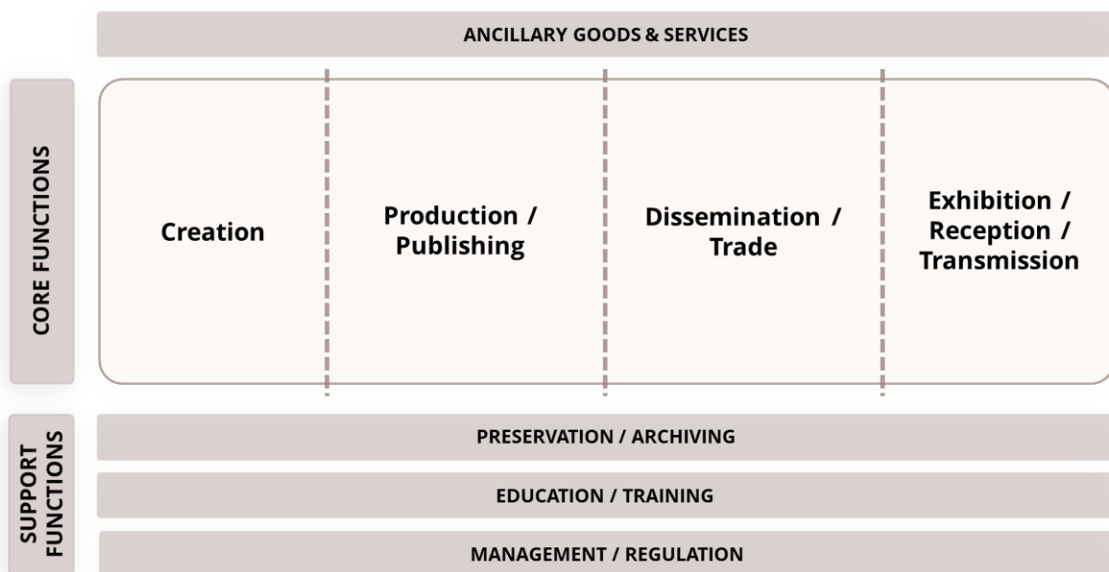

Figure 7 - Stylised Creative Value Chain Model by KEA (2006).

Can the results obtained by the KEA (2006) through the value chain analysis, indicate an increase in the complexity imposed by digital? The results show the incorporation of steps that in the offline must be carried out by third parties or intermediates, and now, due to the digitalization are possible within the same value chain. Enabling a cost reduction and "disintermediation" thus changing in the business models. However, the digitization has not overthrown any of the main functions of the chain. They continue to exist in a more complex form. When these analyzes create brought to real-world examples from the CCI, it is possible to note that although SMEs and freelancers adopt complex activities, many of them cannot enjoy to the maximum this independence. Intermediates are still needed in many of the processes, especially for independent creative workers who need a medium where to negotiate there work.
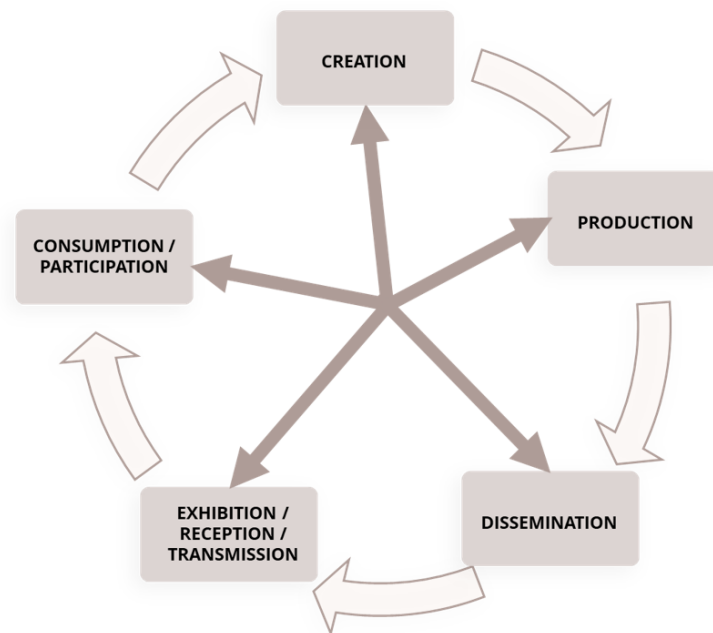
Figure 8 – *The Culture Cycle, UNESCO (2009).*

It is challenging to find freelancers who alone have been able to create, produce, and publicize their work with excellence, ensuring a privileged position in the market without the support of intermediaries. Thus, even if it is possible in some cases to show creative workers working independently, it is common that there is an interaction between them where the financial result is a compilation of multiple efforts. This production interaction is mentioned by Canoy et al. (2005) as "simple goods" versus "complex products". This concept of cooperation between creative workers is also valid for offline work, which still accounts for a large share of the monetization of this workforce. Digitization is responsible for providing alternatives to the problematic scenario these workers often face. Most segments of the CCI still have revenues and costs coming from offline sources. However, there is widespread awareness that at some point, it will change, and the percentage of the digital monetization will outpace those offline values in the long run.

It is relevant to note that even for the "pure" artistic work, the digitalization led to the emergence of a new art format that in many cases does not have any physical representation, only the digital format, appreciated exclusively through the device screens (Arora & Vermeylen, 2013). For example, illustrations, music and 3D modeling for online games, digital effects and photography effects for movies that will be exhibited only in the new on-demand applications, among many others.

Digitalization in the CCI segments has resulted in an increase in competition, which raises the risk already taken for creative entrepreneurs (Caves, 2000). To succeed in the field is necessary to have knowledge in many areas, mastering a mix of skills. It is not enough to have creative talents. It is required to understand business techniques, marketing, and social interaction. The new technologies can act as facilitators for creative labor, when helping in the refinement of product tests, by reducing costs in the production processes, and increased the possibilities of distribution. It brought marketing tools with the potentiality of reaching a broad audience as well as niche segmentation, enabling the consumption anytime, anywhere, and on any device. Nevertheless, to appropriate these advantages, it is demanded a minimum of understanding for each stage of the creative value chain processes.

The understanding of the concepts developed by the KEA brings the miscegenation of a continent that aggregates several countries, different cultures, and different interpretations for the CCI in use. However, the review of the KEA model in this thesis goes beyond that plurality in which it was constructed. The strong influence of value chain theories for classification proposed by KEA for these industries puts into practice one of the approaches that are the focus of the research accomplished in this work. Many academics point to a need for value chain analysis when classifying CCI. Nevertheless, although the KEA makes a connection with the value chain analysis, the measurement proposed by them cannot achieve it. As explained previously, statistical data cannot penetrate the economic structure of the companies represented by them. Even so, the application of these concepts is of great value for the collection and analysis of data carried out here.

Another advantage of reviewing the ideas of the KEA model for this thesis is its intrinsic relationship with the ICT sector and so with digitization. Specifically, because it is a model developed for the European scenario, KEA is deeply related to the knowledge economy, focusing on a workforce that is further away from purely mechanical work. This workforce tends to be a growing force in the continent, where knowledge, culture, and creativity will be increasingly valued in the labor market. Its approach for the creative industries in contrast to the digitization support the objectives and investigations performed in this thesis. That unlike the work of KEA, aims to focus efforts on freelancer workers and SMEs complementing the statistic numerical data that cannot reach this audience.

4 Methodology

After the literature review and the brief presentation of the theoretical models and frameworks, where the previous academic research has been analyzed in detail and limitations explored, this chapter of this thesis has the aims to approach the methodology that will be practiced in the following pages to deliver the answers for the proposed research questions. The primary consideration is the necessity of an in-deep comprehension of the subjects of the study. The freelancers and SMEs workers have been little addressed by previous research for the CCI, mainly due to the difficulties to conduct an exploratory investigation in such a complex scenario. While in one hand, there is the dense structure of the CCI, with the most divergent business models and processes that cannot be entirely generalized in a single framework. There is also the intricacy of the freelancers and SMEs reality. The methodology that was chosen for this research supposed to enlighten the understanding of the topic providing a complementary knowledge to the field.

Facing the necessity of these industries, the qualitative methodology seems to be the most feasible and appropriated approach. Whereas the aim is to construct a basic conceptualization of the target subjects' point of view, and for that is necessary to open a dialogue to a more extended discussion. Even if in some sense the quantitative method could also be applied, there is an absence of a primordial notion of the self-employed and small enterprises as creative labor that cannot be entirely measured with quantitative results. This workforce has a unique experience of how the social, economic, and political practices have been applied for the CCI. A perfect way to investigate their current circumstances is providing a space to speak freely about their difficulties and accomplishments, where intangible factors and experiences can be exposed. This chapter intends to describe the gains of adopting a qualitative methodology and the central contribution to the CCI research field.

4.1 Qualitative Research Method

The choice of the qualitative method for this thesis considers its distinct aspects and as such, can contribute not only to achieve the objective here proposed but also to broaden the academic contribution in the field of CCI. As mentioned earlier, this thesis aims to explore the impacts of digitalization on the creative economy, focusing precisely on explorer the perspective of creative freelancers and SMEs. In this sense, the qualitative method allows exploring the underlying meaning of textual data collected from these creative workers that cannot be measured numerically. It enables to fill the gap encounter in the previous researches while approaching this group of creative workers in contrast with the digitalization imposed to the group of industries. Such data measurement difficulties for this target audience revolve around its composition. Which, although representing a

large share of CCI, is diluted in such small business structures often composed of a single individual. The quantitative approach offers the possibility of collecting empirical evidence regarding their experiences, culture, and social aspects that otherwise cannot be recorded.

The qualitative research proposes to understand the dynamics of social life, in an attempt to clarify events and situations by comprehending the vision of the individuals under analysis. It considers the connections between processes and the results generated by them (Long & Godfrey, 2004; Neuman & Robson, 2014). It is an approach focused on the understanding of the context or scenery in which the object of study is situated. Through the immersion in the perspective of each individual in analysis, it is possible to build a general understanding of the whole. It is the multi-paradigmatic in focus (Nelson et al., 1992). Thus, it is the researcher's responsibility to approach the studied circumstances in order to create a connection. Such an approximation of the data is necessary to collect its evidence, which can be contrasted with the theoretical presuppositions. This process is mentioned by Aspers and Corte (2019) as iterative, where the understanding of the context under analysis is generated, and from which quantitative research is characteristic.

Taking into consideration these features, over the years, scholars have pointed out the challenges in establishing a single description for qualitative research (Denzin & Lincoln, 2018; Jovanović, 2011; Long & Godfrey, 2004). The absence of a precise definition can be identified for some as a problem to be corrected (Aspers & Corte, 2019). However, this complexity is crucial for the understanding of the data to which it proposes to analyze. The plurality of its definitions is due to the variety of formats that the method covers and ways they can be collected. Its flexibility is fundamental to the analysis proposed in this thesis. The field of the study is also heterogeneous, which subsequently implies in a set of adversities when attempting to broaden the knowledge of the area. What it is hoping to achieve through qualitative research is a practical understanding of creative economy reality — considering that self-employed workers and small enterprises represent a large part of this economy. Through the analysis of this public employing by the qualitative method, this thesis aims to provide an expansion of the existing knowledge of the scientific community (Aspers & Corte, 2019).

It also is possible to find controversial opinions on the validity of qualitative research, and for some scholars, this disagreement reaches the extreme point of arguing that these methods are inherently non-scientific (Jovanović, 2011). Statements such as these are linked to the accuracy that many scholars assign to numbers, considering the non-numerical analyzes subjective and therefore susceptible to tendentious interpretations (Hood, 2006). As noted by Aspers and Corte (2019) whatsoever the research methodology, quantitative or qualitative, its results are likely to be somehow interpreted by the researcher. In general, the two methods have the same purpose, that is, to provide a better understanding of the world, adding knowledge to later academic studies (Becker, 2017). An essential premise for choosing the methodology is the motivation by which the researcher intends to

conduct the research. For this specific case, the study aims to analyze the impacts of digitalization in the economic, social, and cultural scenario of the CCI. Such analyses can provide knowledge about work processes practiced, and the data collected can exemplify empirically how the group of creative workers has been behaving before the advantages and adversities imposed by the digitization. In situations like this, when the results sought cannot be measured numerically, qualitative research can provide a practical perspective of the event studied. It is a significant approach when the desired knowledge is presented in the understanding of phenomena, experiences, processes, and meaning that is partially or mainly attributed by the target audience of the analysis (Kalof et al., 2008).

4.1.1 Interview as a Data Collection Method

There are a diversity of formats in which data can be collected for qualitative methodology (Denzin & Lincoln, 2018). It is possible to collect data through textual and visual observations and by different interview approaches (Gill et al., 2008). Within the assumptions of this thesis were used semi-structured interviews. This interview format allows critical concerns to be prioritized, defining pathways to be explored. Simultaneously, it is also possible to provide the interviewee the freedom to explore ideas, openly detail their answers, and suggest different paths during the interview. Owing to the fact that it is a flexible approach, semi-structured interviews provide the space for a dialogue between interviewer and interviewee (Gill et al., 2008). It positioned the interviewer as an active participant, whose role goes beyond a pre-elaborated interview guide. The interviewee interaction also has the autonomy to produce insights that were not premeditated by the researcher (Denzin & Lincoln, 2018). A good definition is be offered by Kvale and Brinkmann (2009, p. 6), "it is an interview with the objective of obtaining descriptions of the universe of the interviewee, in order to interpret the meanings of the phenomena under analysis".

The choice of this specific format for this thesis comes from the need to create a panorama that preaches to be understood by the interviewee's gaze. Through the literature review, discussed in previous chapters, it is possible to identify some indicators regarding the conditions of freelancers and SMEs within the creative economy. The literature explored in previous chapters provided the basis for an interview guide, which was used during data collection. However, little has been documented regarding exploratory research focused on this target audience within this area. Moreover, in this sense, the work carried out in this thesis tends to expand the existing academic knowledge. The data resulting from the semi-structured interview can provide a unique perspective, compared to the other interview formats (McIntosh & Morse, 2015). It is a deepening of the vision of each individual, who while exposing their experiences and conceptions broadens the understanding of the field studied. The sum of all these ideas and beliefs allows for the interpretation of the current scenario of the creative economy in terms of the opinions described by the creative workers approached.

4.1.2 Selecting the Target Audience

Given the methodology chosen and the format of data collection that was carried out, it is necessary to clarify how the interviewees were selected. The focus of this thesis is to approach creative workers who have been working independently or in the situation of small independent businesses (without holdings with other companies). For this purpose, only companies with less than 50 employees were included, which according to the definition of SMEs, they are considered to be small companies. It was a strategic decision to reduce the ambiguity found in the classification of different countries regarding the maximum size of SMEs. Thereby, this research was concentrated in small and micro enterprises, including startups and self-employed workers. When opting for this narrowing in employment volume of SMEs, possible impacts on the sample of participants were considered. However, the exclusion of companies above 50 employees favors the focus of the research in the small and micro entrepreneurs. In other words, including workers that represent the large mass in the CCI and the most uncovered by current political and economic measures. It is also the target that cannot be easily reached in quantitative research that measures the value and size of this economy.

The sample addressed was extracted through the presentation of their online portfolios, randomly chosen, in an attempt to include different genders, professions, and localities. In total, 818 creative workers were contacted who shared and presented some specific characteristics:

- The participants need to be working as a creative artist, positioning itself as a creator of its work.
- They need to identify itself as a: freelancer, self-employed worker, startup, small studio, or group of independent artists.
- The content in their portfolio needs to be unique or at least represent an original perspective that is able to embody the view of the creator.
- Its portfolio needs to be active at the moment for new business opportunities.
- In term of SMEs, there should not be found any signs the company belongs or is part of a medium or large company.

The contact was made through their personal or professional emails, according to the information disclosed in their portfolio. From the total amount of potential interviewees, 65 were predisposed to participate in an interview by audio, video, or email. For this concise group of creative workers who were willing to cooperate in the research, it was sent in advance a data consent form that ensures the use and protection of their data and personal information. The form can be viewed in Appendix 1. The nature of the consent form was informative, guaranteeing the security and the anonymity of any personal information that could somehow be transmitted or shared during the interview. Therefore, the interview procedures were described for the interviewee's knowledge, as well as reassuring the interviewees' total freedom to remove their consent at any time before or during the interview.

Once the participant received the data consent form and confirmed her or his participation, the interview questionnaire was forwarded, see Appendix 2 for more information. This procedure was the same both for those who chose to take part in the interview by audio and video call, as well as for those who expressed their preference for answering the interview via email. After the interviewee had knowledge of the questionnaire, a date was scheduled for the interview or, in the case of the interview performed by email, a limit deadline for receiving responses was provided. The purpose of these processes was to maintain consistency throughout the data collected. All the interviewees would access the questionnaire before the scheduled date of the interview, thus allowing the participants, without exception, to be aware of the issues addressed during the interview.

4.1.3 Interview Questionnaire

The questionnaire was designed to guide for potential answers that could provide enlightenment to the research questions. It also recognizes the possibility that the knowledge transmitted by the interviewees leads to new variables not yet identified (Aspers & Corte, 2019). The questions presented to the interviewees can be divided into five groups: demographic information, work processes and value chain, creative process and creative value, community interaction (physical and online), copyright law and legislation. Although all groups of questions tend to interact in some way with the two research questions, they were designed to play a close relationship with one of them. This association can be observed in Table 1. The primary strategy used in the elaboration of the questions was to provide the interviewee a path where proximity is built gradually, each section seeks to expand the relationship of trust and increase openness in the dialogue (Silverman, 2013). These considerations are valid regardless of the medium used for the interview. Even when it is answered by e-mail, it is evident the attempt to create a bond of proximity and deepening in the answers sought that would not be possible in quantitative research.

Set of Questions	RQ1	RQ2
1. Demographic Information	X	X
2. Work Processes & Value Chain		X
3. Creative Process & Creative Value	X	X
4. Online and Physical Community Interaction	X	
5. Copyright Legislation	X	

Table 1 - Groups of Interview Questions Concerning the Research Questions.

The first group of questions has the purpose of gathering demographic and background information from the interviewee, providing an identification of the individuals and the work performed by them. The answers will assist as a comparative basis for analyzing the subsequent sets of questions. It is expected that by investigating the responses of this group, participants can be identified by their gender, place of origin, current location, and characteristics of the work activities performed by them. For example, the name of their work position, whether they are working as a freelancer or a SMEs, and for how long they have been employed in such a function. From this primary information, some considerations can already be made. Creating concepts that, may or may not indicate different predispositions of the interviewee that are going to be put to the test when confronted to the other group of questions (Aspers & Corte, 2019; Becker, 2008). The demographic information favors the clarification of the two research questions and allows to contrast the obtained answers, providing tools to cluster the participants.

The second set of questions seeks answers related to work processes and the value chain. It is expected that interviewee' responses indicate their perception of the most relevant processes in their activities. One of the questions requires as an answer a series of steps that need to be performed in sequence to achieve the expected creative work as a final result. Within this context, some auxiliary questions were developed to understand how the respondent interprets creativity and digitalization throughout these processes. However, rather than an indication of the need for these two variables in the performed activities, this group of questions is intended to investigate the interviewee's perspective of them. Lastly, still in this group, the participants are asked to list digital tools and digital environments that are used by them as part of their jobs.

The third range of question attempts to create a comprehension of the creative value thought the description of the creative process. As mentioned before, the piece of work resultant from creative activities should reflect the view of the author. In that way, acknowledging the process from which this bond has arisen provide pragmatic data for examination. This group of questions explores the creators' routine, their inspirations, and frustrations when executing their jobs. It attempted to bring the mystic and unknown of the artistic insight into the light. For that, the interviewees were requested to explain what steps in their creation method could be identified as a routine. More importantly, how they keep the creativity flow in adversity situation. The last question in this group tries to propose a link for this event with digitalization, where the participants were asked if some digital tool or digital environment are used, or even are integrated part, into the process. The analysis of the questions contained here could help to fill the lack of information that both research questions pursue to fulfill. Combined with the demographic information, it can enrich this work with potential aggregations the way creative work is performed.

The fourth range of question is about community interaction, and it tries to cover both digital and physical communities. The literature analyzed implied that there is a pattern in the location of creative workers, tending to agglomerate labor in cities recognized as a cultural pole (Florida, 2002; Houston et al., 2008; Pratt, 2008; Reimer et al., 2008; Scott, 1998, 2000, 2006; Stam et al., 2008). The questions asked in this group attempt to understand the advantages and disadvantages of being part of a physical community imply for these workers. It could explain the relevance in moving to another area or country where they believe their work could be possibly better evaluated and rewarded. In contrast, some questions required the same thinking for online communities and their effects on the result of their activities. As the interviewees are spread all over the globe, it is expected that different physical locations would generate a different set of answers. However, could their regionality and culture impact their mindset equally for physical and online communities? The results produced from the analysis of this range of questions may be impressive.

The fifth and last group of questions is destined for copyright law and legislation. The aim is to understand the interviewee's knowledge about the effectiveness of the actual copyright law or legislative scenario for the products, services, and contents distributed in digital format. Not just if they consider their work ensure in this environment, but if in general, their posture is mainly positive or negative about the topic. The questions inquire a reflection about their beliefs while sharing their work online facing the repercussions that this action can produce. Ultimately, the last item of the interview asks them about what could be improved in the law to provide a better setting for creative workers. As a whole, the questionnaire is built in an attempt to make room for the speech of CCI freelancer workers and SMEs entrepreneurs. It provides a dialogue that expands the understanding of its reality in the academic field and fulfilling the gap of empirical material. It contributes to improve the academic literature and provide a base for future research.

4.2 Qualitative Data Analyses

When analyzing the data collected in the interviews, this thesis intends to present a perspective of freelancers and SMEs workers regarding the impacts of digitalization on their creative work. It is expected that the analysis provides empirical material to the academic field by translating the perspective of the target audience about the specific phenomenon studied. These efforts attempt to fill the existent gap in this area, due to the heterogeneity of this group of workers. The analysis initiated on the transcription of the interviews from audio and video, that was summed to the material collected via email. As aid material part of the content was summarized in a spreadsheet that supported the analysis (Flick, 2018). Mainly was used some concepts of the "grounded theory" and the "thematic coding theory".

The grounded theory was first introduced in 1967 by Glaser and Strauss and later further studied by Glaser (1978). This thesis uses the concept elaborated by them added to the work of Charmaz (2006) to provide an interpretation of the raw material collected. A detail investigation of the data was performed in an intention to codify parts with higher relevance. These codes may or may not lead to the emergence of theoretical concepts. Nonetheless, the result tends to enlighten the investigation and provide a better notion of the material collected. The coding approach in the grounding theory is malleable in its execution when dealing with the text raw material allowing different techniques and providing flexibility as to the structuring rules (Flick, 2018). The method deals with a combination of the inductive and deductive approach when the text is manipulated the created categories during the analysis.

The thematic coding was developed by Flick (2018) in counterpoint to Strauss (1987) comparative studies, to analyze the social distribution of the interviewees perspective when confronted with a phenomenon or a process. Flick (2018) presumed that people from different "social worlds" would provide a different attitude from the same topic in the investigation. To prove that assumption, it is necessary to increase the comparability among the empirical material. The sample studied needs to have individuals that possibly share the same view, as individuals that presumably will tend to disagree. In this case, if the sample does not provide the scenario necessary to perform the analysis, it is required to extend the sample search for specific profiles that could fulfill the opening uncovered.

