



The diversity of creative activity in the federal district and the role of communication

A diversidade do fazer criativo no distrito federal e o papel da comunicação

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1 INTRODUCTION

As an unknown writer once said, a single musical note is meaningless on its own, but if you put enough of them together in a creative way, you get Beethoven's Ninth Symphony. In the same way, a meeting may not mean much, but if we share enough experiences about each other and about the group's perceptions, we will build a summary of the opera.

The major approach to creativity identified by the KEA is contextualization, which highlighted the importance of the social context in which creativity is embedded and the judgment of peers that will decide a person's creative status. Thus, theorists of the contextual approach argue that creativity is nurtured through contacts with creative communities, with the creativity of the group becoming a fundamental part of cultural production itself. Of fact, they add, the most relevant creative products often require a team or even an entire company, integrating different highly specialized workers, which makes creators fundamentally part of an orchestra trying to play in tune (KEA, 2009:167).

"there is no way of knowing whether a thought is new except by reference to some standards, and no way of telling whether it is valuable until it passes social evaluation. Therefore, creativity does not happen inside people's heads, but in the interaction between a person's thoughts and a sociocultural context. It is a systemic phenomenon and not an individual one" (Csikszentmihalyi cited by KEA, 2009:168).



In fact, the field of practices involves the totality of the nexuses of interconnections between these human practices (SCHATZKI, 2005, 2006, 2012). In short, practice is a "package" of activities that is organized as a nexus of actions, consequently, practice involves an integrated "block" of two dimensions: activities and organization. The dimensions of practices are based on tacit knowledge, held by individuals that cannot be put into words, nor grasped by traditional forms of knowledge (COOK; BROWN, 1999; SCHATZKI, 2012).

This goes against the dichotomies and divergent perspectives between rationality and intuition, subject-object, mind-body established throughout modern philosophical thought and brings the question of practices as something that does not separate the mental from the corporal, the routine of improvisation and the tradition of creativity and innovation (SCHATZKI, 2012; STRATI, 2007). Furtado's questioning remains current in the 21st century, claims the right to creativity and asks us, "To have or not to have the right to creativity, that is the question", who has the right to be creative? Leading us to reflect on the contradictions of capitalism and the cultural dependence it generates (FURTADO, 1984).

Hollanda (2012) clearly shows us the creativity diluted in various sectors of culture, dynamized with the development of strategies and different uses of cultural practices that prove that art is just the tip of the iceberg of what can be understood as the meaning of creativity can to contain the advance of the production of inequalities in the globalization panorama and also to generate a series of cultural, social, political and economic results quite concrete.

In this context, it becomes relevant to consider the problematization brought by Ostrower (1999), about the creative processes interconnected in the two levels of human existence: the individual level and the cultural level, which contributes to understanding creativity as something systemic and social, but does not exclude individuality, that is, although linked to the same collective standards, it will develop as a unique individual, with his personal way of acting, his dreams, his aspirations and his eventual achievements.

2 OBJECTIVE

To verify the diversity of understanding about the creative economy in the different levels of complexity of the creative agents' performance, participants of the Community Circle on cultural making, we used the methodology: Community Circles applied in the project Panorama of the Creative Economy in the Federal District.



3 METHODOLOGY

To verify this plurality, textual data collection was carried out through interviews already conducted, in which a semi-structured script was applied. Analyses of the sociodemographic profile and their perceptions on the creative economy theme were applied. And to achieve the objectives, the Iramuteq *software* was used as a tool in the processing of qualitative data, through the Descending Hierarchical Classification, from which the classes and the link between them emerge, which allows the analysis of the data with security and credibility.

3.1 COMMUNITY CIRCLES

The Community Circles are methodological instruments of the action research presented here, which are based on the conversation wheel technique. From the perspective of Gatti (2005, p.11) the conversation wheel is a methodological possibility for dynamic and productive communication between individuals.

