



International Journal of Innovation
ISSN: 2318-9975
editora@uninove.br
Universidade Nove de Julho
Brasil

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International Journal of Innovation, vol. 5, núm. 3, 2017

Universidade Nove de Julho, Brasil

Disponível em: <https://www.redalyc.org/articulo.oa?id=499151573006>

IMAGÍSTICA: A CASE OF YOUTH ENTREPRENEURSHIP IN A SMALL FILM PRODUCTION FIRM

IMAGÍSTICA: UM CASO DE EMPREENDEDORISMO
JOVEM EM UMA PEQUENA EMPRESA DE
PRODUÇÃO DE FILMES

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Abstract: The article presents the trajectory of two young entrepreneurs of the Brazilian audiovisual sector, seeking to present the main motivations to starting the business, difficulties faced during the process and profile of entrepreneurs. In order to achieve the proposed goal, we conducted in-depth semistructured interviews with the young entrepreneurs over a period of six months. As main results it was verified that the main motivation to start the venture was the desire to develop projects independently and the opportunity to access government incentive policies that promote Brazilian film production. Among the main difficulties faced by the young entrepreneurs were the financial ones. They believe that a good entrepreneur is one who knows his goals, persists in reaching them, and overcomes adversities. The cases illustrates how a cultural entrepreneurship process is composed of a search for competences in both the artistic tools needed producing films as well as business startup and management.

Keywords: Cinema, Young Entrepreneurship, Creative Economy, Audio-visual.

Resumo: O artigo apresenta a trajetória de dois jovens empreendedores do setor audiovisual brasileiro, buscando apresentar as principais motivações para iniciar o negócio, dificuldades enfrentadas durante o processo e perfil dos empreendedores. Para atingir o objetivo proposto, realizamos entrevistas semiestruturadas em profundidade com os jovens empreendedores durante um período de seis meses. Como principais resultados, verificou-se que a principal motivação para iniciar o empreendimento foi o desejo de desenvolver projetos de forma independente e a oportunidade de acesso a políticas governamentais de incentivo que promovam a produção cinematográfica brasileira. Entre as principais dificuldades enfrentadas pelos jovens empreendedores estavam o financeiro. Eles acreditam que um bom empreendedor é aquele que conhece seus objetivos, persiste em alcançá-los e supera as adversidades. Os casos ilustram como um processo de empreendedorismo cultural é composto de uma busca por competências tanto nas ferramentas artísticas necessárias para a produção de filmes quanto na criação e administração de empresas.

Palavras-chave: Cinema, Empreendedorismo Jovem, Economia Criativa, Audiovisual.

INTRODUCTION

According to data provided by the National Cinema Agency (ANCINE) from 1995 to 2014, there was a steady growth in Brazilian cinema production. Between 1995 and 2000, 21 Brazilian films per year were launched, 37 between 2001 and 2005, 77 between 2006 and 2010, reaching 94 between 2011 and 2015. The data for 2016 confirmed this

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Redalyc: [https://www.redalyc.org/
articulo.oa?id=499151573006](https://www.redalyc.org/articulo.oa?id=499151573006)

trend of growth in Brazilian production, with 143 new films being exhibited in cinema rooms. In this 22-year period, 1,394 Brazilian productions were launched.

ANCINE published in 2015 a study on Value Added by the Brazilian Audiovisual Sector, which aimed to measure the economic relevance of the sector, so that its monitoring allows the analysis of its evolution over time, as well as comparisons with other sectors and with other countries. As a result, there was a significant growth of the sector in recent years. For instance, between 2007 and 2013, the value added by the sector increased by 65.8%, equivalent to 8.8% per year, a significant variation, higher than the average growth of value added by all sectors of the Brazilian economy. According to ANCINE, the sector's share of the economy is ahead of industries such as textiles, pharmaceuticals, electronics and computer production.