5 Results and Analysis

With the methodology already outlined in the previous chapter, this chapter presents and discusses the analyses of the interviews conducted and the results found through it. For that so, a brief description of how the raw data was handled is given here. In this thesis, the raw data was summarized in a spreadsheet where some initial categorization were drawn. The main result was an idea about each interviewee's personal and demographic background, generating a presumption about "social worlds" that influence the construction of view from the participant. After that, the textual raw material was again analyzed, seeking critical concepts that could be used to identify patterns in the interviewee answers. The result produced were grouped in sets of comments employed to delineate the posture of the participants through the different group of questions. At that point of the analysis, some positive and negative mindsets could already be considered. The final step was to cross the findings of the grounding theory with the thematic coding and identifying if the group arranged at one could be confirmed in the other and vice-versa. The results from these structuring rules are explored in detail in the following sections.

5.1 Background of the Interviewees

As mentioned previously, respondents were randomly selected in an attempt to address different gender, professions, and nationalities. Nevertheless, the final sample was dependent on the interest of the initial candidates approached in participating in the interview. A total of 65 participants were interviewed, distributed among 28 nationalities. The interviews lasted approximately 1 hour, depending on the engagement of the interviewees. Table 2 provides a brief and concise view of the participants' profile. For more detailed information, see Appendix 3. This demographic analysis was possible because of the first group of questions that aimed for mapping the general and demographic data of the interviewees. Through this analysis, some presumptions can already be employed. As can be seen, the sample analyzed had the majority of male respondents with 58.5%, with the female percentage of 41.5%.

	Total Candidates Approached	Total Interviewees	Total Interviewees (%)	Interview Acceptance Rate (%)
All target audience	**818**	65	100.0%	7.95%
Gender				
Female		26	41.5%	3.18%
Male		39	58.5%	4.77%
Original Continent				
Africa		3	4.6%	0.37%
Asia		11	16.9%	1.34%
Australia & Oceania		5	7.7%	0.61%

Europe	22	33.8%	2.69%
North America	10	15.4%	1.22%
South America	14	21.5%	1.71%
Migrated from the Place of Origin			
Yes - For a Different Country	18	27.7%	2.20%
No - Reside in the Origin Country	47	72.3%	5.75%
Level of Education			
High School	3	4.6%	0.37%
Bachelor's Degree Incomplete	7	10.8%	0.86%
Bachelor's Degree Completed	44	67.7%	5.38%
Master's Degree Incomplete	2	3.1%	0.24%
Master's Degree Completed	9	13.8%	1.10%
Employment Type			
Freelancer	42	64.6%	5.13%
Freelancer and SMEs	14	21.5%	1.71%
SMEs	9	13.8%	1.10%
How long have been working as an artist/creator			
Less than 2 years	8	12.3%	0.98%
From 2 to 5 years	28	43.1%	3.42%
From 5 to 10 years	11	16.9%	1.34%
From 10 to 15 years	11	16.9%	1.34%
More than 15 years	5	7.7%	0.61%

Table 2 - Summary of Interviewees Demographic Data

It was possible to interview creative professionals from all continents. In this regard, it should be noticed that the only country with respondents within the African continent was Ghana. Overall, the research brought to analysis participants distributed in 28 countries. Most of the interviewees are of European origin, with 33.8% of participants from countries of this continent. The second largest group is of South American origin, with 21.5%. It is possible to identify a significant migration rate, although the majority of respondents are represented by participants who are located in their home countries, 72.3%. The percentage of 27.7% of interviewees reside in a nation different from their origin. It can be seen in Figure 9. It could be identified that some countries such as Russia and Brazil present a higher rate of creative workers outside their national territory. Therefore, it demonstrates a possible need for workers from these localities into seeking for better opportunities outside of their home country. Contrariwise, countries such as Finland, Germany, and Australia tend to attract this profile of workers. For this constatations, it is probable that more than one variable is related. Such as (1) the generation of better job opportunities, and (2) their geographical location close to countries with inferior advantages.
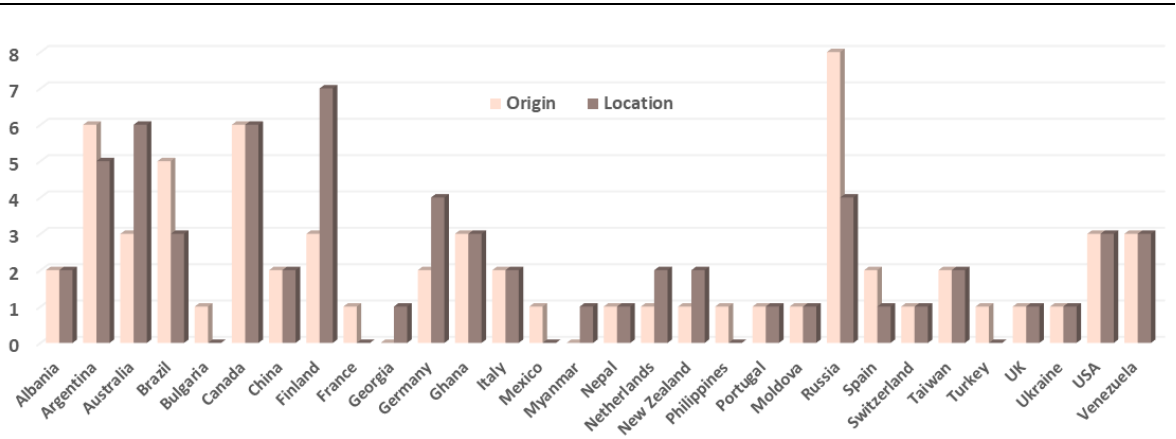
Figure 9 - *Countries of Origin and Location of the Interviewees*

Concerning their level of education, it is possible to verify that 95.4% had at least entered a Bachelor's degree. While 84.6% had completed the Bachelor, these data can be seen in Figure 10. For the candidates with an incomplete degree, it was identified that the majority of them are represented by male interviewees who have dropped out of the college. They are mostly from South American countries. It is also possible to extract some gender analysis from the demographic data collected, as shown in Table 3. When analysed the distribution of the male and female among the continents, some of them demonstrated an almost balanced proportion due to the fact that the majority of the participants are male. A divergence in these results was identified in the American continent. For North America, the majority of the audience participating in the interview were females, where the proportion of the gender is almost a reversal of that demonstrated in most other continents. While for South America, 72.7% of the interviewed sample was male, possibly pointing to a higher challenge for the female audience to engage in freelance jobs or as small businesses in the region. It is shown in Figure 11.
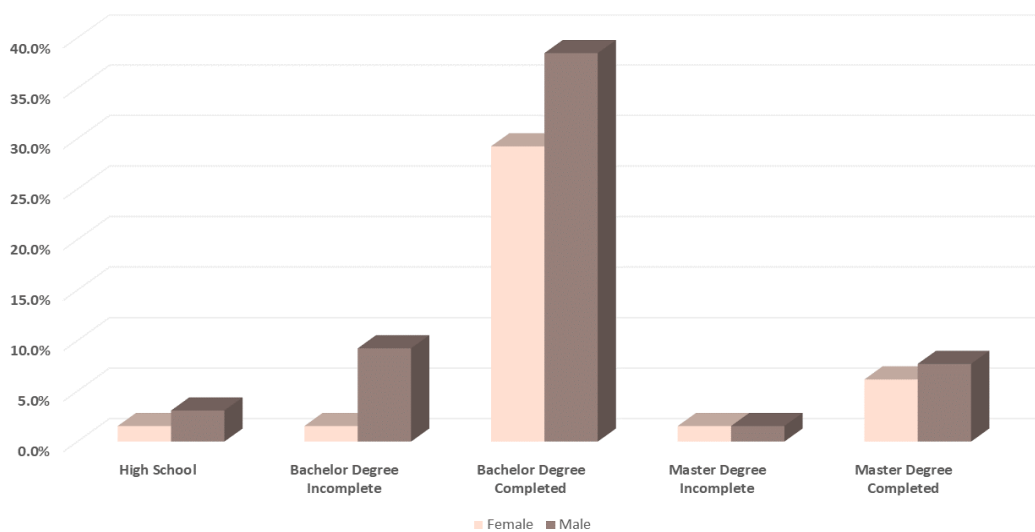

Figure 10 – Interviewees Level of Education by Gender

	Total Interviewees	Female (%)	Male (%)
All target audience	65	41.5%	58.5%
Original Continent			
Africa	3	1.5%	3.1%
Asia	11	7.7%	9.2%
Australia & Oceania	5	3.1%	4.6%
Europe	22	15.4%	18.5%
North America	10	9.2%	6.2%
South America	14	4.6%	16.9%
Migrated from the Place of Origin			
Yes - For a Different Country	18	9.2%	18.5%
No - Reside in the Origin Country	47	32.3%	40.0%
Level of Education			
High School	3	1.5%	3.1%
Bachelor's degree Incomplete	7	1.5%	9.2%
Bachelor's degree Completed	44	29.2%	38.5%
Master's degree Incomplete	2	1.5%	1.5%
Master's degree Completed	9	6.2%	7.7%
Employment Type			
Freelancer	42	32.3%	32.3%
Freelancer and SMEs	14	4.6%	16.9%
SMEs	9	4.6%	9.2%
How long have been working as an artist/creator			
Less than 2 years	8	7.7%	4.6%
From 2 to 5 years	28	20.0%	23.1%
From 5 to 10 years	11	6.2%	13.8%
From 10 to 15 years	11	3.1%	9.2%
More than 15 years	5	0.0%	7.7%

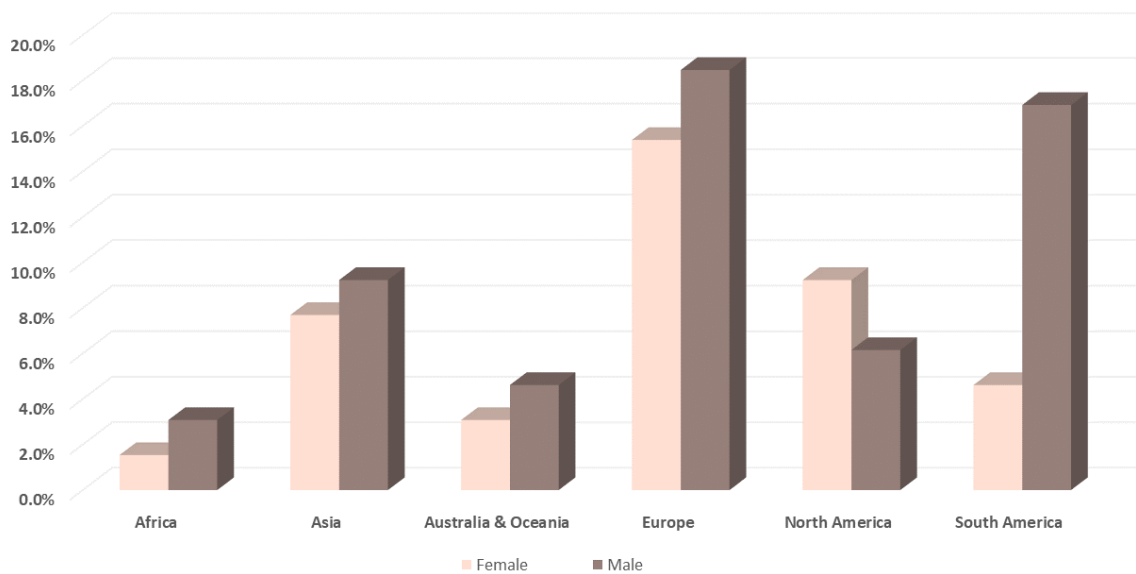*Table 3 - Summary of Interviewees Demographic Data by Gender*

Figure 11 - Interviewees Continent of Origin by Gender

Differences between genders are most evident when the entrepreneurial activities and the time of employment are examined. Figure 12 shows the distribution of the genders when placed with the exerted by the interviewees. For freelancers, in general, both genders present the same distribution among the participants. Demonstrating that, regardless of the variations previous mentioned for the continents, both genders have job opportunities in this employment format. On the other hand, when analysing employability in small and micro-enterprises, there is a significant difference between female and male participants. For the group of interviewees that indicated they work as freelancers and the same time belong to a SMEs structure, as well as for the group of interviewees that are SMEs founder or co-founder, the males represent the majority. To better understand this analysis, it should be clarified that interviewees who indicated that they work together with a group of creatives without adequately belonging to a business structure were considered freelancers. The same is valid for workers who stated that they work as SMEs, but the enterprise is composed of only one member.
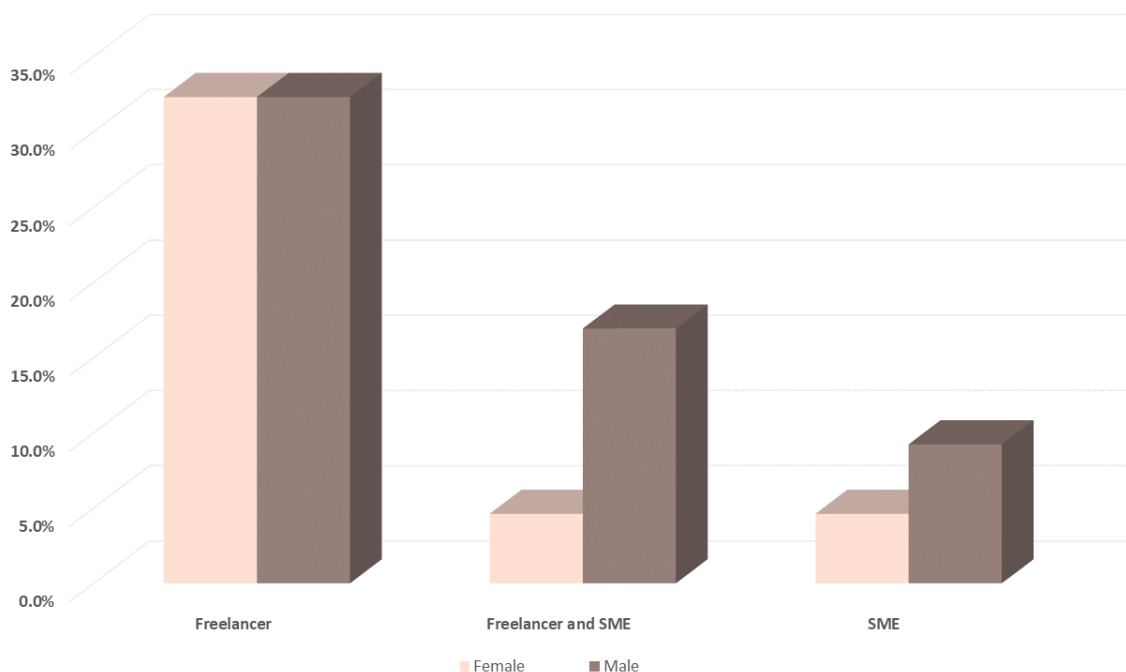

Figure 12 - Interviewees Format of Work by Gender

The data that indicate how long they have been working in the current employment situation was also collected during the interview. It is shown in Figure 13. The female majority is noticeable for the participants with less than two years in the profession. Therefore, indicating a majority of this gender entering the labour market as a creative worker. The longer the working time registered, there is a decrease in the female gender and a proportional increase for the male gender. Among the interviewees, no female workers with more than 15 years of employment as a creative worker were identified. The males are the majority for those who are longer exercising the profession. Observing

the data could be interpreted that its scenario tends to change in the subsequent years. An egalitarian scenery may emerge, seeing that more women are starting in the CCI work market.
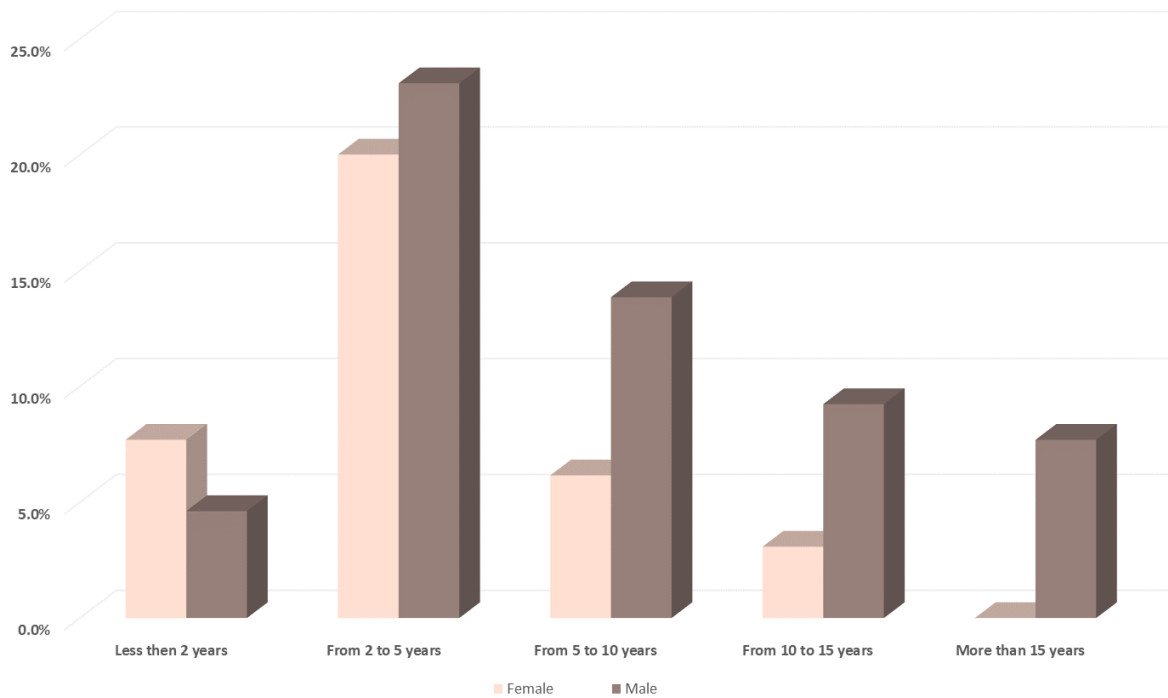

Figure 13 – Time in the Profession by Gender

Before delving into the results obtained for issues relating to work process, creativity, and digitization, it is essential to understand how respondents position themselves within the job market. For this, they were asked about their profession title, in an attempt to understand how these professionals present and identify themselves when searching for new clients. The question was not limited to a single answer, leaving the interviewee free to offer more than one title if she or he felt it was necessary. As a result, 36 professions were mentioned. 32.3% of respondents named more than one professional title, showing flexibility about the creative activities performed by them. Within the same group, 7.7% declared three creative occupations. It can be seen in Figure 14. It is noticeable that the professional activities mentioned by them complement each other according to the expected result of their work. For example: "Fashion Stylist and Costume Designer" indicated by the interviewee 36, and "Motion designer and Animation director" mentioned by the interviewee 3. Such close activities can be understood as an attempt of the creative worker to expand their contact with final creative work. Since for many cases, the final product is generated in a set of interactions between different creators. By exercising two or more activities in their range of proficiency, the creator can exert a higher level of dominance and connection with the result that will be, in the end, delivered to the target public.
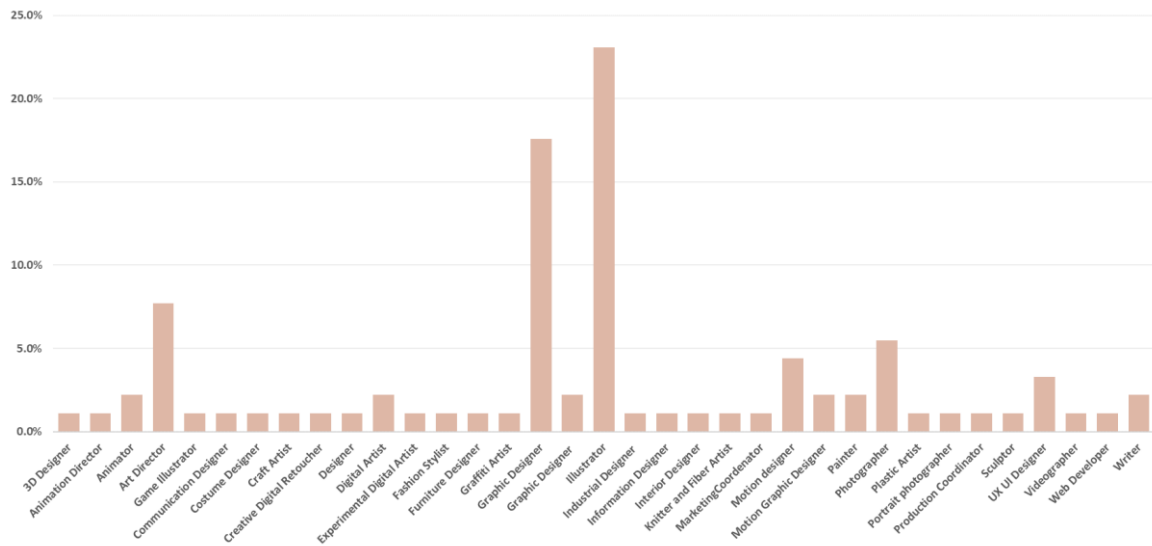
Figure 14 – *Interviewees Professional Titles*

5.2 Value Chain and Creative Work Processes

The second group of questions was related to the work process. It intended to understand how the interviewees visualize the value chain within the activities performed in their works. In that way, identifying which activities carry higher weight within their work tasks. After a brief reflection on their processes, they were asked about the value of creativity when these activities are effectively exercised. Precisely then, questions about digitalization were introduced in the interview, where the participants were asked to make a connection of their tasks with the digitalization tools. This group of questions seeks to create a comprehension in how they identify the value creativity in contrast with the value of digitalization in their processes.

