

## Independent music entrepreneurship in Brazil as a cultural heritage

Empreendedorismo na música independente no Brasil como patrimônio cultural

Emprendimiento en la música independiente en Brasil como patrimonio cultural

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### ABSTRACT:

This article appreciates four cases of independent music entrepreneurship in Rio de Janeiro and São Paulo through the lens of effectuation logic: a live music venue, an Internet-based channel, a non-profit institute, and a service *bureau*. It uses the effectuation perspective to describe and interpret their entrepreneurial decision-making and management processes. The paper argues for the usefulness of effectuation in understanding the role of entrepreneurs as decision-makers, emphasizing the importance of contingency, the situational nature of their unique challenges and responses, and the significant role of informality and co-creation in micro-level artistic entrepreneurial endeavors. The article suggests that future research should focus on meta-economic aspects to better understand arts entrepreneurship as a form of cultural heritage management. It also highlights the crucial role of informal relational networks in the creation and development of enduring entrepreneurial firms with over 10 years of market presence in the artistic and cultural sectors.

### KEYWORDS:

Independent music as cultural heritage;  
Informality;  
Effectuation; Arts entrepreneurship

**RESUMO:**

Este artigo analisa quatro casos de empreendedorismo na música independente no Rio de Janeiro e em São Paulo através da lógica *effectuation*: um espaço de música ao vivo, um canal na Internet, um instituto sem fins lucrativos e um bureau de serviços. A lógica *effectuation* é uma chave interpretativa adequada para análise dos processos de tomada de decisão dos empreendedores, destacando a importância das contingências, a natureza situacional dos desafios e respostas, bem como o papel significativo da informalidade e da co-criação em empreendimentos artístico-culturais. O artigo sugere que futuras pesquisas devem se concentrar nos aspectos metaeconômicos para compreender melhor o empreendedorismo nas artes como uma forma de gestão do patrimônio cultural. Também destaca o papel crucial das redes relacionais informais na criação e desenvolvimento de empresas empreendedoras duradouras, com mais de 10 anos de presença no mercado nos setores artístico e cultural.

**PALAVRAS-**

**CHAVE:**

Música independente como patrimônio cultural; Informalidade; *Effectuation*; Empreendedorismo artístico

**RESUMEN:**

Este artículo analiza cuatro casos de emprendimiento en la música independiente en Río de Janeiro y São Paulo a través de la lógica *effectuation*: un espacio de música en vivo, un canal de Internet, un instituto sin fines de lucro y un bureau de servicios. La lógica *effectuation* es una clave interpretativa adecuada para el análisis de los procesos de toma de decisiones de los emprendedores, destacando la importancia de las contingencias, la naturaleza situacional de los desafíos y respuestas, así como el papel significativo de la informalidad y la co-creación en emprendimientos artístico-culturales. El artículo sugiere que futuras investigaciones deben centrarse en los aspectos metaeconómicos para comprender mejor el emprendimiento en las artes como una forma de gestión del patrimonio cultural. También destaca el papel crucial de las redes relacionales informales en la creación y el desarrollo de empresas emprendedoras duraderas con más de 10 años de presencia en el mercado en los sectores artísticos y culturales.

**PALABRAS**

**CLAVE:**

Música independiente como patrimonio cultural; Informalidad; *Effectuation*; Emprendimiento artístico

## 1. Introdução

Arts entrepreneurship is a nascent field of academic study at the intersection of art and entrepreneurship, with its boundaries and scope still evolving (Callander & Cummings, 2021). This study demonstrates that independent music entrepreneurs offer not only valuable research material for scholars and experts but also significant learning opportunities for art practitioners and those involved in cultural heritage management. What follows shares an exploratory appreciation of four case studies in Rio de Janeiro and São Paulo, Brazil, that report on the trajectories of a varied set that addresses entrepreneurship in the arts, particularly independent music, that stand out of the mainstream, with a focus on intra-case analysis. Each case corresponds to a different way of practicing music: live music venue, internet-based, a non-profit institute and an individual music player that has expanded into a bureau that provides services for other musicians. The article makes use of the effectuation logic (Sarasvathy, 2001, 2008) as an interpretative key for these cases and, in particular, for the appreciation of their entrepreneurial decision-making processes in a context marked by informality and co-creation as central aspects of cultural heritage management.