The film industry can be divided into four segments: production, infrastructure, distribution and exhibition. This activity is characterized by a long productive process and the final product (film) arrives at its destination (exhibition rooms and home video windows) in the average term of one to three years, often depending on the size and degree of consolidation of the production company in the sector (Michel; Avellar, 2012).

As far as cinematographic production is concerned, one can notice that this sector is highly concentrated in geographical terms in Brazil. In the period between 1995 and 2016, ANCINE data show that producers based in Rio de Janeiro and São Paulo accounted for roughly 85% of the total number of films launched on the market. The remainder of the Brazilian production of films shown in cinemas in this 22 years was distributed among fifteen states, among which stand out four had more than 20 films produced and released in the period, that is, at least one film per year. These were: Rio Grande do Sul with 59 films; Minas Gerais with 33 productions, Pernambuco that launched 28 films; and the Federal District with 24. Altogether, these four states accounted for 11.5% of the Brazilian films released in the period under analysis.

The dynamics of film production in a large number of countries is dependent on policies to encourage production. In Brazil, there are governmental incentive policies that foster its production, such as the Audiovisual Law and the Rouanet Law. However, these policies have a certain concentration on the distribution of resources, as some companies capture a greater number of resources and, therefore, produce more.

In this context, this article focuses on the segment of film production and aims to present the main motivations to start a business, faced difficulties and profile of young entrepreneurs in this sector of audiovisual, who launched in this market in Paraná, a southern Brazilian state, whose presence in the sector has not been very significant. In the last 212 years, Paraná film and video producers have released only 17 films in the Brazilian market, as can be seen from the data provided by ANCINE.

The present study is structured in four more sections besides this introduction. In the next section, we present a theoretical

contextualization about entrepreneurship in general terms. In the third section, we discuss a theme that emerged more recently in the field, young entrepreneurship. Then, in the following section, the case is presented. Finally, the paper concludes with the final considerations that point out the learning that this case can offer to the field of studies of young entrepreneurship, especially in a sector that is both art and industry.

ENTREPRENEURSHIP

Kirzner (1973) defines entrepreneurship as the ability to perceive new opportunities. Entrepreneurship comes down to making new combinations including doing new things or performing differently what already exists. New combinations can be the introduction of a new product, a new production method, the opening of a new market, a new source of supply or the creation of new organizations (Schumpeter, 1988).

Venkataraman (1997) asserts that entrepreneurship research seeks to understand how the opportunities that allow the existence of products and services are discovered, created and exploited. Researchers in the field, also, seek to understand by who new enterprises are created and what are their consequences. For Gartner (2001), entrepreneurship must be studied, essentially, to explain and facilitate the company's role in the development of economic progress.

Despite being a field of recent study, entrepreneurship has always been present in the history of humanity with inventions and innovations, propitiating the development of peoples and/or regions. Entrepreneurship has its relevance through the potential benefits that entrepreneurial action brings. It can be observed that the emergence of new ventures creates conditions for an economic and social development in poorer regions, for example. Also through entrepreneurship, there is the possibility of creating innovations in existing enterprises, be they new products, new technologies, or new markets.

In view of the above, we see entrepreneurship from three different perspectives: Schumpeter (economics view of entrepreneurship), McClelland (behavioural view of entrepreneurship) and Drucker (managerial view of entrepreneurship).

Vastly known in the literature on entrepreneurship, Schumpeter is the author of an important contribution to the understanding of entrepreneurial action. In one of his books, Schumpeter considers entrepreneurship the fundamental factor of economic development. For Schumpeter (1988), economic development occurs through discontinuities in the economic system that cause the displacement of its equilibrium point. Schumpeter (1988) contrasts economic development with economic growth which is understood as an internal economic process controlled by the system itself, of continuous adjustments. According to Schumpeter (1988), novelty appears in the business field when, through the action of individuals, changes in production arise. For him, production is defined as the combination of materials and forces that

are within reach of the individual, and entrepreneurship is manifested when new combinations are developed, that is, entrepreneurship comes to exist when new forms of production arise. In this way, Schumpeter (1988) indicates the concept of enterprise as the realization of new combinations, considering the entrepreneur as the individual who has the function of accomplishing it.

