



PRACTICE AND MODELING OF BUDGET MANAGEMENT IN THE SPINNING AND WEAVING INDUSTRY OF CEARÁ

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INTRODUCTION

The spinning and weaving segment is a thriving frame in the economic environment of Ceará. As part of the Brazilian northeast, the state of Ceará stands out vigorously in the fashion industry with the support of all the institutional agents that make up the textile industry chain.

It is not necessary to spend too much effort to register how many significant changes, including managerial technologies, have taken place within the business habitat.

Strengthening the capacities of all actors to interpret and design innovative strategies in the face of structural, technological, productive, and organizational changes adds to the critical impact of covid-19.

The impactful phenomena in business are becoming increasingly unique and their particularities in the context of the spinning and weaving industry more incisive. Thus, it requires a set of managerial instruments capable of capturing market sensitivity, agility and precision, providing an outline of intelligence in the decision-making process.

The budget artifact reveals itself as an antifragility apparatus, to refer to Taleb's (2018) reflection, outlining possible scenarios, as a shield to mitigate the collateral effects of unpredictable events.

However, according to Ramos (2000), his findings detected weaknesses in the scope of cost management among the largest business units in Ceará in the textile industry. Including qualifying the amount of technical resources available as limiting, most of them with practically non-existent use of new concepts and techniques for cost management.

In Freitas (2009) he describes the role of controllership in the restructuring process of a robust textile company in Ceará, resulting from the economic crisis of 2008, in the face of a strong appreciation of the national currency and the growing difficulty of obtaining profitability from export operations. Not to mention the problems of machinery lag in the

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industrial park, high debts, resulting from derivatives operations and shortage of credit. A clear indicator of failure in financial planning.

Batista (2018), envisioned evidencing the main techniques of economic and financial feasibility used in the textile industry in Ceará in the evaluation of proposals for new capital investment projects. The justification was based on the large financial resources in the scope of the modernization processes, in the production setting with a view not only to innovation and cost reduction, but also to the demand for more qualified and diversified consumption of the clientele and the impositions of low environmental impact caused by the industrial activity.

With due limiting caveats, Batista's (2018) finding that the participating textile companies did not indicate any technique other than those contained in the documentary research artifacts, shows how little the managerial reality has changed since their reflections investigated.

It is also worth reporting to Kankhva (2018) when analyzing the causes of the low efficiency of budget planning and control in textile industry companies and provides a modeling proposition of adjustment based on an algorithm.

In the midst of the content of the aforementioned studies and the reflections on the Covid-19 health crisis still in the present days of 2024, it was questioned: how are budgetary activities practiced in the heart of the textile industrial business in Ceará?

The interest was to explain the budget management model based on the characteristics raised in the spinning and weaving companies in Ceará, which are circumscribed in an environment of high volatility. And given these complexities and uncertainties of today's global environment, data integration, global leadership and cost optimization that are essential today for efficiency and sustainable growth, how to manage the budget justifies its understanding. Especially if you consider that the textile industry is one of the most traditional in the world (BRASIL TÊXTIL, 2023).

Added to this is the fact that the Brazilian northeast encompasses a huge textile area, with more than 50 municipalities, of which 40% are located in Ceará, which stands out in the cotton and handicraft sectors (FEBRATEx GROUP, 2019).

The investigation appropriated the Likert scale to measure the statements of the research subjects and from there outline the profile of the budgetary activities.

THE WORLD AND BRAZILIAN TEXTILE MARKET

The textile industry stands out as a relevant market due to the different production links that the sector holds in its production chain. The world textile market is thriving in



constant growth, both in the volumes produced and in foreign trade (Brasil Têxtil, 2023).