Analyzing the results obtained in the dialogue about their working processes, only 12% of the participants mentioned any related administrative activity during the entire interview. Most of them were unable to associate administrative tasks as part of their work process. One of the reasons could be their inability to connect the administrative activities with the final result of their work. Or even, their inherent necessity in associate their work with creativity and innovation. Another unmentioned process was the strategy to search for new clients. None of the participants cited any business strategy to acquire new customers as a work process. Figure 15 shows the most frequently mentioned activities. Among them, the idea and concepts phase are the most mentioned, with 81.5% of respondents citing this stage of the process. Moreover, the most cited one was the final stage of work production, with 90.8%.
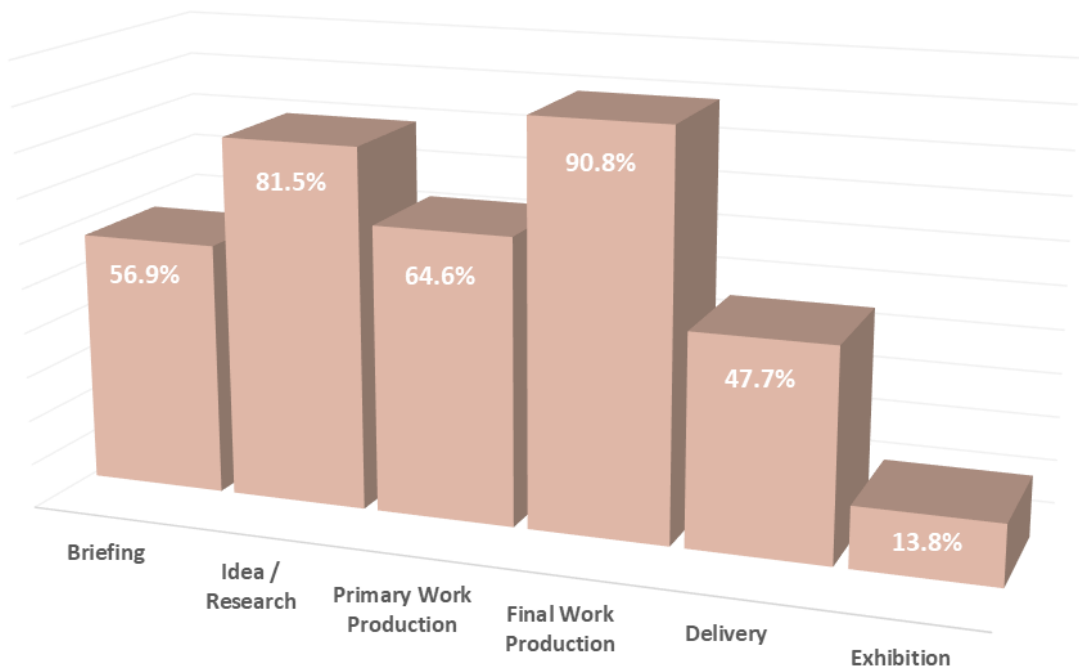
Figure 15 – The Most Mentioned Activities in the Value Chain by the Interviewees

Many of the interviewees emphasized the process of creating ideas and research when questioned about the value chain. It can be seen in the passage cited by interviewee number 7 as if their work only begins when there is the necessity to employ some creativity. In addition to this interviewee, other interviewees started the description of their processes by this phase, ignoring all previous stages, such as the search for a client, request for the job, discussions about the job briefing. Another example is the quotation from the interviewee 50 also mentioned below.

"I always start by making a sketch to visualize the idea. In fact, this is my favourite part. It is time to find the motivation for each object in the scene. What are these objects? How did they come here? Who is the protagonist? What is going on here? A good photo is the culmination scene in the movie. It is necessary to create a coherent story (with a beginning, middle, and end), and then capture it with my camera [...]"

Interviewee 7, Russian Female Photographer

"Usually, I start with a little research about the topic, or I make a quick sketch of my thoughts and ideas. For example, recently, I made eight post stamps for Liechtenstein. [...] So, I started thinking of a way to restrict the topic. I made two mood board with pictures that I showed the client so that I would not spend too much time working on sketches, even if I would like to do it. [...]"

Interviewee 50, Swiss Male Illustrator

It was mentioned by 64.6% of the interviewees an initial phase of production, where the primary steps of the work are performed before the final output, dividing the production process at least into two main tasks. For some of them, the initial production processes represent a step taken outside the digital environment, where the construction of the work is done manually in a raw form. However, this reality does not reflect the work process of all of them, as seen in the commentaries of interviewee number 30 and 60. A considerable number of interviewees commented that all the production is already made in the digital environment, with the support of software and apps. The digital tools can be adopted by them as facilitators in this "primary production", helping to unify the online research and mood board with their original concepts that are created during the process.

> *"I generally note down ideas on my iPad in an app called Noteability. Then I draw up a quick sketch in Procreate iPad app. From there, I move the sketch to my iMac to work the final illustration and animation."*
>
> **Interviewee 30, Australian Male Illustrator / Animator**

> *"It depends on the work and the project. But I usually start working on Illustrator or Photoshop software, arranging all the layers and separating things to later export to After Effects, that is my animation tool. When my work is done, I export it to videos or gifs formats through Photoshop, depending on the client request."*
>
> **Interviewee 60, Argentine Male Motion Graphics Designer**

Regardless of how the initial approach is performed, digitally or not, it was noticeable that the production was divided into more than one process. Being the final touch and its elaborate detail, something entirely differentiated from the initial production of their work, which was somehow closer to the idea conception. It can be evidenced in quotations from interviewees 18, 44, and 59. This second stage of production presents the final adjustments required by the client, meaning that the job was already accepted and near to its finalization. Perhaps, precisely because of this, the production stage was so clearly divided in their point of view shared during the interviews. The primary production process is where the raw conception of the work is produced. It is the result of this phase that will first be presented to the stakeholders. It enables the creator to make changes more quickly since the work is not fully structured. The second production process concludes the work, adding the considerations made by the third parties, and bringing a more refined version of the previous job presented. For most interviewees, this step is done digitally.

> *"I design clothes, shoes, and accessories for different brands and private persons [...] I start by drawing a preliminary sketch, to show it to the client, so we discuss all the details. Then I draw this design in a coloured illustration. Finally, I make the technical flat drawing of this design that is going to be sent for manufacture [...]."*
>
> **Interviewee 18, Ukrainian Female Digital Artist**

"[...] I start working on the main structure of the visualization, creating the graphs and charts that I will need to put together. When I am satisfied with the main structure and layout, I start working on the details. I love spending quite a lot of time on features such as colors, type font, and patterns to make my visualizations not only clear but also beautiful."

Interviewee 44, Italian Female Information Designer / Illustrator

"I start the creative phase with an Art Direction research, looking for the right style and mood. Once it is defined, I proceed with quick pencil sketches depending on the requirement (it could be character design, backgrounds, interface, or others). When the client is satisfied with the sketches, I proceed to the digital part, mostly vector drawings."

Interviewee 59, Argentine Male Motion Graphic Designer

When questioned about the use of creativity as a resource for the previously mentioned work processes, 41.3% of respondents view creativity as a resource needed for all activities performed by them. It is considered the central resource for their tasks. It could be somehow related to the absence of administrative functions in their speech or with the pressure to manifest creativity and originality during all their work chains. For 38.1% of interviewees creativity is present in almost all the phases, but not in all of them. For this percentage group, some mechanical tasks are mentioned. In this case, was cited by some interviewees the difficulty in providing some diversification or inventiveness when performing some work activities. Even when they are directly related to the final workpiece. A minority of 20.6% represents the last group. For them, creativity performed only in the creation/idea stage. All other processes that do not require the production of something new and innovative do not require creativity. For this group of interviewees, the moment of idealization is where the "pure" creativity is required. The distribution of the interviewees' answers in percentual can be observed in Figure 16.
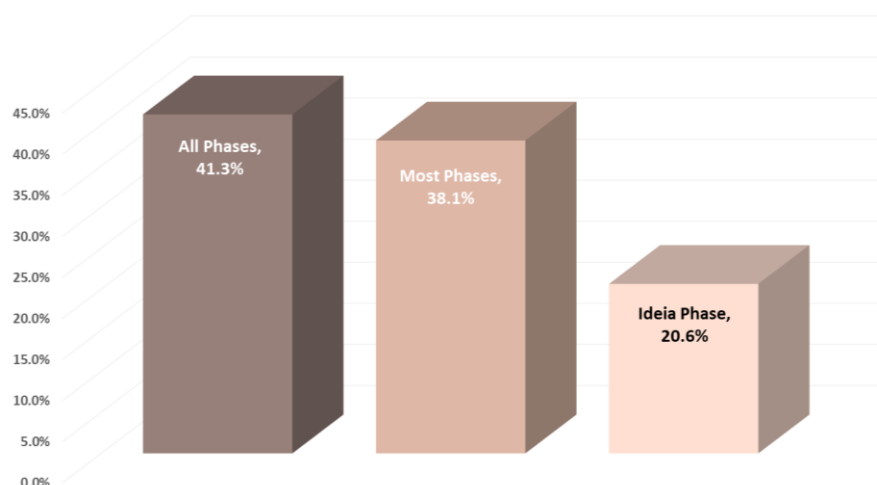

Figure 16 – *Interviewees' Perspective on Creativity as a Resource for Value Chain Processes*

Some of the participants mention creativity as the leading resource to be employed in their work. Making use of their own words *"it is what they are hired for"*. Comments like this can be represented by interviewee's quotes 25 and 36.

"In my work, it is a mandatory requirement (the use of creativity). Clients want originality and creativity."

Interviewee 25, Spanish Female Illustrator / Painter

"Creativity is absolutely pinnacle in being able to perform my job. Clients literally hire me for my ideas first and secondly how I am able to execute them [...]"

Interviewee 36, Canadian Female Fashion Stylist / Costume Designer

Related to these comments, other respondents mention the inflexibility imposed by some clients' demand that limited their creativity. The results of these jobs are non-creative work in the artist's eyes. In this sense, the interviewees mentioned losing the connection with their work because of the lack of originality, where the result is produced purely for financial purposes. These arguments can be exemplified in the citations of interviewees 47 and 54.

"Yes, the work can be done without creativity. Sometimes we [creative workers] do what clients want without much thinking. Like in an auto-pilot mode. Whatever the client says we [creative workers] give them without much creative thinking, just to execute the job exactly as they want."

Interviewee 47, Nepalese Female Graphic Designer

"There is two types of work: for expressive purposes and for financial purpose. It always is necessary to use the creativity that goes from attending and understanding the client's request until the moment the design is adapted to the wall or another medium previously chosen. The moment without creativity does not exist for me as an artist. I try to refuse to work with a very strict briefing from my clients because my job is to be creative at all times."

Interviewee 54, Brazilian Male Graffiti Artist / Plastic Artist / Illustrator

Furthermore, still analyzing the creativity in the value chain process, some interviewees mentioned mechanic task in an entirely different point of view. For some, the work loses creativity when the procedures allow a sequence of repetition steps. As some part of the processes can be frequently applied in the same way for many jobs, they are just being reproduced as in a line of production. Nothing inventive is extracted from these activities. See interviewees 32 and 34 quotations.

"Hard to answer. People would generally describe the whole job of an illustrator as "creative". However, I would use the term more narrowly. Changing the format of a drawing or swapping out one colour per client's demand is not necessarily a creative task. I think there are very many parts of the work process, that are not creative in this narrower sense of the word."

Interviewee 32, German Male Illustrator

"Some parts of the processes can be dealt with more or less routine, which is not so much creative [...]"

Interviewee 34, Finnish Male Illustrator

On the other hand, even when performing mechanic tasks, some interviewees can identify creativity in work performed by them. For this group, there is a creative perspective, even in repetitive activities. They explained that these mechanic processes are implemented and adjusted consecutively, until the artist active the level of "perfection". Only in this stage, it can be repetitively utilized for different jobs during a significant amount of time. By the interviewees' point of view, these tasks required a substantial level of proficiency and cannot be indefinitely reutilized, meaning that with time they are out of date. When its creator observes a necessity to hone the processes or change the used tools impose it, the circle starts again. Thereby, the creativity applied for repetitive tasks is a skill to be mastered. See quotes from interviewees 28, 45, and 61.

"Almost all previous steps that I mentioned required some amount of creativity, though it is definitely not one hundred percent. A lot of it is skill and experience. However, without creativity, it would not be possible."

Interviewee 28, Russian Male Digital Artist

"[...] To be honest, I do not think that I was super creative when I started. In my opinion, being creative is something you can practice and get better at it. If you can compare my first work with my latest works, you can say that I am more creative now than before. However, the truth is that I have experimented and practiced it more and more every day."

Interviewee 45, Albanian Male Experimental Digital Artist

"Creativity is fundamental to our work. I mean, you can do pretty much "mechanical" tasks, like cleaning up skins or just taking stuff out of a picture, but even then, I believe there is a measure of form and aesthetics understanding needed."

Interviewee 61, Brazilian Male Creative Digital Retoucher

Before reflecting this textual analysis within the demographic data of the interviewees, it is necessary to make clear its interpretation within the objectives of this thesis. When identifying stages of their work where the use of creativity is not required, the interviewees would be indicating support activities. These activities will not be directly linked to the creative result, but to provide an environment where their work could be exercised. Some examples could be small alterations required from the client for a creation that is already conceptualized or even performing some jobs only for providing financial resources that would enable them to keep practicing their work as a creative. In this way, when the interviewee sees creativity as a resource only for the creative stage, where the idea is conceived, their perspective can be considered near to the centralization of "pure" creativity at the core of a value chain process. Thus, leaving other processes marginalized or out of the usability of this resource. It could be interpreted as the closest representation of the radial model applied by Thorsby (2001).

Some of the interviewees identified more than one stage of the process whose creativity became necessary. From the perspective of this group, it was stated that "most of the phases carried out on their work make use of creativity", enabling two lines of reasoning. In the first one, the interviewees possibly are considering most of their activities as the "core" creativity. Therefore, not acknowledge tasks that could be out of the creativity range. In accepting this concept, the ideas of cantered radial creativity, first presented in Thorsby's model (2001), would be supported. In the second line of rationalization, the interviewees would be extrapolating this nucleus to activities outside the centre, including events that could be seeing for others as non-creative. Thereby, creativity would no more be a point located in the centre, but it would become a flow that permeates different processes, culminating into one end, the creative product. This idea positions the interviewee perspective somewhere out the radial creativity conception.

Finally, the last position identified by the interviewees' answers mentions the use of creativity in all and any activity performed by them. It would affirm the second concept from the previous position, where the creativity is used as a flow during all the process. Thus, actions of an administrative, organizational, maintenance, or support nature are executed following a course imposed by the performance of creativity. By this thought construction, creativity is also positioned outside a central frame. Therefore, it is implied that for this group of interviewees, a radial mapping where creativity is placed as a centre object does not apply. The interviewees' perspective can be distributed within demographic classifications, positioning their concepts of creativity within the continents. Its visualization allows an analysis of the geographical distribution of the concepts extracted from this set of interview questions, as can be demonstrated in Figure 17.
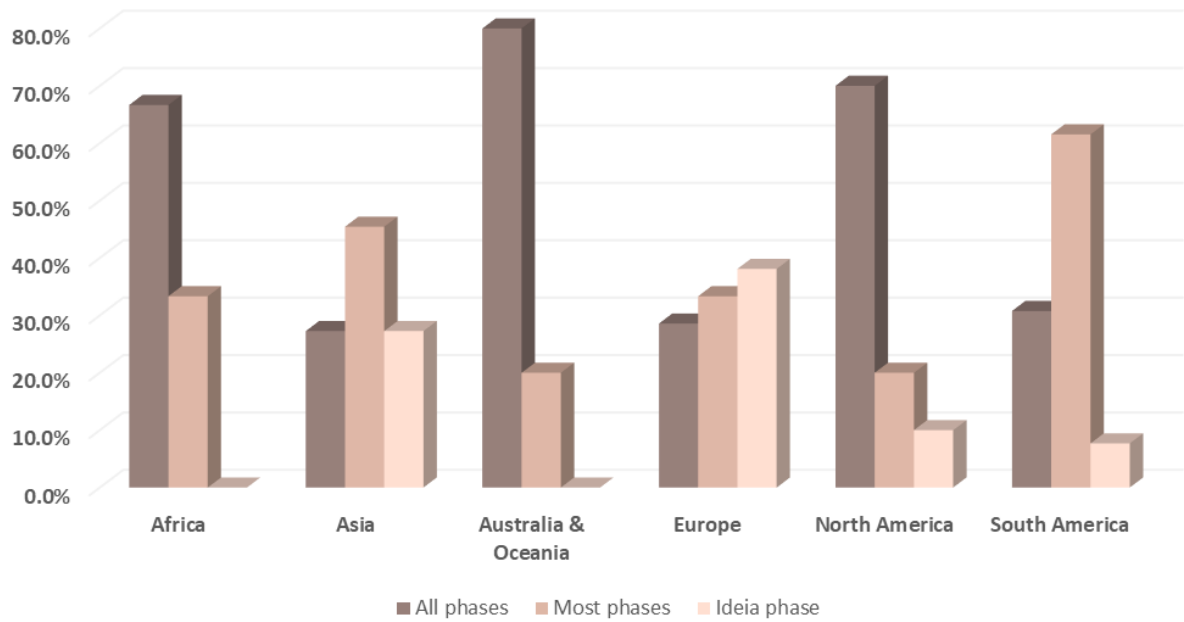
Figure 17 – Creativity as a Resource for Value Chain Processes by Continent.

By observing the graph, it is possible to identify that for Asia and South America, the majority of the participants identify creativity as a necessary resource for "most" of the work processes. It is an intermediate position, that does not reject or support the Thorsby's model, by the presuppositions raised in this thesis. Therefore, it is difficult to speculate on this result without a more profound analysis of the scenario of those locations. For Australia and Oceania and North America, more than 60% of respondents agree that all activities undertaken by them as creative workers make direct use of creativity. Supporting the idea that creativity is a flowing resource of commonly used among processes. For Europe, the scenario is much more balanced. The three essential answers to the question have almost the same weight, with a small majority among those who see creativity as the "core" mainly used in the stage of the conception of ideas. In this analysis, it will not be considered the African continent, which as mentioned earlier, the data collected only comprise three interviewees from Ghana. It represents a small number of respondents located in a particular region to speculate results on an entire continent.

An analysis of gender distribution is also possible within this question, as can be seen in Figure 18. For the females, these concepts are balanced between the three most frequent answers. Moreover, despite the small majority, that supports the idea that all work processes use creativity as an essential resource, there is no specific position that can be precisely analysed. For males, the situation is different. There is a significant majority that tends to a perspective of creativity distributed throughout all or most of the processes performed. Their responses explicitly demonstrate that the concept of fluid creativity that permeates among the activities of their value chain is the most applicable for both genders.
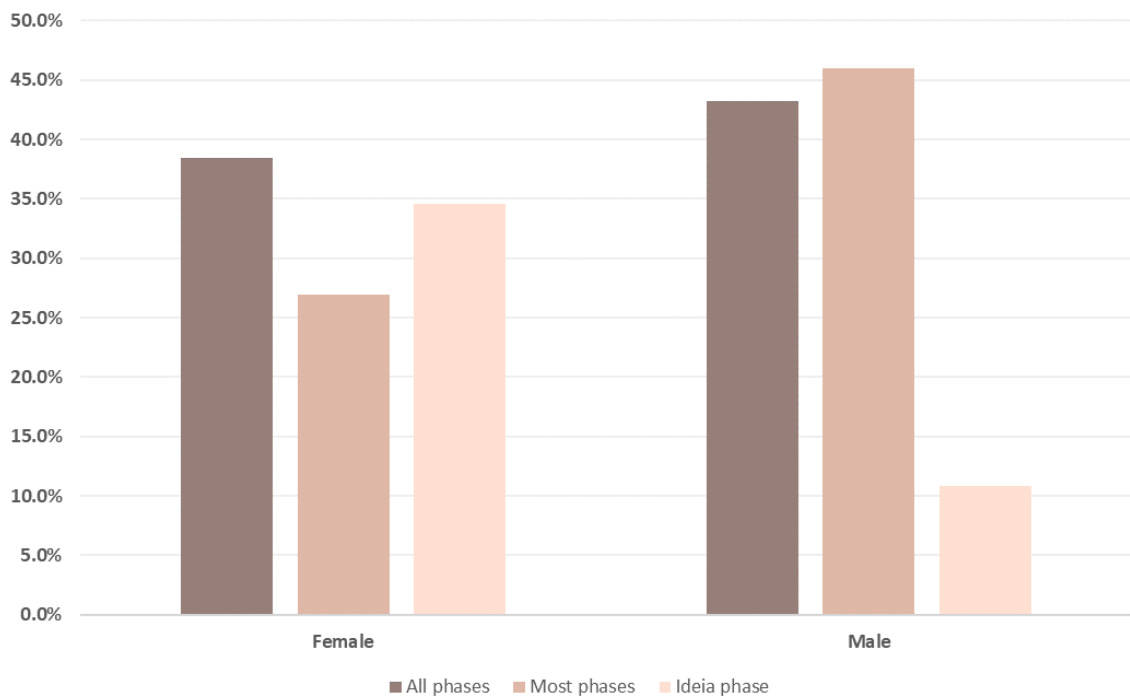
Figure 18 – Creativity as a Resource for Value Chain Processes by Gender.

5.3 Digitalization in Creative Value Process

After being asked about their work processes and to what extent creativity is a resource for such activities, respondents were introduced to another variable within that mindset. Where does digitalization fit into these processes? Like creativity, are the digitalization tools and environment also resources for their creative work? Their statements attest that rather than only answering a question, the participants proposed to reflect on how their activities could be performed if digital tools and environments are not available. Figure 19 shows this perspective in general. As can be seen, 69% of the interviewees considered the digitization an essential resource to fulfill their work. Among those, different aspects were extracted from the textual data obtained during the interview. The most common is the identification of the high dependence of the digitization for the easiness in its use, the accessibility of the means, the agility at the information transmission, and also because the final creative product is often entirely digital.

A total of 9% of the interviewees considered the digitization necessary for most of the processes, excluding only steps where concepts are conceived. For this group, there are tasks which creativity is the leading resource required to solve the issue faced. These processes are concentrated in the idea creation. A third group was opposed to the previous two scenarios, where 22% of the respondents believing that their work processes do not depend on digital resources. From this interviewee's perspective, it is possible to perform all tasks without the use of digitization.
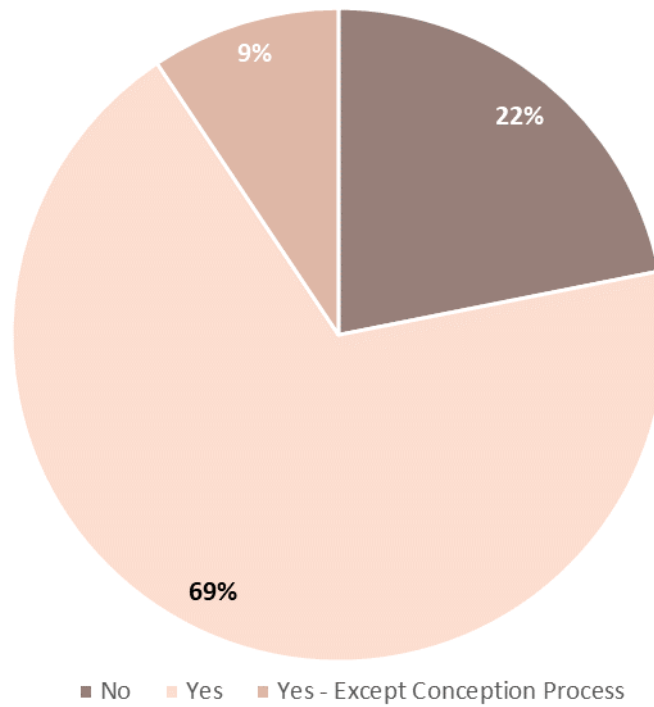
Figure 19 - *Interviewees' Perspective on Digitalization as a Resource for Value Chain Processes*

By exploring some of the comments made by the respondents from the majority group, it is possible to group their comments into two main perspectives. First one is the group of those who are so reliant on these tools that cannot even visualize the existence of their profession without them. The comments of the interviewees 9, 20, 28, 57, and 61 can help in reflecting their point of view. Interviewee 57 makes it clear in his speech that as a digital native, the task of envisioning a world where digitization does not take part in is entirely unthinkable. The perspective of these creators goes beyond the result of their creative work. It is rooted in their perception of society, considering the time and space, to which they belong. Others, like those interviewed 9, 28, and 61, see the intrinsic connection of their profession with the digitization. Their art is digital, and without that environment and its tools, this art does not exist.