David McClelland was a psychologist who developed studies focused on entrepreneurial behavior. For this author, entrepreneurial behavior should also be seen as one of the machines of economic development. However, his focus was on the search for explanations for reasons that led some individuals to engage with venture and others not. McClelland (1961), in his view on entrepreneurship, creates the notion of role, different from the entrepreneurial function, in the sense that entrepreneurial behavior is one among the different roles that the individual assumes in social life. The practice of this role by an individual, in McClelland's (1961) view, is associated with the magnitude of a central force in entrepreneurial behavior which he called the need for achievement. The need for achievement is defined as a characteristic of the personality of the individual expressed by a strong motivation for excellence, to achieve optimum results in relation to a set of standards and a great desire for success. In his studies, McClelland (1961) sought evidence of the association between high need for achievement and economic development. As a result, he found that people with a high need for achievement usually seek to take responsibility in finding solutions to problems, taking initiatives of their own volition; need rapid feedback on their performance; and often create challenging goals and thus take moderate risks in actions in which they feel they have control over the possibility of success.

The other perspective that we want to expose is that of Peter Drucker, a renowned author in the field of Administration, who defends the proposition of entrepreneurship as a discipline of human knowledge that can be acquired at the individual and organizational level and is therefore behavior rather than a personality trait. Drucker considered the possibility of creating a theory of economics and society based on entrepreneurship, whose main function is to do something new. For him, the entrepreneur seeks change, responds to it and exploits it as an opportunity. According to Drucker (1986), it is fundamental in entrepreneurial behavior to develop competencies that allow an organized and targeted search for changes, accompanied by the systematic analysis of opportunities that such changes can offer for economic or social innovation. Thus, for him, innovation is the specific instrument for creating change and must be practiced systematically by the entrepreneur.

Entrepreneurship can arise through two motives: necessity or opportunity. Opportunity entrepreneurship happens when a person identifies a business opportunity.

Entrepreneurship by necessity occurs when a person forces himself to start his own business because there are no other work options or because he is dissatisfied with the existing conditions.

One of the relevant themes for the Global Entrepreneurship Monitor - GEM survey is the motivation to start an entrepreneurial activity, mainly to better understand the nature of entrepreneurship in developing countries. According to GEM (2008, p. 30), "the entrepreneurship rate for opportunity reflects the positive side of the entrepreneurial activity in the countries". For Degen (2008), entrepreneurship by opportunity has a greater impact on the economic growth of a country than entrepreneurship by necessity. That is because opportunity motivated entrepreneurs have a better preparation, so they develop more businesses based on innovations and new technologies, and many of these businesses have great potential for sustained growth. In this way, such businesses generate more wealth and jobs.

According to the author, the business developed through opportunity entrepreneurship is the business developed to explore opportunities that commonly promote creative destruction through innovation, generate new jobs, and thus contribute to economic development.

Entrepreneurs motivated by necessity have little impact on a country's economic growth, because entrepreneurs develop more business without innovation and without new technology. The vast majority are mediocre businesses that generate a minimum of wealth and jobs (Degen, 2008).

YOUTH ENTREPRENEURSHIP

The subject of youth entrepreneurship is not a common theme on studies about entrepreneurship. As arts entrepreneurship and cultural entrepreneurship, it is an emerging research area that helps to understand the entrepreneurial phenomenon. A search in Web of Science applying the terms "young entrepreneur" and "youth entrepreneur" revealed only 17 articles in journals that were related to the theme. Two Brazilian scientific databases (SPELL and SCIELO) were also surveyed in order to find research reports dealing with youth entrepreneurship. Nineteen papers were found in this local search.

The segment of entrepreneurship called "Youth Entrepreneurship" presents the same difficulty of definition and delimitation of the area found in entrepreneurship (Filion, 1999). Youth Entrepreneurship is an important segment of entrepreneurship that has been increasingly researched in recent years, given its importance to the national economy and to society (Brasil, Brasil, Nogueira, 2013; Esson, 2015).

