

Fashion and creative economy — possible dialogues: consumption, sustainability, and female entrepreneurship in the *Girlboss* series

Moda e economia criativa — diálogos possíveis: consumo, sustentabilidade e empreendedorismo feminino na série Girlboss

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ABSTRACT

In recent decades, the theme of creative economy has been the setting for fruitful discussions, especially regarding fashion and its relationship with consumption. From this perspective, this article was developed with the objective of analyzing a cultural object, in this specific case, the TV series *Girlboss*, relating it to the field of creative economy, fashion, and consumption. Regarding methodology, this is an exploratory-descriptive research with a qualitative approach. As far as the technical procedures are concerned, this is a filmic analysis fostered by theoretical concepts. As main results, it is highlighted that the series focuses on the development of a creative venture in the business of fashion thrift stores, in which, among other issues, discussions are held involving female entrepreneurship, the importance of having collaborative networks, and notions of sustainability in this type of business, which is based on the cultural and creative capital of the central character.

Keywords: Fashion. Creative economy. Consumption. Sustainability. *Girlboss*.

RESUMO

*Nas últimas décadas, a temática da economia criativa vem sendo cenário para profícuas discussões, especialmente no que tange às áreas da moda e à sua relação com o consumo. Nessa perspectiva, este artigo foi desenvolvido com o objetivo de analisar um objeto cultural, o seriado *Girlboss*, relacionando-o ao campo da economia criativa, da moda e do consumo. No que se refere à metodologia, trata-se de uma pesquisa exploratório-descritiva com abordagem qualitativa. No que toca aos procedimentos técnicos, trata-se de uma análise filmica fomentada por conceitos teóricos. Como principais resultados, destaca-se que a série focaliza o desenvolvimento de um empreendimento criativo no ramo dos brechós de moda, em que, entre outras questões, são tencionadas discussões que envolvem o empreendedorismo feminino, a importância de se ter redes de colaboração e noções de sustentabilidade nesse tipo de negócio, que é baseado no capital cultural e criativo da personagem central.*

Palavras-chave: Moda. Economia criativa. Consumo. Sustentabilidade. *Girlboss*.

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INTRODUCTION

In recent decades, debates about creative economy have intensified, especially with regard to the field of fashion, one of the segments of the creative industry. In this sense, fashion has been represented in media vehicles, especially in cinema, in which issues — such as entrepreneurship, consumption, sustainability, among others — are addressed.

From this perspective, we developed this article aiming at analyzing the *Girlboss* TV series, relating it mainly to the fields of creative economy, fashion, and consumption. Our purpose was not to focus on all the themes addressed in this cultural product, but rather on the relationships established within the fashion environment. Researches such as this are justified because, when using films as sources of analysis, it is possible to investigate the society, considering that films are historical by representing temporalities, sociocultural contexts, and spatialities. In particular, we can interpret the sociocultural views and perspectives of the agents involved in the production of such cultural objects, contributing to demonstrate the power dynamics involved in these productions. Who can produce and what this agent wishes to highlight are some of the relevant issues in this type of analysis, especially regarding female entrepreneurship.

With regard to the methodology, this is an exploratory-descriptive research, providing greater familiarity with the theme, while describing the characteristics of the studied object. Regarding the approach to the problem, it is a qualitative study for interpreting a phenomenon and attribute meanings to it (PRODANOV; FREITAS, 2013).

As for technical procedures, we developed this article by a filmic analysis (in this case, a TV series), as proposed by Penafria (2009), whose main purpose is to clarify a given film, proposing an interpretation, in a process of identification of elements, perceiving the articulations existing between them. In the case of the present study, the focus was on the filmic content, considering the film as an account, the theme of the work chosen for analysis. Thus, the theme of the film was identified, establishing a summary of the story, decomposing it. Subsequently, an analysis was performed based on previously selected bibliographic references that referred to the theme of the cinematographic work under study.

With regard to the structure of this article, in addition to this introduction and the final considerations, a single section was compiled, establishing a correlation between the topics that permeate the field of fashion in the TV series (and the discussions stimulated by the theme) and the aforementioned theoretical concepts.