This corresponds to the recommendations in the field of entrepreneurship research from the research agenda proposed by recent studies such as Landström & Harirchi (2018) and Kuckertz & Prochotta (2018). More specifically, it focuses on the entrepreneurial process through effectuation as appropriate to enlarging the understanding of the entrepreneurial phenomenon through studies in different countries and in the process of creation of profit and non-profit endeavors, thus meeting some among the main challenges in the field of entrepreneurship, contributing to a broader empirical basis (Sarasvathy & Venkataraman, 2011; Sarasvathy, 2023).

Art entrepreneurship has been gaining density, as Scherdin & Zander (2011) observe in the introduction to the handbook they edited, *Art Entrepreneurship*. Recent contributions have widened the scope of perspectives on entrepreneurship and the arts (Bille & Jensen, 2018; Dood, 2014; Rivetti & Migliaccio, 2018; see Callander & Cummings, 2021 for a review of the literature), including some that address music economics (Cameron, 2016). More specifically and germane to this article, there have been works on mainstream (Salmela, 2016) and independent music (Walzer, 2017) that made good use of effectuation logic.

The study of arts entrepreneurship straddles art and economic studies, with a significant recent literature (Swedberg, 2006; Essig, 2015; Chang & Wyszomirski, 2015; Toscher & Bjørnø, 2019; Callander, 2019; Callander & Cummings, 2021; Casulli et al., 2021;

Wójcik & Czernek-Marszałek, 2024). It expands the concerns of the mentioned authors regarding the development of the arts entrepreneurship field, clarifying this nascent field of academic study at the intersection between arts, economic and relational networks. It is amenable to investigation with qualitative research and case-study methodology (Yin, 2018) which corresponds, on this article, to taped interviews associated with, action-research (Thiollent & Colette, 2017) conducted in Rio de Janeiro and São Paulo, Brazil. Particularly, the study focuses on examining four Brazilian cases of independent music entrepreneurship by analyzing the entrepreneurs' decision-making processes within a context characterized by informality and co-creation through relational networks, which are central to cultural heritage management. It highlights opportunities to contribute both research and practice, as discussed by Brufato et al. (2023), Loureiro et al. (2023), and Brufato (2024).

Additionally, it connects with other recent case studies in arts entrepreneurship, such as the creation of the world's largest traveling carillon by a small team of arts entrepreneurs (Elias et al., 2022), traveling circuses with improvisation in daily circus and show management (Carrieri, 2020), and the Circuito Fora do Eixo, a network of independent cultural production collectives (Barcellos et al., 2017), with the latter two located in the southeast region of Brazil. The study also updates research on the rationality of contemporary artistic practices from the 2000s, including Souza & Carrieri (2011) on Grupo Galpão, one of the most important Brazilian theater groups, and Kirschbaum & Vasconcelos (2007) on the Tropicália movement's relational networks as sources of innovation in Brazilian music.

Regarding the use of effectuation logic as the main interpretive lens for understanding how Brazilian independent music entrepreneurs create and develop their artistic-cultural ventures and manage cultural heritage, effectuation has enjoyed considerable, varied and growing scholarly attention in the past two decades. Its application has ranged from entrepreneurial to innovation studies, admitting different foci and methods of observation (Grégoire & Cherchem, 2020; Karami et al., 2020 for a literature review, and Sarasvathy, 2023).

The present article's combination of case studies and effectuation to explore independent music entrepreneurship as a cultural heritage is simply an addition to this field. It makes use of effectuation to advance understanding about arts entrepreneurship with special attention to independent music, which diverges from the mainstream both in practices and in priorities. It also emulates other studies that have dealt with the fecundity of results of report of effectuation approaches to the arts (Callander, 2019; Olive-Tomas & Harmeling,

2020). Its main thrust is expressed by a descriptive trajectory of its cases that associates effectuation principles, with a brief preamble for context and overview of each case. This is followed by discussions and conclusions that support the use of effectuation logic as an interpretive key for understanding independent music entrepreneurship as cultural heritage. The article also provides commentary and outlines an agenda for future research, addressing both the economic and meta-economic dimensions of arts entrepreneurship within the context of cultural heritage management. Additionally, it emphasizes the role and significance of informal relational networks, which have proven crucial for understanding the process of creating and developing enduring entrepreneurial firms with over 10 years of market presence in artistic and cultural sectors.

