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CREATIVE ECONOMY: CHALLENGES RELATED TO ENTREPRENEURSHIP AND CULTURE THAT MUST BE OVERCOME IN POSTPANDY TIMES

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Abstract: The pandemic caused by coronavirus has provided negative impacts around the world. There are more than 4.3 million deaths, a problem that demonstrates resilience in the face of combat fronts created by public, private and governments. In Brazil, Covid-19 pandemic impacted the economy, as in closing thousands of companies, and the pandemic responsible for changing the profile of the local entrepreneur. It is also noticeable the devastating effect of the pandemic on the Brazilian socioeconomic scenario, and one of the sectors that suffered the most from restrictive measures was that of the creative industry, since in April 2020, only 37% of the segment companies were operating, almost Ten months later, 53% were reopened. Aiming to analyze the way sector behaves to resist the crisis, understand the behavior of entrepreneurs, to verify how the creative industry was impacted and, analyzing the importance of the impact of COVID-19 in the segment, the exploratory, bibliographic, documentary research was adopted. and explanatory. As main results already consolidated, it was noted that several professionals in this area have moved to resist the crisis, and there is much information on the segments of this industry with significant success in the face of the situation that still moves to the end.

Keywords: Culture, challenge, economy, entrepreneurship, pandemic.

INTRODUCTION

The pandemic caused by coronavirus (SARS-COV-2) has provided negative impacts around the world. With over 4.3 million deaths, the problem demonstrates resilience in the face of combat fronts created by public, private and governments around the world. In addition to the considerable amount of deaths, the disease caused other problems due to restrictive measures that were taken to

prevent the pandemic advance.

Specifically in Brazil, by the end of 2021 the pandemic brought fundamental problems in health and economy. The disease took over 550,000 lives and caused considerable impacts in the market, being responsible, only in the first half of June, for the closing of 522.7 thousand businesses (Agência Brasil, 2021). The same survey points out that the total of closed companies In the same period it was 1.3 million, and therefore the pandemic is the main responsible for closing 39.4% of the country's business in the period. The pandemic has even modified the profile of the Brazilian entrepreneur. The Sebrae Agency (2021) reported a considerable increase, from 37.5% to 50.4%, from people seeking in entrepreneurship especially a way to support their work. This data is the largest in the historical series, which is almost 20 years old.

The devastating effect of the pandemic on the Brazilian socioeconomic scenario, which was widely and diversely impacted. One of the sectors that suffered most from restrictive measures was that of creative industry (a term that emerged in the 1990s, to designate sectors in which creativity is an essential dimension of business, which usually comprises, among others, the activities related to cinema, The theater, music and the fine arts), however, is perceived resilience in the segment, according to Sebrae research, published in May (2022), about pandemic and business, where it is explained that, although the research points out that it points out 89% have worse revenues than in 2019, with the reopening of most companies, there was an increase in revenues of 4% compared to last year. In April 2020, only 37% of the segment companies were operating, almost ten months later, 53% were reopened. Sales of products and services have increased throughout the pandemic and 72% already make online sales. Although the crisis follows serious for most entrepreneurs, for some, the

improvement of revenues has translated into increase in staff. Although 8% of the segment entrepreneurs fired, 11% hired workers with a formal contract last month. This is a positive factor, within a setback of setbacks. Therefore, it is clear that the ventures of this segment find resilience in a highly harmful scenario for business. Even with the application of the necessary restrictive measures, the pandemic situation has considerably disadvantaged the creative industry segment, also known as the creative economy, but this did not prevent the segment from resisting, as the research points out.

Therefore, the hypothesis worked in this research was to analyze the way sector behaves to resist the crisis and bring light to favorite possibilities to workers and entrepreneurs in the segment in a post-standard horizon, especially in the state of São Paulo. In this sense, what were the behaviors of entrepreneurs were the most effective to realize an harm reduction policy? It is also interesting to verify how the creative industry was impacted in each of its segments. Considering that this is a sector that has state policies-through direct and indirect administration-such as the promotion of OSDs, Proac ICMS, PROAC NOTICES, among other programs of the Secretariat of Culture and Creative Economics of the State of São Paulo. To analyze this issue in depth, there are bibliographies that bring data that tangent these professional challenges.