BETWEEN THEORY AND FICTION: CREATIVE ECONOMY AND THRIFT STORES FASHION

The *Girlboss* TV series takes place in San Francisco, United States of America, in 2006. In its 13 episodes, it tells the story of Sophia¹, a 23-year-old who had not yet

¹ Played by the North American actress Britt Robertson (age 32). It is a TV show freely based on the life of Sophia Amoruso (38 years old), an American fashion entrepreneur.

found where she belongs (from the perspective of having the job of her dreams), but who from the beginning is represented as a woman who likes fashion and who works in this field as a saleswoman in a shoe store.

Already in the first images, which focus on clothing stores, including the photograph of the TV series opening (Figure 1), there is the realization that the theme permeates the field of fashion. The series dialogues with the current sociocultural context — in relation to creative economy — specifically because of three main aspects:



Source: *Girlboss* (2017).
Figure 1. Image of the TV series opening.

- for elucidating issues associated with the production and consumption of sustainable fashion through thrift stores;
- for addressing the theme of female entrepreneurship in the fashion industry; and
- for exposing the use of digital platforms for selling products.

The centrality of the discussions fostered by the show is actually initiated when the main character begins to face financial difficulties after being fired from her former job, which was an occupation she did not take seriously. It was a work deemed as temporary, a job that Sophia made no point of keeping. Meanwhile, the young woman receives an order for eviction from the place where she lived. In the midst of these financial difficulties, when entering a thrift store and coming across a jacket of a famous brand (Figure 2) that would be quite expensive if bought new, Sophia has an idea: to undertake by buying secondhand clothes, customizing them, and reselling them, thus embarking on a creative venture. This is the central premise of the narrative.



Source: *Girlboss* (2017).

Figure 2. Sophia finds a famous brand jacket in the thrift store.

This first part presented by the filmic narrative dialogues with the principles of the creative industry. According to Newbigin (2010), the need and desire to create things goes hand in hand with humanity and are associated. Accordingly, creative industries would be as old as humanity itself. In this logic, it is understood that the assumption of this industry has always existed: some people idealize and produce artifacts, while others buy them, and this is the basis of the creative economy. In this process, the creative industry would have originated from the approximation between traditional occupations and the industrial field, especially when this relationship uses digital technologies and spreads through them. In this sense, creative economy would result from the amalgam between cultural and creative values and economic values.

Concerning the TV series, in association with this concept, the plot identifies Sophia as a young adult who has a certain predisposition and vision for fashion entrepreneurship, especially in a scene still from the first episode: when the young woman improvises a fashion photography scenario in her apartment, with everyday utensils (a carpet, a lamp, and a mannequin), as observed in Figure 3, photographing the jacket she had bought at the thrift store. Subsequently, she advertises the product on a sales website that had an auction mechanism, receiving successive bids for the object almost immediately.

This creative development, according to Klamer (2016), is associated with creative economy, because this field concerns ideas, meanings, and images. Hence, the sector encompasses areas such as music, design, architecture, and fashion, among many others. Creative economy is about carrying out activities originated from intellectual capital. In the case of the TV series, creative economy takes place through the creation of clothing products based on existing ones. This industry is understood



Source: *Girlboss* (2017).

Figure 3. Sophia improvising a fashion photography scenario in her apartment.

by many individuals and societies as a way to generate income, ascend economically, create jobs, and foster development (COSTA; SOUZA-SANTOS, 2011). In these areas, goods that reach value by economic negotiations are produced. Thus, the creative industry generates economic value; however, creative values are originated in its core (KLAMER, 2016).

Based on this assumption, in discovering the possibility of something that could be a source of income, Sophia thinks of continuing this business the way it started: by searching for secondhand clothes in thrift stores and reselling them on the auction website when she says: "My next step is I need to find more cool things to sell." The young woman begins to frequent numerous thrift stores in the city, but faces difficulties in finding good garments at low prices. Thus, she begins to look for clothes in more unusual places: in theaters that were closing down, clothes of deceased women who, in her view, dressed nicely, starting to buy pieces that would be distinct and unique.