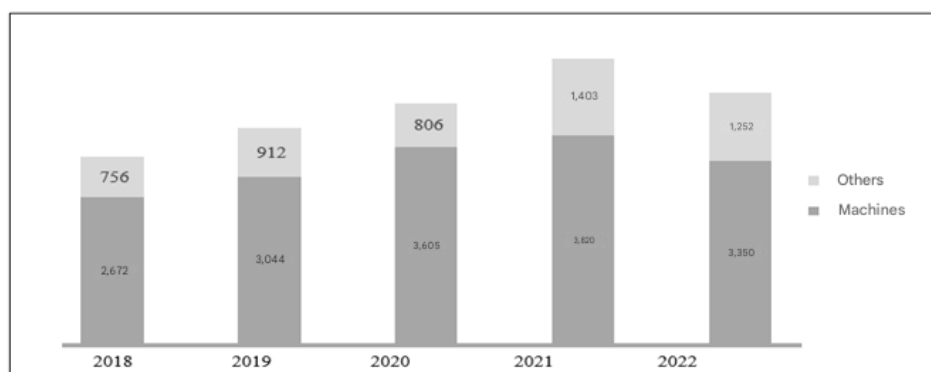
Between 2013 and 2022, growth reached an average rate of 3.9% per year. Considering the consumption of natural and chemical fibers, separately, the former registered a growth rate of 4.1% per year and the latter, an average annual rate expansion of around 3.3% (Brasil Têxtil, 2023).

With regard to foreign trade, in the decade 2012 to 2022, the average percentage growth reaches 2.3%. From the disaggregated perspective, the following positively moved an average rate of 1.0%, highlighting clothing, whose average expansion resulted in 2.8% annually (Brasil Têxtil, 2023).

At the national level, the relevance of the sector, the economic scenario is unique. According to ABIT (2024), the revenue of the textile and apparel chain reached R\$ 193.2 billion in 2022, an increase of 1.68% compared to the previous year. It is among the four largest knitwear producers in the world. The business ecosystem consists of 24.3 thousand formal production units and in 2022, it represented 18.2% of the total number of workers allocated to industrial production and 6.6% of the total value of production in the Brazilian manufacturing industry.

The textile and apparel industry is concentrated in the southeast, whose production accounted for 40.3% in 2022. The figures contributed to investments in machinery and equipment decreased by 12.3% compared to 2021. However, according to Brasil Têxtil (2023), in the time course between 2018 and 2022, there is an expansion of 25.4%, as shown in Figure 1.

Figure 1. Total investments (million R\$).



Source: Brasil Têxtil (2023)

The market is still recent, the effects of the Covid-19 health crisis. In 2022, the textile production volume reached 2.1 million tons, compared to 2.16 million tons in 2021. A decrease of 2.8%. In any case, experts outline 5 perspectives to overcome the challenges that have emerged, which are: a) the search for well-being has taken over the top of



consumers' priorities in the post-pandemic; people are prioritizing quality of life, and it also goes through fashion; b) productivity is the result of planning and automation. To reduce bottlenecks and produce according to a strict quality standard, with less labor and waste reduction, textile companies should invest heavily in industry 4.0; c) the companies' practices in relation to the environment, social responsibility and governance (ESG) constituted not only a demand from consumers or the market, but an indicator valued among investors; d) 3D printing for the fashion industry is indispensable in the sector's operations; and e) with a focus on sustainability, new raw materials will continue to be developed to reduce the environmental impact of the current materials used in the production of clothing. Organically grown fabrics, such as cotton, should remain a priority.

BUDGET MANAGEMENT IN THE CONTEXT OF TEXTILE BUSINESS

Based on Valor Econômico (2006), Costa and Rocha (2009) and Lima and Mota (2018), the business of the textile sector begins with the raw material that is textile fibers, which are transformed into yarns in spinning factories, from where they go to weaving, where flat fabrics are manufactured or to knitting (knitted fabrics). Subsequently, they go through the finishing to finally reach the confection. The final product of each of these phases is the raw material of the next phase.

In the final stage, the products can reach the consumer in the form of clothing or household items (bed, table, bath, decoration and cleaning). In addition to these traditional uses, fabrics can also be used for industrial use, cotton filters, components for car interiors, packaging, among others. There is also the interface with the chemical industry, given the need for chemical inputs for different types of treatments, from fibers to finished goods, and the capital goods industry, in view of the machinery and equipment that runs through the entire chain.

Referring to TOTVS (2023), it highlights synthetic fiber inputs. A sector in full expansion and that has been strengthened to circumvent the competition and contributed to generating products with higher added value.