Youth entrepreneurship presents itself as a way to include young people in the labor market, and in counterpart is a preponderant factor for the promotion of socioeconomic development (Lima-Filho, Sproesser, Martins, 2009; Awogbenle, Iwuamadi, 2010; Di Nunzio, 2015). The rationale for giving a specific attention for youth entrepreneurship is that this phenomenon differs in some ways from adult entrepreneurship. For instance, Minola, Criaco and Cassia (2014) asserted that young entrepreneurs are different in the way they deal with the accumulation of resources and skills, on their psychological, cognitive and motivational attributes, and how they react to influences from the environment,

culture and norms. On the other hand, Lorrain and Raymond (1991) found out that young and older entrepreneurs did not differ in the motivation to start a business, adopted similar management styles and faced the same business problems. However, they acknowledged that young entrepreneurs resented from a lack of credibility when dealing with other business people and government officials.

While youth entrepreneurship has been fostered as a self-employment strategy for a long time (McDonald, 1991; Dolan, Rajak, 2016), its development is not free of constraints and difficulties. In this sense, Lorrain and Laferté (2006) suggest a number activities and services that support agencies can implement to help young entrepreneurs solve the problems that occur during their first years in business.

Brazil, Brazil and Nogueira (2013) compiled some previous studies carried out in Brazil on this theme with the objective of identifying the factors that stimulate the entrepreneurial activity of young people. As a result, they listed the main factors that stimulate entrepreneurship among young people. Those were, mainly, factors intrinsic to the entrepreneur, such as creativity, willingness to learn, the role of the family, personal and professional contacts networks, and the level of schooling or formal qualification. In addition, the authors emphasized the need for public support policies that allow young entrepreneurs to overcome barriers and difficulties faced during the identification and exploration of opportunities to start a business.

A study aligned with this tendency is that of Carvalhal, Leão and Teixeira (2012) with 27 young entrepreneurs, aged between 18 and 24 years, from the city of Aracaju, in the northeastern Brazilian state of Sergipe, that described the profile, motivations and characteristics of their enterprises. These were mostly single men, aged 25 to 34 years, with a high degree of formal education and high income. The companies were almost all created to take advantage of a business opportunity, aiming at financial independence.

Almeida and Teixeira (2014) investigated the influence of the family and social networks in the creation of companies by young people. Through multiple case studies, the researchers revealed that for the three cases analysed, there was influence of previous work experience, as well as the family and informal social networks facilitated access to tangible and intangible resources for the creation of companies. In addition, formal networks were little accessed by entrepreneurs. Finally, the profile of the entrepreneurs was similar to that of previous studies in which they are risk takers, innovative, persistent and determined in what they want, have a high level of formal education, proactivity and persistence, and are motivated mainly by opportunity.

Teixeira et al (2011) studied the case of a young entrepreneur who started her business at the age of thirteen, aiming to identify the factors that influenced or determined her entrepreneurial trajectory. The influence of the family in this trajectory and the most striking characteristics that contributed to its success were analysed. In addition to personality attributes, such as determination, creativity and desire for

independence, the authors identified the relevant influence of the family in her trajectory. The pursuit of learning on an ongoing basis, the use of relationship networks have joined the inspiration in the experience of the mother and support of the father as relevant aspects in the success of the young entrepreneur.

Borges, Filion and Simard (2008) reported a quantitative study on the creation of companies by young Canadian entrepreneurs. A sample of 89 entrepreneurs, younger than 35 years old, was compared to a sample of 99 entrepreneurs aged 35 and over. In addition to demographic information on entrepreneurs and companies, information was collected on four phases of the business creation process: initiation, preparation, launch and consolidation. The results revealed differences between the two samples. Young entrepreneurs create companies collectively and with a lower volume of financial capital compared to the more mature ones. The duration of the company's creation process is longer, averaging two years, and the entrepreneurs exercise multiple administrative and operational functions in the consolidation phase of the company, often with no knowledge, previous experience or training in the area.