It should be noted that, even though she believes that her idea for the venture would be effective, Sophia begins to read about business and marketing, aiming to understand the basic concepts to actually create her store. Therefore, the show portrays the difficulties of embarking on a venture, highlighting that moments of instability are faced at the beginning.

Then, taking this into consideration, the show dialogues with creative economy, as it is the representation of a creative work, which has as a driving force the occupation of creative individuals. It is noteworthy that, with the dissemination of the term *creative economy*, this industry began to be segmented into categories that, according to the Getulio Vargas Foundation (FGV, 2020), are divided into four major groups: technology, media, culture, and consumption. In this division,

fashion would be associated with the consumption subsegment. According to Scoz and Lostada (2022), the term *creative economy of fashion* is related to the establishment of productive and creative relationship networks, in a place where products are thought of and created based on the cultural capital of individuals linked to them.

By the logic of the categories of creative industry and also of the analyzed TV series, consumption and fashion are associated. When it comes to fashion consumption, another issue is latent: sustainability. In short, the fashion product is derived from natural raw material. As Zeitune (2019) ponders, natural resources are finite, and their unbridled use causes degradation to the environment, considering that the textile and fashion industry is one of the most polluting and degrading in the world. For the author, the fashion market can work through sustainable practices, considering all stages of the production process. Thus, it is possible to reduce the impacts caused to the environment. This process can be carried out both on a microscale, by the use of handmade raw material and natural pigments and reuse of parts, and on a macroscale, by the application of technologies that help in the recycling and reuse of tissues, for example.

By highlighting fashion according to the logic of sustainability, there is the emergence of the term *slow fashion*. This type of production has as one of the main premises the manufacture of products focusing on the respect that must exist in the socio-environmental connection. Hence, in this logic, the production and trade of clothing encompass practices such as buying and selling in places like trade fairs and thrift stores — supporting the consumption of secondhand clothing, in which there is the incentive to reuse and the customization of pieces, postponing their life cycle (BERLIM, 2021). This practice makes slow fashion accessible to various social layers and also elucidates the opportunity to create individual and collective ventures.

It is worth highlighting that the slow fashion movement has emerged as a response to the exacerbated production and consumption derived from the fast fashion model. As Contino (2015) and Contino and Cipiniuk (2017) point out, the fast fashion transformed the fashion industry in the 1990s by major fashion retail chains. The model has as an essential characteristic the mass production of products through several launches of collections per year. Thus, there is a change in the circulation flow of these products, stimulating the increase of consumption, which becomes faster and in the molds of ephemerality, as pointed out by Lipovetsky (2009). For Contino (2015), fast fashion is a model that corroborates one of the moments of development of the capitalist system (late capitalism), in which there is the search for the increase of the production of the fashion product, at the same time that the work becomes more precarious, decentered, whose capital is concentrated in specific nuclei.

It is in this logic that slow fashion seeks to cause changes in the way of producing and consuming fashion, also using concepts such as innovation, creativity, ethics and, especially, sustainability. By understanding the slow fashion from the perspective of creative economy, there is an “exchange of symbolic

capital for financial capital and a predominance of the symbolic capital, linked to ethics and socio-environmental activism” (BERLIM, 2021, p. 147, free translation). In this circumstance:

The sphere of the need for transforming the fashion system is immense and, before reaching personal consciousnesses (where transformation is actually achieved), it requires a profound ethical questioning about the human dimension of fashion and the speed with which the textile industry and the fashion market work, as well as the negative effects of this system on workers, consumers, the culture, and the environment (BERLIM, 2021, p. 149, free translation).

From this perspective, still according to Berlim (2021), the slow fashion movement consists of elements that compose the market and that have at its core the logic of capital — but which, at the same time, question this system. Therefore, with the slow fashion, paradoxes of contemporaneity are represented regarding the field of fashion by developing products of this segment, but considering a more responsible way.

With the rise and development of the slow fashion movement, the way of consuming secondhand fashion has been growing in recent years, as Martins (2019) points out. For the author, the thrift stores fashion began to be resignified, and this is mostly due to the diffusion of this practice of marketing and consumption in social networks and blogs (in the case of the show, a trading platform). Therefore, we can understand that these platforms resignify the purchase of secondhand clothing, transforming this action into a sustainable trend. According to Martins and Valentim (2021), this growing behavioral trend of consuming secondhand clothing is intrinsically related to the need for sustainability in fashion.