The main objective of the research was to analyze the impact of COVID-19 in the industry/creative economy segment in São Paulo. In this sense, we seek to understand the individual and social factors that involve this market segment and how business and entrepreneurs move to resist the demands of the crisis and the methodology adopted is based on explanatory research, creating a Counterpoint that provides a relationship between “before”, “during” and “after”. It

was sought to answer how the creative industry sector was socioeconomically before pandemic and, during the crisis: how and where to seek sustainability, finally: what is expected in a post pandemic scenario. To base these analyzes, it is intended to resort to bibliographic and documentary exploratory research, with bibliographies that elucidate the scenario of the pandemic, how it impacted the market segment of the creative economy in SP and how professionals in this area moved to resist the crisis. In this sense, the use of works by solid authors, as well as research in general and specific news portals of this industry, as well as government information and data, such as the database of the Secretariat of Culture and Creative Economics, is glimpsed. from Sao Paulo.

THEORETICAL FOUNDATION

In this section, the fundamental concepts that will base this article: Creative economy, entrepreneurship in the segment of the Cultural Industry and Pandemic entrepreneurship of Covid-19 in São Paulo will be discussed.

CREATIVE ECONOMY

To delineate the concept of creative economy it is possible to use the studies of the Monitoring Unit (one), the Secretariat of Culture and Creative Economics, of the State of São Paulo. One is a core of researchers focused on the pursuit of an expansion of the understanding of the São Paulo cultural sector, especially from the measurement of the impact of public resources applications from the São Paulo State coffers.

However, this pursuit of understanding and valuation of culture as a component of the economic creative chain is not an exclusively local necessity, but a reflection of a global movement that is concerned with defining culture in its multiple aspects, as a preponderant factor as economic success

and social of a country. In this sense, it is valid to use state monitoring forms, even in an economic segment, say, more creative and deregulated by nature.

CULTURAL INDICATORS IN THE STATE OF SÃO PAULO

The research conducted by the Monitoring Unit is concerned with delineating objective work parameters for supervision and monitoring of public resources invested in social organizations (OS), among other actions, within the state of São Paulo. Thus, social organizations (OS), by receiving public resources for the purpose of carrying out cultural projects that meet the São Paulo community, these institutions have the legal obligation to present the way these assets from the treasury were applied, following these defined parameters by the Secretariat of Culture and Creative Economy. This practice presented interesting results for society, according to the monitoring unit itself, because the effectiveness of the actions performed by the OSS was higher than those operationalized by the direct administration.

The use of this type of action to monitor action parameterization resource in the creative industry, based on state policies, is an interesting resource within the context of this research proposal. Because it gives reliable and tested parameters of verification within a market where the circulation of intangible goods is predominant.

Moreover, keeping in mind that the research object is delimited to the state of São Paulo, this data responds quite objectively to what the work proposal is taught.

ON ACTIONS AND THE WAY TO MEASURE THE RESULTS

The State of São Paulo presents eight types of programs aimed at the development of the state in the cultural segment, having its forms

of accounting. Being them:

- Program 1, named cultural diffusion, libraries and readings, aims to stimulate and guarantee the population's access to these resources via means of itinerass these cultural assets. The Secretariat of Culture and Creative Economics uses indicators to measure the effectiveness of these actions. Two of them are the 1) number of activities performed and 2) numbers of municipalities served with the traveling actions;
- Program 2, cultural formation, aims to promote the cultural training of children, youth and adults. In this case, the metrics used are 1) the number of people attended and 2) the percentage of municipalities that received the program;
- For program 3, radios, educational TVs and new media, the goal is to promote a citizenship thinking. For measurements, the amount (absolute values) of transmitted content is measured per year;
- The management of the State Culture Policy, Program 4, aims to perform the global culture policy in São Paulo and has as metrics 1) the number of cultural service contracts provided and 2) the number of optimized culture equipment;
- Program 5 has as its exclusive object the museums, having as its operation the implementation of initiatives that develop preservation practices for the museum and material heritage, from São Paulo. Measuring the results, there is the 1) percentage of public growth and 2) the percentage of municipalities served with preservation actions for the heritage of museums;
- Program 6 is called the preservation of cultural heritage. The objectives are subdivided into the identification,

protection and appreciation of the São Paulo State Heritage. In this case, the measurement of the effectiveness of the procedures comes down to the amount of finished processes of recognition and tipping of the São Paulo heritage;

- The cultural promotion and creative economy is program 7. The goal is to stimulate the development of cultural projects throughout the state. The measurement is made by cataloging the number of municipalities contemplated by these actions;
- Integration of Latin American cultures. The presentation of typical cultural manifestations of Latin America and the promotion of integrative discussions on the subject is the objectives of the program 8. The success of actions through the percentage of growth of regulars of the Latin America memorial annually is measured.