> *"I do not think I could earn money or survive, in general, without digitalization […]. My work is to design website and app design, without digital tools and environment there is no work […]."*
>
> **Interviewee 9, Chinese Female UX UI Designer**

> *"I would not be able to do my work without 3D software. It is what allows me to make objects and create scenarios that would be remarkably laborious to do by hand. These tools provide a market where the consumer prices and time of production of my products reasonable."*
>
> **Interviewee 20, Finnish Male 3D Designer**

"[…] Without digital tools, reach the final result would be impossible because the result itself is digital."

Interviewee 28, Russian Male Digital Artist

"It is impossible to perform my work without digitalization. How was the world before the digital? I was born in 1990. I am a digital native. I cannot imagine that."

Interviewee 57, Mexican Male Furniture Designer / Photographer

"Well, let me put this way, I am a DIGITAL retoucher. I would be out of the work market without digital tools […]."

Interviewee 61, Brazilian Male Creative Digital Retoucher

In the second group, it is possible for the participants to imagine their work entirely produced without the help of the digitization. However, the reality imposed by the market does not allow this to be put into practice. See interviewee quotations 17, 44, and 51. The digitization is imposed not only when their demand requires finalization in this environment, but by the quality expected in the final result, and practicality of handling of the final creative product. For this group, their profession had existed before the digital era, although it underwent a tremendous transformation over the last decades with the digitalization. A reality that returns to the analogical processes is imaginable, though the social and business structure needs to follow these changes as well.

"If digital tools and the Internet were to die, I truly hope I could find the same creativity inside my mind. That is how I see it. Tools are just tools. The brain and the soul are the essence of the creative work to me. However, the reality is that these digital tools also convey my ideas to become actual tangible projects. So, they kind of dictate some parts of my work. Some tools highly influence or even shape the outcome."

Interviewee 17, Canadian Female Graphic Designer / Motion Designer

"[…] It would be possible, but definitely super hard to work without both the digital tool and the Internet. Especially when it comes to big amount of data, it would be almost impossible to design them without the help of these tools. Certainly, it would take a very long time."

Interviewee 44, Italian Female Information Designer / Illustrator

"I love to paint and create the traditional way. Actually, my first sketches are almost always on paper. I love to use watercolors and crayons. I can do both digital and traditional, but if the illustrations are for books or something that is going to be printed. It is preferable to create digitally since the beginning. To clean up the traditional artwork and to make it look as it is digital takes a long time."

Interviewee 51, Venezuelan Female Graphic Designer / Illustrator

For the interviewees who believe digitalization is not included in the creation process, the use of digital tools could corrupt these activities. The best at this stage, for the creative worker, is to disconnect from all devices and allow room for their individual creativity. The comments of the interviewees 35 and 48 can exemplify this point of view. For them, the moment of creation is something pure, related to the essence of the artist. In this sense, their perspective is still very much related to the "creative genius" mentioned in some theories of the area (O'Connor, 2010; Thorsby, 2001; Weisberg, 1993).

"The conceptualization process is something I do offline, is a way to avoid distractions. The creation of mood boards and storyboards is something that I always do manually before I put it into a product that I can present to the client. For these tasks, I do not need any digital tools."

Interviewee 35, Canadian Male Art director

"[...] During the first stage of creation and the sketches, it is better to stay away from digital tools and the Internet, because it is the most creative part and you do not want to be influenced or distracted [...]"

Interviewee 48, Italian Female Illustrator

"One of the essential parts of my work is the sketch. As I have always been working with Graffiti before any digital tools, I am passioned about this "organic" part of the process, using the hands, getting dirty with paint, and other things. In the artistic work, I think the digital means cool something, that in my perspective, should be warm."

Interviewee 54, Brazilian Male Graffiti Artist / Plastic Artist / Illustrator

When distributing the interview answers within the continents, it is possible to identify that for Africa, Asia, and South America, the idea that creative work can happen totally outside the digital media is more frequent. For these continents, the percentages of this position reach above 30% in the analyzed results. For Australia and Oceania, North America and Europe, creatives that do not see the need for digital tools in their processes are lower. Particularly in Europe, the indices reach the lowest number for this research. A more details inquiry it would be necessary to understand the tasks that these creative workers are performing. However, it is evident that for the continent, digitization is a process already incorporated in society. The easiness in accessing these tools, as well as the availability of faster Internet bands, make their use more recurring. Even the creative community has incorporated these practices into their work processes. See Figure 20.
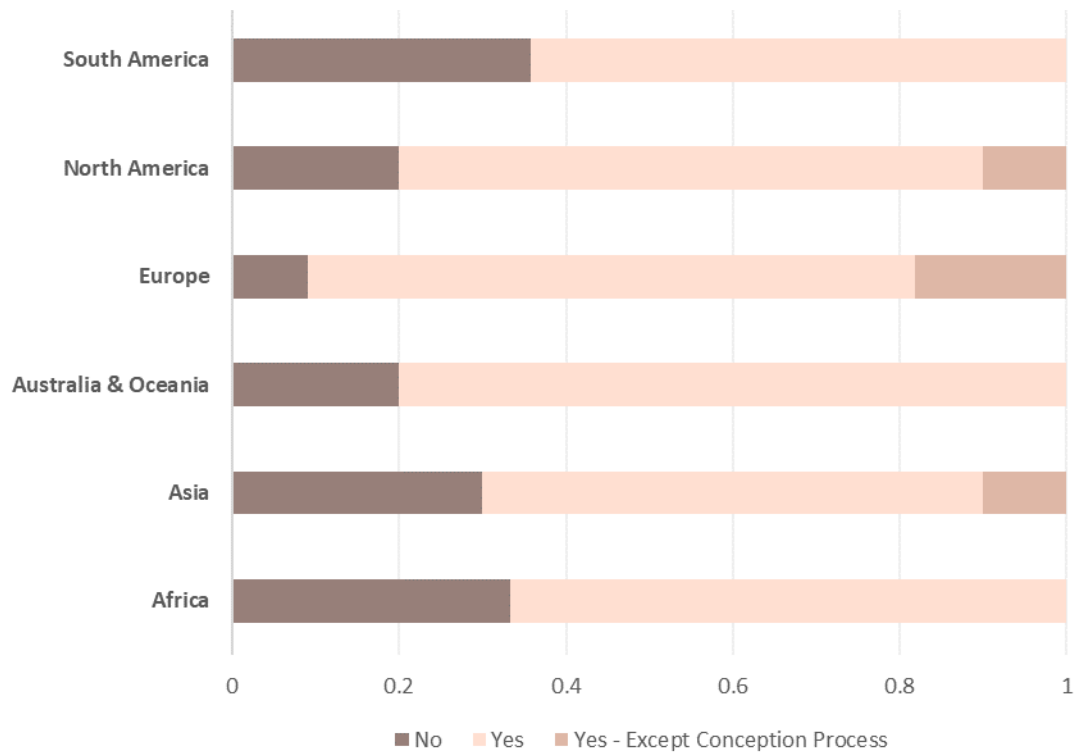
Figure 20 - *Digitalization as a Resource for Value Chain Processes by Continent.*

Still, in this group of questions, interviewees were asked about their creative process. In the attempt to understand if there is a routine or steps to follow within the stages of creation, it would, perhaps, enable to create a pattern among the answers recorded. Regarding their creation processes, 68.8% of the participants were able to identify some habitual procedures that are practiced by them during the creation stage. It can be visualized in Figure 21. However, the description of these tasks was somehow challenging. For many of them, work processes and creative processes are a single unity. It is not possible to identify processes in more detail than what had been presented previously.

Their difficulty could be related to the absence of their association with administrative procedures and business strategies, already mentioned in the preceding items. Another explanation could be found in the way their work processes are correlated between different artists. For many, their work is only one part of the whole creation of a product. Distinctive creative activities can be performed by diverse professionals to generate a single result. In this way, as their actions are only one part of the whole creation process, it can cause their limitation in seeing processes outside their creative niche. It would be necessary to have a more comprehensive analysis of their work connections to clarify this question, understanding what role they play in the creation of the entire creative product or service.
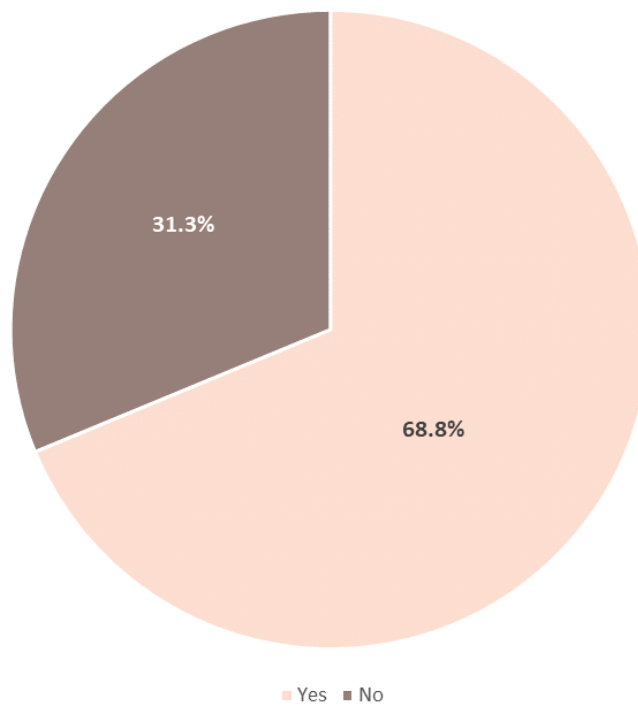
Figure 21 - *Existence of a Routine in Creative Processes*

The next two questions attempt to investigate whether digitization could help in somehow the creative process. Firstly, they were asked if there is any strategy to put in practice when they are not feeling inspired and need to perform some highly creative activity. Secondly, they were asked how tools and digital environments can be used to stimulate their creativity. For the first question, the result was not precisely as expected. Respondents expressed a need to keep up with the pace of work, many because of the urgency of demand, but also as a constant practice that they tend to maintain. To wait for inspiration was mentioned by several as a luxury that is not always feasible. Figure 22 shows the main responses mentioned by the interviewees. The two most frequent answers involve keeping working even in the lack of creativity. For most of the interviewees, it is necessary to create continually, which could imply in dealing with moments of a high level of stress and anxiety. It is mention by some of them that at such times the creative needs rely on skills and knowledge, rather than on creative inspiration. Due to the practicality of the present day, deadlines are getting shorter and shorter. Keeping a rhythm of work means including more jobs in their routines. While stopping work for lack of inspiration can risk losing the deadline and the client, which implies a significant financial loss that many of them cannot afford. See the interviewees' comments 15, 16, 28, and 48.
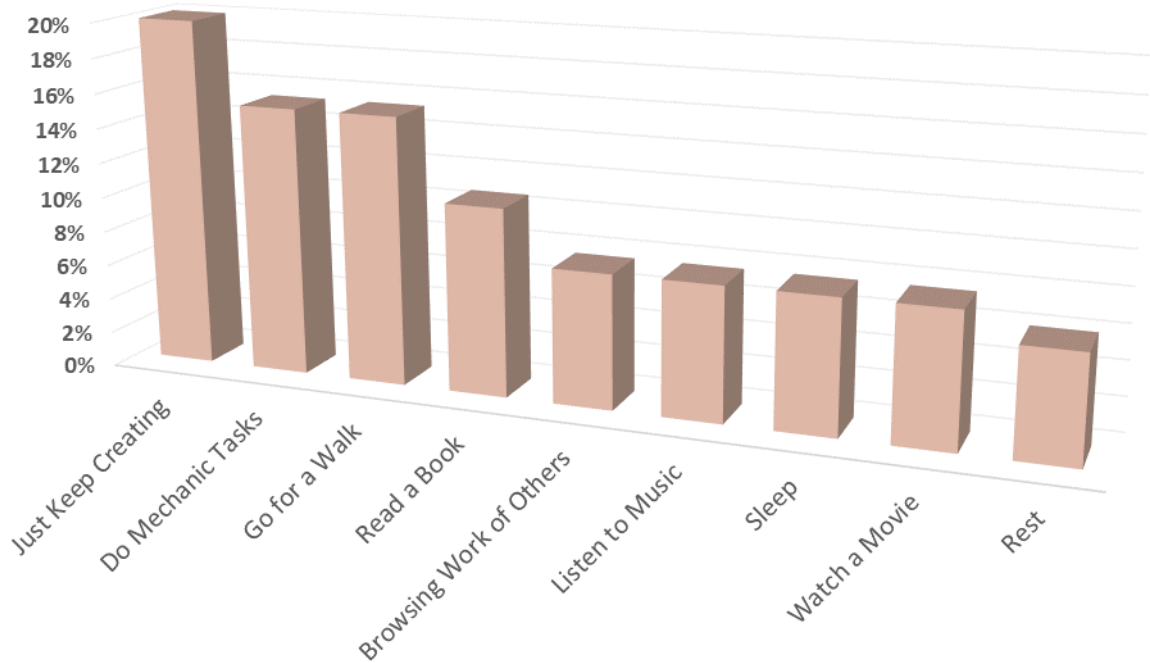
Figure 22 – *Interviewees' Perspective on Their Lack of Inspiration*

"I usually try to push through the lack of desire. Even if I do not want to work, or do not feel inspired to do so, I will still attempt anyway. Sometimes I find the impetus I was looking for, despite not having the creative desire originally. However, if I do not catch the 'creative bug' after some time trying, I will just call it a day."

Interviewee 15, American Male Illustrator

"I do panic sometimes, seriously! In moments where I have ZERO time to come up with something, the mixes of panic and urgency forces my mind to somehow just create. So by some miracle, it often turns out OK! [...]"

Interviewee 16, Canadian Male Art Director

"I am not relying on creativity to perform my work. I am relying on skill and experience mostly, so this situation (lack of creativity) is barely possible. If something is not working out, I do it again, and again, and again, until it is done."

Interviewee 28, Russian Male Art Director

"It depends if I am late and I have to get work done I just get desperate for a while and then I do it anyway even if it is not my best work. It is like a muscle. I start to draw until I find something that works for me. Sometimes I repeat things that have worked before to achieving some effect, but in the process of creation always something is changed. The final result is still something new and original."

Interviewee 48, Italian Female Illustrator

Regarding the use of digital tools to stimulate their creativity, the percentages were mostly favourable, but smaller when compared to their use throughout all the work process, as can be seen in Figure 23. For participants, 60.9% consider that the digital environment can assist their creativity, especially in moments that they are not feeling inspired. Many of them affirm that look for references online in the work of other artists is one of the leading methods to instigate inspiration. See interviewees 15, 33, and 45 comments. Though, it was also mentioned that sketching a potential idea inside a digital tool beforehand could help in the creative process. See commentary of the interviewee 5.
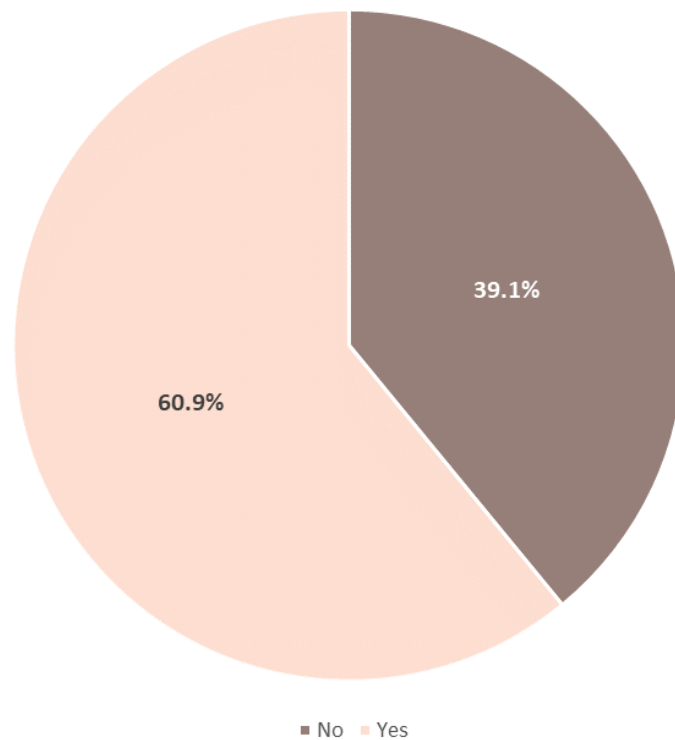
Figure 23 – *Interviewees use of Digitalization to Stimulate Creativity*

"[...] For me, Corel Painter is a creative tool. I always do some digital painting to draft some idea before I started painting by hand, which helps a lot."

> ***Interviewee 5, Australian Female Graphic Designer***

"Yes, I comb through both Instagram and Behänce constantly to explore other creators' recent creations, to help me stimulating my creative impulse and generate new ideas. I also use things like Netflix, to search and watch documentaries or animations that inspire me as well."

> ***Interviewee 15, American Male Illustrator***

"I think checking how other designers solve similar projects helps to establish a better way of thinking a solution for my projects. So, all social media and inspiration resources can help creative workers."

"When I do not feel inspired, usually I see for some references for inspiration in a social network (Pinterest or Behänce). Almost all the time, a small element, an object, or a color combination, inspires me to start doing something. After that, it gets easier to keep going and finish the work."

Interviewee 45, Albanian Male Experimental Digital Artist

Nevertheless, for the other 39.1%, it is essential to avoid digital tools at the time of creation entirely. The stress and fatigue caused by the excess of visual information in their work were seen as the principal cause of their lack of creativity. In this situation, the only way to invigorate this creativity is by disconnecting from the devices and reference sources. See comments from interviewees 4 and 54.

"[...] What works for me when I need to stimulate my creativity is to not be in a stressful and loud environment. So, the best is to avoid digital tools and social networks."

Interviewee 4, Brazilian Male Graffiti Artist / Plastic Artist / Illustrator

"[...] Nowadays, I try to avoid all the digital environment at least the creation part. I believe that so much visual information causes mental stress, and this sometimes damages the creative process instead of helping."

Interviewee 54, Brazilian Male Graffiti Artist / Plastic Artist / Illustrator

The use of the digital tools and environment as support in the creation processes is a continuous variable among the majority of the answers obtained during the interviews. Whether its use as a source of reference, an inspiration material, or the practical means to create the concepts to be used. When distributing this data by gender, the result is balanced with the same proportions as those shown in the general data, with the majority is inclined to use the digital tools as a resource in the creative process. The distribution by continent has a divergence, as can be seen in Figure 24. The only continent where the projection of data is reversed for positioning against the use of digitalization in the creative conception stages is in Australia and Oceania. No contrasting data was found in the professional titles of the interviewees analysed for the continent that could justify this result. Perhaps, a more in-depth culture investigation of these profiles would bring a better clarification on the results found.
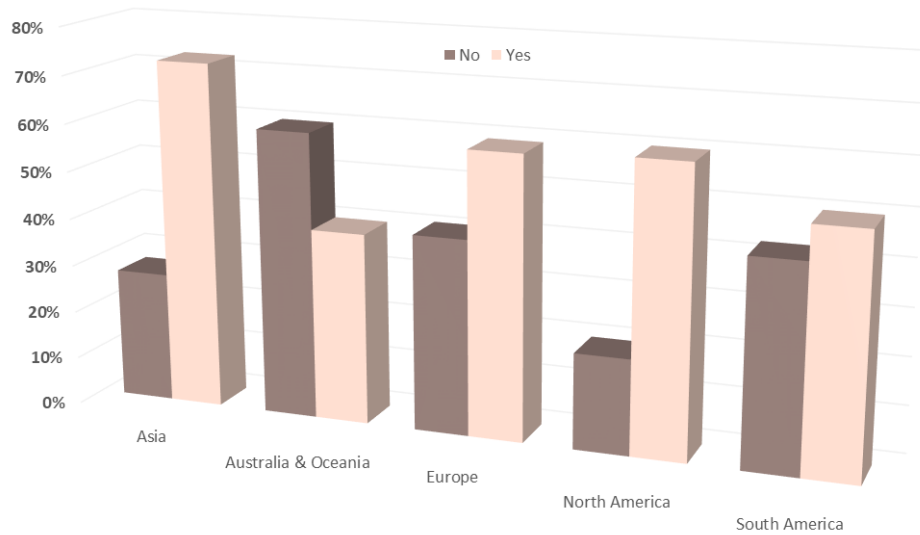
Figure 24 - *Interviewees use of Digitalization to Stimulate Creativity by Continent*

By distributing this data by the years of profession exercised by the interviewees, it is possible to identify that the highest acceptance rate of the digitalization as a resource for the creative process is for those who present less time in the labor market. Though its distribution is not proportionately decreasing as the time in the work market increases. It can be seen in Figure 25. It is justifiable that new entrants to the labor market will bring with them a higher level of acceptance of digitization and its new technologies. However, the results of this research showed that it opinion tends to fall for respondents from 2 to 5 years of profession. It returns to rise from 10 to 15 years of occupation. An analysis of the age range of respondents would help to clarify this inconstancy. Unfortunately, this data was not collected during the interview. This information could provide the division of the interviewees into two groups: natives and digital immigrants. With this data, it would be possible to identify if digital natives tend to have more interaction with digitalization in their creative processes than digital immigrants.