This trend mainly rethinks the issue of the social cycle of clothing and, in this regard, there is the aspect of customization, as users' identity can be expressed in the customized clothing, which makes it a unique piece, representing personal styles and philosophies. Concomitantly, there is a perspective associated with memory, as Pontin, Waismann and Bem (2022) ponder when elucidating that thrift stores can represent memorial traces, connecting past, present, and future through garments, which is related to consumers and also one of the great differentials of this type of business. From this perspective, there is a dichotomy in the consumption of this type of clothing: some consumers buy an outfit in order to have a unique piece, which can be customized, while others seek to preserve memories in the materiality of these products.

The issue of female entrepreneurship is related to sustainable fashion, both in the TV series and in reality, especially by the fuss of thrift stores. Drawing a parallel with the reality of the Brazilian context, this practice is quite important, because it is based on a more sustainable way of production — by postponing the life cycle of products. *Bella Mais* magazine, in an article published in 2020, points out that purchases in thrift stores have become a behavioral trend, causing the number of stores in this segment to increase. Based on data produced by the Brazilian Micro

and Small Business Support Service (Sebrae), the magazine states that by the year 2027 more than 50% of the clothes of individuals will be secondhand. These numbers are significant and, according to Hortelã (2022), there are more than 118 thousand active thrift stores in the country, with a 30.97% growth in the creation of business in this segment in the last five years. Martins (2018) carried out a research in thrift stores that corroborates this discussion. According to her results, the researcher highlights that:

The low prices charged in these stores, the growth of the sustainable consumption mentality, the search for exclusivity in dressing, greater scope in the dissemination of thrift stores through the media, and the growth of vintage fashion were some of the main factors responsible for the growth of the secondhand fashion market (MARTINS, 2018, p. 6, free translation).

This aspect is particularly relevant because, even though in the TV series the term is not used, the essence of this concept is presented. This sustainability trend was approached as a background by some blogs focused on fashion and that mentioned the series as a reference to discuss the difficult relationship between fashion and sustainability. Within this context, Xavier, Sbrissia and Rodrigues (2017), when approaching the topic of resignification of thrift stores, state that the *Girlboss* TV show brought upcycling² to the debate when the main character starts buying secondhand clothes and turning them into new pieces. Another fashion blog that approached this issue was *Lápis de Noiva* [Bride's Pencil], which in 2020 published a text highlighting the use of upcycling for purchase and/or production of wedding dresses. It is noteworthy that, in one of the scenes of the show, Sophia sells a wedding dress that was recreated by her based on another dress.

Nishida (2017), in an article for *Maximus Tecidos* [Maximus Fabrics] blog, said that the series is totally associated with slow fashion, because for her, in addition to being based on a real story, this filmic product promoted discussions by addressing, in the background, the idea of clothing not being disposable. Moreover, the author reflects on the relevance of this TV series when addressing topics such as female empowerment and entrepreneurship.

Still in this regard, when developing the brand, the choice of the name that the company will have is an important process. In Sophia's words, "this is the most important decision of my young life. When you sell stuff, you're asking people to buy into you. And I need a name that reflects who I am." In this development, the young woman seeks vintage-like thrift stores³, performing a market analysis in order to understand where her brand would fit, so she could define its name. After many questions and thoughts, the character decides to walk around the city to awaken her creative process, passing through some sights of the place. Thus, after thinking of several names for the brand, Sophia decides that the store

² The upcycling technique is used in the field of fashion.

³ According to Martins and Valentim (2021), it is emphasized that a vintage thrift store consists of a business where clothes from past decades are sold, whether new or not.

would be called Nasty Gal Vintage, a name that, from her perspective, represented her personality.

Based on this creative premise, the first eight episodes of the series focus on developing the idea of the venture: from brand creation to online sales. Meanwhile, Sophia's apartment is used as a warehouse, having no separation between her workplace and her place to rest. In the TV show, this venture conceived and produced by a woman is an important reference that represents a case of success.