This technique presents itself as a rich instrument to be used as a methodological practice of approximation between the subjects in daily life, whose purpose lies in evidencing the research with focus groups, besides helping to obtain different perspectives on the same issue, allows ideas shared by people in everyday life and the ways in which individuals are influenced by others. And yet, according to Gatti (2005, p. 13):

"With these procedures, it is possible to gather information and opinions on a particular topic, with a certain detail and depth, without the need for prior preparation of the participants on the subject, since what is wanted is to raise aspects of the issue at hand that are considered relevant, socially or individually, or to bring out unpublished questions on the particular topic, as a result of the exchanges made."

For Melo *et al.* (2016), the conversation circle allows participants to better understand collective actions, as they are intervention strategies in the dynamics of a group, increasing the synergy between people, focusing on the weaving of a social network in which ideas, behaviors and practices can be promoted and disseminated among people.

The expansion of spaces for cultural interaction also means an action that reorients the globality of the practices carried out, since it takes as its starting point the previous knowledge of the population. In this work, understanding the community circles as a communication strategy in conversation circle, the formation of community circles is composed of some different creative agents from the 33 Administrative Regions of the



Federal District. An example of the Samambaia RA Community Circle held in 2022, from the Panorama DF project is presented in Figure 1.

Figure 1. Community circle on the Creative Economy, with creative agents from Samambaia.



Source: Panorama Project

3.2 CORPUS TEXTUAL ANALYSIS

For the qualitative data analysis, as an initial step, a textual file (single) was prepared in a standardized way with the respective answers of the creative agents participating in the community circle as shown in questions 17 and 18 of Figure 2. Then, a textual file (single) was created with the respective standardized speeches of the participating creative agents. And finally, the presentation and opinion on the creative economy of the participants of the Community Circle were analyzed, using the free textual statistical analysis *software*, Iramuteq for analysis and interpretation of data from the interviews.

Figure 2: Questions Answered by Creative Agents Participating in the Community Circle.

17. O que você entende por Economia criativa?

18. Compreende sua atividade profissional como pertencente à Economia Criativa? Justifique brevemente.

4 DEVELOPMENT

The present work portrays a small portion that was developed during the development of the research, still in progress, which integrates the partial report of phase 2 (Kieling *et. al*, 2023, pg. 160) has in the partial presentation, the finalized Community



Circles, in which during the realization a digital survey form was distributed by Google *Forms*, in order to recognize the sociodemographic profile of the participants and asked about the understanding of the concept of creative economy and their perception about their activity as belonging or not.

The textual *corpus* analysis was applied to the answers to questions 17 and 18 on the creative economy using Iramuteq, which allows to perform the representation from the answers, in which it groups similar speeches and disaggregates non-similar speeches. One of the outputs is the analysis of similarity with the connection of terms, with it, it was possible to identify the connections between the words related to the answers that appear most in the speeches of the creative agents and to analyze the perception about the performance of the creative agents of the DF participating in the research.

5 RESULTS

For the analysis of the sociodemographic profile of the participants of the Community Circle, we present Figure 3, with the percentages of 39 creative agents participating in the community circle, on creative economy in the DF, by gender (*a*), age group (*b*), education (*c*) and race/ethnicity (*d*). In item (*a*), it is verified that the majority of creative agents are *female* with 58.97%, in item (*b*), we observe the distribution of these agents in all age groups in which, there are 33.33% in the *40 to 49 age group* and 23.08% in the *30 to 39 age group* and together they add up to more than 56% in these groups. Item (*c*) shows that 43.59% of creative agents have a *postgraduate degree*, and 28.21% have *incomplete higher education*, followed by 17.95% who have *completed higher education*. And finally, item (*d*) shows that the percentages of *Race/Ethnicity* of these agents are very close, where *Whites* and *Browns* both present 35.9% and 28.21% declare themselves *Black*. These metrics indicate configurations of creative agents.



Figure 3 - Percentages of Creative Agents Participating in the Community Circle on Creative Economy in the Federal District, by Gender (a), Age Group (b), Education (c) and Race/Ethnicity (d).