The experience of creating companies in the fashion sector was analysed by Boaventura and Melo (2012). Motivations to start the business, difficulties faced and profile of entrepreneurs were the dimensions of analysis in the study based on a semi-structured interview with five young people, aged 34 to 37, whose companies were less than five years old. Among the results are the knowledge of the sector of action and the training in the higher course in the area as the main motivators to get involved with entrepreneurship. Also, the exercise of multiple roles and the lack of financial resources characterize the main difficulties faced by the young entrepreneurs in the creation of these companies.

Souza-e-Silva and Stella (2015) highlighted the conflicting identities that are associated with the role of being a young entrepreneur. While, in the business media a young entrepreneur is depicted as successful, competent, innovators, change agents and courageous, a young entrepreneur discourse about his role reveals that all is not as bright as the media suggests. There are also doubts, discomfort, failures and difficulties in trying to be successful.

Garcia et al (2012) identified some variables that were associated to the entrepreneurial intention among 530 engineering students from two Brazilian universities. The results revealed significant correlations with entrepreneurial intentions for the following variables: risk propensity; acquaintance with entrepreneurs from family and friends' circles; a more developed business idea; search for power and the possibility of practicing own ideas. The study revealed, also, that entrepreneurship was not seen as an alternative for unemployment by the students. This led the authors to conclude that this is an evidence that the students with greater propensity for creating a firm tend to fit into a vocation-led type of entrepreneurs instead of a necessity-led one, that is, usually, one of the main motivations for entrepreneurs (Garcia et al, 2012, p. 59).

Lima-Filho, Sproesser and Martins (2009) developed a study with youngsters with the objective of analyzing their characteristics and opinions about family, formal education and complementary training in the entrepreneurial trajectory. The young people were between 22 and 34 years old and come from the middle class. According to the authors, in the interviewees' reports it was possible to observe that selfactualization, personal recognition and the courage to set up a business stand out in interviews as characteristics of an entrepreneur. On the other hand, the study showed that there was a decisive influence of the family on the choice of entrepreneurship as a career option and formal education had little influence. Finally, Lima-Filho, Sproesser and Martins (2009) affirm that in the discourses of these young entrepreneurs one perceives optimism and the valorisation of the independence and necessity to guarantee its own future.

The case presented in this study is interesting due to its context being related to the creative and cultural industries. We consider a cultural enterprise in accordance to Rea (2008) that defined cultural entrepreneurship as: "a multifaceted approach to culture as business, embodied by inventive and entrepreneurial figures who actively engaged in multiple forms of cultural production, from fiction writing and translation to drama, filmmaking, radio broadcasting and consumer product manufacturing (p. 41).

In other words, as put by Kolsteeg (2013, p. 2) "cultural entrepreneurship is found in cultural (arts) organizations that produce products or services that communicate a symbolic, cultural value".

The case that is described in the next section resonates with recent studies in the cultural entrepreneurship literature such as Enhuber (2014), Nych (2012), Preece (2014). It also highlights, as we describe next, that the enterprise creation and development is based on both an entrepreneurial mindset as well as a concern for acquiring artistic tools that enable self-efficacy and self-actualization (Essig, 2012; Pollard; Wilson, 2014).

IMAGÍSTICA: PROTAGONIST YOUNG PEOPLE IN A CHALLENGE FIELD

In order to understand this initiative of young arts entrepreneurship, we opted for a qualitative and exploratory research, through semi-structured interviews. The main focus of this type of research, according to Creswell (2007), is on the participants' perceptions and experiences. Thus, semi-structured interviews were conducted between July and December 2015 with the partners of the film production company Imagística, directly involved in the design and production of the film projects, a nascent company created by two young brothers, William and Daiane.