As the president of the spinning and weaving industry union (SINDITÊXTIL) points out in an interview captured in audio, "[...] Every type of industry is susceptible to failure. Causing enormous losses, thus compromising the functional balance of the processes. The textile segment is not exempt from these problems [...]".

under this same reasoning, Mendes (2020) points out the usual errors in the textile business: a) outdated and disorganized information, causing slowness in the preparation of *reports*; b) lack of training among employees; c) high employee turnover; d) miscalculated



demand; e) waste in production, whose most common failures are: defects in parts, unnecessary overproduction, transportation of tools and material in an inadequate or unnecessary way; and f) lack of production control. In other words, when referring to the study by Costa and ROCHA (2009), the content pointed out a list of problems, indicating that the bottlenecks have not been overcome and persist.

Reinforcing the assertions around the theoretical discussion on corporate budgeting, Costa *et al.* (2024), emphasizes the budgetary instrument as a complement to the integrality of strategic planning, evidencing the two-way relationship between results and the set of expenditures in order to achieve performance objectives, as Hrebiniak (2006) clarifies and reinforced by Zokirov (2021).

Given a reality of significant vulnerabilities, uncertainties, complexities and ambiguities, Kankhva (2018) is incisive "[...] Attention to the budget management system among executive teams increases [...]".

For Kankhva (2018), the basic principles to optimize the budget system in textile industry companies are: a) the aspect of continuity and flexibility to meet the volatility of the macro environment; b) convergence and uniformity of proposals according to priority needs; c) a budget structure based on the "*bottom up*" model; d) clarity and transparency in the proposals and e) integration of automated information. These principles converge with those explained by Welsch (1988, 2009), Bronkson (2000) and Moore (2002).

In fact, it is worth focusing on Moore (2002) when dealing with the "annoyance" in preparing the budget and completing with the statements made in the interviews with 2 research subjects, the "stress" of coordinating the list of activities around the elaboration of the budget plan. "[...] The budgeting process is usually a solitary exercise [...]", "[...] Even though it is a fully integrated and automated activity, it is not exempt from how tedious its construction is [...]", records the director of planning and budget control of an ostentatious spinning and weaving company located in the textile industrial landscape of Ceará. Even in this context, the various business units produce their budgets in isolation, with almost no help or guidance from upper management or any other departments that might influence their future operations.

For Jumaah, Karim and Khudarahini (2022) budgeting is the process of allocating scarce resources among unlimited needs. Moore (2002) reinforces by extolling the budget as the most important document produced by the company in its planning process. Nevertheless, "[...] If the top management does not prepare an outline of the company's objectives and goals and does not develop a business plan, it will be difficult for the intermediate units to prepare budgets to achieve these objectives and goals [...]".



Moore (2002) does not forget to underline the budgetary instrumental "[...] As plans for the future; and like any plan, they require the specification and estimation of relevant assumptions and forecasts. Predicting the future is usually a difficult and unpleasant task. The future is a moving target and an adequate budget must demonstrate such uncertainty and risk [...]". In this regard, the comment of the financial executive addressed, recalled that to respond to the health crisis caused by covid-19, the structural, technological, productive and organizational changes, the budgetary artifact was seen to be essential. "[...] And this demonstrates that the world has ceased to be VUCA to become bani and the budget is an antidote to face such a reality [...]".

Referring to Kayser (2023), the VUCA and bani worlds are concepts that aim to understand the current reality. That is, they direct the perception of changes in society that affect people's lives and the way organizations operate. The concept of the VUCA world is not something relatively new, having emerged in 1990, at the end of the cold war and formed by characteristics that were striking for that moment: a) *volatility* : the agility of the market requires companies to adjust quickly and constantly to the demands of each change; b) *uncertainty* (uncertainty): it is increasingly difficult to make predictions about what will or will not happen, so being flexible is essential; c) *complexity* : it is essential to have a broad view of the business and understand the complexity that addresses all areas; and d) *ambiguity* : it is essential to work with focus and understand the factors we mentioned earlier.

