

# Hospitality and Stakeholders for Creative Economy Fairs in Sao Paulo: A Multiple Case Study

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**Received:** December 15, 2019

**Accepted for publication:** March 2, 2020

**Published:** March 7, 2020

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## Abstract

This paper analyzes the characteristics of hospitality and stakeholders within the environment of creative economy fairs in Sao Paulo city from the perspective of their respective organizers. Exploratory research and semi-structured interviews were carried out with the organizers, and were determined that both of them were aware of the concepts of hospitality, stakeholders, and creative economy and considered them in their event planning. Despite the limitations found, this study demonstrates the need for further exploration of both sectors—hospitality and creative economy—in this context because they still lack sufficient scientific studies to determine the complex relationships between the themes.

**Keywords:** Hospitality, Stakeholders, Creative Economy, Creative Economy Fairs, Sao Paulo.

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## 1. Introduction

The creative economy has been a subject on the agenda of major organizations and institutions around the world and has been discussed by various stakeholders. The creative economy has also been promoted, to a greater or lesser extent, by public agencies in Brazilian states and cities that see its potential for expansion as a development benefit—in terms of knowledge generation and the emergence of new technologies—to the nation. It places culture at the heart of social and economic discussions and also revives, in its historical identity, the cultural and creative heritage that provides the diversity that is so well absorbed by one of Brazil's largest cities, Sao Paulo.

Sao Paulo is a cosmopolitan city that welcomes people from all over the world, from all races, beliefs, values, and cultures, and imposes itself on the economy of a country by including individuals and groups that settle within its diverse neighborhoods. These neighborhoods look like cities, because they have unique characteristics and arouse varying local development interests, driven by the mixture of domestic and foreign culture. As the Brazilian poet Guilherme de Almeida once said in his book *Cosmópolis* (1962): Sao Paulo is a Summary of the World.

There are a number of initiatives in the city that urge the renewed use of its public and private spaces to promote coexistence and human interaction, thus renewing the meaning of life in society. These movements are part of a constant search for citizenship, sustainability, inclusion, solidarity, and development for a better city. Lashley (2004) states that “by expressing themselves socially in public spaces, individuals reveal both their connection with society and their culture and understanding of common norms” (p. 12). The creative economy fairs, which manifest this intrinsic connection with culture, are thus associated in the theoretical sphere with hospitality in terms of the social domain; the society in which these fairs fit is also one of its stakeholders. The creative economy fairs are places where hospitality is installed by a number of “spatial, materials, performative and representational practices, involving the simultaneous entry of producers and consumers” (Lugosi, 2014, p. 166); the fairs become a sign of welcome because they invite, receive, and offer hospitality to exhibitors and visitors (Binet-Montandon, 2011), as well as re-qualifying and re-signifying the use of spaces that appear to citizens “as a variety of lifestyles, opportunities for options, choices, exchanges, interactions, interchanges” (Grinover, 2016, p. 11). These are elements of the construction of hospitality from an urban perspective, but they are also always concerned with promoting the relationships between the host (organizer of the fairs) and guests (exhibitors at and visitors to the fairs) in a way that is beneficial to those who consume it (Lugosi, 2016).

Although there is no official record of the number of fairs in Sao Paulo—each city hall currently only authorizes requests for such events held in public spaces—the researchers used social networks to map the fairs active in 2019 with similar characteristics to those studied in this paper. There appear to have been around 41 comparable fairs fostering the creative economy in various regions of the city of Sao Paulo; others were found, but they were not considered, as they did not have the same characteristics and were not relevant in terms of the number of followers, which was one of the selection criteria used. This large number, which has been steadily growing, shows that such fairs are becoming increasingly important for the city’s economic, social, and cultural development, as well as expanding its actions towards sustainable, inclusive, and equitable development to meet the needs of individuals and groups of all social classes. These fairs are clearly a key part of the formal or informal creative economy.

According to Freeman (1984), a stakeholder is “any group or individual that affects or is affected by the achievement of the objectives of the organization” (p. 46). The relationship of the city with the various fair stakeholders is the subject studied here from the perspective of hospitality, and the central focus of this paper “highlights the various types of relationship that a given organization has with its various audiences” (Wolff & Wada, 2018, p. 580).