In this regard, it is worth noting that there is significant female participation in the sectors of creative economy. It should be noted that the process of entrepreneurship is difficult, because the maintenance of a company can be complex, especially for women. This is due to the fact that women still face specific difficulties related to gender discrimination, such as lack of trust, less opportunities and, especially, family conflicts — to the extent that the domestic sphere has been historically (and still is up to date) linked to women, who were restricted to works considered reproductive and unpaid in the development of the capitalist system (ALPERSTEDT; FERREIRA; SERAFIM, 2014). Thus, it is worth highlighting another important issue: many people try to undertake because of the need for generating income, which is also observed in the analyzed series.

Drawing a parallel with the reality experienced in the field of small businesses, it should be noted that the neoliberal thinking, which reached its peak in the 1980s, primarily in the European continent, guides policies associated with the capitalist system and has been a model that assists in the destabilization and flexibilization of work when it transfers to human beings all responsibilities and risks for their actions/occupations. In this process, there is the dissolution of labor policies and the extenuation of the State action in this scope. In this context, creative economy is situated in a center of disputes, as there is the marketization of culture in the logic of capital (BECK, 2011; SILVA et al., 2018).

Individual entrepreneurship has been disseminated by the logic of the neoliberal system, in which, according to Carmo et al. (2021), there is a process of camouflaging the reality. In this system, the success or failure of the enterprise would be a responsibility entirely attributed to individuals. Thus, entrepreneurship would be something of easy access and guaranteed success; however, this could be interpreted as one of the facets of neoliberalism, to the extent that many people cannot sustain nor manage their own businesses, especially when they are constituted out of necessity. In this regard, Black, Miller and Leslie (2019) emphasize that works originating in the creative economy can be performed from home, and this issue causes specific problems such as accumulation of functions, lack of separation between workplace and place for rest, among other difficulties. In the case of women, particularly, when undertaking at home, the creation and structuring of their businesses are usually associated with the need to work and be at home simultaneously.

These notes allow discussing one of the aspects that relates the TV series to reality: the representation of female entrepreneurship, especially in the field of

fashion. Drawing a parallel with the Brazilian reality, according to data from Sebrae (2021), in a study conducted based on the Continuous National Household Sample Survey, in 2018, 9.3 million women were owners of their businesses. In 2021, this number reached 10.1 million, corresponding to 34% of the country's entrepreneurs. The Sebrae (2021) research evidences difficulties faced by female entrepreneurs — prejudices, long workdays, among other issues —; however, it highlights the socio-economic and cultural importance of this action, because female entrepreneurship modifies social relations.

Accordingly, it is worth highlighting the context of female entrepreneurship in Brazil. According to data from the Woman Entrepreneur Network Institute (*Instituto Rede Mulher Empreendedora* – IRME, 2022), when interviewing 3,386 women entrepreneurs, 60% of them were black, 50% belonged to social class C, most were married and had children, and only 28% hold a higher education degree. The main activity observed was the sale of products: 55% of the interviewees sold clothes, shoes, food, among others. These data, in addition to establishing the profile of Brazilian women entrepreneurs, assist in the discussion raised about motivations that lead women to own their business. In this context, the research highlights that women undertake mainly for three reasons: to achieve a lifelong dream, to achieve financial independence, and the need for generating income, an issue accentuated by the lack of formal jobs.

Then, we can establish a connection between these data and the TV show, to the extent that Sophia embarked on her venture based on the sale of clothes out of necessity and for being unemployed. Thus, the story presented in the series can be understood as an inspirational source and, at the same time, a representation of women entrepreneurs.

In an article for *Cenarium* magazine, Peixoto (2021) highlights the issue of women undertaking in times of need, with thrift stores being alternatives for income generation. The columnist gathered data from women who own thrift stores and also used Sebrae reports, previously presented, to contextualize female entrepreneurship in Brazil.

In this context, both in the reality of women entrepreneurs and in some aspects of the show, according to Almeida, Dias and Santos (2021), we can highlight that the main difficulties faced by entrepreneurs from creative economy sectors concern financial management, accumulation of working hours, difficulty using technologies, and business context, which can be peripheral — informal, family, rural enterprises, among others. Thus, strategies, such as the creation and strengthening of collaboration networks, are effective as a form of resistance and social transformation (BECK, 2011; SILVA et al., 2018).