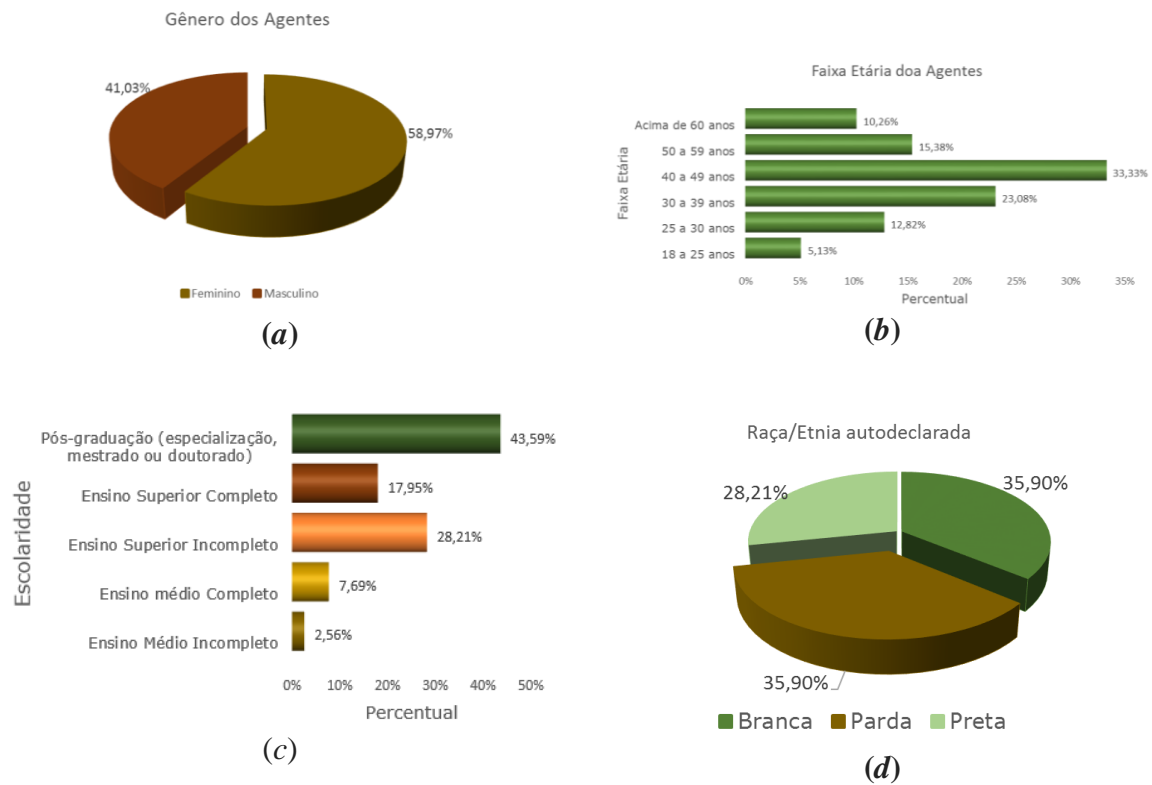


Figure 4 presents the Word Cloud¹ of the professional activities developed by the 39 creative agents participating in the community circles, DF in the year 2022. In which, there is an overview of the words written in the answers to question 10: "What is your professional activity? ", it allows to point out that the words with the highest frequencies were: "Cultural Producer", "Entrepreneur", "Teacher", "Musician", "Singer" and "Crafts". The activities exposed by the agents are plural, it means that the same professional develops one, two or more creative activities. Another interesting scenario is the non-creative activity, in some cases although as the main source of income, the creative activities developed by the participants are considered more pleasurable by the agents.

¹ Prepared from the website: <https://classic.wordclouds.com/> with the main activities developed in the creative economy.



Figure 4 - Word Cloud of the Frequencies of the Professional Activities of the 39 Creative Agents Participating in the Community Circle, DF, in the year 2022.