According to Kayser (2023), "[...] In the corporate world, the VUCA concept became part of 2008, since organizations understood that the "war scenario" is also reproduced in the economic market with unpredictable and uncertain events [...]". When the concept of the BANI world was created in 2018 by Cascio (2020), "[...] But it gained relevance in the corporate environment in 2020, with the incidence of the coronavirus pandemic [...]". It is a methodological reflection whose look is based on digital acceleration in recent years, being more noticeable during the period of the covid-19 pandemic. "[...] In addition, the Bani World also aims to keep companies alert to the challenges arising from these changes in the corporate environment, which can leave businesses fragile when they are not prepared [...]". The variables listed to exalt such a reality are: a) *brittle*: living in a fragile and uncertain world, that is, everything can change at any time; b) *anxious*: anxiety is a natural emotion in periods of uncertainty, but this feeling needs to be controlled and well directed to avoid abrupt and non-strategic decisions; c) *nonlinear* (non-linear): non-linearity is an intrinsic premise of periods of uncertainty, so it is interesting to avoid planning of broad dimensions and long-term; and d) *incomprehensible*: in periods of adversity there is a large amount of



information added to the constant changes, which usually distorts the understanding of reality.

Faced with the position of such a striking actor in the textile industry scenario, it is difficult to sustain the uselessness of the budgetary tool. For Moore himself (2002) warns, "[...] A correct budget is crucial to the success of the company. Companies need a good way to link business plans—missions, strategies, objectives, and tactics—to their actual activities. That is the function of the budgeting process. As a reward, budgeting provides a mechanism for controlling costs and measuring the company's activities. At the same time, it expresses in financial terms the company's strategies and tactics and allows it to interact with performance indexes and the compensation system. If the company's planners do not provide clear, unambiguous information, the budgeting process will invariably be erroneous. Planning and budgeting should be tailored to the company and reflect the level of planning and the length of time involved [...]"

METHODOLOGICAL PROCEDURE

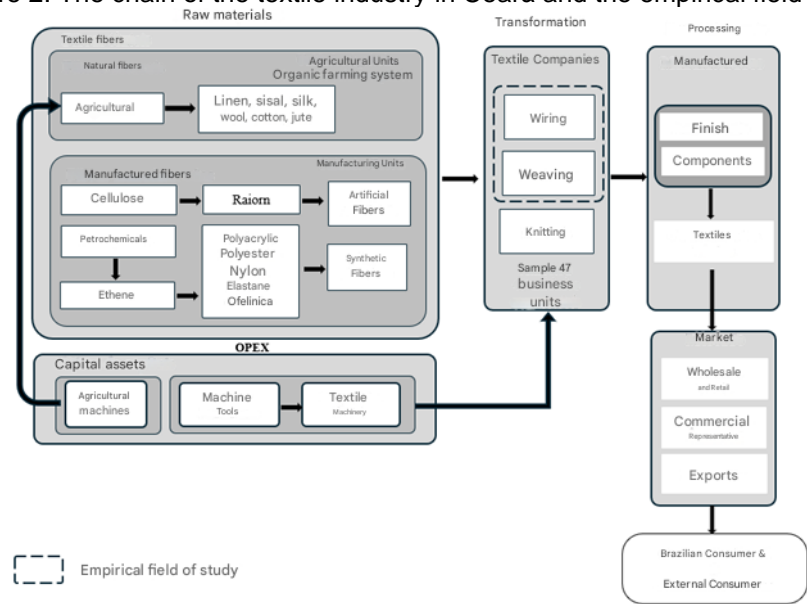
This investigation was complicated from the sketch of his drawing. Access to the research settings and the cast were difficult and arduous, both considering the sensitivity of the business core with regard to the "assets" inherent in the context of fashion and the high competitive dynamics in the enclosure of the textile industrial arena. This alone defines the nature of the study, which is essentially qualitative.

Preliminary contacts with the Federation of Industries of the State of Ceará (FIEC) and the Union of the Spinning and Weaving Industry (SINDTEXTIL) were made and even so relations of the researcher's personal network were activated.