The authors examined the hospitality characteristics of two representative creative economy fairs—Como Assim?! and Fair&Sale—from the perspective of their respective organizers. They were particularly interested in how the hosts of these events—the people who welcome others, the guests, the clients—often go beyond business relationships and humanize them, offering insight into the type of hospitality that occurs as a result of such fairs. As Camargo (2008) notes:

Hospitality, it should be repeated, is a matter between people and should also be present as we move from the distancing from etiquette to the intimacy of human warmth, in which resides the most rewarding experiences that result in friendship and (why not?) even in the love encounter taken in its widest sense. The so-called business overflow, when the gift is requested, can occur at any time, in any situation not envisaged by the staging, especially when the guest faces any difficulty as a result of various unforeseen events (p. 17).

Because this economy is “highly transformative in terms of income generation, job creation and export earnings” (UNESCO, 2013), as well as taking place within a city that welcomes and includes everyone and has

a longing for aspirations coupled with sustainable values, social inclusion, innovation, cultural diversity and creativity, these fairs engage in the entire nature of hospitality as a fact of social interaction, produced by society to respond to a given economic situation. This engagement creates the opportunity for exploratory research and multiple case studies within the narrow context of creative economy fairs in the city of Sao Paulo to clarify whether this relationship of transformative economic activity and inclusive socio-cultural milieu can be shown with reference to various potential stakeholders.

## **2. Hospitality**

Hospitality is not a single, unified concept. Discussions between various authors allow us to approach hospitality, however, as a symbol of civility and highlighting the role of the host—the one who welcomes from different perspectives, in different contexts, and in different domains—as well as the customer, the one who is received. Lashley (2004) addresses the nature of the host in the private, commercial, and social spheres, but no matter what condition the host is in, the most important thing is to understand that “hospitality is a process of aggregating the other to the community and inhospitality is the reverse process” (Gotman, 2001, p. 493).

In the social domain, welcoming is related to acts and rituals that involve offering food and drink and/or accommodation. The process of an event—and here the creative economy fairs are considered events—begins by raising awareness of the importance of the local/regional population and seeking greater involvement and real commitment of this affected community during the planning process, so that the community becomes a partner and co-responsible for the event actions.

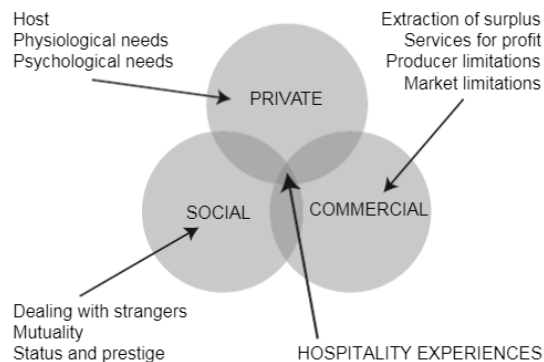
Fairs are part of an economic structure, and the approach that the commercial domain brings also fits into the relationships established at events like those considered here. The customer can and must feel welcome and welcomed in the event space, so questions remain about how much these actions are considered hospitality because, in the end, there is also a commercial application—that is, payment for the service provided through the gesture of attention and care. Reciprocity, in this context, considers a strictly commercial exchange of interests, and if this is not mutually satisfactory, the search for a substitute or a lack of customer loyalty to the brand/product/service arises. Application of the concepts of hospitality for events of this nature is thus even more necessary, because a society that creates also respects and values relationships for inclusion.

Camargo (2003) defines hospitality more broadly than the tourism and hospitality manuals, basing it on its categorization, as a social instance, in the domestic, public, commercial, and virtual areas, as “the human act, performed in the domestic, public or professional context, of welcoming, hosting, feeding and entertaining people temporarily displaced from their habitat (p. 19). Brotherton and Wood (2004) suggest that hospitality is the synthesis of a series of characteristics recurrently found in their studies, such as the exchange relationship involved, which may be economic, social, or psychological in nature. Hospitality can also be composed of tangible and intangible elements that vary according to the conditions of the hospitality exchange situation. Hospitality may exist for several reasons, but people are always involved and it always puts the issue of human exchange at the center.