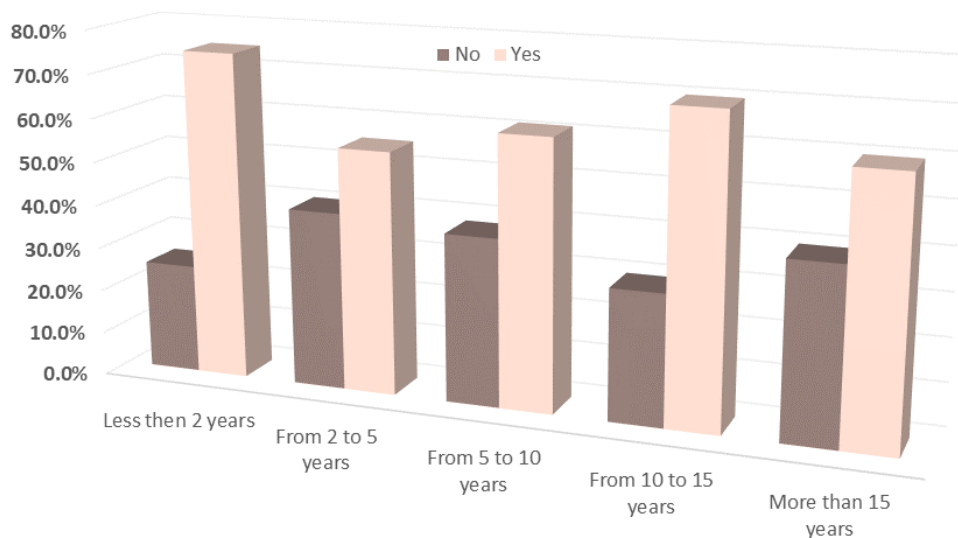**Figure 25 -** *Interviewees use of Digitalization to Stimulate Creativity by Years of Profession*

5.4 Physical and Online Community Interaction

In the next group of questions to be analysed, the perspectives of the interviewees about their physical community, and their interaction in online communities were reported. The purpose of this analysis was to enable a contrast between the two environments. First, the main advantages described by the participants in their local communities were identified. The central responses obtained seen be verified in Figure 26. Most interviewees see their social circle as a "friendly environment", where beneficial relationships can be established in this small circle of colleagues. Among the advantages described by the participants in their local community is the possibility of obtaining reliable feedback, a favorable environment to creativity, a better quality of jobs, a good quality of life, and a variety of work is available. The comments interviewees 20, 32, and 44 can illustrate this scenario. Divergent from this profile, a total of 23% of respondents could not identify advantages for their physical communities. The main motive was the essence of their occupation as a freelancer. In many cases, they work in isolation, in independent projects that do not require closer contact with the community or other professionals in their field.
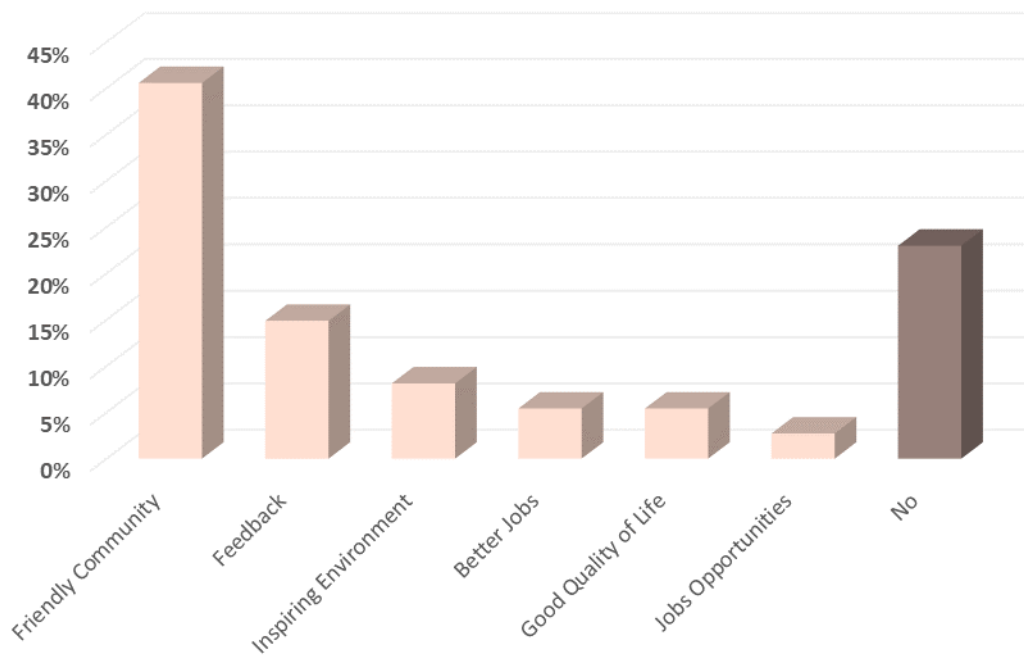

Figure 26 – *Advantages in Physical Communities*

"I feel that it is very important and helpful for me to be near the whole work team. I can ask them when I have questions. I can take measurements of pieces that we have here. I can discuss problems live."

Interviewee 20, Finnish Male 3D Designer

"We have established local meetups of illustrators in the last years. It has been a very positive experience for me. As an illustrator, I work mostly alone. It is interesting and very supportive to share experiences with others in the field."

Interviewee 32, German Male Illustrator

"The physical community I am engaged with definitely brings many advantages to my work. I used to work from home, and after a couple of years, I started to feel very isolated. Now that I work in a co-working space that I share with other creatives. Although we are all freelancers working on our own projects, it is good to share the same physical space. Chatting with people helps to get opinions, new points of view, and new knowledge. Interacting with people in real life always brings new incentives, and it is what truly enrich a person and consequently, its work."

Interviewee 44, Italian Female Information Designer / Illustrator

Within the data collected in this research, it was possible to distribute the textual response obtained from the participants by gender, as can be seen in Table 4. Despite the small male majority in the study population, it is possible to notice some contrasts between the information obtained for the different genres. For example, the masculine gender exhibited a majority in the identification of the physical environment, with comments on the quality of life provided in their community and how the environment inspires their creativity. The feminine gender had a higher concentration for comments that value the feedback granted by other professionals in the area. Such examples could indicate, perhaps, a higher need of the female group to reaffirm the quality of their work. Therefore, factors that directly affect their projection as a qualified professional have higher weight than others. Another analysis achievable with the data obtained was distributed of their answers according to the migration of these creative workers. It was feasible to identify that for interviewees who migrated from their original country, the main benefits pursued are an open creative community, a thriving creative environment, and good quality of life. See quotes from interviewee 36 and 58. On the other hand, the majority of professionals who were unable to identify advantages in their local community belong to the group that still resides in their locality of origin. See Table 5.

	Gender	Female (%)	Male (%)
All target audience	65	42%	58%
Main Physical Communities Advantages			
Friendly Community	25	16%	22%
Feedback	9	8%	6%
Inspiring Environment	5	2%	6%
Better Jobs	4	2%	3%
Good Quality of Life	3	0%	5%
Jobs Opportunities	2	1%	2%
No Advantages	17	12%	14%

Table 4 – Advantages in the Physical Community by Gender

Migration from the Place of Origin		YES	NO
All target audience	65	28%	72%
Main Physical Communities Advantages			
Friendly Community	25	10%	29%
Feedback	9	5%	9%
Inspiring Environment	5	5%	3%
Better Jobs	4	0%	5%
Good Quality of Life	3	2%	3%
Jobs Opportunities	2	0%	3%
No Advantages	17	4%	22%

Table 5 - Advantages in the Physical Community by Migration

"Being surrounded by creatives and by the energy that it brings, incubates creativity. I had to move in order to pursue my career - and if I could not be able to pursue my profession, I do not know what I would do for a living. Moving to Toronto has provided me with every opportunity to keep doing what I love."

Interviewee 36, Canadian Female Fashion Stylist, Costume Designer

"Helsinki is not as big as London or New York, but it has a really active and vibrant creative community. Events are happening all the time, and I get to meet a lot of people here. This network makes me interact with people from different background and different interests."

Interviewee 58, Bulgarian Male Graphic Designer / Illustrator

The last projection that these data made viably is its distribution within the continents. It can be seen both in Figure 27. In general, all continents present a more substantial advantage for their communities in comparison with the absence of benefits. Nevertheless, it is explicit that European respondents are the ones who see the most benefits in their local communities — a little more than 80% of the interviewees residing in the region support this perspective. The second continent with the highest approval rate of its creative community was North America with a slightly lower percentage.
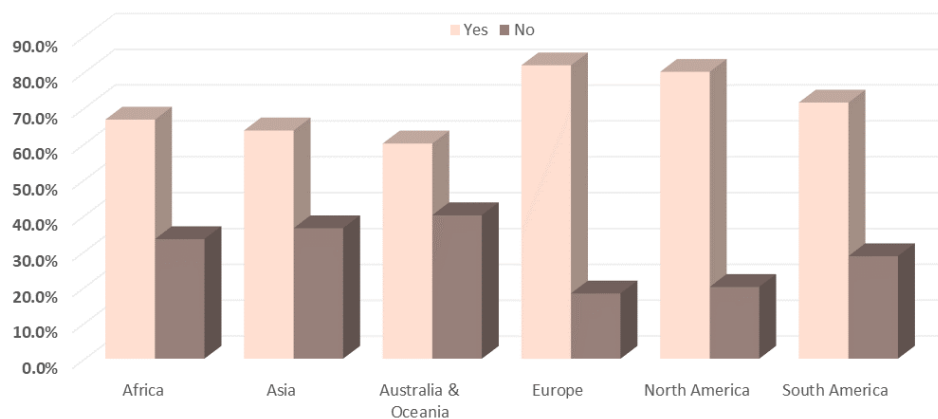

*Figure 27 - **Advantages in the Physical Community by Continent***

The main disadvantages of these communities were also analysed. Most of the interviewees did not point out any inconvenience to their physical locations, being that total around 50% of the public interviewed. For the disadvantages mentioned by them, there are limited jobs opportunities and the small size of their creative communities, in contrast to very populated cities with a high level of competitiveness. This analysis can be seen in Figure 28. When such themes were distributed in the genres of the participants, it was possible to identify that the vast majority of males did not comment disadvantages in their local communities, with a 62% percentage for this audience. As for the female audience, a large part state that there are few job opportunities (see interviewees 25, 31, and 37) and that their local creative communities are quite small (see interviewees 38, 39, and 65). Even though the communities mentioned by them are not only composed of women. It is possible to affirm that, in general, for female respondents, there is a greater difficulty in finding suitable job opportunities in the local area. Furthermore, it is a challenge to interact in the existing creative community, possibly for its composition with the majority of males. See Table 7.

"Where I live, my works are little valued. It is unlikely that I will get well-paid jobs here. I usually go out and travel to create a network of contacts. In the future, I hope to move and have better conditions."

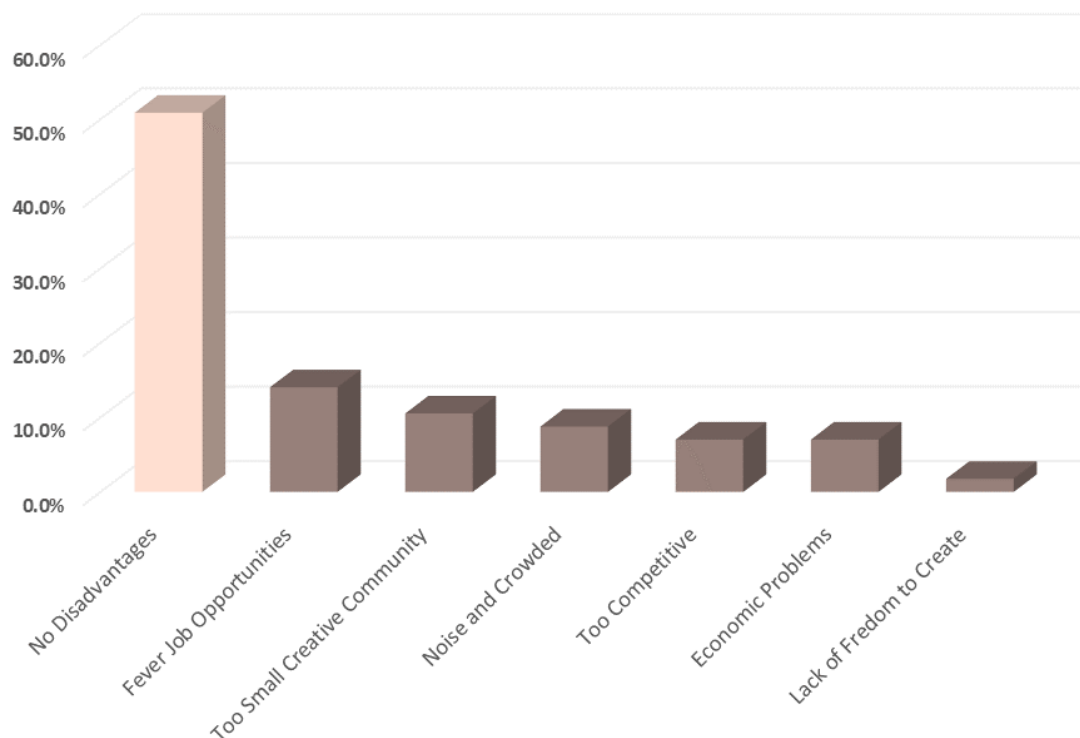**Interviewee 25, Spain Female Illustrator / Painter**

Figure 28 - *Disadvantages in Physical Communities*

"Many times, it happens to me that in my country the design is not valued very much and it is very poorly paid. It makes me end up working freelance outside of Argentina. Currently, I am looking for the possibility of going to live elsewhere to have new opportunities and learnings."

Interviewee 31, Argentine Female Graphic Designer / UX UI Designer

"[...] I feel like I am not doing enough. Every time I do not have a project or am not in the mood to tackle an utter important task, I start working on something smaller. It is like "they" know that I am not doing my best. Like, if I am "being watched" [...]. It might be just my imagination."

Interviewee 37, German Female Web developer

	Gender	Female (%)	Male (%)
All target audience	65	42%	58%
Main Physical Communities Disadvantages			
No Disadvantages	33	14%	36%
Fever Job Opportunities	9	10%	4%
Too Small Creative Community	7	7%	4%
Noise and Crowded	6	4%	5%
Too Competitive	5	2%	5%
Economic Problems	4	3%	4%
Lack of Freedom to Create	1	2%	0%

Table 6 - *Disadvantages in Physical Communities by Gender*

"I think the downside is that things can get competitive, and a lot of trends overlap amongst designers. It is hard to stand out. You have to push to become recognized and appreciated in the creative community."

Interviewee 38, Canadian Female Graphic Designer

"The community I live in does not bring any advantages at all. It is tiny and rural. I do not know and do not interact with any creative community where I live."

Interviewee 39, Canadian Female Knitter and Fiber Artist

"Our design community is only starting to grow. There are not so many inspiring people around the world, so I wish there would be more people of the same interest to discuss and share the experience locally. However, I believe that it will definitely change in the next years. There is a very strong young creative generation growing here in Russia."

Interviewee 65, Russian Female Interior Designer

When analyzing the disadvantages of the physical community compared to the rates of migration of the respondents, the most significant difference is in the comments on small communities. For the interviewees who migrated from their original locality, there is a lower incidence of disadvantages when the size of the labour market. This factor may indicate that most migrations are made from small to larger cities. See Table 7. For the data distributed on the continents, only the European continent presents a higher non-disadvantage rate for its creative communities from the interviewees' perspective. For the North American continent, these indices are identical while the other continents present a scenario of superiorities for the disadvantages mentioned during the interviews. It can be seen in Figure 29.
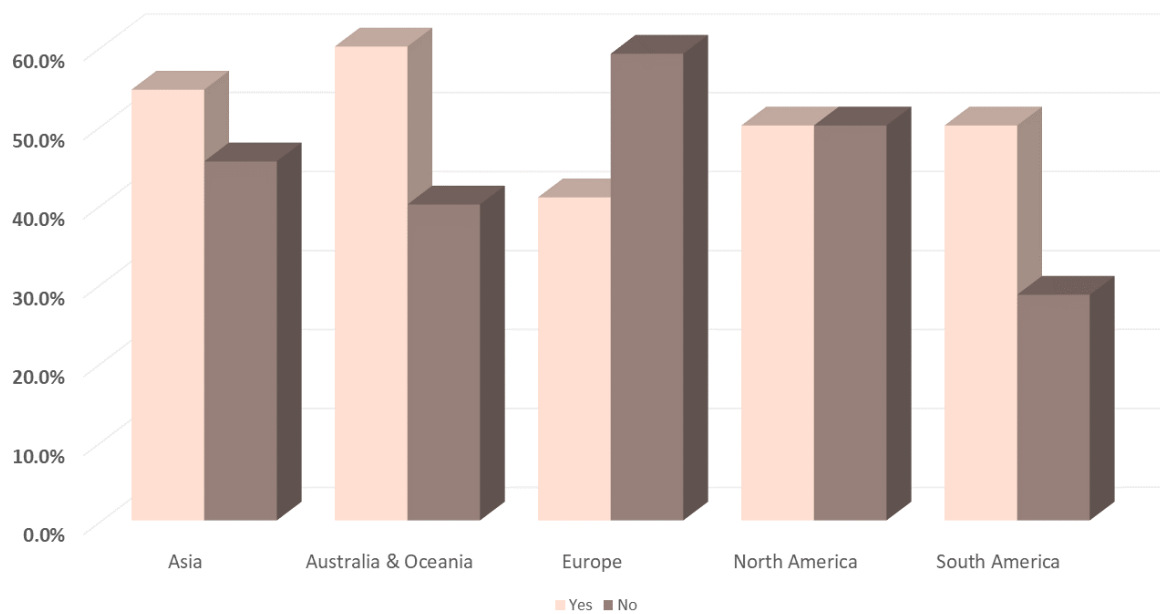
Figure 29 - Disadvantages in Physical Communities by Continent

Migration from the Place of Origin		YES	NO
All target audience	65	28%	72%
Main Physical Communities Disadvantages			
No Disadvantages	33	11%	39%
Fever Job Opportunities	9	7%	7%
Too Small Creative Community	7	2%	9%
Noise and Crowded	6	4%	5%
Too Competitive	5	2%	5%
Economic Problems	4	2%	5%
Lack of Freedom to Create	1	0%	2%

Table 7 - Disadvantages in Physical Communities by Migration

Opposing the data obtained by the analysis of the advantages and disadvantages of the creative physical community, the interviewees were also questioned about the advantages and disadvantages of their interactions in online communities. In the first analysis, the professional benefits found in social networks were analysed. The results can be visualized in Figure 30, where the comments were grouped into five topics of higher incidence. As can be observed, the "visibility" generated from their interactions was the main advantage mentioned by the participants for their use of social networks. The interviewees' comments 4, 26, and 34 may exemplify their perspective.
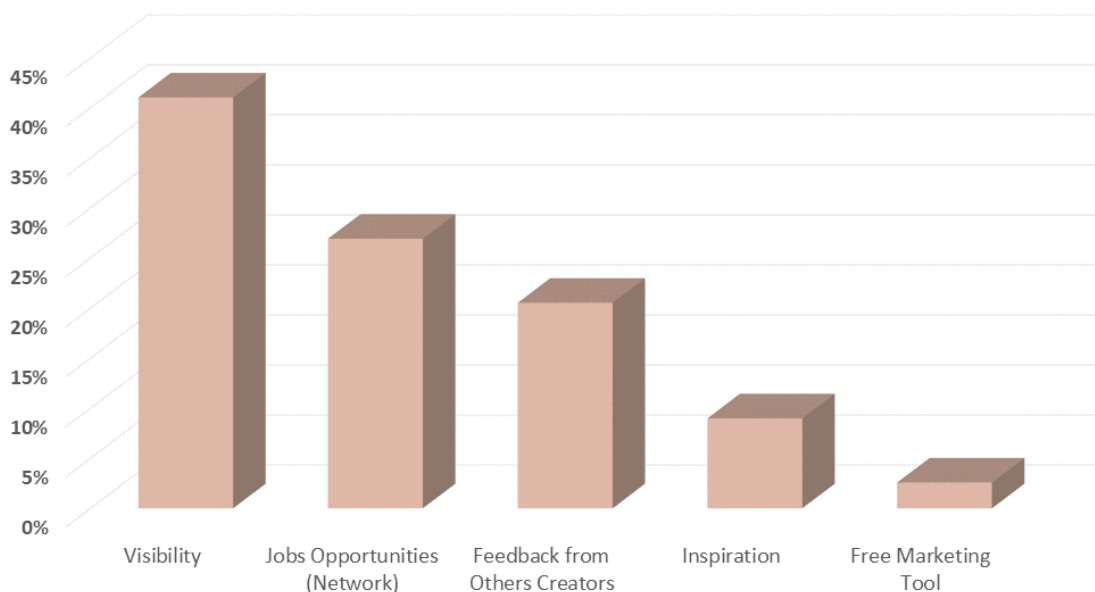
Figure 30 - *Advantages in Online Communities*

"I think the main advantage is to get visibility. As a freelancer, the more people know your work on the online community, the more chances you will have to get new projects. It means that you will have more opportunities to get decent money to live."

Interviewee 4, French Male Art Director

"I can grow faster with it. I am able to do my own exhibitions daily, and I can get valuable feedback from people both from the art field and from others who are not up into arts. It is essential for me to get the feeling that I am moving in the right direction. Social networks and online communities are very helpful for that."

Interviewee 26, Russian Male Illustrator / Writer

"Main advantages are new projects and getting people to know you from your work. I use Instagram mostly for showing my methods, work in progress, and the result. I have had new contacts and projects mainly because I have been active to show my work in social media."

Interviewee 34, Finnish Male Illustrator

Consequently, such visibility tends to generate job opportunities, which was the second advantage mentioned by them. See comments from interviewees 44, and 58. For them, there is a range of opportunities that would be unreachable without social networks. It is a way to expand the geographical barriers and increase their financial income. Among others leading commentaries are still the possibility of feedback or constructive criticism from the creative community. Thus, leading to an improvement in the artist's work. Moreover, the chance of finding inspirational material for future jobs.

"I think making my work public as a creative has the advantage of bringing attention to it and in so doing getting good chances of new contacts and new projects. Most of my new clients contact me after seeing my online portfolio on Behänce (portfolio network) or because someone has shown it to them."

Interviewee 44, Italian Female Information Designer / Illustrator

"The main advantage is to expand your touchpoints with potential clients or people that would like to purchase your products. It opens up the opportunities in a way that local networks can hardly do."

Interviewee 58, Bulgarian Male Graphic Designer / Illustrator

In Table 8, the central advantages mentioned for the online communities were distributed by gender. The "visibility" was, for both genders, the priority factor of online interaction. However, when investigating the second most cited advantage, for the female audience, it was found that the feedback generated by the creative community has high relevance to them. As it was previously identified, in the analysis of geographic communities, this public has a need to reaffirm the quality of their work. Although the male interviewees also see advantages from the criticism of colleagues in the area, the second item most cited by them is the opportunity to interact with potential clients.