Figure 5 shows the Zipf diagram, with the behavior of the words in the textual corpus on the responses of the creative agents participating in the community circles, DF in the year 2022. On the left side of the curve, there are few words that are repeated many times and on the right side there are many that are repeated few times. Therefore, it is reinforced that words with frequency 1 (hápx) were little recurrent in the text ($f=20.6\%$), as it is visible at the end of the X-axis (horizontal line).

On the other hand, only one active form, after lemmatization, appeared more than one hundred times in the transcribed dynamics, composing the group of the most recurrent, at the top of the Y axis (vertical line). In order of ranking, these active forms were: *yes* ($f=35$), *economy* ($f=23$) and *cultural* ($f=22$). Thus, it was possible to observe a decreasing curve in the diagram, in which the points located at the upper limit of the graph, closer to the Y axis, represent the words with a high frequency of repetition, but less recurrent in the analyzed material, as indicated by the X axis.



Figure 5 - Zipf Diagram with the Behavior of Words in the Textual Corpus on the Responses of Creative Agents Participating in Community Circles, DF in the Year 2022.

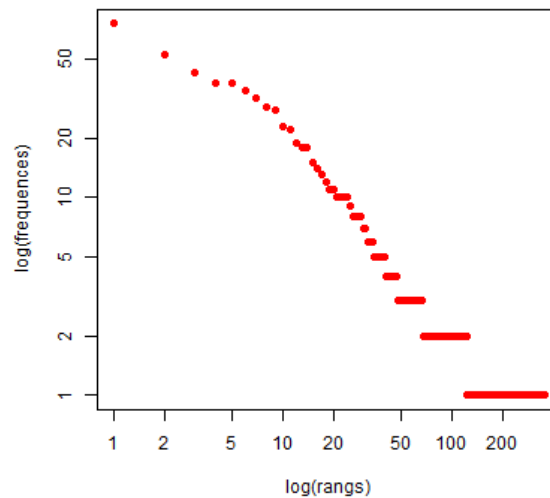


Figure 6 presents the Similarity Analysis of question 17: "What do you understand by Creative Economy?". It shows the progress in understanding the ramifications of the central words for other words that connect with each other, which allowed an expansion in the interpretation of the data. Thus, the path through which the words were enunciated and their interconnections were identified, among which the strongest and most recurrent are represented by thicker lines.

Thus, it can be inferred that the participants' speeches presented references that are part of the understanding of the concept of creative economy, there was a thorough elucidation of this central understanding as an *economy* that branches into something *cultural, creative* and that *generates income*, it is an understanding at different levels and well consistent with the levels of complexity of the dynamic concept that we are using about the creative economy.



Figure 6. Similarity analysis with the linkage and indications of connectedness between the words related to the answers of question 17: "What do you understand by Creative Economy? ".