By mapping all the largest textile business units existing on the border of the Metropolitan Region of Fortaleza (RMF) through ECONODATA, it found 75 companies. However, the empirical field was restricted to the manufacturing companies because it was the neuralgic point of the aforementioned industry, which totaled 47, as can be seen in the content of Figure 2, which glimpses all the constituent elements of the textile industry chain in the state of Ceará.



Figure 2. The chain of the textile industry in Ceará and the empirical field of study.



Source: Field research

The entire sample was coded by an alphanumeric digit, ET (textile company) and a number corresponding to the ECONODATA classification.

Considering that a community is a group of people, objects or events that have at least one trait or characteristic in common, in the research in question the concept of society contemplated all the people that made it possible to obtain an inference regarding the phenomenon in which the scope of the study was conducted. Therefore, the population and the empirical area are all controllership specialists and financial executives of textile companies in the RMF, thus constituting the research subjects.

As data collection was obtained through a questionnaire with the research subjects themselves, in their natural environment, the study is cross-sectional.

The questionnaire was applied *in loco* according to a previous schedule. It consisted of 12 statements whose appreciation was measured using the Likert scale according to the expectations of the research subject approached in relation to the content of the statement: 1 – strongly disagree, 2 – disagree, 3 – neither disagree nor agree, 4 – strongly agree and 5 – agree.

Chart 1 shows the number of questionnaires distributed among the participants in the survey.



Table 1. Identification of the research subjects and the number of questionnaires distributed.

Organizational level	Quantity of questionnaires submitted	Number of questionnaires answered	%
Vice President of Finance	9	9	19,1
Financial Executive	19	19	40,4
<i>Controller</i>	17	17	36,2
Budgeting Board	2	2	4,3
Total		47	100,0

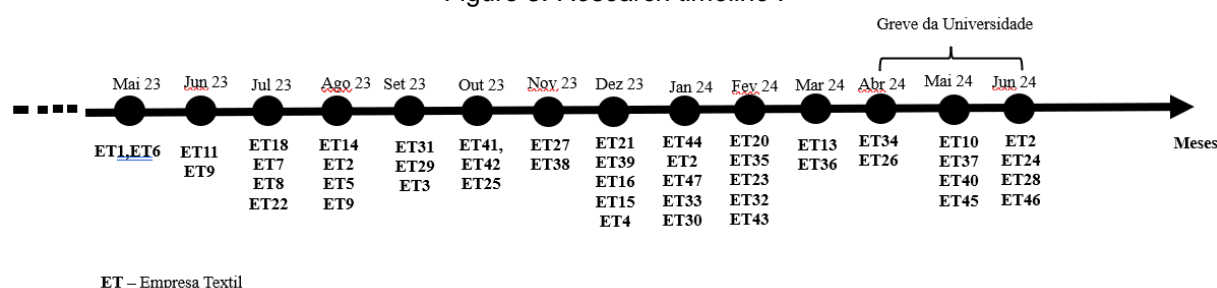
Source: Field research

To validate the questionnaires, semi-structured interviews were conducted, with an average time of 35 minutes, and the statements were captured via field block notes, appropriating the spontaneity and naturalness in the environment itself. All notes were built in texts and then submitted to the evaluations of the subjects who were the focus of the interview. The analyses were derived from the categories and subcategories extracted from the content of the statements, thus proceeding with content analysis.

All participants had their consent through the Consent Form where the ritual of free permission to disclose the captured data was verified.

The time frame of the research is explained in Figure 3.

Figure 3. *Research timeline* .



Source: Field research

The data were submitted to the Excel® tool using descriptive statistics and the validation were submitted to data triangulation at the time of the interviews.

ANALYSIS OF THE RESULTS

In this section, the field findings are evidenced based on the measurement of the answers collected from the members of the research *settings* and chosen as subjects of the research now being recorded.

CONTEXTUALIZATION OF THE RESEARCH ENVIRONMENT

The Northeast is the second largest region in textile production in Brazil, with Ceará being the state that most groups municipalities involved with the activity. The increase in the



export of its products and the launch of creations make it a great dynamic center of fashion.