	Gender	Female (%)	Male (%)
All target audience	65	42%	58%
Main Physical Communities Disadvantages			
Visibility	33	16%	24%
Jobs Opportunities (Network)	9	9%	18%
Feedback from Others Creators	7	11%	11%
Inspiration	6	4%	5%
Free Marketing Tool	1	1%	1%

Table 8 - *Advantages in Online Communities by Gender*

These advantages were also compared with the data obtained from the essence of work practiced by the participants, see Figure 31. Further with their work experience, by the number of years they have been in the labor market, see Figure 32. The data about their format of work shows that freelancers tend to consider the visibility of social networks more than the SMEs. For small and micro-enterprises, the most significant factor of importance is the generation of future employment contracts that can result from the use of social networks. When analysing their years in the labour market, interviewees from 0 to 5 years of the profession are those who most consider feedback from the artistic community as a relevant factor. This percentage tends to fall to 0% for those with more than 10 years in the labor market. The visibility and opportunity of new business are the main advantages for professionals with more experience in their profession.
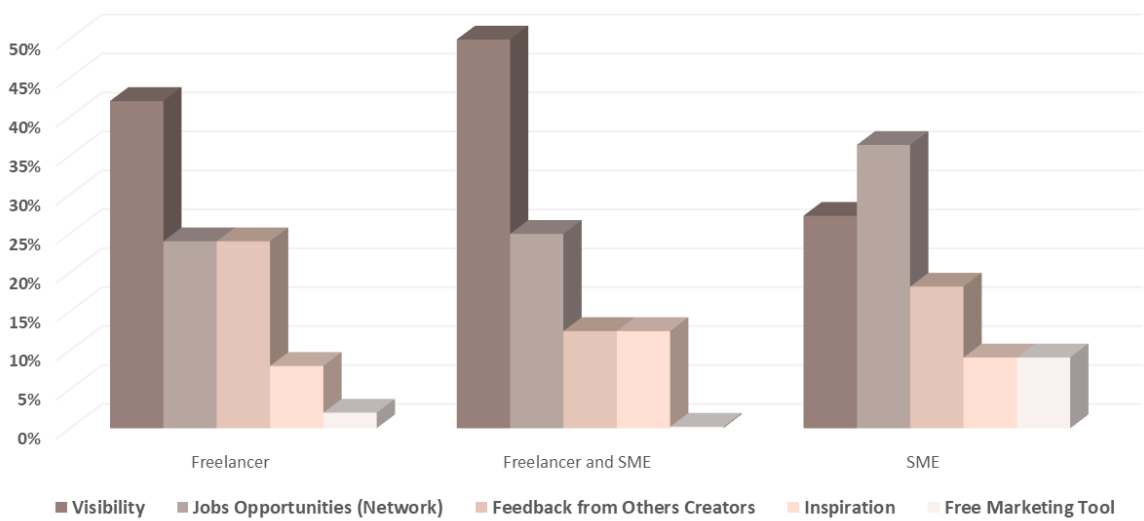

Figure 31 - Advantages in Online Communities by Employment Type
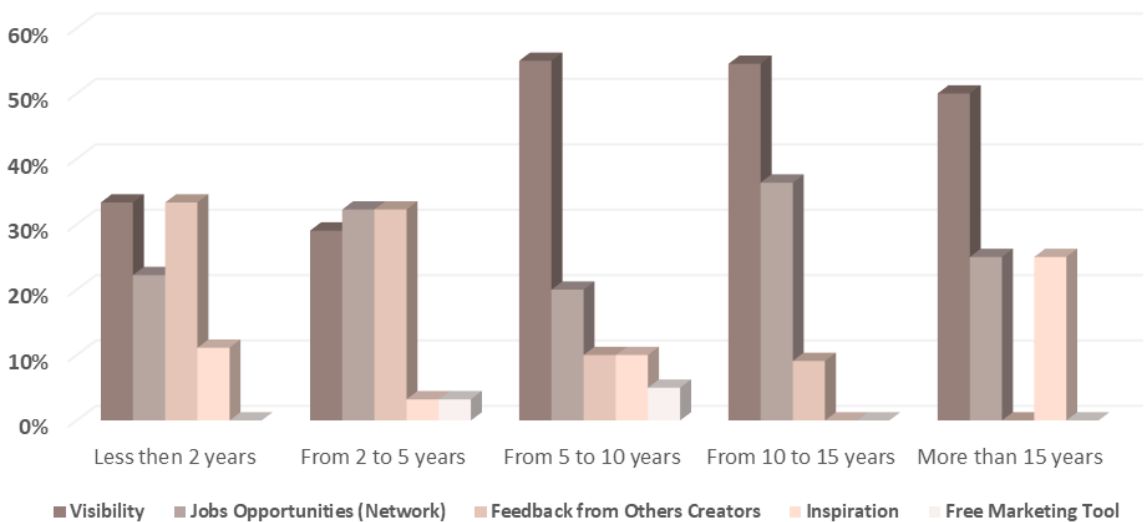
Figure 32 - *Advantages in Online Communities by Time in the Labour Market*

When questioned about the drawbacks of online creative communities, the majority of the interviewees failed to identify any disadvantages caused by their digital interaction. For those who mentioned negative aspects, it was identified four topics of higher incidence: plagiarism, addiction, high competitiveness, and imposter syndrome. It can be seen in Figure 33. Within these themes, the quotes from respondents 1 and 22 may exemplify how plagiarism affects creative work. It is relevant to consider that creative workers not only expose their art but also shares their thoughts, beliefs, and part of themselves through their work. The use of this material without previous consent can go against the ideals of the individual, provoking damages sometimes higher than the financial value (WIPO, 2003).
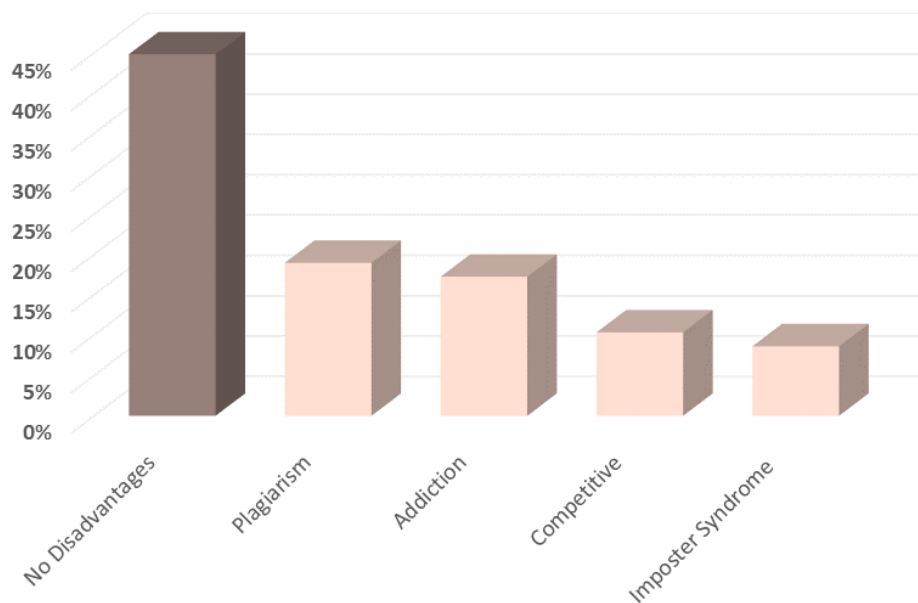
Figure 33 - Disadvantages in Online Communities

"The number one disadvantages of the online community are probably art theft. It is usually done by those that are not part of the community itself, but outsiders who find the art "nice" and want to share it. While it usually comes from a harmless place, the results can be devastating for artists."

Interviewee 1, American Female Graphic Designer / Motion Designer

"The worst is when people share your work without tagging you. The use of my work and ideas without commission is my main concern. Even brands have been doing that."

Interviewee 22, Turkish Female Graphic Designer / Communication Designer

Although plagiarism is the most frequent disadvantage cited by the interviewees, their comment still refers to the constant frequency of use of these digital platforms to advertise their work. As a result, there is the evidence of addiction in the continuous cycle of "posts" and "likes" to which they submit. See quotation from the interviewees15 and 58. There are still situations where the return of these online interactions are far from the result by them expected. The participants mention an enormous pressure to keep posting their work to prove a consistent quality. Furthermore, some of them cited the feeling that their creative work is somehow inferior to other creators. It is evidenced by them the impostor syndrome, the illusion that their work is not good enough, as is observes by the interviewees 37 and 42.

"The disadvantage is the growing dependency on social media for business. I think social networks can be addictive, and it is good practice for people to take breaks from it [...]. It is difficult to do when your business depends on social postings. If I do not post, I do not get commission requests, and I do not sell my work. So, trying to maintain a balance between being active on social media and keeping my mental health in check is very tricky."

Interviewee 15, American Male Illustrator

"The disadvantage is that maintaining an active online presence is becomes almost an extra job in itself. And it can create a great deal of frustration and anxiety, so one needs to train themselves well to detach its work from the stats and likes."

Interviewee 58, Bulgarian Male Graphic Designer / Illustrator

"[...] You can feel that you are doing too simple things when you see other people's work. Imposter syndrome is common in online communities. I usually think I have got to do far more, learn more, know more. Sometimes that is applicable, and sometimes it is not. Sometimes you just have to say to yourself that you are good enough, especially if you are female in a predominantly male environment."

Interviewee 37, German Female Web Developer

"The disadvantages include the nature of social media and the easiness to get lost in how vast and complicated it is. It also brings in a lot of insecurities as you are so easily able to compare and be influenced by what you come across."

Interviewee 42, Finnish Male Graphic Designer / Art Director / Illustrator

By comparing the disadvantages of online communities within genders, it was identified that while the female gender sees plagiarism as the main disadvantage, the male gender is more focused on the addiction caused by the use of social networks. It can be seen in Table 9. For the other topics raised, both genders present a balance in their responses, and it is not possible to distinguish any significant divergences.

	Gender	Female (%)	Male (%)
All target audience	65	42%	58%
Main Physical Communities Disadvantages			
No Disadvantages	29	19%	26%
Plagiarism	14	13%	8%
Addiction	11	2%	16%
Competitive	6	5%	5%
Imposter Syndrome	4	3%	3%

Table 9 - Disadvantages in Online Communities By Gender

Examining the employment type practice by the interviewees, the scenario is very similar for freelancers and SMEs. The main variation recognized was a more substantial concern from small and micro-enterprises about plagiarism, a problem that is evident for these businesses by their size and composition. Several of them are composed of a group of creative workers who, when necessary, outsource administrative and legislative services. When SMEs face plagiarism situations, the company needs to dispose of a financial resource that is not always immediately accessible in their reality. While freelancers try to ignore most of these threats, small businesses tend to deal with this problem more actively.
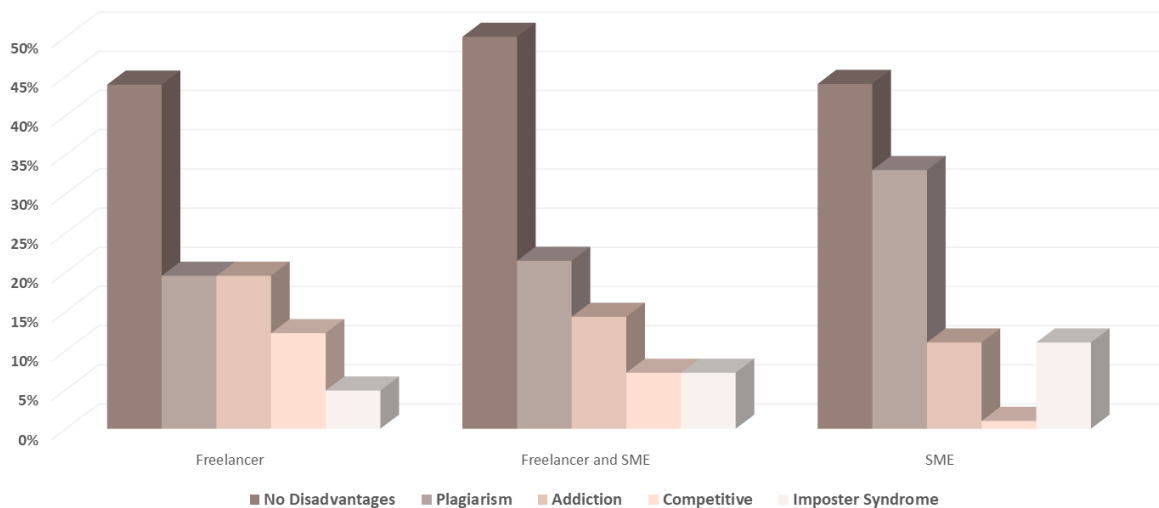

Figure 34 - Disadvantages in Online Communities by Employment Type

Another research performed through these data was the distribution of topics found among the interviewees time of experience. For those with until two years of profession, the greatest threat is plagiarism, a preoccupation that tends to decrease for more experienced professionals. An interesting factor was the identification of the impostor syndrome, even for professionals with more than 15 years of experience. A more detailed analysis of the profile of the interviewees who presented such data is necessary. Unfortunately, the data obtained in this thesis was not sufficient to approach this question.
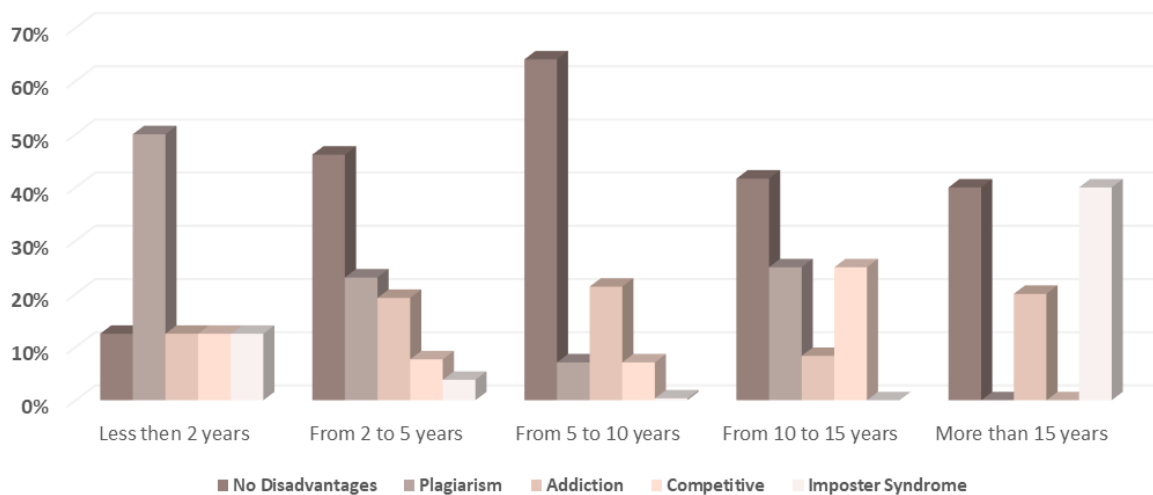
Figure 35 - Disadvantages in Online Communities by Time in the Labour Market

5.5 Copyright Legislation in the Digital World

The last group of questions aimed to understand the perspective of interviewees about copyright laws. Primarily, seeking information about the freelancers and SMEs scenario, the research attempted to investigate how, from the point of view of these creative workers, these laws could support their work. It considers that these professionals are, to some extent, marginalized within the national and international statistics generated for the CCIs. First, the questionnaire attempted to link the possible devaluation of artistic work due to interaction in social networks. In general, 42% of the interviewees consider that their work is or has already been underestimated or underpaid. It can be seen in Figure 36. The majority of 58% reported never had this problem, though some of them mentioned that in business negotiations clients have tried to underestimate their jobs to get better prices. However, they claimed they have never allowed this type of agreement. Precisely talking about the impact of online interactions on their work value, 80% of the interviewees believe that exposure and exchange of information in the online creative community do not affect the monetary value of their creation negatively. See in Figure 37. The interviewees' comments 1, 8, 15, and 27 illustrate the position taken by the participants when answering this question.
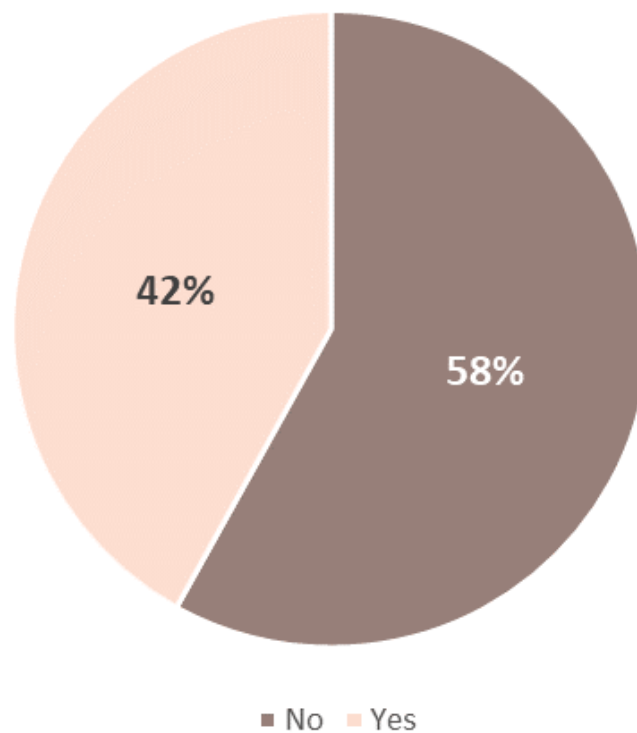
Figure 36 *– Interviewees' Perspective about Underestimation of Their Work*

"I have definitely been underpaid in the past. It is such an easy thing to happen to a creator as money is such a necessity. It is hard to get jobs that actually want to pay decently for creative work."

Interviewee 1, American Female Graphic Designer / Motion Designer

"Yes, of course, our work is often underestimated by the client, but I believed this comes mostly from lack of information or knowledge on the matter rather than having something to do with an online community or social network. Everybody has a friend or an acquaintance that knows "a bit about photoshop," and it leads people to underestimate the amount of work, knowledge, and talent that goes into being a successful graphic designer."

Interviewee 8, Canadian Female Graphic Designer / Motion Designer

"I would say yes, my work has been underestimated or undervalued, but not due to social media interactions. But instead, the social tags related to my work (likes, comments, and followers). A lot of judgment of the quality of my work is often influenced by how many likes the post gets. I believe, sometimes, my efficacy as an artist is influenced by how many followers I have, unfortunately."

Interviewee 15, American Male Illustrator

"Yes, I think. Probably the artist will be labelled as a low value if their social network has a low number of followers. People are quite blinded for that, and most of them use follower number to estimate a creative work value."

Interviewee 27, Taiwanese Male Photographer

20%

80%

■ No ■ Yes
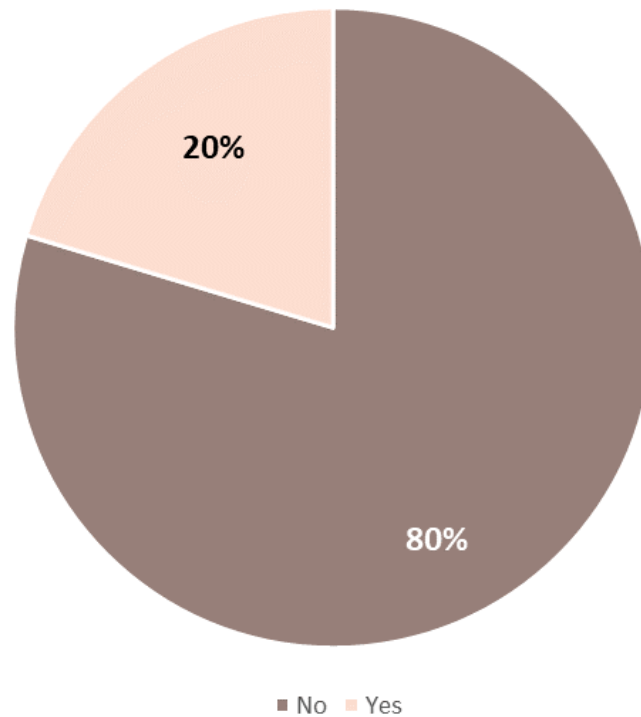
Figure 37 - Interviewees' Perspective on the Negative Impact of Online Social Interaction

A meaningful analysis can be made by distributing the perspective of the interviewees regarding the devaluation and bad payment of the creative work by continent. For Africa, South America, and North America, there is a higher concentration of respondents who consider the amount paid for their work is lower than expected. For the African continent, only by limiting the number and location of the interviewees, 100% indicated that the amount paid by their clients, in general, is lower than what they consider to be sufficient. The opposite has been recorded in Asia, Australia and Oceania, and Europe. With the largest concentration of participants inclined to believe that the market has fair prices for the work they practice. In this context, Australia and Oceania and Europe have a significant majority of the respondents who are positively positioned to the financial value attributed to their work, and for Australia, 100% have this profile. It can be seen in Figure 38.
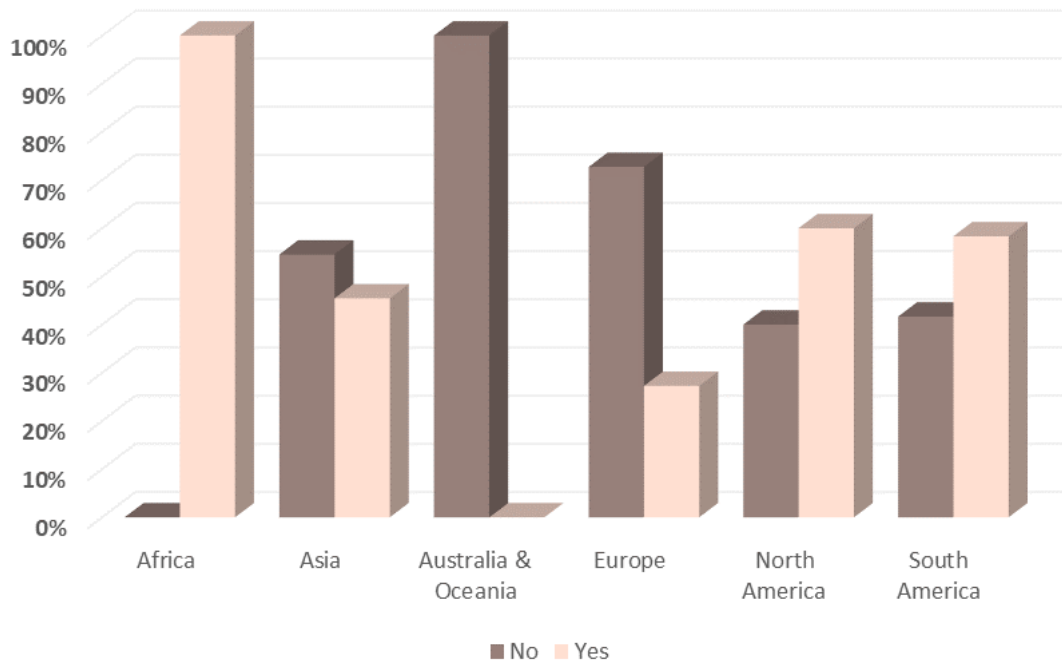
Figure 38 - *Interviewees' Perspective about Underestimation of Their Work by Continent*

When questioned about the use of their work without consent, 60% of respondents say that they have already suffered some form of plagiarism related to their work. See Figure 39. For some interviewees, the risk of having their work used without their consent, even by economic institutions, is an inherent problem of the profession. See quotes from interviewee 15. Others address the sense of frustration and inability in preventing it from happening. Throughout the years in their occupation, they adapt and simply accept the fact that the existent laws are complicated to put into practice when you are a small business or freelancer. This perspective can be exemplified in the comments of interviewees 51 and 53.
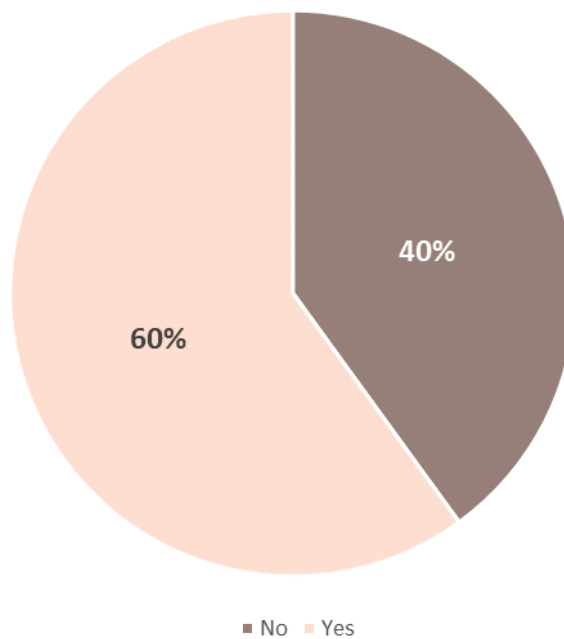
Figure 39 *– Use of Creative Work with the Author Consent*

"I knew it would be a necessary risk for my career as an artist whose main form of exposure is in the digital space. I am "aware" of these issues."

Interviewee 15, American Male Illustrator

"The first time that I saw my illustration copied, I felt really upset, and I tried to research anyway of how to avoid that. Now, I just live with that."