How everything started

William, a native of Curitiba, the capital state of Paraná, in Southern Brazil, now 29, went to the movies for the first time when he was 10 years old, taken by his father, and since then he was sure that he wanted it for his life. His first job was in a video store and he has worked in various videoshops, where he has had access to a large collection of films that are part of his audiovisual repertoire.

He had always been very clear that he wanted to perform two roles in the cinema field - writing and directing. Even before beginning his film training, William knocked on the doors of some producers to know how the production process worked and how they obtained resources. At first he had not much idea of short film, he had a feature film script written under his arm and wanted to make movies, because he had in mind the idea of American cinema. Over time, he realized that the most natural way would be to produce short films.

In 2010, he began his film studies. He took a one-year digital cinema course in an independent arts school. In this course he made his first short film, having his first experience with directing. This short film was finalized and exhibited at Cinemateca, a municipal-owned cinema room and cinema studies centre in Curitiba. Following this, he started a technical course at the Federal Institute of Paraná. Despite knowing the difficulties that the course faced, such as a shortage of audio-visual resources, he decided to register for the course in order to develop a portfolio of film scripts.

He ended up getting frustrated, because during the period of the course, specifically a year and a half, he could not produce much, since the course consumed him a lot of time and energy. Leaving the course pretty much without producing anything, by 2013, William was feeling the need to produce something to enrich his portfolio. He then invited Daiane, his sister, who had already produced the first short written and directed by him in 2010, to make a new short film. The short was written for a Parallel Show at the Cannes Film Festival.

William needed to get people involved in the production, as well as a person who made the money available. He convinced his sister that it was worth investing, not only because she was his sister, but also because of professional experience. They spent R\$ 1,500 (US\$ 300) to produce the short, called Bolo e Vinho (Cake and Wine), and sent it to the Parallel Show at the Cannes Film Festival. The project was selected and to go to the Festival in France, they had to pay for the trip with their own resources, making raffles and counting on the help of their friends to make it viable. They made a press release and sent it to Gazeta do Povo, Paraná's main daily newspaper, and it was published in the daily's cultural section. With this same short, they won a prize of R\$ 8.000,00 (US\$ 2,670) in the Festival of Five Minutes. In addition, the short was selected from among the 30 best short films in the Box of Short films, which is a Latin American festival very relevant to the area.

Going to the Cannes Film Festival helped William and Daiane know more about the cinematographic world, as well as realizing that cinema is a "pure market", as William put it. In addition to the experience, they have obtained a contact list of people who buy films for European channels. Returning from Cannes, they recorded another short, also with their own resources, called *Esperando por Minha Irmã* (Waiting for my sister).

At this time they still did not have a formalized production company, they were doing the projects as private individuals and began to realize that as such they could not account for the projects and ambitions they had, seeing the need to open a company, since to access official budgets it is necessary to have a company established for at least two years.

Imagística is born

When they decided to start the production company, they already knew their competitors, that is, the local producers and their production, however, did not know their routine or *modus operandi*, as well as whether they made a profit or not. According to William the idea of the enterprise came from an impulse, a need that would allow us to carry out our projects independently. 2014 was the year in which they dedicated themselves to write scripts, participate in government edicts, as well as formalize the company, which occurred in October 2014. After the company was formalized, they sent their works that were ready, *Bolo e Vinho* and *Esperando por Minha Irma* to ANCINE obtaining the certificate of registered production firm.

Even with little market experience, both are concerned with sustainability and innovation in the company. They always seek to treat the people who are involved in the projects in the best possible way, always seeking to treat them equally, which is a differential in the sector. They seek, whenever possible, to establish partnerships with other producers, in which they exchange services in films and always seek to study the festivals to try to produce something that fits within the profile of the desired festival.

In the year of 2015 they recorded three films: *Relicarium*, *Calmaria* (Calm) and *Ursa* (Female bear). The "Relicarium" was produced with the idea of selling to the European market. It is a short film for children and adolescents and was developed with few spoken text. It is noteworthy that this film was the first developed with government raised funds. Approved in the Subsidized Patronage of Curitiba in 2012, with funding until 2014, was produced in partnership with another producer from Curitiba, since the two still had no experience with fundraising. "Ursa" was the second to be produced with raised funds and was the first project they developed entirely alone.