## 2. Effectuation logic

All understanding of entrepreneurship flies on the breath of Schumpeter's (1934), "The carrying out of new combinations we call 'enterprise'; the individuals whose function is to carry them out we call 'entrepreneurs'" (p. 74). To carry out new combinations is the entrepreneur's *rationale* to create new markets evolve in an uncertainty, unpredictable environment, and goal ambiguity. For Simon (1969), planning without goals is not a contradiction in terms; rather, the most realistic view "is that [the function of goals] is to motivate activity which in turn will generate new goals" (p. 162). So, discovery processes as fully realizable activities are searches guided by "the most general heuristics of 'interestingness' or novelty" (Simon, 1969, p. 162).

These are the roots of Sarasvathy's effectuation logic, as relevant to entrepreneurship in the arts as to any other subject: "a pragmatist approach, leading to the development of effectuation as a logic of entrepreneurial action rather than a theory of how entrepreneurs do (descriptive) or should (normative) act" (Sarasvathy, 2008, p. 61; see also Read et al., 2016; Sarasvathy & Venkataraman, 2011). This is similar to other broad perspectives for understanding and acting, the most general expression of what might be a universal method (Koen, 2003).

For Sarasvathy (2001, 2008) there would be two main descriptors for the logic of entrepreneurship: causation and effectuation. Causal models seek ends and collect means to achieve them. Effectual models, in contrast, begin with means available and seek to identify reachable ends. In reality, entrepreneurs make use of both, a matter of context and circumstances, of talent, knowledge and experience. The choice of an effectual perspective

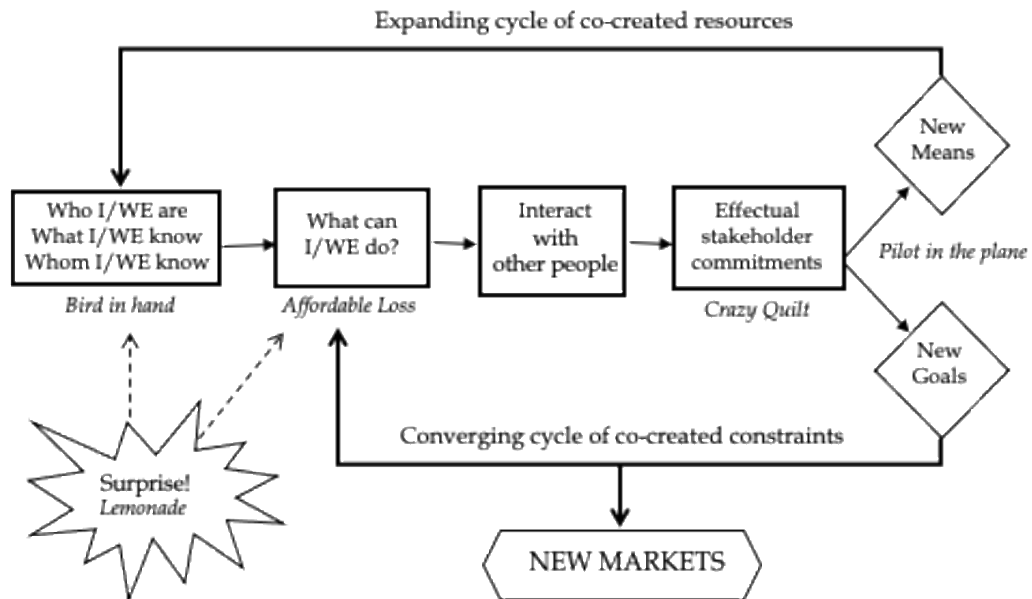
in this article is a test of its capacity to lend intelligibility to entrepreneurial trajectories in independent music in Brazil. The [following] five principles would express effectual entrepreneurial action:

- i. Bird-in-hand - Considering the means at hand, answer the following three questions: “Who am I?”, “What do I know?”, and “Whom do I know?”.
- ii. Affordable-loss - Assess the acceptable expenditure of time, money, or effort in advance, rather than starting with financial calculations and projections, without expecting a guaranteed return.
- iii. Crazy-quilt - Instead of focusing on pre-planned partnerships, the entrepreneur seeks diverse stakeholders without a fixed selection criterion, establishing pre-commitments.
- iv. Lemonade - Turn unwelcome situations, results, or negative surprises into opportunities.
- v. Pilot-in-the-plane - Focus on co-creation and avoid trying to control what cannot be controlled.