Interviewee 51, Venezuelan Female Graphic Designer / Illustrator

"At the beginning of my career, I fear the online exposition of my work. However, after a while, you lose that fear because it is necessary for us (creative workers) to work to have that online exposure."

Interviewee 53, Venezuelan Male Photographer

In general, the females registered less incidence of plagiarism for their artistic works than the males, as it can be seen in Figure 40. For both genders, the main problem is not the use of their art by individuals for their own use. The most unfavorable situation for them is when corporations of more considerable financial power make use of his work without compensating the author or by imposing abusive contracts. Respondent 58, who lives in Helsinki, Finland, explains his difficulty in approaching international companies when faced with the unexpected use of his work. Countries have different laws and, and for small producers, the most recurrent solution is to contact the usurper and wait for their awareness about the damage caused.
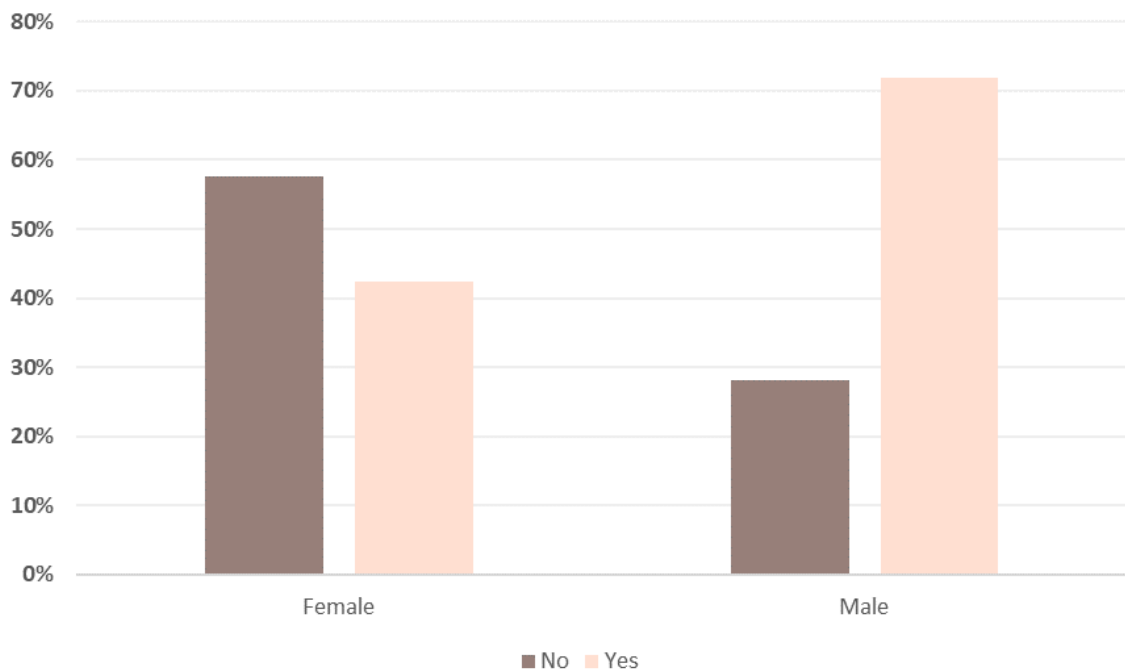
***Figure 40** – Use of Creative Work with the Author Consent by Gender*

"One of my illustrations, in particular, became pretty viral and was used in a lot of online magazine articles without permission. Recently has also been used for a mural in a club and plagiarized for t-shirt commerce."

Interviewee 48, Italian Female Illustrator

"Last year, I found a typographic project of my own used on a book cover by a big US publisher. I have tried to approach them, got ignored for quite long, and recently, I heard back from them when they approached me to offer some compensation. Also, a couple of years ago, another project was used as the main branding element of a big UK festival, again without my knowledge. As a small freelancer, I do not have any leverage whatsoever to seek my rights, so in the end, the only thing I can do is try mediation with the brand that used my work without my consent."

Interviewee 58, Bulgarian Male Graphic Designer / Illustrator

Among the issues raised was the interviewee's knowledge of the copyright legislation applicable to their location and area of expertise. The majority of the interviewees claimed not to know the copyright laws and regulations, with around 55% of total responses, as can be seen in Figure 41. Although the result was almost equilibrated, a large part of the professionals had no problem in recognizing their ignorance about the topic. It exemplifies is a significant problem for the area of study, freelancers and SMEs who, due to their size and financial resources, already present difficulties and high risks among the CCI market, should know the laws and regulations as paramount.

■ No ■ Yes
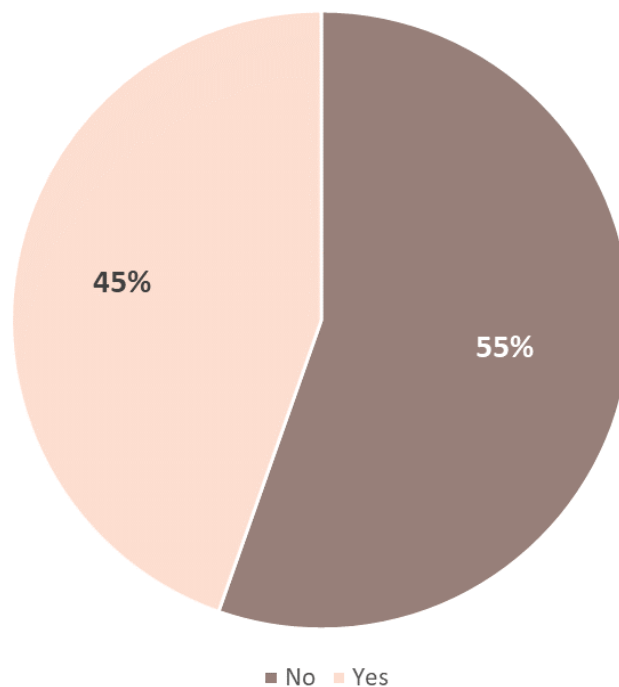
***Figure 41** – Interviewee Perspective of their Knowledge of the Copyright Laws*

The data obtained from this question were distributed by gender and by continent, as can be seen respectively in Figures 42 and 43. The result between the male and female gender shows that the women present has a small amount for the group that claims to know the laws of copyright. On the other hand, the males' majority is for the opposite group. Analyzing the data by continents, only the European continent presents the majority for those who know the copyright laws. All other continents show the majority of respondents to those who are unaware of the legislative implications for the protection of their creative work.

Figure 42 – Interviewee Perspective of their Knowledge of the Copyright Laws by Gender

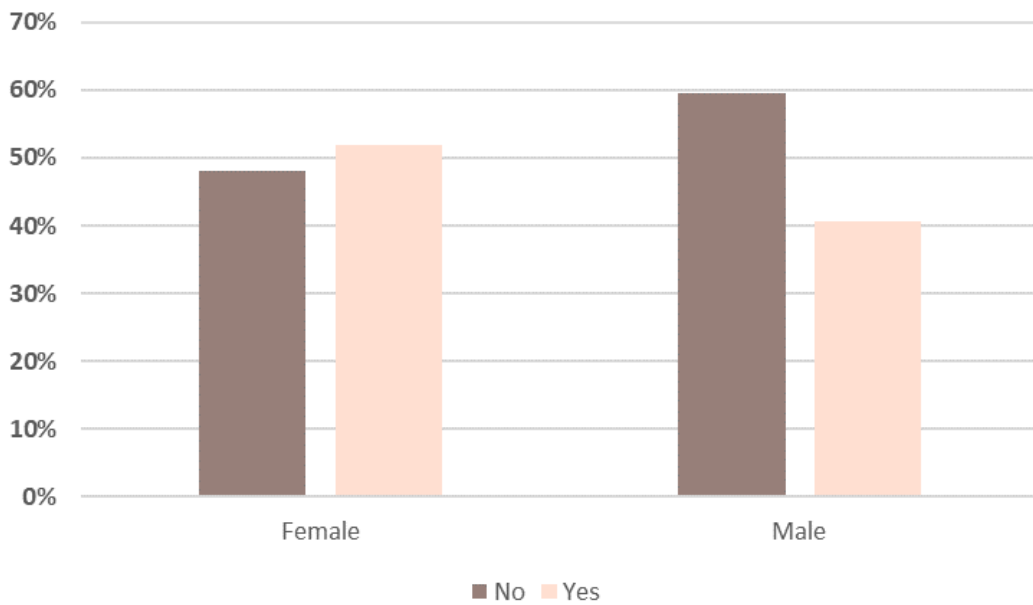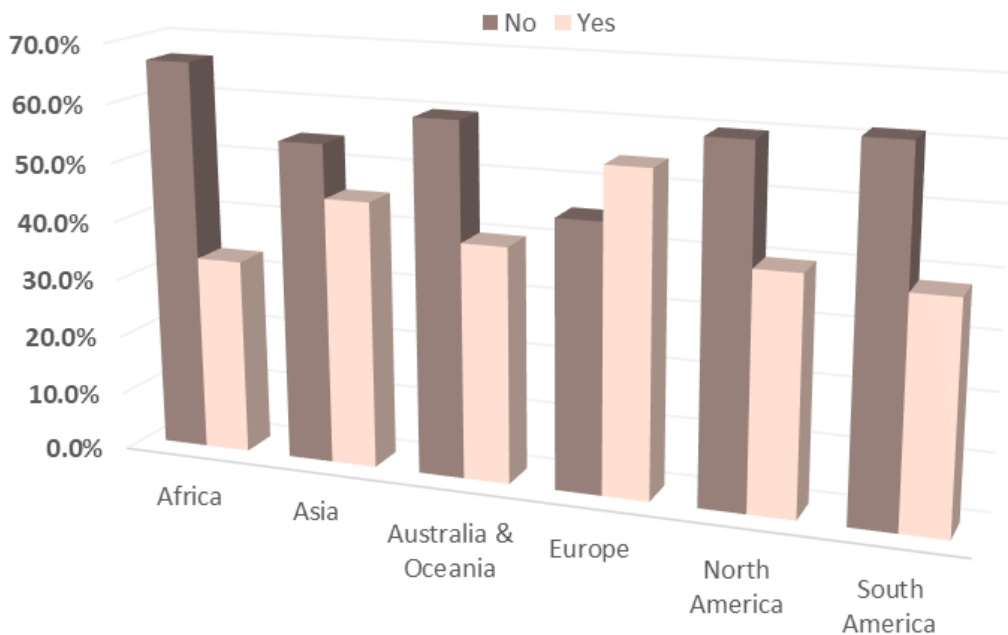*Figure 43 – Interviewee Perspective of their Knowledge of the Copyright Laws by Continent*

The comments below point to the main difficulties faced by participants in dealing with copyright laws. Among the main problems mentioned by them is the lack of clarity and accessibility of the legal terms to which they understand. Many of them comment on the difficulty of collating these laws in practice for lack of financial resources. In general, copyright laws seem complicated and difficult to access for those whose priority they should protect.

"While I am aware of some of it, I admit there is still a lot I am unsure of, especially regarding the web. I do not believe the rules are easily accessible to the artists, nor is the process for reporting theft/unauthorized use."

Interviewee 1, American Female Graphic Designer / Motion Designer

"I know some basic rules but not that familiar with those regulations. Telling you the truth, the copyright regulations have been the biggest questions in China for a long time. I do not think the protection of those creators, artists, and designers is done well."

Interviewee 9, Chinese Female UX UI Designer

"You cannot always register absolutely everything you create, at least not in my country. It is a lot of money to spend and time that I do not have (or that I could use it in something else that I value more)."

Interviewee 31, Argentine Female Graphic Designer / UX UI Designer

"In theory, the laws exist and cover creative workers. But then again, I do feel it is complicated to ensure or protect any plagiarism from actually happening. Or even take action if your work is indeed used in this way."

Interviewee 42, Finnish Male Graphic Designer / Art Director / Illustrator

"Yes and no, when it comes to copyright in creative works, the legislation is very foggy in Italy. I know that most clients imply in their contracts that they own the copyright of the images they pay for, but I usually still have the right to use it for promotion. As for the books I illustrate, most publishing houses do not correspond retribution for the copies sold, and there is basically no way of owning the copyright for the author. In practice, the private sector makes its rules, and there is no help from above in terms of regulations or laws to contrast it."

Interviewee 44, Italian Female Information Designer / Illustrator

"Copyrights rules and regulations in Nepal are weak and unclear. It is a difficult topic here — lack of public awareness about how using creative work from someone else."

Interviewee 47, Nepalese Female Graphic Designer

"It is very tricky when plagiarism of my work happens in foreign countries. I might have to call a lawyer, which is expensive and complex. Most of the time, it is better just to let it go unless it is a huge theft. I usually just wrote the people involved and warn them about the consequences. Sometimes it works."

Interviewee 48, Italian Female Illustrator

"There are lawyers to assist in these cases, but I do not have the financial capabilities to hire one. I feel that we have a big enough organization in Finland, who have lawyers on retainer. The public organizations can refer people to lawyers, but cannot themselves provide such services."

Interviewee 58, Bulgarian Male Graphic Designer / Illustrator

Table 10 shows the suggestions made by respondents for improvements under the copyright laws of their regions. These interviewees' suggestions were distributed within their continents. However, much of what was mentioned applies to several areas. Such laws call for greater ease of understanding of the imposed rules and more practicality in the action of the proposed terms. It is worth emphasizing that each interviewee approach points that exemplify their particular difficulties and not all the necessary improvement points were commented.

Continent	Improvements in Copyright Legislation
Africa	The Creative industry in Ghana is very young. I think the industry has to get to a place of substantial proliferation to be recognized by the copyright authorities. The legislation needs to be reformed to fit current situations.
Asia	People need to be informed about copyrights. To spread out as much as possible seems to be better protection than to limited exposure. Maybe I am wrong, but just from my point of view, individual artists do not how to deal with copyright problems as large brands do. Would be amazing to have sort of official copyright blockchain where people could register their works and then automatically claim copyright issues using that system. I know these days some kind of technology like that will be appearing, but governments should help to adapt it to the mass and make it official on the country level.

Australia & Oceania	I think the government should make copyright law stronger, not weakened. They have, or have been, in the process of reducing the amount of time until a creator's copyright expires and becomes public domain. I think they do the best they can. The Internet is a medium impossible to police. But hopefully, there will be an answer to these problems with image recognition technology. Maybe there needs to be a site where you can claim ownership of an image. And get alerted if and when that image is uploaded to the web. Google can read images already and find instances of an image around the web. They should have more transparency with copyright regulations and a better platform to display such information.
Europe	Having cheaper legal support when it comes to copyright. I think there should be more protection for the creative work in general, and freelancers in particular. Improvements should imply regulations for the clients/agencies/editors when making use of creative work without paying commission, which is the real problem. I do not mind a single person copying one of my illustrations for their own use, but I do mind that a Publishing House holds the rights on my work forever and can distribute, reprint and sell as many copies as they like. They can make a considerable profit from the work they paid very little for. It is what really bothers me and make me feel exploited. A good database that has the information written out in an understandable way would be perfect. Even better if the information could be explicitly searched to some country/region. A lot of the info and resources that are available online are applicable only to US/UK markets. Make them more worldwide, more easily accessible in case your work got used unallowed. Maybe a simple, unified online tool where infringements can be announced and some official (EU / US) agency would handle the rest. People should be more aware of the creators/artists rights towards their work. Big companies should take more responsibility for ethnic ways of producing.
North America	A more precise idea of what action to take or easier penalties for those who have wrongfully used your work. A better presentation of the rules. I feel like so much is purposely put in small print. There needs to be more transparency for the legislation.

	Simplified rules, most of all. It is very hard to explain to people what they can or cannot do with images they just googled or saw on Pinterest, what is fair use, and when they should at least mention the author's name. It is very complicated and written in a formal language that's practically impossible to understand. No wonder, there are so many instances of breaking this law.
South America	I wish regulations were clearer and more explicit for the art topics. It should be easier to formalize ideas and concepts, which is so important as the final work. The legislation exists, but here the trials take a long time and are really expensive. Unhappily, nowadays, it is best not to reach a legal conflict. Facing such a problem, it is more effective to expose the issue publicly.

Table 10 - Interviewees Suggestion for Improvements in their Copyright Legislation by Continent

6 Final Discussion

This chapter summarizes the main findings reported in this thesis during the literary review and in the interviews conducted with freelancers and SMEs within the creative economy. The central objective of this study is the understanding of the impacts of digitalization for creative workers, focusing specifically on the self-employed workers and small and micro-entrepreneurs. A target audience that is often marginalized by academic research and regulatory reports due to its complexity in quantification. Preventing their work reality from being adequately interpreted not only by academics but also by economists and rulers. This research proposed a literature review that includes the emergence and evolution of CCI, integrating with empirical results that provide a view of this economy in the current technological scenario. It contributes to the current theoretical scene, by adding discussions based on previous on the academic literature and adding actual empirical results. The results obtained from the data collection, therefore, contribute to practical measures directed to this public. It delimitates implications that can be considered by governments, organizations, and institutions to assist the development and protection of the CCI. In general, this thesis expands the previous discussions in the academic and political field, raising awareness about the fragility and adversities faced by the labour force of this economy.

6.1 Main Findings from Interview

After analysing the data obtained through the interviewees, a more profound identification of how these results contribute to the objectives of this thesis is necessary. In order to do so, it is required to return to the questions presented in the introduction of this work, which delimit the perspective explored in this research. The first of these, *"How do these creative workers exploit digital tools and the digital environment while creating their work?",* can be answered based on previous data analysis. Creative industry workers turn to digitization tools throughout all their work process, which by itself is exceptionally focused on creating and producing creative products. Such tools and environments can serve as a reference source, as a resource for technical questions, and also as a medium where the creation will take place. Although there are still divergences regarding the use of digitization as a resource for the creative process, most interviewees claim to use these technologies to improve their work processes.

In the case of freelancers and SMEs, there is an even greater need to reduce the time and cost of creative production (Deresiewicz, 2015). These workers struggle daily to survive in a highly competitive market among small creatives, and where larger companies can enjoy economic and political advantages unattainable to others. For many, the final result of their work needs to be digitized, and the possibility of realizing the entire creation and production processes within software

or applications is a huge benefit. Besides that, these workers still have conflicts over the "pure" creativity (O'Connor, 2010; Weisberg, 1993), and the use of digitalization in their creation process. The idealization of this creativity is rooted in the individual essence of the being and must be kept untouched by the pollution of the digital environment. However, a new generation of creative workers can already be identified, those who throughout all their lives have made use of digital, and recognize it as a raw material for their work. For them, the digitalization is not the process of transforming the analogue, but rather the integration of their product with their target audience through a medium or device where the experience is delivered.

The second issue address the work routine of these self-employed workers and small enterprises. *"How are creative work routines developed, taking advantage of the diverse ranges of human interaction that are widely interconnected by scanning?"*. When questioned about their routines, many interviewees mentioned the difficulty in dealing with shorter deadlines for job demands. In general, the contemporary world has dealt with an immediacy that comes from the practicality of its devices' technology. For these creatives, technology has expanded into previously non-existent markets, expanded trade barriers, and provided the ability to pursue their profession outside of traditional business formats. However, this same wave of technological advancements is responsible for limiting production and exhibition time of their work. Creative workers deal with tight deadlines, often in urgent demands for products and services with a short life span. Within this scenario, the digitization is responsible for problems and solutions. The digitized world has urgency in time, which, without the aid of digital tools, could not be fulfilled. In its need to maintain its originality and quality, creative production has progressed through the ability of its creator with the digital tools. Interviewees comment on how they perform creative work through pressure and practical skills. In adverse circumstances, they attempt to provide an environment where creativity can proliferate.

It was initially proposed by this thesis that during the analyses performed some estimation of creativity valuation in contrast to the use of the digitalization could be evidenced. Such a presumption was made by questioning, *"Is there any gain in the creative value that is possible due to the exploitation of digital data?"*. It was not possible to measure this value, even though the use of digital tools by creative workers in their work processes and creation processes. Digitization is responsible for transforming existing processes, sometimes making them more complex, but bringing gains in time and cost. Even if the digitalization is somehow responsible for a new art format, it is still challenging to provide a measure with the data gathered in the research that justifies an increase or decrease in the value of the creative products and services through it. A fact that became evident during interviews is that creative workers are increasingly dependent on digital resources to broaden the quality of their work. The future generation of creatives, the digital natives, are going to be even more interrelated with digital tools. There will be more and more art explicitly created for the digital.

Another potentially problematic situation that the issue was raised here is: *"Are SMEs and freelancers aware of the regulatory measures and local laws that protect their assets when viewed online?".* Research for this thesis has shown that most creative professionals are unaware of the laws and legislation that protect them. It was identified a difficulty in accessing this content, which for many presents a vague and confusing language. For places where these laws have better coverage, there is still a problem in triggering them. It is necessary to observe that the professionals covered by this thesis have a reduced structure of work, with seasonal earnings, and financially struggling to support their permanence in these segments of industries. The high costs and the long wait for a legal return discourage the pursuit of their rights. There is a need for creative workers to reach legal information in a clear language and in an actionable way. This way not only small groups of creatives will have protection for their work, but also benefiting the segment with an economic growth that is only possible through the self-employed workers and SME.

The last question that gave rise to the research questions was: "What improvements could be made, in their perspective, to protect their work and reduce the adversities generated by the digitization?" This question was answered by the interviewees and is part of the data analysis proposed in this thesis. Professionals from diverse locations can identify different problems caused by digitalization. In general, the main adversity mentioned by them was the plagiarism through the digital environments, besides others also discussed previously in the last section. Alternatives to solve this problem were suggested in Table 10, where interviewees' recommendations were divided by continents, in an attempt to emphasize the regional context.

6.2 Conclusion

In this section will be analysed how the research questions were answered, bringing concepts addressed in the literature review and adding it to the results obtained in the interviews conducted for this thesis. The purpose of this section is to bring a formal and critical conclusion, which based on empirical data can demonstrate the contributions made to academic theories and practical implications.

RQ1. How has the use of digitalization impacted on the exploration of individual creativity for workers in the creative industries?

The current world is more and more dependent on tools that can connect and transit information. For cultural and creative industries, the scenario is no different. The cultural sector underwent several transformations in the last decades (O'Connor, 2010), and saw at the beginning of the century its association with creativity and technology, in the rise of the cultural and creative industries. For many, this approximation of culture and creativity to technology is something to be carefully

considered (Garnham, 2005; Oakley, 2009b; Pratt & Jeffcutt, 2009). However, in current days, it is possible to notice that the integration of any industry segment with technology is no more than evolution arising from contemporary society. As scientists, engineers, and so many others have taken advantage of today's-imposed digitization. Also, illustrators, writers, and many other creative workers can benefit from technological advancements (Shneiderman, 2007).

When interviewing freelancers and SME that are part of the creative industries, it became clear that for many, their profession and way of working only exists due to digitization. These are workers who now can exercise their jobs outside the impositions of the large companies. In their majority, they have the flexibility to work remotely, applying contracts for a specific period of time or only for certain projects. Some of these interviewees saw their professions being created over time, as technology increased. The interviewee 61 is an example of that, who works as a digital retoucher. His profession combines photography with 3D modelling techniques to create or retouch images so that they can look more realistic on the screens of our devices. These and other creative professions are related to the demand for high-quality products, services, and content for the digital environment.