If hospitality teaches that it is essential for a relationship to exist between two or individuals or groups to welcome, please, and exist with each other, it can be understood that, in the commercial and social relations that take place, this experience of hospitality must also be present. This creates a perception of excellence for the services provided and strengthens these relationships. The experience of hospitality is a consequence of the intersection of the three domains—private, commercial and social—that occurs simultaneously and shows the

influence that each of these domains has at any given moment. This makes it possible to manage a hospitality-related operation, such as shown in the Figure 1.

Figure 1. *Intersecting Domains of Hospitality*



Source: Lashley (2004)

Because hospitality is connected to the needs and desires of people in relation to services provided and seeks total visitor satisfaction, being a good host means striving in every way—whether by the public power or by private initiative—to move the largest number of people to a certain destination. This is expected for a creative economy fair, which is a fertile meeting point between the creative sphere and the general public and which ends up being a leisure and entertainment option for families, who find spaces formatted for a playful experience and different interactions driven by the sounds of contemporary artists. Such events value small entrepreneurs with very diverse cultural programming.

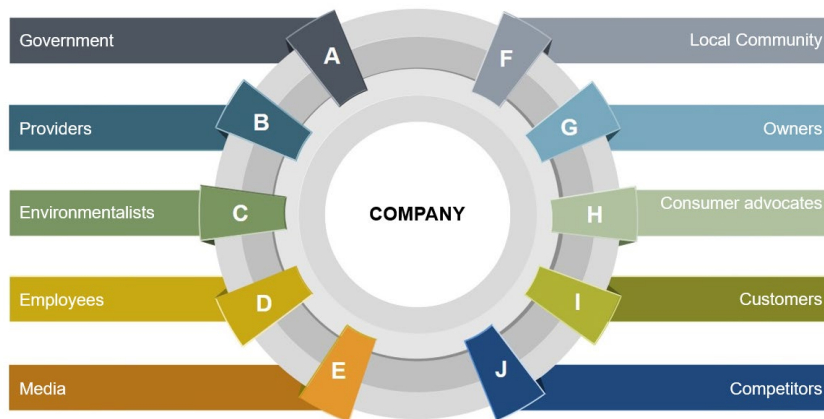
## 2.1 Stakeholders

The term stakeholders was first used in 1963 in an internal memo from the Stanford Research Institute, but it was only in 1984 that Freeman conceptualized what he called Stakeholder Theory, that is, “a group or individual that affects or is affected by the achievement of the organization’s objective” (Freeman, 1984, p. 46). Freeman (1984) presents a stakeholder map that brings not only all those who influence or are influenced by (positively or negatively) organizations, but also the relationship between the parts that make up the internal and external environment. Freeman, Harrison, and Wicks (2007) segment stakeholders into two groups: primary and secondary. Primary stakeholders are those directly connected to the organization’s survival and have direct influence on it, and secondary stakeholders are those that are not directly connected to and have no direct influence on the organization, but are somehow affected by and influence the relationship with the organization, but are not decisive for its success.

Identifying the various stakeholders the creative economy fairs, as shown in Figure 2, and understanding from their respective powers of influence and their ways of working can help the process of management, not just for the fair organizers, but also for the State as a whole to better develop public policies and enable advances in economic development, which would result in the inclusion of citizens in a more egalitarian and fair society. As

Andrade (1999) points out, such events enable a new dynamic for the economy because they allow the multiplication of businesses by generating new flows of visitors in a given space and time.

Figure 2. Stakeholder Map



Source: Adapted from Freeman (1984)

Junqueira and Wada (2011) note, “all groups should be involved in the company’s decision-making process, but it is up to management, through relationship, to identify which are the most important parts for making a particular decision” (p. 103). Donaldson and Preston (1995) also suggest that the identification of stakeholders, the recognition of their needs and interests, and the building of a mutual relationship allow better management to achieve the organization’s objectives in a positive way. It is thus important to understand how the various stakeholders involved in the creative economy fairs are characterized, based on Freeman’s approach (1984), to broaden the understanding of the attributes, expectations, and roles of those involved and how interactions occur in events of this nature. This will also allow the identification of the key hospitality-related stakeholders for the success of such projects.