The two young entrepreneurs are dedicated to producing essentially author films, i. e., works that can express their world view and communicate with some public. According to William, every day we dedicate ourselves to making these films viable and making them visible to as many people as possible, that's what motivates us and that's why we

work. In our projects and our lives, cultural goods are very important, we try to produce them and share them without aiming solely at profit. "

Despite many developed works, the financial side is still a difficulty faced by the two. Most of their films were produced with their own resources and those that were produced with resources of edicts needed complementation. In order to guarantee their presence in the field, the two currently have fixed jobs, thus dedicating themselves part-time to *Imagística*.

Daiane, 32, has always worked as an event producer and entered the film business because she believed in her brother's talent. Today, in addition to producing the films of William, she makes productions for other directors. According to their report, most people do not like to produce the films, but Daiane loves them, she thinks they are very similar to the production of events. Although they face difficulties, both are happy and confident with upcoming projects and challenges.

But challenges and difficulties are seen by both as opportunities for reflection and learning. William and Daiane, when reflecting on the financial difficulties that arose in the production of the last film, indicate the desire to do better in the future.

Both are not concerned with formal education, but feel that they are constantly learning from their experiences and the difficulties they face. According to William: It is very intrepid, but we will go. These times of crisis are good for us to sit down and analyse what we can try to do differently to overcome.

For these young entrepreneurs a basic characteristic of a good entrepreneur is to know their goals and persist to achieve them, never giving up on the first attempt. In each project, they seek to combine processes and results in order to achieve excellence in both. For them, the most important thing is to believe in what they do and listen to the opinions of the collaborators, so that the process becomes richer and more enjoyable, especially in the audiovisual medium, which is a collective art. As for the result, this should be considered at all times, always asking questions about how the product can be improved and how the results failed due to adversities can be overcome. The adversities always exist, to overcome them is precisely the duty of a good entrepreneur, pointed out Daiane.

An indicator of this persistent behavior lies in the achievement of a goal they established when they formalized *Imagística*. Daiane and William wanted to have a firm headquarters for the company. When they created it, as William reported, they established that within a year they should have a suitable place for a producer. At the time of our last interview, we were received in their new rented premises. Until then, our interviews happened in a cafeteria downtown, since they used to work based in their home.

In relation to the future, they aim to live only from the production company and not from other jobs, planning to have a portfolio with projects at different stages of production (development, production,

post-production, commercialization) so that a constant cycle of work is established.

CONCLUSION

This paper presented the initial trajectory of two young entrepreneurs in the Brazilian audiovisual sector, seeking to present the main motivations to start a business, difficulties faced and profile of entrepreneurs.

As a result, it turned out that William had his interest in cinema awakened by family influence. His father always liked movies, taking him to the movies for the first time at age 10. He was so interested in the industry that his first job was in a video store and since then he has worked on several films until he started producing his much-loved films. His partner and sister was influenced by him and saw the opening of the venture as a business opportunity.

We can say that these young people have a passion for what they do, because today they keep other occupations to ensure "making movies". Although, as young entrepreneurs, they face financial difficulties, their discourse is optimistic and places them as individuals whose life history values independence in the way they act and the need to secure their future. For them a good entrepreneur knows their goals, persists to reach them and overcomes the adversities.

Finally, it is worth mentioning that the participation of the entrepreneurs in events of the sector provides knowledge about the sector in which they are inserted, besides the development of networks of relationship. This is helping them in acquiring knowledge about the artistic tools that they need for producing their art as well as helping to consolidate an entrepreneurial mindset. William and Daiane chose to be protagonists of their entrepreneurial destiny. They are in the initial moments of their trajectory, guided by a desire that arose in the childhood of William and that, gradually becomes reality.

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