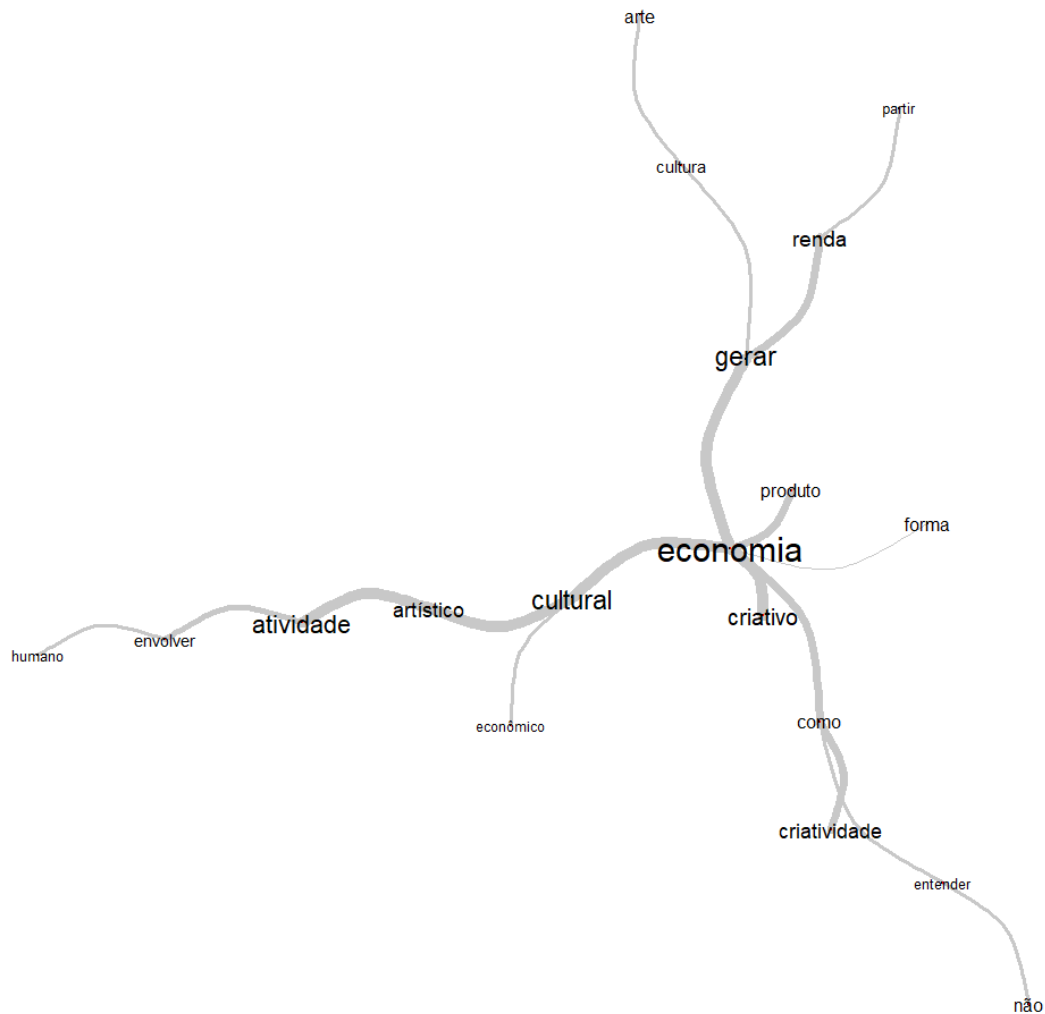
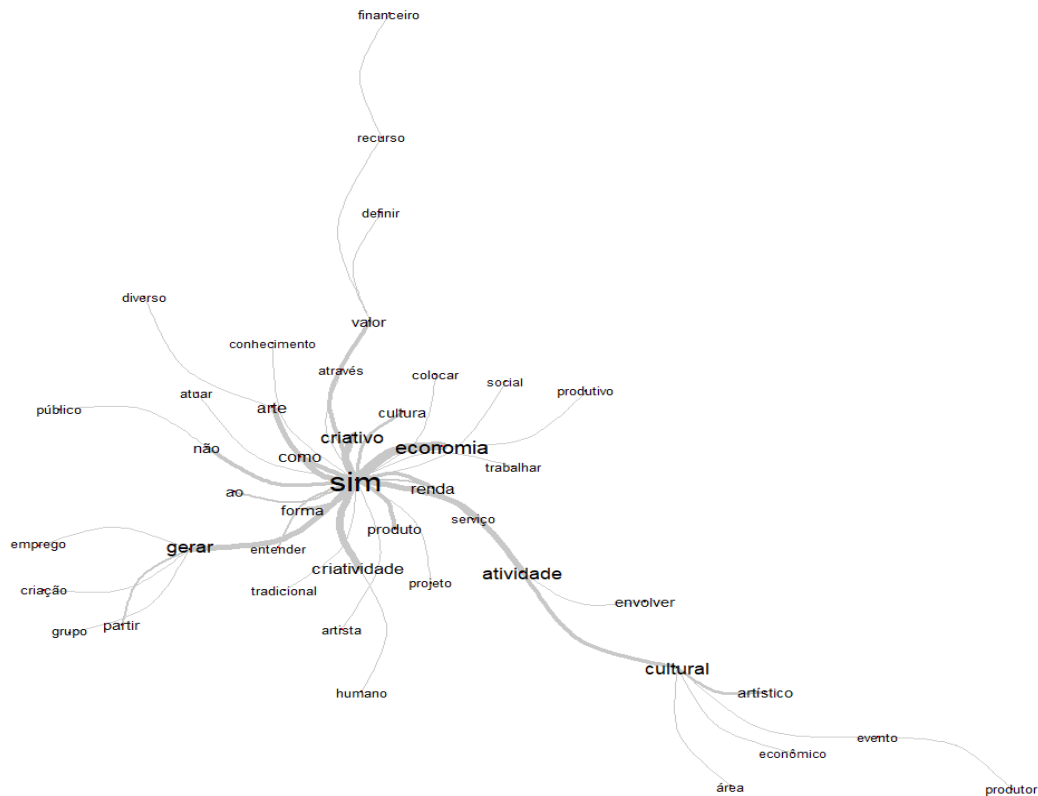