## 2.2 Creative Economy and Fairs

Newbigin (2010) has noted that the desire to create, to imagine things, and to present one’s talents has always existed. Human beings have always thought, created, and produced things for a living. The creative economy is an activity that generates knowledge, that has value and turns into labor work, but that was once considered only as a leisure activity, hobby, or non-formal work. Will Hutton, a British political economist, discussing the economic performance of the United Kingdom’s creative industries, noted that “Original ideas with expressive value [...] generate new viewpoints, pleasures, experiences; they build knowledge, stimulate our emotions and enrich our lives” (NESTA, 2007, p. 19).

The creative economy was first observed in Australia in 1994, with the publication of the Creative Nation document as the basis for a cultural policy aimed at the requalification of the state’s role in cultural development. The new English Labor Party’s 1997 pre-election manifesto was the first government initiative that actually acknowledged creative industries, identified them as a particular sector of the economy, and

recognized the need for specific public policies to enhance their pace of growth (Miguez, 2007). Howkins (2013) popularized the effective application of the term creative economy for fifteen different sectors, covering not only cultural goods and services, but also manifestations of creativity that would not be understood as cultural. Creativity, for Howkins (2013) “is a talent, an aptitude. It will occur every time a person says, accomplishes, or does something new, either in the sense of – something out of nothing – or in the sense of giving a new character to something already existing” (p. 12).

In Brazil, the creative economy sectors have grown each year, becoming a significant element of national GDP. The Federation of Industries of the State of Rio de Janeiro (FIRJAN) promotes a mapping of the creative industry every two years that follows the development of the sector throughout the country and verifies its representativeness, evolution, transformations, and relevance. In the 2019 report, the creative industry’s GDP share, in absolute terms, was 171.5 billion reais, and the state of Sao Paulo alone produced 80.7 billion reais—almost half of Brazil’s GDP. In relative terms, the country’s GDP reached 2.61% of all nationally generated wealth and has remained virtually stable over the past five years, which is a positive indicator considering the country’s economic crisis (FIRJAN, 2019). In 2017, 29.2% of the country’s formal establishments were in the state of Sao Paulo, and when the sectors related to the creative economy are considered, this number is much larger, reaching 40.1% or 98,000 companies. The state of Sao Paulo is thus important not only to GDP, but also to the job market with 329,000 jobs in the creative sector (FIRJAN, 2019).

Creative economy fairs created new relationships and new forms of work from a series of political-economic conjunctures. They resulted in the emergence of new worker profiles, which are similar to those presented by Boltanski and Chiapello (2009) in the so-called “new spirit of capitalism.” Characteristics such as creativity, innovation, flexibility, and autonomy have become prerequisites for workers to insert themselves into this new (mostly informal) job market. Workers no longer have the guarantees provided by formal organizations and many become entrepreneurs: 36% of the adult population in Brazil is involved in entrepreneurial activity (Sebrae, 2017).

Historically, fairs have always had great importance in society, “surpassing their commercial role in cities and becoming, in many societies, spots of cultural exchanges and learning, in which passers-by from various locations congregate and establish bonds of sociability” (Araújo, 2011, p. vii). Fairs continue to exist, perhaps in a reframed way, with new characteristics, but they still appear in spaces that play an expressive role in the socialization of individuals and provide encounters between those who attend and transit through their exhibition places. These fairs create a “moment when the host takes responsibility for the general welfare of their guests” (Marques, 2018, p. 216).

### **3. Methods**

This study used exploratory research and multiple case studies, which, given the limitations revealed in the literature review, allowed the authors to focus on real cases from a holistic perspective (Yin, 2015). As it was a multiple case study, there was no established sampling, because the objective was to make a more generic and non-statistical analysis “by a deep and exhaustive dive into a delimited object, the case study allows the penetration into a social reality, not fully achieved by a sample survey and exclusively quantitative evaluation” (Martins, 2008, p. 11). The study was based on a protocol that included data collection instruments, procedures, and rules to be followed, which added reliability to the research, as well as providing guidance to the researcher, almost like a ‘checklist’ of tasks to be completed. The data collection considered the search for evidence originating from various sources, such as interviews, documents, and secondary data, as well as the

triangulation of evidence to connect the questions established in the research script with the collected data and conclusions (Yin, 2001).

Careful planning was carried out for the operationalization of the research. The researchers carefully considered the selection of the fairs to be part of the study, based on Internet research, which enabled them to find those fairs most relevant to the city of Sao Paulo, in terms of time, public mobilization, social network followers, and deep and purposeful stories, among other aspects.