The impacts of technology on CCI are present in everyday life of contemporary society, but not all of them are beneficial situations for creative workers. Technological advances happen at a speed that political, social, and economic measures fail to achieve. Even for developed countries, laws that can ensure the security of digital content have been put into practice gradually. And many of them need to be continuously improved to assure their amplitude against the frequent updating in our way to share information. For developing countries, the scenarios are more alarming, many of the copyright laws are from the last century, and there is no provision for them to be adapted. In reality, what can be seen as a division between territorial lines is a problem of all of us. When digital creative work reaches the global computer network, we are all connected, and regardless of the laws applicable to national territories, any creative can suffer the use of their work without prior permission.

The practical implications call for measures focused on the distribution of information through the digital medium, which mainly reaches unauthorized use of creative work from the private economic sector. Copyright laws should promote a healthy digital environment for artistic proliferation, ensuring that large companies do not take advantage of small creatives. Therefore, by minimizing the negative impacts of digitization, creative workers can broadly benefit from the advantages that digital tools add to the CCI markets.

RQ2. Is this interaction between the use of creativity and the use of digitalization tools recognizable throughout the value chain processes of the CCI?

Throsby (2008a) considers the value chain to be one of the essential analyses within the possible methods for CCI classification of industries. The Model of Circles Concentrics (2001) designed by him is based on the value chain investigation for these industries. The model is widely accepted by institutions and governments in an attempt to identify and classify CCI. The use of Thorsby's theoretical concepts by KEA assisted in the creation of the Stylized Model of Creative Value Chain (2006) designed by them. These concepts, both those generated by Thorsby (2001; 2008a) and those by KEA (2006) were analysed in the literature review of this thesis and applied in the creation of the questionnaire guide for the interviews conducted in the data collection.

What can be evidenced during the data analysis, is that for the professionals of the creative industry is difficult to identify a segmentation of the CCI sectors in a centralized radial way. By the data analysis, what can be noticed is a connection between different creative professionals, many of them do not participate in the entire creative process of designing a product or service. Their work is interwoven with other professionals, that also may include their contribution to the construction of a whole product or service. It is even more frequent due to the increase of the digitalization for the creative sector. In this scenario, where digital is continuously part of artistic content, a centralized classification model, on which professional activities are classified by the performs of "pure" art, is something far from reality. Creatives can identify when their work ceases to be artistic and becomes commercial when there is a need to create something that does not connect with the essence of its creator for purely financial reasons. However, they can identify art in their commercial creative work too, when the result of their work carries with them a part of the artist. By the result obtained by the data collection of this thesis, it seems necessary to update the Throsby Concentric Circles Model (2001). A model that represent these industries needs to incorporate digital art that emerges from technological advances. Moreover, it needs to reflects the reality of the self-employed workers and small companies that are part of the CCI.

As for the Stylized Creative Value Chain Model developed by KEA (2006), it was possible to verify during the interviews that included processes within this model are the most cited by creative workers. There are small variations mentioned by different professionals; however, they do not exclude any of the processes that are part of the model. The differences commented by the participants add complexity to some existing process. For example, different production processes have been cited by them. Not only different steps that are part of the same processes but small processes that are explicitly dividing the production in two or more processes within the value chain. Respondents were asked about the use of creativity and digitization as a resource for their value chain

processes. The result of this analysis can be seen in detail in Chapter 5, where data analysis was performed. In general, most participants can identify the use of creativity as a resource for all or the vast majority of processes that generate value for their work. When taking about digitalization, the result is a little distinct. The approach to designing the artistic concepts have acceptance for the digitalization as a resource. However, still, the majority of respondents managed to identify digitalization as a resource for most of the processes in their value chain.

6.3 Reliability and Limitations

The analyses and results described in this thesis were frequently focused on maintaining the reliability of the data during its handling in the interpretations performed with them. Therefore, the design of the questions to be addressed in the interviews, the execution of the proposed guide and the results obtained were based on the academic theories established in the literature review. Although all the processes performed here have strictly maintained the procedures previously described, there are substantial limitations that need to be considered regarding the validity and reliability of the results presented.

This thesis proposes to analyse the creative economy through its freelancers and SME. It was defined that precisely in the case of SME, only companies with less than 50 employees would be included in the analysis. The results presented focused on creative workers that are classified as self-employed or who are part of a small group of creatives that may or may not be considered as a company. No geographic or age range constraints were defined that would restrict the outcome beside those described above. It was interviewed 65 participants of both genders, distributed within 28 countries. The interviews were conducted by audio, video, and e-mail, the choice for the format was dependent on the availability of each interviewee. For audio and video interviews, the average duration was 1h, which may have exceeded this period for interviewees more engaged interviewees. Regarding the email interviews, after receiving the questionnaire, the interviewees had a deadline of 5 days to return their answers, a period that could be postponed at the request of the interviewee.

With the scope of data collection performed in this thesis clarified, it is necessary to mention the limitations that may, in some way, influence the reliability and the validity of the research:

- The findings presented are focused on the group of freelancers and SMEs, despite tending to a generalization of the creative economy, only independent creative professionals and small and micro enterprises were interviewed. The perspective of these professionals is restricted to the self-centrism of their work, which may not represent a view of the industry as a whole.

- The interview had as a premise the opening for a dialogue, where the interviewees were free to expose their opinions. It is through the exposition of the ideas presented by them that the

obtained results were possible. Such outcome was concentrated from the 65 respondents' perspective, and may not contain an accurate representation of the whole creative industries for freelancers and SMEs around the globe.

- The geographical distribution of the interviewed group was done in an organic and random method. Although it has attempted to reach all the continents in some proportion, this distribution was not done in an egalitarian way or in order to partially represent the creative industries in these localities. An example prior mentioned was the African continent, that had only 3 participants in the entire group of interviewees, in contrast to the European continent that had 22 participants. Therefore, the result obtained may not represent a generalized perspective for creative workers of these localities.

- This research did not propose to collect the age range of the interviewees, data that could have enriched the analysis and the results generated by it. Without these data, it is not possible to establish a more accurate relationship of the interviewees with the digitalization tools. It is not possible to verify if the group of participants represents mostly natives or digital immigrants. Thus, it cannot be confirmed whether such participants already had an interaction or even dependence on the digital environment before they entered the work market.

- Despite the rigorous and frequent efforts to guarantee the validity of the results presented in this thesis, it is necessary to recognize the possibility that the questionnaire and the researcher may subjectively have influenced the answers of the interviewees. Reaffirming here that both the interviews questions and the researcher used clear and transparent language, allowing the free expression of those who proposed to participate in the study. However, it must be acknowledged among the limitations of this thesis that both written language and verbal communication are liable to misinterpretation.

Although the existence of the limitations mentioned above, this thesis tried to transmit directly and transparently the perspectives of the interviewees. A group not emphasized in the previous academic and institutional researches that attempt to map this segment of industries. The complexity of the target group of this analysis ranges from its large volume and segregation to the difficulty of reaching. In general, the obtained results assist in increasing current academic knowledge and providing subsidies for future practical measures.

6.4 Future Research

It is crucial to remind the complexity of the subject addressed here. The creative industries around the world are characterized by the challenges in their definition and by the distinct academic, economic, and political approaches applied in several geographic territories. Furthermore, this thesis

seeks to identify the impacts caused by the digitization, that by itself brings to this analysis other variables of difficult measurement. For the results of this thesis to be possible, it was necessary that some topics were approached only in their essentiality, considering time and resource restriction. Such topics can be deeper analysed in future research, benefiting from the basic concepts raised in this work for the development of studies with a broader understanding.

Among the topics that can benefit from future studies is the comparative analysis of the copyright legislation within the countries analysed. Data can be contrasted with the posture of the interviewees about their level of understanding of the copyright laws and regulations. The research focused on mapping copyright for freelancers and SME in the creative industries can provide a better understanding of the day-by-day reality of these creative workers. It should not only emphasize the risks imposed on them but also the precariousness that small groups of creatives face to ensure their survival in the CCI market.

Another study that can be deepened in future analyses is the study of the global market versus the local market, clarifying the construction of the clusters formed by the workers of these industries. Although the academic literature has discussed the topic for more than two decades, there are still analyses that have not been so explored in the CCI sectors. For example, social network analysis (SNA), which identifies main actors and their links, placing relationships that can contribute to the knowledge of the network as a whole. During the data collection from this thesis, it was evident that many of the interviewees contributed partially to the design of a creative product or service. Social network analysis can help to clarify these relationships between creators and more precisely assist in distinguishing points where creative value is amplified due to these relationships.

The adaptive capacity in the digital environment demonstrated by creative workers is another segment of study that needs to be explored further. During the interviews, the participants showed interest in being updated with the newest technology, not only by purchasing new devices and software but by the improvement of their technical expertise. Knowledge of digital tools and environment is seeing by them as a competitive advantage. Therefore, a better understanding of how natives and digital immigrants, in the creative economy, seek information and learning new skills that can be used to expand their creative and production capacity.

For practical implications, the finding results of this thesis may indicate problems of dissemination and understanding of the legislative scenario that supports the creative work. Thereby, it suggests that a considerable number of independent creative workers are performing their activities in a high-risk market without knowing the laws and legislation that protect them. This fact also affects the lack of protection of cultural and creative assets within national territories. There is a need to make these laws more accessible and easily actionable, protecting not only the cultural and creative heritage but allowing its creators to continue to perform their activities in a healthy environment. The data

collected in the interviews give voice to this audience and bring empirical material that can be used by governments and institutions for improvements in the development and dissemination of their copyright laws.

Last but not least, a gender gap was identified toward professionals in these industries. Despite indications of a more significant number of females entering in this labour market, they still manifest higher insecurity than males and therefore a higher need for self-affirmation. These factors strongly impact the creative work performed by them, which tends to reflect the essence of their creator. Men, for the most part, presented high flexibility and security when facing adversities imposed by the CCI market. A healthier environment benefits both genders, but there is still a need to assist the female audience. Not only to enter this market but provide a setting that could keep them working in these segments. With both genders can perform their creativity without barriers, the CCI would gain in size and economic growth.

This thesis aimed to broaden the academic and social discussions about freelancers and SME in the creative industries and to indicate impact factors regarding the digitalization imposed on them. It was possible, among the interviews conducted, to give voice to the workers of these sectors, defining problems that are little perceived about the self-employed workers, that are outside big corporations. Briefly, it is necessary to express the author's gratitude for the 65 interviewees who participated in the performed in this thesis, that allowed others to perceive their difficulties through their perspective. It is hoped that other academic studies and practical actions can be carried out from the results here obtained.

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Appendix 1

INTERVIEW CONSENT FORM

Project Title: **The Impact of Digitalization on Creative Economy**
— how digital technologies increase creativity value

Research Interviewer: Suellen Cavalheiro

Academic Supervisor: Shahrokh Nikou

The interview will take approximately **45min**. Your participation does not involve any risks, but in any case, you can to stop the interview or withdraw your participation from the research at any time.

Ethical procedures for academic research require that interviewees explicitly agree to be interviewed, and how the information provided by them will be used. This consent form is necessary to ensure your comprehension of the objective of your involvement and that you agree to the described conditions of your participation. Please, read de information carefully and then sing this form to certify that you agree with the following:

1. Your interview will be recorded, and a transcript will be produced.
2. You will receive the transcript and given the opportunity to correct any factual errors.
3. The transcript of your interview and all others made for this research will be anonymously analyzed by the interviewer for the academic purpose of this research.
4. The access to the interview record and transcript will be limited to the interviewer and academic researchers who may collaborate in the research process.
5. The summary interview content, or quotations from the interview, that are made available through academic publication or other educational outlets will be anonymized so that you cannot be identified, and it will be ensured that all information in the interview that could identify yourself will NOT be revealed.
6. The actual recording will be kept in the archive of this research, but will NOT be exposed publicly, even for academic purposes.
7. Any modification of the conditions above will only occur with your further explicit approval.

In agreement of the term above, all or part of the content of your interview may be used:

- In academic papers.
- The educational websites and in other media related to the institution or the researcher, when the research is mentioned. Such as verbal presentation or other feedback events.
- In the archive of the project as noted above.

By signing this form, I agree that:

1. I am voluntarily participating in this project, and I can stop the interview or drop out my participation at any time;
2. The transcribed interview or citations from it may be used as described above;
3. I have read all the above and agree with the defined terms;
4. I do not expect to receive any benefit or payment for my participation;
5. I can request a copy of my interview and may make edits I feel necessary to;
6. I can ask questions I might have, and I understand that I am free to contact the researcher with any questions I may have in the future.

I, **Interviewee Full Name** agree with all the terms specified above and understand that by submitting this consent form I have this agreement formalized.

Full Name:

E-mail:

Date:

The content of the question in this interview has been reviewed and approved by a supervisor indicated by Åbo Akademi University. If you have any concerns about this study, please contact Suellen Cavalheiro by email: scavalhe@abo.fi. Do not hesitate to get in contact for any concerns about this research or any concerns about how it is being conducted.

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Appendix 2

INTERVIEW GUIDE

BRIEFING

Introductory presentation – This interview is a part of my master's thesis research on the topic **"The Impact of Digitalization on Creative Economy —** *how digital technologies increase creativity value***".** Thank you again for your participation in this interview. As mentioned before, this study seeks to understand the challenges and advantages obtained by SMEs and freelancers when interacting with digitalization in their work activities. This study also aims to understand how these workers identify their contributions to society and to the communities of which they are part, whether they are digital or physical — resulting in a documentation of the similarities and divergences within this complex group of workers.

Review aspects of the consent form – The interview is estimated to take proximally 45 min of your time. Your identity and all the information provided here will be strictly kept confidential, and it will be used only for the academic purpose of this study. For later analysis, our conversation will be recorded, and I would like to confirm your permission for that. I also would like you to confirm if you have received and read the consent form and if you agree with the terms. Do you have any question that you would like to ask before we start this interview?

Feel free to interrupt me if you need a further explanation about any topic mentioned.

Interview questions

Demographics/ General Information about their job

1. Could you please introduce yourself?

2. Where are you from, and where are you located now? If these are two different places.

3. What is your highest educational level? *(level of education/degrees/other specific training)*

4. Could you tell a little about your work?

   a. *If you work as a freelancer or as part of some SMEs team.*

   b. *What is your current position?*

   c. *How long have you been worked as a freelancer / in that company?*

Work Processes / Value Chain AND Information and Communication Technology

5. What are the common processes necessary to execute your main work activity?

6. Thinking about the processes that you just mentioned, in which of them do you see the creativity is necessary as a resource?

    a. Is there some process that cannot be executed without applying your creativity?

7. Could you mention some of the digital tools that you use to support your work tasks?

    a. Software / Hardware

    b. Online communities / Social network / Portfolio network

    c. Resource websites / Inspirational websites

8. Do you think some processes of your work could not be executed without the digital tools you mentioned or without Internet? If yes, could name the processes.

Creative Process / Creative Value

9. Do you have some strategy or routine to stimulates your creative for work?

    a. Describe your creation process?

10. What do you usually do in a day when you do not feel inspired to perform tasks that involve a higher level of creativity? Even after some specific routine or strategy?

11. Do you use some digital tool or digital environment to stimulate your creativity? Or even that some of them are part of your creative process?

Community Interaction – Physical and Digital

12. Do you feel that the physical community in your actual location bring some advantages to your work? Also, the main disadvantages?

    a. If you have moved from your original country or region, does your current physical location have more advantages to offering work than your original one?

13. In your field, which are the main advantages of being part of some online community or share your work in some social network? And also, the main disadvantages?

      a.   *Do you feel that your work has ever been underestimated, underpaid, or unrecognized due to the interactions on online communities and social networks?*

Copyright / Legislation

14. Have you been at any time afraid that your work exposure online could be harmful to your work?

      a.   *Has your work been any time used without your consentient (permission)?*

      b.   *Are you aware of some coworker or friend that had any problem in this sense?*

15. Are you aware of the copyright regulations in your region/country/domain of your work?

      a.   *Do you think they are sufficient to protect your work from unauthorized use by third parties?*

      b.   *What do you think could be improved in the actual regulation to support your work?*

DEBRIEFING

We reach the end of our interview. Before we formally end, would you like to add or correct some information? If later you face any questions or concerns about this research, you can contact me in person. I also could share my thesis with you if you would be interested in reading.

Thank you again for participating in this research.

Appendix 3

FIRST SET OF QUESTION - DEMOGRAPHIC AND BACKGROUND INFORMATION

Interviewee	Gender	Original Country	Migration	Level of Education	Job Title	Employment Type	How long work as an artist/creator? (years)
1	Female	USA	No	Bachelor Degree Completed	Graphic Designer, Motion Designer	Freelancer	2
2	Male	Ghana	No	High School	Portrait photographer, Videographer	Freelancer	3
3	Male	UK	Yes	Bachelor Degree Completed	Motion designer, Animation director	Freelancer	4
4	Male	France	Yes	Master Degree Completed	Art Director	Freelancer	3
5	Female	Australia	No	Bachelor Degree Completed	Graphic Designer	Freelancer	2
6	Male	Venezuela	No	Bachelor Degree Completed	Graphic Designer	Freelancer, SME	1
7	Female	Russia	No	Bachelor Degree Completed	Photographer	Freelancer	8
8	Female	Canada	No	Bachelor Degree Completed	Graphic Designer, Motion Designer	Freelancer, SME	6
9	Female	China	Yes	Bachelor Degree Completed	UX UI Designer	Freelancer	1
10	Female	New Zealand	No	Bachelor Degree Completed	Graphic Designer	Freelancer	8
11	Female	Russia	Yes	Master Degree Completed	Graphic Designer	Freelancer, SME	1
12	Female	Russia	Yes	Master Degree Completed	Graphic Designer	SME	8
13	Male	China	No	Bachelor Degree Completed	Painter	Freelancer	1
14	Male	Australia	No	Bachelor Degree Completed	Illustrator	Freelancer, SME	3
15	Male	USA	No	Bachelor Degree Incomplete	Illustrator	Freelancer	2
16	Male	Canada	No	Bachelor Degree Completed	Art Director	Freelancer, SME	17
17	Female	Canada	No	Bachelor Degree Completed	Graphic Designer, Motion Designer, Art Director	Freelancer	10
18	Female	Ukraine	No	Master Degree Completed	Digital Artist	Freelancer	4
19	Male	Brazil	No	Bachelor Degree Incomplete	Sculptor	Freelancer	20
20	Male	Finland	No	Bachelor Degree Completed	3D Designer	Freelancer, SME	17
21	Male	Ghana	No	Bachelor Degree Completed	Illustrator	Freelancer	1
22	Female	Turkey	Yes	Bachelor Degree Completed	Graphic Designer, Communication Designer	Freelancer	3
23	Male	Brazil	No	Bachelor Degree Completed	Production Coordinator	Freelancer	2
24	Female	Netherlands	No	Bachelor Degree Completed	Illustrator	Freelancer	
25	Female	Spain	No	Bachelor Degree Completed	Illustrator, Painter	Freelancer	1

Interviewee	Gender	Original Country	Migration	Level of Education	Job Title	Employment Type	How long work as an artist/creator? (years)
26	Male	Russia	No	Master Degree Completed	Illustrator, Writer	Freelancer	12
27	Male	Taiwan	No	Bachelor Degree Incomplete	Photographer	SME	5
28	Male	Russia	Yes	Bachelor Degree Completed	Digital Artist	SME	4
29	Female	Albania	No	Bachelor Degree Completed	Craft Artist	Freelancer	1
30	Male	Australia	No	Bachelor Degree Completed	Illustrator, Animator	Freelancer	10
31	Female	Argentina	No	Bachelor Degree Completed	Graphic Designer, UX UI Designer	Freelancer	2
32	Male	Germany	Yes	Bachelor Degree Completed	Illustrator	Freelancer	12
33	Male	Republic of Moldova	No	Bachelor Degree Completed	Graphic Designer	Freelancer, SME	9
34	Male	Finland	No	Bachelor Degree Completed	Illustrator	Freelancer	7
35	Male	Russia	Yes	Bachelor Degree Completed	Art director	SME	11
36	Female	Canada	No	Bachelor Degree Completed	Fashion Stylist, Costume Designer	Freelancer	5
37	Female	Germany	No	Master Degree Incomplete	Web developer	SME	1
38	Female	Canada	No	Bachelor Degree Completed	Graphic Designer	Freelancer	4
39	Female	Canada	No	Bachelor Degree Incomplete	Knitter and Fiber Artist	Freelancer	
40	Male	Taiwan	No	Master Degree Completed	Industrial Designer	Freelancer, SME	14
41	Female	Portugal	No	Bachelor Degree Completed	Illustrator, Writer	Freelancer	5
42	Male	Finland	No	Bachelor Degree Completed	Graphic Designer, Art Director, Illustrator	Freelancer	4
43	Male	Argentina	No	Bachelor Degree Completed	UX UI Designer	Freelancer, SME	3
44	Female	Italy	Yes	Master Degree Completed	Information Designer, Illustrator	Freelancer	4
45	Male	Albania	No	Master Degree Completed	Experimental Digital Artist	Freelancer	4
46	Female	Brazil	Yes	Bachelor Degree Completed	Photographer	Freelancer	11
47	Male	Nepal	No	Bachelor Degree Completed	Graphic Designer	Freelancer, SME	12
48	Female	Italy	No	Bachelor Degree Completed	Illustrator	Freelancer	4
49	Female	Russia	No	High School	Illustrator	Freelancer	5
50	Male	Switzerland	No	Bachelor Degree Completed	Illustrator	Freelancer	2

Interviewee	Gender	Original Country	Migration	Level of Education	Job Title	Employment Type	How long work as an artist/creator? (years)
51	Female	Venezuela	No	Bachelor Degree Completed	Graphic Designer, Illustrator	Freelancer, SME	2
52	Male	Argentina	No	Bachelor Degree Completed	Art Director, Animator, Illustrator	Freelancer	8
53	Male	Venezuela	No	Bachelor Degree Completed	Photographer	Freelancer	6
54	Male	Brazil	No	Bachelor Degree Incomplete	Graffiti Artist, Plastic Artist, Illustrator	Freelancer, SME	17
55	Male	Philippines	Yes	Bachelor Degree Completed	3D Designer	Freelancer	8
56	Male	Mexico	Yes	Master Degree Completed	Furniture Designer, Photographer	Freelancer	5
57	Male	Argentina	Yes	Bachelor Degree Completed	Cartoon Network Games Illustrator	Freelancer	12
58	Male	Bulgaria	Yes	Master Degree Incomplete	Graphic Designer, Illustrator	SME	2
59	Male	Spain	Yes	Bachelor Degree Completed	Motion Graphic Designer	Freelancer	10
60	Male	Argentina	No	Bachelor Degree Incomplete	Motion Graphics Designer	Freelancer	3
61	Male	Brazil	Yes	Bachelor Degree Incomplete	Creative Digital Retoucher	SME	7
62	Male	USA	Yes	High School	Graphic Designer, Illustrator	Freelancer, SME	30
63	Male	Argentina	No	Bachelor Degree Completed	Illustrator, Art Director	SME	5
64	Male	Ghana	No	Bachelor Degree Completed	Graphic Designer	Freelancer, SME	9
65	Female	Russia	No	Bachelor Degree Completed	Interior Designer	SME	12