Throughout the episodes, Sophia's venture becomes quite famous in the online sphere, which leads the character to have a large inventory of clothing. In this sense, from the ninth episode onwards, the young woman begins to realize the need to separate her personal life from work. Thus, she has the idea to expand the enterprise and open a physical store/office. For this next step, with the aid of a

friend administrator (starting the creation of a collaboration network), Sophia develops a business plan to be able to rent a property for her office.

The tensions and problems that involve the business field are presented in the filmic narrative. It is noteworthy to address the issue of gender, considering that the plot — which portrays a woman starting an enterprise —, the very title of the series, *Girlboss*, and many scenes focus on elements that surround and subvert the social roles of gender that were historically and socioculturally constructed. To this end, we consider the conceptions of Scott (1995, p. 86, free translation), who understands that “(1) gender is a constitutive element of social relations based on perceived differences between sexes and (2) gender is a primary way of giving meaning to power relations.” These conceptions of social roles divided by gender — according to Badinter (1985) and Engels (2020), men should work in the productive and economic fields, and women were left with reproductive functions associated with the maintenance of the domestic space — are somewhat subverted in the TV show, when a woman becomes a great businesswoman, through her creative work.

Nevertheless, in some moments, Sophia, for being a woman, is not considered a successful entrepreneur, which is evident in scenes such as when the businesswoman tries to rent a room in a shopping center to open her office/store. Right away, when she tells the broker that she needs to rent an office, he treats her with disdain and says “I have nothing for you,” stating that the spaces were expensive and that they had nothing to do with the businesswoman.

In this dialogue, Sophia asks the broker if he thought she could not afford the rent because she was a woman. In response, the landlord says Sophia was not a woman, but rather a girl. Sophia shows the landlord a pile of money that would be enough to pay three months of rent in advance and only then manages to be taken to see the space. For contractual reasons, the businesswoman would need a guarantor. Then, she talks to her father — even though he was a successful businessman, he did not keep close contact with his daughter. Her father agrees to be guarantor, however requests that the lease be drafted on his behalf: “We decided the best way to handle this thing would be to put the lease in my name. I just need to protect myself in case you get bored with this, you know, clothes thing.” Sophia does not accept it and seeks a new location, finding, in a suburban neighborhood, an old warehouse whose lease would be negotiated directly with the owner, who agreed to receive rents in advance only.

These elements of the narrative allow gender and power issues to be discussed. For a long time, the field of entrepreneurship positioned men as the usual entrepreneurs, which was followed as a rule. These positions place women as the other, replicating aspects that determine who can be a successful entrepreneur, establishing an unequal relationship between men and women. Gender inequalities are disseminated by power relations sustained in discourses about entrepreneurship (FERRETTI; SOUZA, 2022). In this sense, Sophia would not have the profile of an entrepreneur and, therefore, was not taken seriously by the first landlord, nor by her father.

Still drawing a parallel with the real world, it should be noted that the TV series is based on the life story of Sophia Amoruso, an American businesswoman. In an article for *Época* magazine, Astutu (2015) showed that Amoruso had a difficult beginning when she decided to become a businesswoman. At the age of 22, Sophia dropped out of school and decided to live alone. During this period, the girl even scavenged trash on the streets and worked in jobs that did not require qualification. At that same time, she sought to explore her interest in vintage fashion and, on that occasion, decided to create a virtual thrift store. Focusing on the trade of garments on virtual platforms, Sophia managed to become a successful case: in 2012, she earned the sum of US\$100 million. In 2014, she opened her first physical store. The businesswoman, who achieved success through social networks, currently has more than 630 thousand followers on her personal Instagram account. The *Nasty Gal* brand, created by Amoruso, has 4.8 million followers on the same network.