Figure 7 presents the Similarity Analysis of the answers to question 18: *Do you understand your activity as belonging to the Creative Economy?* In it, it can be inferred that the participants' speeches converged in references that are part of the understanding about the activities developed, the central point of this understanding of the participants' responses is *yes*, although other perceptions of the agents emerged in the presentation of this justification of understanding as shown in the words presented in Figure 7.

Figure 6. Similarity Analysis with Linkage and Indications of Connectedness between the Words Related to the Answers of Question 18: "Do you understand your Activity as Belonging to the Creative Economy? ".



6 FINAL CONSIDERATIONS

In the present study, although with 39 participants of the Community Circle in the Federal District in the year 2022, the textual corpus was classified as usable and suitable for carrying out this type of analysis, as it reached a percentage higher than that recommended by the literature of 75%. According to Zipf's diagram, several words were not very recurrent and rare words were repeated a lot, which reminds us of the diversity present in the responses of these agents, and the most cited were relevant throughout the analytical process, remaining in central and prominent positions in the Word Cloud and in the Similarity Analysis. The first, even though it is a simpler lexical analysis, was useful and interesting because, by enabling the rapid identification of the keywords of a *corpus*, it also favored the identification of this diversity of understanding.

The sociodemographic profile also proved to be diverse and inclusive in that, the majority of creative agents are *female*, with significant percentages in all age groups over 18 years old, as well as in the education range where they totaled more than 61% with complete higher education and postgraduate degrees, distributed equally in self-declared



racas/ethnicities and in the plurality of activities developed by these agents. The very term diversity in the perspective of *intersectionality* (Collins, 2022) invoked the idea of interconnections, mutual engagement and relationships, of extreme analytical importance of relationality in this research, as it demonstrated how various creative agents necessarily acquired meaning and power (or lack thereof) in relation to other performances among them.

Talking to different creative agents may not necessarily reflect the inclusion that could actually exist in the territories (RA's), but it means listening and giving voice to the minorities represented. With the study, it was possible to verify the diversity of understanding about the creative economy in the different levels of complexity of the agents' performance as well as in the sociodemographic profile, which reinforces that in the creative economy there is room for everyone and it was also possible to perceive the inclusion of minorities from the speeches of creative agents.

It is evident that communication plays an essential and enlightening role from the invitation to participate made to creative agents to the conceptual presentation on the creative economy after their responses, since, among the terms used by them, without prior intervention, are associated with a cultural and environmental sense of belonging and the community circle as an innovative strategy. Therefore, the need for new studies that apply such methodologies is highlighted, with the purpose of expanding the understanding and use of this tool in qualitative research in the area of Creative Economy.



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