The main activities of the textile hub in Ceará can be divided into two levels: manufacturing and manufacturing. Manufacturing involves the preparation, weaving, and finishing phases. Manufacturing, on the other hand, includes only two stages: making clothing and accessories; making knitwear and knitting. These activities, despite all the standardization involved, evolve according to the discoveries in technology and sustainability in the sector.

The trends in the state's textile industry are: a) to become more sustainable; b) modernize the market; c) invest in the area of services; d) invest in recycling; e) customize products; f) invest in advertising and marketing services; g) to increase the number of consumers; and h) to innovate technological resources.

Among the strengths of the segment, the following stand out: a) job creation (involving more than 200 thousand people in the region); b) development of the local market; c) practically exclusive dedication to the sector; d) pulverized production, that is, from several producers; e) contribution to the reduction of social and economic inequalities in the region and, by extension, in the country; and e) construction of a potential area for customers from other regions.

CHARACTERIZATION OF THE RESEARCH SUBJECTS

The content of Chart 2 shows the male dominance in the financial area of the textile industry in Ceará, although at the decision level, the female sex is the majority, with a percentage of 17% compared to 12.8% of the male sex.

Table 2. Profile of the study participants

Variáveis	Unidades Administrativas				
	Vice-Presidência Financeira	Executivo(a) Financeiro(a)	Controller	Diretor(a) Orçamentário(a)	Total
Gênero					
Masculino	2	6	14	5	27
Feminino	-	8	9	3	20
Total	2	14	23	8	47
Faixa etária					
20 – 30 anos	-	-	3	-	3
31 – 40 anos	-	5	4	5	14
41 – 50 anos	-	2	8	2	12
51 – 60 anos	1	6	4	-	11
Acima de 60 anos	1	1	4	1	7
Total	2	14	23	8	47
Escolaridade					
Graduação	-	1	9	1	11
Especialização	-	3	11	5	19
Mestrado	1	9	3	2	15
Doutorado	1	1	-	-	2
Total	2	14	23	8	47

Source: field research



The predominant age group is in the range between 31 and 50 years, with 55.3%. 31.9% hold a master's degree, although specialization predominates, covering 40.4%.

REVELATION OF FINDINGS

Chart 3 summarizes the data obtained from the members of the financial management and controllership units. However, it also involves bodies in a hierarchical status closer to the decision-makers at the top level.

Table 3. What the research subjects think of the budgetary activities practiced

	Assertivas	1	2	3	4	5	TOTAL
1	As peças orçamentarias são elaboradas a partir da fixação do volume de vendas e, por meio deles, são determinados os volumes de atividade	-	-	3	12	32	47
2	É comum uma alteração no orçamento original para fins de ajustes decorrentes de ações não previstas	-	4	7	29	7	47
3	As receitas e os gastos sofrem alterações sempre que há mudanças nos quantitativos de vendas e produção	5	3	17	13	9	47
4	A medida que passa um mês ou trimestre, período são excluídos do período orçamentário, e o mês ou o trimestre seguintes tomam o seu lugar	2	7	22	12	4	47
5	Na época de elaboração do orçamento há uma discussão de cada uma das atividades da empresa considerando a necessidade ou não de sua existência	14	5	15	8	5	47
6	O detalhamento das peças orçamentarias contempla o nível de cada atividade da empresa	15	6	9	11	6	47
7	O modelo orçamentário utilizado se baseia na utilização de valores obtidos no passado com referência para os fatores futuros	-	-	4	14	29	47
8	Há uma atenção particular na integração do sistema de informação de gestão de riscos com o modelo orçamentário em vigor na empresa	23	6	8	4	6	47
9	O modelo orçamentário adotado na empresa tem a estrutura de uma matriz orçamentária	21	20	6	-	-	47
10	Não há um instrumental orçamentário. No entanto, se define metas e objetivos os quais são reavaliados e alterados	34	9	4	-	-	47
11	A alocação dos recursos é efetivada conforme as necessidades que minimizam os gastos	-	5	9	14	-	47
12	Há um processo de prêmios e recompensas para colaboradores com base em medidores de <i>benchmarking</i> internos e externos	19	17	11	-	-	47

1 – I totally disagree

2 – Disagree

3 – I neither disagree nor agree

4 – I agree

5 – I totally agree

Source: field research

Table 2 shows the sales budget as a master budget among textile companies. A clear indication of how the industry is subordinated to the dictates of fashion among market agents. 93.6% of the answers to statement 1 reinforce this inference.