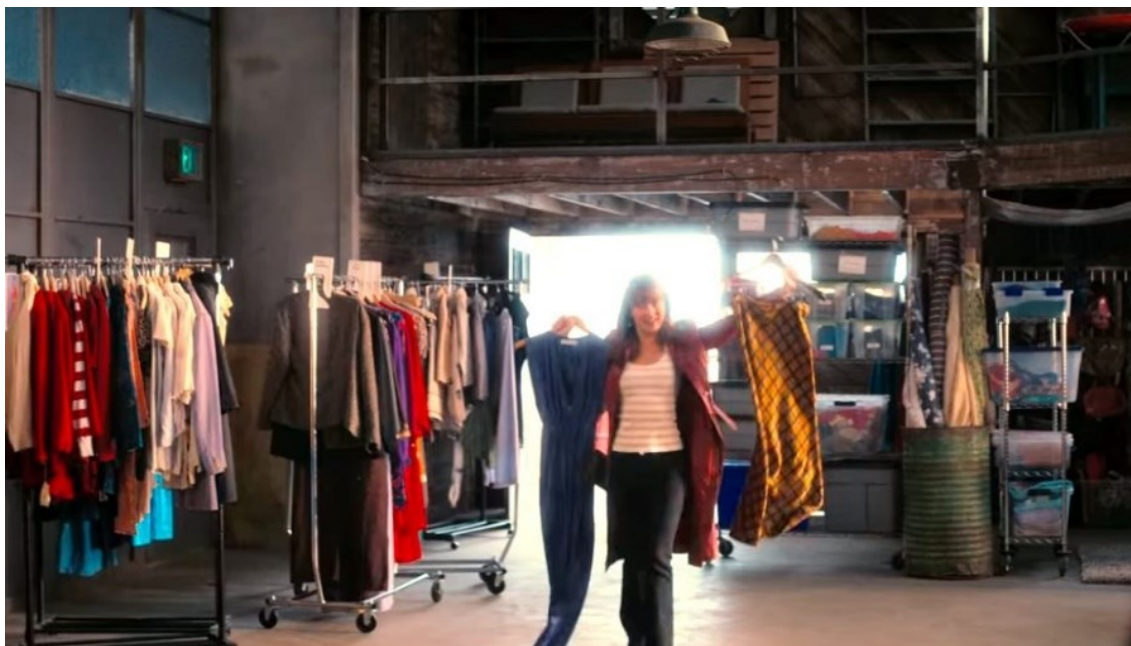
Following the steps narrated by the series plots an approximation with the very concept of entrepreneurship. According to Baggio and Baggio (2014), it is about carrying out projects, whether personal or organizational, accomplished with creativity and motivation. For the authors, when undertaking, an individual fully enhances capacities, such as intuition and rationality, seeking self-knowledge, always needing to be open to the possibility of learning and going through different experiences. In this process, four steps must be considered:

- identification and evaluation of the opportunity;
- development of a business plan;
- determination and fundraising; and
- management and organization of the enterprise.

It is noteworthy that these steps were evidenced in the analyzed show.

Accordingly, the show also focuses on the need to work as a team, highlighting that only one person cannot manage and run a company, especially in the field of creative industry. A team is composed of specific professionals responsible for specific sectors. The show also mentions the effective concern about the consumer market; the focus should be associated with the needs of the clients, after all, as shown in one of the statements displayed in the series: "You can't tell the market what it wants. The market tells you." In this regard, when addressing the relevance of identifying sociocultural trends for the production of future memories, Visoná (2017) understands that trends arise from ideas. The identification of trends is an important step in the creative industry, especially in the field of fashion, the specific case of this article, as the needs and desires of individuals are understood through it, being possible to assimilate the transformations that occur in the consumer world.

These points demonstrate that, even if a business starts organically, it will need to be structured, organized, and based on market analysis, trends, among other aspects. Following these steps, Sophia rents a location, transforms it into her office (Figure 4) and then, with the help of her team, creates a specific



Source: *Girlboss* (2017).

Figure 4. Sophia's office/store.

website for her brand. Thus, we can observe that collaboration networks are important in creative economy for maintaining the enterprise, but they also influence the creative process itself. Hence, Pinheiro et al. (2020) understand that collaboration networks can be essential for small entrepreneurs, because they have the ability to mediate relationships with other brands and suppliers, assist in dissemination, among other aspects. Furthermore, collaboration can be a strategy that drives the aggregation of value to products, as partnership relationships can be established with consumers themselves, an issue observed in *Girlboss*.