(for the principles in detail, Sarasvathy, 2001, 2008; see also Sarasvathy, Dew & Venkataraman, 2020)

Understanding that the core of the effectuation method is the focus on transforming means into effects (see Figure 1 from Sarasvathy, 2008), effectuators can weave a series of commitments with diverse stakeholders and partners, co-creating ventures through successive affordable loss bets. From an effectuation perspective, new markets emerge from (co)creative processes rather than from discovering pre-existing opportunities or merely reallocating resources to meet existing demands with additional supply. Ultimately, effectuation serves as a design process to shape new futures.

**Figura 1**  
*Dynamic Model of Effectuation*



Sarasvathy (2008, p. 101)

The article applies the effectuation lens to analyze the decision-making logic of independent music entrepreneurs, demonstrating how they create and develop their entrepreneurial trajectories in shaping cultural heritage management. It examines four cases of independent music entrepreneurship in Rio de Janeiro and São Paulo: a live music venue, an Internet-based channel, a non-profit institute, and a service bureau.

### 3. Research design

The four cases were selected for their variety while sharing five similar attributes (Yin, 2018): (i.) being active in the independent music Brazilian scene; (ii.) having successful journeys in niche markets; (iii.) being glocal, that is, being active in the interfaces among local and international; (iv) shaping ways of cultural heritage management; and (v) are contemporary.

Data collection was carried out through a series of semi-structured interviews, supplemented by digital media material, private documentation and news reports. Interviews included the founder(s) and principal decision-makers of each of the four cases (Bar Semente, Street Music Map, Instituto João Donatoe Pinho Brasil). Recorded interviews were conducted using the principles of effectuation such as a decision-making guide for creating

and operating under uncertainty. Effectuation also can be a method that requires decision makers to give immediate verbal expression to thoughts while they tell about their decisions to create a new business. In the Bar Semente case-study, data was collected as the result of action-research, with one of the authors providing starting material as *mémoire-vivant*.

The following brief summaries characterize each of the four case studies.

Case I - Bar Semente, a reference for a live music venue within the independent music scene, being active from 2004 to 2017 with expansions and reductions; now operating on music projects rather than live music venue. The stage it operated was a cultural landmark of Rio de Janeiro's Lapa district, a bohemian zone in the city's center, having its heyday around the beginning of the 21st Century. It had multiple roles beside the shows it offered, acting as a meeting place that accommodated experimentation, networking, formative processes and career start opportunities for many musicians (on its main and its temporary small "experimental" ancillary stage).

Case II - Street Music Map, primarily an Instagram channel, in activity since 2014. It collects, indexes and geo-locates street music performances and festivals worldwide with free contributions, which it curates before sharing. It has been distinguished for the quality of its work, being recognized as a trustworthy reference for aficionados, performers and researchers. It self-reported "more than 41,000 followers and 1,350 artists documented on videos in 97 countries, all filmed by more than 700 collaborators" in 2019.

Case III - Instituto João Donato, primarily the integration of the various aspects of the work and memory of a famous musician of Brazil's *Bossa Nova* from 2001, leading to expression also as a non-profit institute since 2012. It articulates musicians, media people, researchers, teachers and students around the body of work of the musician, seeking to preserve, disseminate and make it available.

Case IV - Pinho Brasil is primarily the composition of one musician's personal performance career and an artist-entrepreneur service bureau, in activity since 2012. It combines the management and live performance of a classical musician's own career with the provision of single-issue services for other musicians in the independent instrumental music scene. It also provides support for copyright management, preparation of grant applications, management of cultural projects, teaching and public events both in Brazil and abroad.



### 3. Findings

The following describe each of the cases' trajectories through the lens of effectuation, highlighting its adherence to the five principles at a given period when it is uppermost. They are self-standing reports of the situated, contingent entrepreneurial decision-making process of each case.

#### **Case I: Bar Semente - live music venue**

##### **Bird-in-hand (2004-2010)**

##### **Who am I?**

Business manager, moved to Rio de Janeiro in 1997; Master in Innovation and Management in Production Engineering (1998/2000); partner in a consultancy firm (1998/2005) with a focus to help the technology-based firms to do their business plans and get funding. A frequent visitor to shows on the Bar Semente's stage, and met musicians who played there, taking some jobs as music curator from 2001. In December 2003, at a party of the music community and came to the news that the space of a concert hall was closed, but still under contract and available.

##### **What do I Know?**

Had a close friendship with and offered free consultancy in marketing to a live music venue. Upon closure of that original business, Bar Semente took over and diversified, operating over time one small, one medium and one large hall in various combinations, admitting to laboratory, small and large events, largely in coming and going of learning-by-doing with cross-funding between the different spaces.