As one of the individuals participating in the research states, "[...] Based on a market intelligence system, it seeks to anticipate demand and estimate production capacity [...]". Another participant expresses herself as follows, "[...] Dimensioning the demand, which is linked to fashion, is a primary challenge to trigger the budget process. But don't think that you have a team of nerds devising brilliant mathematical formulas or complicated algorithms. Most of the time in summit meetings, *feeling* prevails [...]".

Statement 2 seeks to emerge how flexible the budget model is. Although 76.6% reinforce the nature of the practice of adjustments, the majority indicate caution. 29 answers



do not agree in their entirety. 14.9% are reticent.

Regarding changes in the monetary volume of revenues and expenditures, the majority, 36.2%, remain precautionary and 17% behave between partial and total disagreement. One can infer the tenuous balance between the price policy and the optimization of spending.

The appreciation of statement 4 not only configures the addition of a new period after the last period is effective, but above all emphasizes the aspect of continuous adjustment of the budget model adopted in 16 companies. A percentage of 34% differing strongly from the content of statement 2, when 36 companies claimed flexibility in the scope of their budgets.

Statements 5 and 6 are revealed to be in contrast to the answers obtained in the sense that the list of activities and the structural enclosure of the business units are on the agenda of budget items. The percentages in the interval of partial and total disagreement in these statements are almost similar. 40.4% in assertion 5 and 44.7% in assertion 6.

In the other percentage scores, the differences are marked. Those who neither agree nor disagree fall from 31.9% to 19.9%. The interval of partial and full concordant increases by 8.5% percentage points between the appreciation of statements 5 and 6.

The field trip confirmed that the activity-based budgeting (OBA) model does not play a part in the overall context of such textile companies. The evidence evidenced points to the budget based on history (OBH) as explained in the percentage measurement of assertion 7.

91.5% of the companies, about 43 companies revealed themselves to be practicing the OBH. Statement 9 also corroborates the deductive message according to the content of statement 7: about 87.2% of the answers apprehended in Chart 2 do not partially and fully agree.

The evaluation captured from proposition 10 there is no doubt that among the spinning and weaving companies in this investigation, 91.5% appropriate the budgetary logic in the heart of their management systems.

The statement contained in sentence 11 reveals a strategic peculiarity in the optimization of resources between the spinning and weaving industries: 70.2% excel in the quality of providing financial resources to generate compatible expenses and at the same time allow vigorous monetary flows to flow in the performance of positive net results.

Regarding the issue of risk and uncertainty being part of the budget calculation, an executive expressed herself as follows: "[...] There is an allowed margin of error. The comptroller's team proceeds with possible scenarios. Frontline managers are