The TV series ends with the launch of Sophia's online store on the Internet. At this point, we can establish a relationship with the significant growth that fashion e-commerce has undergone in recent years. In this context, we can state that all major brands in this segment sell online, and many thrift stores take advantage of these locations, especially because they provide some facilities (especially the fact that there is no need to go to a physical place to shop). Thus, as supported by Sebrae (2020) and noted in the show, when selling online, one has the possibilities to suggest looks and sell clothes combined with accessories; create discussion forums about the store, but also about points of view and trends, by sharing opinions; sell the style and personality of both the brand's owner and the consumer.

It is understood that, in dissimilar ways, the world undergoes constant transformations, which are associated with political-economic, environmental and sanitary crises, and also the development of technologies. This last issue is noteworthy for this article, because, by technological diffusion, the forms of production and

marketing and the way products are sold and delivered to consumers are automated. Life is digitized, and e-commerce, in addition to a trend, becomes an everyday practice (CRUZ, 2021).

Therefore, in the relationship present in the TV show between online trading and the context of Brazil, according to Cruz (2021), as well as technological development, information traffic and freight transport have intensified. Thus, social networks have the power to restructure social dynamics. In this sense, e-commerce increasingly becomes a mechanism that easily disseminates, markets, and distributes goods for consumers. The author points out that, in the country, the COVID-19 pandemic context led to the expansion of trade, highlighting three facilitating elements for this dissemination: popularization of social networks, popularization of the use of smartphones, and the impacts of the pandemic itself. According to data from the e-commerce index MCC-ENET (2022), online sales in the country grew 20% in January 2022, and during this period, in the fashion field, there was circulation of BRL 63.7 million. From this data, it is possible to verify the current economic relevance of both e-commerce and the fashion sector in the country.

These issues are latent in the analyzed TV series, because the main character trades her products in online platforms and all contact with customers is made via these platforms, including the delivery of products, which is outsourced, carried out in partnership with platformed delivery professionals — who are part of a company. Moreover, fashion has become a fruitful place for undertaking a venture, to the extent that the young woman manages to enrich by this segment. These issues are perceived both in the TV show and in the life story of Sophia Amoruso, a reference businesswoman for the creation of the series.

FINAL CONSIDERATIONS

Overall, we can conclude that we live in a context in which the environmental sphere is attacked in favor of production and the disposal of everyday products. Within this context, the fashion industry is one of the most responsible for these hardships, especially by manufacturing quickly and in a mass-like way, through fast fashion, fostering a fast flow and the consumption of products that come from natural resources, but which now have ephemeral characteristics.

Girlboss is inserted in this context, although the premise of the narrative does not focus on these concerns. However, as aforementioned, the series dialogues with the current context of female entrepreneurs. The show can be analyzed as an inspiring and representative product, by representing a female entrepreneur who started her business out of the need for generating income and because she was unemployed. The plot of the TV series presents the idealization of a creative venture through the creation of a clothing thrift store, a consumption trend encouraged by the slow movement, seeking the achievement of a production and the slower consumption of fashion.

Although the series presents the topic of female entrepreneurship (specifically concerning the creative industry in the field of fashion) from an optimistic and sometimes glamorized perspective, as discussed throughout the article, to undertake can be difficult, especially for women, who still face specific problems engendered in sociocultural and historical gender tensions, and these aspects are also considered in the analyzed product. In this context, the creative industry can be strengthened, above all, by the creation of collaborative networks.

Finally, we verified that the show promotes important discussions fostered by and arising from the establishment of a venture that is part of the creative industry, emphasizing that this type of business can be effective mainly in the field of fashion and secondhand clothing, reflecting the way these products are produced and consumed.

Debates arising from creative economy are in vogue. From this perspective, we suggest future studies that investigate other cultural products and evidence other contexts, spaces, and temporalities, seeking to discuss the ways in which this important social, economic, and scientific field has been presented and represented. All in all, it is noteworthy that ethnographic and sociological research can be carried out, based on interviews, enabling to evidence examples of real women entrepreneurs in the field of creative industry.

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