##### **Whom do I Know?**

From very early on, on the wake of consultancy to the previous live music venue, got to know the several key musicians that demanded steady business who started their careers and performed in the previous incarnation of the venue, enlarging the grasp on the community as Bar Semente came into operation.

##### **Affordable-loss (2004)**

Bar Semente's origins in 2004 were in the nature of a three-month-long experiment (during the school holiday season). It was organized as a collaborative with no billing or concern for short-term return, funded by voluntary contributions in work or equivalent to a monthly contribution of about US\$ 20. Bar Semente gathered musicians, visitors, and friends, more in the nature of a club than that of a live music venue. This reasserted its availability and heralded its continuity, with musicians playing free, contributors working as

staff, and justifying substantial donations of sound equipment. All of this might have come for naught, and all involved accepted that risk.

#### **Lemonade (2004-2010)**

The live music venue Bar Semente inherited had the attributes, and the tradition, of being a meeting place for the independent instrumental music community, offering a decent stage and sound. It was, however, too small to support itself. Bar Semente turned it into a mix of laboratory and experimental stage. It allowed performers to be trialed out before being moved, if they were to be moved, to larger spaces, rented as needed.

#### **Crazy-quilt (2004-2017)**

Bar Semente has expanded on the inherent dynamic of a live music venue by its curatorship with the associated lab. This has led to substantial ripples that are rooted into informal networks, of word of mouth and emulation, with perception and media presence the result of this informality rather than as the result of deliberate marketing.

#### **Pilot-in-the-plane (2004-2017)**

Bar Semente's main run to 2016 had no business plan to guide it. Its management consisted of answering successive unpredictable challenges as they appeared. What could be managed were the responses, aided by the support of informal networks and leveraging the increasingly curated logic of using the lab to choose the best music shows for larger audiences to sustain the whole.

### **Case II: Street Music Map – Internet-based channel**

#### **Bird-in-hand (2013-2014)**

##### **Who am I?**

Mainstream TV journalist in Porto Alegre, Brazilian State of Rio Grande do Sul, also producer of music videos. In August 2013, on holidays, saw a musician on the street in the Ukraine, playing an instrument he didn't know called bandura, a string instrument from Eastern Europe and thought about taking a photo and putting it on his personal Instagram account.

##### **What do I Know?**

Instagram had released the 15-second video format in 2013. As a producer, Street Music Map made a video by putting a hashtag on Instagram. The collection of 15 seconds composed an interesting narrative and started creating a series of micro docs of music buskers.

### **Whom do I Know?**

Having moved to São Paulo, he realized that its underground (metropolitan rail) offered a wide variety of street musicians. Taking up filming these musicians, he placed them in his Instagram account. On advice of a co-worker, a separate channel just for the street musicians was created, and almost immediately it evolved into an international collaboration as others began to upload their own videos.

### **Affordable-loss (2014)**

Street Music Map began as a typical internet endeavor in 2013, entirely reliant on the time its founder was willing to spend, and later collecting the voluntary contributions from others on a free-access platform. This had limitations, and despite attempts to arrive at a viable revenue stream, it was, and largely remains, a committed hobby, running side by side with a day job and, later, gigs to the founder which do provide measurable returns: compiling an album of street music, curating music festivals around the world. That to the one side, Street Music Map itself remains a free endeavor, with no end-date.

### **Lemonade (2014)**

Street Music Map has not arrived at lemonade, having no solution to the primary bottleneck of being a one-person endeavor. If Street Music Map has gained in collection from collaboration, it is still a solitary endeavor in what curatorship is concerned, and that is critical to the quality and progress of Street Music Map depends.

### **Crazy-quilt (2014-2019)**

Street Music Map is arguably a typical long-tail niche network in an ostensibly "free, non-profit" collaborative platform that leverages work for its founder. It provides visibility and establishes credentials, weaving non-profit platforming with business opportunities for profitable endeavors. It has benefitted from the inherent world-reach of the internet, and has mobilized interest and connections whenever its main thrust, "world street music", becomes germane. Street Music Map has woven the quilt with the additional perspective of its "mapping" and its avocation as a consolidated archive, a memory of "street music".