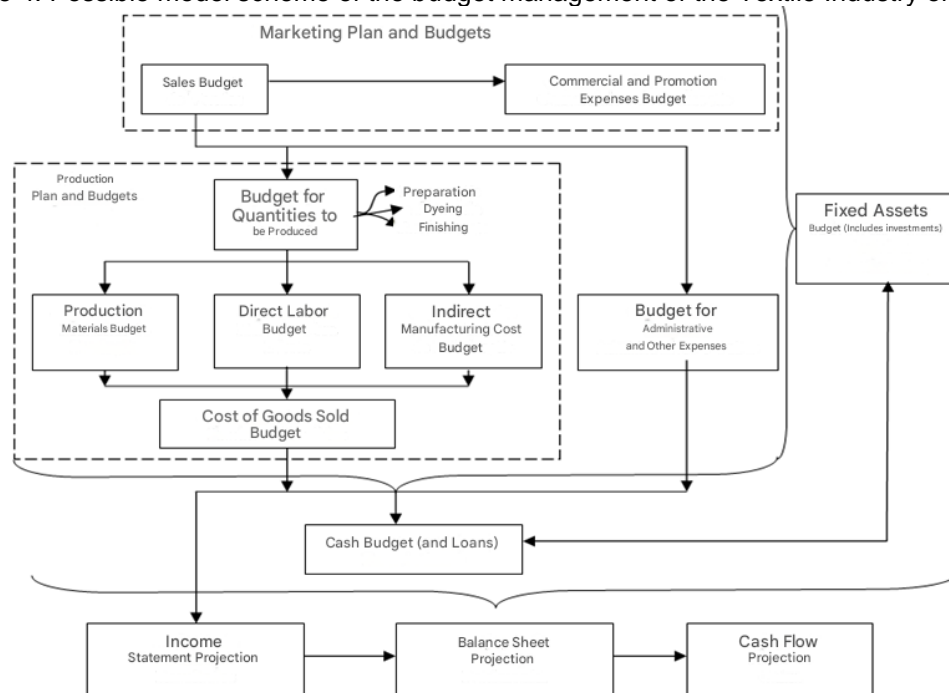


knowledgeable. But deep down the voice of experience is decisive [...]". Another financial executive adds, "[...] While sales correspond to a kind of radar, the treasury visualizes the thermometer making the flow of payment and leftovers compatible, clarifying a scenario closer to what was expected [...]". One *Controller* manifests herself by highlighting the interval amplitude between the usual indicators in the context of the decision-making process, "[...] as basic instructions of the C-level, the company needs agility especially in accessing the key indicators: ROA (Return on Assets), RSPL (Return on Equity), EBITDA (Earnings before Interest, Taxes, Depreciation and Amortization), ML (Net Margin), EVA (Economic Value Added), ROI (Return on Investment) and NSC (Customer Satisfaction Level). All these indicators consider a tolerable slack, uncovering possible uncertainties and mitigating risks [...]".

Regarding how the capital budget is structured, the research subject (SP39) discussed "[...] we are in a world driven by artificial intelligence (AI). In the textile segment, this variable has become challenging. The budgetary contribution to meet the donation of digital operating models is mandatory [...]". SP 43 was categorical, "[...] decision-making in the field of OPEX is always straightforward without many complications. The discussions are purely technical and precise: will it generate value for the company or not? [...]".

In view of the above, it was possible to outline an outline of the modeling of budget management within the textile industry, which is the object of the research environment and contemplated in Figure 4.

Figure 4. Possible model scheme of the budget management of the Textile Industry of Ceará.



Source: Field research



The schematic design contained in Figure 4 was based on the number of categories and subcategories recorded at the time of capturing the statements in the interviews carried out among 38 subjects of participant research, which are: a) Category 1 - Operating Budget: 237; Subcategory 1A - Quantitative Production Budget: 229; Subcategory 1B - Raw Materials Budget: 228; Subcategory 1C-Labor Budget: 219; Subcategory 1D-Manufacturing Overhead Cost Budget: 219; Subcategory 1E-Budget of Costs Goods Sold: 209; b) Category 2 - Capital Budget: 254 and c) Category 3 - Financial Budget: 286; Subcategory C1 - Cash Budget: 320; Subcategory C2 - Projection of the Income Statement: 280; Subcategory C3 - Balance Sheet Projection: 208 and Subcategory C4 - Cash Flow Projection: 347.

FINAL CONSIDERATIONS

This investigation sought to understand how the practices of budgetary activities materialized in the heart of the textile industrial business in Ceará, given the access to 3 studies at different times whose results envisioned a somewhat improvised management model, which was incompatible with the size and importance of the industry in the state.

The questionnaire was used to capture data based on the Likert scale and data were triangulated through semi-structured interviews after concluding the data in the questionnaire artifact.

Despite the awareness of the instability of the environment and the very high competition, the facts revealed a traditional budget model based on historical data, although contemplating the integration of data by technological means, there is a disarticulation between the protagonists of the units responsible for building the documentary artifact.

It also notes a low strengthening of the capacities of the actors to interpret and design innovative strategies in the face of structural, technological, productive and organizational changes.

The limitation of the study is configured due to the commitments in the comments and explanation by the research subjects.

It is necessary to deepen the study in the face of the organizational environment itself, trying to understand why the resistance to adopt a more robust budget plan and how they portray themselves in a BANI environment.



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