To select the study subjects, the authors carried out a prior survey to obtain the number of creative economy fairs in the city of Sao Paulo for the year 2019. The search was performed through several social networks and Internet sites, because there is no official record of such events on the websites of regional city halls. I was found that there are currently 41 creative economy fairs that work with small creative and manual entrepreneurs/producers, and many of them always seek, when curating events, to select entrepreneurs focusing on sustainable or green business development. Two fairs were selected the following for closer investigation:

- Como Assim?! Fair – Located in a privately owned, three-floor gallery in Benedito Calixto Square, this fair has a fixed address and takes place daily during business hours. On weekends, it offers extra attractions, such as musical performances and concerts. It was the first collaborative store in Brazil, officially inaugurated in 2007, which brought together several small artisans and entrepreneurs who began their careers there.
- Fair&Sale Fair – First started in 2017, occurs on Sabiá Avenue, Moema neighborhood, which closes to traffic when the fair takes place. It has also taken place in other public spaces in the city of Sao Paulo, such as Milan City Square, near Ibirapuera Park, and in the streets of the Pine Festival in the city's West Zone. This fair has no fixed dates, but its events happen only on weekends. This fair also brings together exhibitors from various sectors to sell or promote their craft products, cultural activities, workshops, shows, and diversified public space alteration actions with the intervention of NGOs and partners.

The authors interviewed two organizers of the main fairs of the city of Sao Paulo—Como Assim?! and Fair&Sale—from the perspective of working in either a private or public space. Both fairs are held in strategic spots of the city, being in Benedito Calixto Square, in Pinheiros, and Sabiá Avenue, in Moema, respectively. The interviews concerned fairs held in November 2019, prior to the numerous holiday fairs in Sao Paulo, when there are multiple events taking place throughout the city.

All data collection material was carefully organized, and the researchers made prior contact to all interview subjects by e-mail, telephone, social networks, and in person to explain the purpose of the interview request and invite the fair organizer to participate in the study. The evidence was collected through semi-structured interviews with the organizers of the selected, recorded, and transcribed fairs (Fiorentini & Lorenzato, 2006). Transcriptions were later sent to the interviewees for validation. The authors followed the sequence presented by Bardin (2011): pre-analysis of the two semi-structured interviews and general reading of the material; exploration of the material with transcription and triangulation of the analyzed material, considering the two files; and treatment of results with inference and interpretation. The phases were adapted to the investigation, keeping in mind that “The technique of content analysis appropriate to the intended domain and objective has to be reinvented at every moment, except for simple and generalized uses” (p. 31).

#### **4. Analysis and Discussion of Results**

Because this paper is focused on the analysis of hospitality characteristics, as well as the stakeholders inserted into the event environment from the perspective of the organizers, it was determined that the problem could be expressed in answering the question: How do the organizers of creative economy fairs understand the terms hospitality, stakeholders, and creative economy in terms of the practical application of those terms to their performance as organizers? Three assumptions were thus established: (1) fair organizers understand what hospitality is and consider it throughout planning for better event performance; (2) fair organizers understand what stakeholders are and depend on them for their events; and (3) creative economy fairs provide hospitality for the various stakeholders. After completing the interview transcripts, the texts were analyzed, and elements were extracted to prove each of the indicated assumptions.

For assumption 1, both respondents did indeed practice hospitality, regardless of whether they were in a private or public environment, but were not at first familiar with the term. Both noted, during the interview, that the fairs created an atmosphere of experiences very close to what visitors should find in their own homes, which may be related to the private domain identified by Lashley (2004), when representing the creation of friendships during hospitality, as well as the bonds established there and the attitudes of civility. Statements like “you want people to feel at home,” “it has the positive sense of you taking care of that space ... How you feel at home, you feel on the street too,” “because we do it as if, so, I was doing it at home,” “we discover a thousand stories, make friends... yeah, it’s a nice thing,” and “Here comes a smell, here comes food, here comes a service and then you say, well, I want to go back to that place,” confirm that hospitality was present, because the organizers were thinking about welcoming the exhibitors and visitors from the perspective of domestic rescue of attitudes.