### **Pilot-in-the-plane (2017-2019)**

Street Music Map did not have a business plan, as it began and largely remains a niche, vocational endeavor. It ended up a prototypical pilot-in-the-plane from the moment the main issue became that of curating the increasing volume of voluntary contributions. Curating those contributions (the whole of geo-location and improvement of data quality) to deal and better express their variety became its main activity. This gain of scope, however,

did not lead to profitability by itself. Rather, it built the reputation of Street Music Map's founder, leading to profitable work opportunities, with Street Music Map acting as a way of advertisement that established credibility and expertise credentials.

### **Case III: Instituto João Donato- non-profit institute**

#### **Bird-in-hand (2001-2012)**

##### **Who am I?**

Political newspaper journalist who married a well-known musician in 2001. Moving to Rio de Janeiro, finding a substantial collection of records from jam sessions, photos and other materials from the spouse's activities in Bossa Nova (1950's and 1960's years) found in the new flat.

##### **What do I Know?**

In 2005, left journalism to organize the collection, assert copyright earnings and organize music shows, despite having no previous experience in the music sector, learning-by-doing on all aspects of the spouse's music activity, leading to a professional master in culture management in 2012.

##### **Whom do I Know?**

Managing the collection and career of the spouse, maps and structures a network and a business, expanding into press management as well as copyright and organizing shows. Despite the spouse being still alive, started a center in his memory and for the long-term preservation of his works, a protracted process from 2005 to 2012, when it was established on the wake of completing a professional master in culture management.

#### **Affordable-loss (2001-2012)**

Instituto João Donato is atypical in that its *rationale* is contrary to the *affordability of losses*. Rather, it worked around a set of assets that had been neglected, and its primary purpose was getting what was due, or could be gained, from copyright and shows. The move to the institute was different, and attempting it required donations from those who supported its activities for three years with a monthly USD 25 contribution.

#### **Lemonade (2001-2018)**

Instituto João Donato deals with the need of keeping the relevance of its assets current. Rather than accept the effects of the passage of time, it has sought to revitalize the memory and present-day relevance of its musician's music scores and shows around the activities the institute allows. This has led to a number of self-sustaining initiatives:

connections to schools where the musician can teach method and style; connecting to a university department which has taken the organization and preservation of the archive as one of its pedagogical and research tasks; and bargaining access to associate live performance and an exhibition in a high-visibility public venue of pronounced cultural value in Rio de Janeiro.

#### **Crazy-quilt (2001-2019)**

Instituto João Donato has the most multi-generational crazy-quilt network. It leverages the relationships of the boomers that made and enjoyed Bossa Nova in the 1950s'-1960's, then their immediate musical descendants in musicians and audiences of the 1970's. Over the past decade, while preserving those linkages as they wane, it has worked towards the engagement of a new generation of young and adults through the elevation of the musician's work as heritage, of methods as school material, of contribution worthy of public appreciation through exhibitions – and its attendant media ripples.

#### **Pilot-in-the-plane (2001-2019)**

Instituto João Donato's efforts are bound by two distinguishing characteristics. The first is that Instituto João Donato's has a clear strategic objective: the bird it has in hand points to business goals – the exploitation and enhancement of the assets Instituto João Donato's holds. The second is that Instituto João Donato's proved to be a resourceful pilot, phasing through the amateur leveraging of social networks to a more professional handling of those assets. Instituto João Donato's leveraged challenges into opportunities by associating ready access to the media with the networks that already existed around the well-known Bossa Nova musician. After formal instruction in cultural management, Instituto João Donato's became a more technically informed pilot, capable of recognizing, seeking and dealing with challenges leveraging more fashionable and high-impact opportunities to enhance the profitability of its assets.

#### **Case IV: Pinho Brasil - bureau of services**

##### **Bird-in-hand (2007-2014)**

##### **Who am I?**

Musician, classical guitar; gaining experience as producer during his undergrad, culminating with the selling of a show of his music group to Spain in 2007; Masters in Innovation and Management in Production Engineering (2012-2014) on artistic self-management.

##### **What do I Know?**

Pinho Brasil's discovery of Production Engineering Principles and Methods in his Masters led to dual realization. On the one hand, that of being able to manage the founder's own career in all its respects. On the other, the repulse of most musician's formation to those business aspects. This led to a hybrid of artist – interpreter, arranger and composer – of classical, later popular guitar music while increasingly running a bureau that provides managerial services for musicians.

#### **Whom do I Know?**

As performer and manager, has built a reputation as well as a network that connects musicians, producers and artistic venues, gaining density in terms of the various aspects of the music business, such as its peculiar legal standing in Brazil.

#### **Affordable-loss (2001-2012)**

Pinho Brasil's practice was defined by the refusal of accepting loss: each step had to pay for itself, and efforts to enhance performance in music or in the provision of services were conditional to the prospect of commensurate pay. To this extent, Pinho Brasil's, in what affordable loss is concerned, diverged from effectuation and operated strictly on causation.

#### **Lemonade (2001-2012)**

Pinho Brasil has to deal with the variety of demands that its particular preserve of customers (musicians) bring in. Each new customer demands adaptation to what is being required, which admits to Pinho Brasil's own enhancement of its skills has followed an equally ad hoc trajectory. Pinho Brasil has set a clear boundary that is aligned with this need, a causal choice made material by effectuation: the refusal to move from providing collateral services (which musicians have no time for) to the more delicate matter of being their agent that is, running their careers.

#### **Crazy-quilt (2001-2019)**

Pinho Brasil's quilt is not crazy; it is a musician-centered retail customer network, largely reliant and confined to word-of-mouth, renewed by regular contacts with the succeeding generations of musicians of Pinho Brasil's alma mater.

#### **Pilot-in-the-plane (2012-2019)**

Pinho Brasil is truly an artist-entrepreneur. Pinho Brasil's piloting is bound by a trade-off, and is guided by an overriding restraint: that the service business Pinho Brasil provides, despite being the more profitable, does not displace Pinho Brasil's music composition, arrangements and playing. This existential boundary keeps the provision of services in check, deliberately refusing to scale up. Pinho Brasil's business goal benefits

from training in production engineering. Expansion of the scope of services is charged on a case-by-case basis, resisting the weight of increased profits to prevent it from overwhelming music. Pinho Brasil sticks to the provision of services that have a beginning and an end, approaching a product, declining from the open-ended relational service as an agent.

#### **4. Discussion**

Effectuation lent meaning to the trajectories of the four cases examined. It seems to offer potential benefit for the understanding of entrepreneurship in the arts. Its application admits an overview of some relevant dynamics presented in the following brief conclusive comments.

(i.) No case began with, or relied, on anything like a business plan as its stepping stone. Each began, and it could be argued that each could only have begun, as a sort of experiment, an ambition or a sense of possibilities given circumstances.

(ii.) All cases followed a path that started with "let's see where this leads" as a situational response to the means available or that could be made available.

(iii.) This would admit a more general formulation: both means and situation were taken as challenges to be met. Further, challenges in which the peculiarities of each situational context and contingencies spoke and were more relevant to decision than preconceived conceptions.

The lens of effectuation served to expose the frailty and the insufficiency of traditional business plans, while admitting to the full course of planning. Planning as an open-ended approach that dealt with situational means and opportunities, to arrive at a good-enough response, in which the particulars of the situation were, it could be argued, had to be, preponderant.

What bird they have in hand is often all effectual pilots know with any certainty before they board the plane and seek to take off on the runway of experimentation of affordable loss. The whole flight thereafter is an experience of co-creative discovery: of resources that emerge from crazy-quilting, of challenges that demand the making of lemonades. Throughout, what can be controlled is how to respond, how to weave a trajectory in which what needs to be done is constrained by the comparatively little what can be controlled. The four cases present instances of viable piloting, viable in terms of allowing for survival beyond the initial threshold of affordable-loss of an experiment, becoming a series of challenges that propitiate the discovery of resources and alternatives that shape good-enough responses.

Each pilot deals with challenges until, each, in turn, has to deal later on with what would be the primary driver of a business plan at start: the issue of scalability. There is variety in how cases dealt with this challenge, but the challenge of scale only came into play after a number of situational responses had already been given and a measure of viability had been achieved. It is interesting to appreciate how differently the challenge of scale has been met. Both Bar Semente and Instituto João Donato admit a measure of increasing causation when faced with the issue of scale, but Street Music Map has to face the seemingly insurmountable bottleneck of being a one-person show and Pinho Brasil deliberately refuses to scale up. This points out the large role played by what can only be termed meta-economic aspects, and leads to what might be the foremost item for future research, the issue of meta-economic framing of entrepreneurial activities.