For assumption 2, it was found that most stakeholders, which were listed on a table and presented to respondents, according to Freeman’s theory (1984), were of utmost importance for business success, but in different proportions in their environment. At the fair held in a private space, for example, City Hall and other government agencies were of less importance than for the fair held in public space. This can be seen when these groups were mentioned in the following statements: “the people in the square are different, the people receive from the city hall to be there. Not here, here, everything I have here is ours, it is managed here” and “There is the part of public agencies that has CET, city hall of that region that we always have a lot of contact, military police, sometimes we have to trigger GCM too.” Employees and exhibitors, on the other hand, had a high degree of influence in ensuring business success and were ranked first in order of importance. It is noteworthy that competition, which many believe directly affects the business, in this case, was felt by the organizers to be of little concern, because there is room for everyone given the nature of the economy. Statements like:

*There is room for everyone. Understand? ... And you become unique, understand? And what do you want to be? Do you want to be everyone, or do you want to be unique? I always did something to get the moves, like, to impact, I did the thing and was on the other side, how do people go, how do ... I stay, I’m so happy to sit here and see people going down there and understand how people’s expression ... What is that? That is what’s in here, right? Like, it’s like mine... What do you mean? We started entering a hole and then there is... that’s what...*

For assumption 3, the concept of creative economy was very clear to both interviewees, who understood their events as an important part of the development of this type of economy for the city. To the fair organizers, the creative economy is linked to experiences that surprise and enchant, but always with respect to all those affected directly or indirectly, as can be observed in the following statements: “...this thing of putting yourself in the other’s shoes and it’s very much based on respect and building something, something that is productive for everyone, you know? That respects the environment, that respects who is consuming, that respects the producer, that respects the chain.” One interviewee commented:



*...why are your events unclaimed? I said: then, because we do it as if, then, I had it at home. So even if they don't ask me anything, like, the sub doesn't have much legislation, right? So, all the things we have been doing and learning over time have been from the effort to anticipate. It's like, look, I already know that I can't leave the trash there. No need to tell me that I can't leave the trash there, got it? I know I have to leave things clean. I know I can't damage the lawn, got it? Like, we already have this care at first, you know? Even though, because, I think it's a lot, it's silly of you to fall for this speech: ahh, it's public space, I can use it and I'm paying for it.*

This relationship can be analyzed from a systemic perspective of hospitality between the parties (organizer-exhibitor-consumer) and allows healthy feedback, which provides “conditions to work on the results obtained and may promote an added value to your product or service by creating new innovative strategies in order to better serve an exclusive customer” (Junqueira, 2018, p. 524).

## 5. Conclusion

Sao Paulo is a city with multiple opportunities to encourage the creative economy, as it welcomes everyone warmly in its diversity. Despite being called a “concrete jungle,” the city has a giant and welcoming heart for entrepreneurs who can enjoy a mix of opportunities, increasingly encouraged by public policies that make room for new concepts of consumption and are concerned with the sustainability of the city and what can be born of it. Sao Paulo affords opportunities to those who might not have had any real chance of being part of the creative economy in the country's most famous megalopolis.

The paper sought to show the importance of establishing these concepts in the practical applications of fair organizers to increase awareness of the possibilities presented when understanding hospitality in the various dimensions in which it operates, besides understanding who stakeholders are and how to work in harmony with them. This allows greater depth of understanding about everything that directly influences fairs and, in managerial terms, clarifies that their business can have more assertive decision-making and better definition of strategies backed up by concrete information to support discussions with stakeholders to give this fast-paced emerging sector a structured and essential tool for the debate it deserves. We sought to determine how organizers of creative economy fairs understand the terms hospitality, stakeholders, and creative economy, particularly in terms of practical application. Through analysis of the two interviews, all of the assumptions were confirmed. Even if the specific terms were not identified, the understanding of those terms was intrinsic to the statements of both interviewees, and all of concepts were mentioned during the interviews.

This study naturally has some limitations. Only two fair organizers were interviewed, and future studies could increase the number of fairs analyzed, adding other event formats organized with different curators and organizations in various spheres, whether public or private, as well as expanding the number of interviews and participant observations during these events to deepen our understanding. A more systemic perspective on hospitality in creative economy fairs also warrants attention. Despite these limitations, the present research provides relevant support for further exploration of both hospitality and the creative economy, as well as the complex relationship between them.

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