As mentioned above, one way of interpreting the causation/effectuation lens has to do with "Entrepreneurship as Economics with Imagination" (Sarasvathy, 2002), where what is at stake is to introduce a new vocabulary that can break from the duality of success/failure as sufficient for modeling entrepreneurship. Rather, as exemplified above, it is better to adopt a pluralistic, situational and contingent perspective that acknowledges the entrepreneurial path as a stream of successes and failures (in which failure might be a source of new information or understanding), as a coming together of particular entrepreneurs in particular situations, guided by contingent aspirations fed, and guided, by imagination. This supports our reflection on arts entrepreneurship, particularly in the independent music sector, as a way of cultural heritage management. Additionally, Sarasvathy's (2002) approach emphasizes creative actions that connect specific entrepreneurs with particular environments, contrasting with the traditional method of predicting outcomes based on existing resources. Furthermore, she introduces the idea that aspirations are closely linked to imagination, with imagination playing a crucial role in shaping economic activities.

This has vast implications: values, desires, ambitions stand at the core of establishing ends, of which goals are but a tool for their approximation – more rarely, their achievement. To some extent, this is, or it could be argued, should be, unsurprising: it is Simon's (1969) consideration that the function of goals, or rather, the function of the pursuit of goals, is to motivate entrepreneurial actions, generating new goals, yet aligned to certain ends defined, or ambitioned, by values and desires. "Economics with imagination" intertwines economic framing with every other conceivable framing, revealing the key role of entrepreneurship as a catalyzer at the junction of economic and meta-economic frames.



The choice of independent music entrepreneurs proved fortunate in many ways. As they stand apart from the mainstream of the entertainment industry, they offer the benefit of being on the edge of conventional expectations. This is telling from the start, their ease in forsaking a formulaic approach, their readiness at responding to challenges rather than attempting to pursue pre-defined schemes. Of greater importance to this article and its results is the increased candidness in reporting the fluidity of contingency, the situational nature of specific challenges and responses, and the role and significance of informal relational networks. Relational networks that support a business model in the arts, particularly in independent music, have proven crucial for both endurance and innovation capacity (Sarasvathy, 2021).

It could also be argued that this is the case in the mainstream as well, where they are however far less reported as part of entrepreneurial trajectories. Sometimes the key role of fluidity, contingency and informality only comes to light a long time after they had their effect, spiced to memories or to behind-the-scenes documentaries.

Furthermore, the cases reveal a conscious affirmation of meta-economic considerations, such as the satisfaction of paying bills while still enjoying music and contributing to, managing, or preserving cultural heritage. However, it should be noted that this is not to say that this happens in art exclusively. Consequently, the article highlights the need for future research to explore both economic and meta-economic aspects of arts entrepreneurship and their role in cultural heritage management. It also emphasizes the critical importance of informal relational networks in understanding how enduring entrepreneurial firms with over 10 years of market presence are created and developed in the artistic and cultural sectors.

## 5. Conclusion

This article used the lens of effectuation logic to clarify the trajectories of four cases of independent music entrepreneurship in Rio de Janeiro and São Paulo, Brazil, covering the period from 2001 to 2019, making use of semi-structured interviews. It showed the utility of the effectuation lens to the description of the cases and supported some commentary on the gains it provided to address entrepreneurial trajectories, allowing the observation of the importance of the fluidity of contingency, the situational nature of particular challenges and responses, the role and strong presence of informality in artistic-entrepreneurial endeavors as ways of managing cultural heritage. Additionally, the article emphasized the critical

importance of informal relational networks in understanding how enduring entrepreneurial firms with over 10 years of market presence are created and developed in the artistic and cultural sectors.

The future agenda of research on meta-economic aspects seems to offer promising lines of inquiry, enlarging academic understanding of entrepreneurship to deal with entrepreneurship in the arts. This admits addressing its implications and relations with other recent studies that did not share the same focus as this article. In broad lines this has to do with meta-economic concerns. Maudonnet, Wood, and Bendassolli (2019) points out how Brazilian musicians responded face of technological and institutional changes in the music market, and how the actions of governments and organizations to support musicians allows learning about the rationale of their response in order to avoid contradictory and limiting effects. Ramos-Vidal (2018) addresses informal interactions of small enterprises in performing arts sector in Andalusia, Spain. One and the other point towards the qualitative, meta-economic dynamics that belong to the full appreciation of independent music entrepreneurship: its co-creative aspect and its context of informality. So, although there are limitations as to the broader validity of its results, the article does provide a glimpse at the value of effectuation in contributing some insights about entrepreneurship in the arts and pointing to connections and directions for future research in the field.

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