Using these parameters defined by the monitoring unit it is possible to have several functional indicators for testing the application of financial resources within a predominantly intangible market.

ENTREPRENEURSHIP AND THE SECTOR OF THE CREATIVE ECONOMY

The Seade Foundation (2022) brings an analysis of the economic impacts of the creative industry in the state of São Paulo. For this, it uses nomenclatures and conceptualizations from other national and international institutions, so that there is a consonance between what is measured in the cultural sector in São Paulo and the world. The main result of this research, by Seade, is the economic design of the industry until 2016, being launched in 2019.

This research, even having market bias, is

not concerned with saying how this market segment works. Content is more concerned with outlining economic aspects, using CNAES to delimit the areas of expertise in which professionals and venture are located. There is also concern to report the added value that the areas of action give society and how much workers in these sectors are often paid.

The text also explains that the definition of “creative economy” comes from John Howkins (2001), and according to the research, there was an evolution in the definition proposed by the author and that it is being reviewed continuously. The Seade Foundation research is mainly concerned with analyzing the behavior of creative industry in the state of São Paulo.

DEFINITION OF SÃO PAULO CREATIVE SECTORS

According to the content (Adduuci; Novais, 2019), the sector of the Creative Economy of São Paulo is considerable in every state from the point of view of wealth generation:

The estimate of the participation of the Creative Economy Center in Brazilian GDP reached 2.5% in 2010, which corresponds to R \$ 92.9 billion, being R \$ 47.9 billion related to the value produced in São Paulo. When also considered the related and support activities, the estimated value of the chain, in 2010, reached R \$ 667 billion, for Brazil, and R \$ 235.3 billion, for São Paulo. The chain would correspond to about 18.0% of Brazilian GDP (Adduuci; Novais, 2019)

In this sense, research gives us relevant information about the Brazilian and Paulista creative industry. The first is that in 2010, it reached 2.5% of national GDP. Thus, demonstrating a significant potential to add economic values.

A second point: resuming the year 2010, the representation of the São Paulo creative economy is perceived in Brazil as fundamental.

More than half of what is produced all over Brazil comes from São Paulo in this sector. In addition, the creative economy also demonstrates a diversification capacity and complexities. In 2020, that same year, it impacts \$ 667 billion in the country, representing 18% of GDP. These numbers ratify the considerable capacity to add segment values.

ENTREPRENEURSHIP AND COVID-19 PANDEMIC IN SÃO PAULO

To develop the concept of entrepreneurship and pandemic, the hand of the publication of Rosa et al (2021), which focuses on the situation of enterprises in the region of Vale do Paraíba - specifically in cities of the historic Valley of São Paulo.

The authors (2021) analyze the situation of entrepreneurship more conceptually, listing authors and perspectives on the subject. In addition, it draws a worldwide view of the issue of business bankruptcy in the scenario preceding the pandemic problem and the pandemic situation itself, demonstrating the main motivations for premature breaking business to become recurring, including:

Unfortunately, early mortality and corporate closure (especially MPES) has taken the sleep of several managers or candidates for this title. Factors such as the lack of misunderstanding or misunderstanding, business plans incompatible with the reality of the MSEs, the inexperience and lack of managers, the lack of supervision and follow-up, the confusion caused by the mix of personal and corporate accounts, the lack of Disclosure and cash flow imbalance are crucial potential of failure (Rosa, et al, 2021).

Thus, there are individual behavioral issues by the entrepreneur's figure for the success or failure of a business, consider the authors.

Thus, Rosa et al (2021) have a premise that the entrepreneur is someone who keeps technical knowledge of the business area

(planning), seeks continuing education in this segment (managers' training), receives help promptly when necessary (accompaniment), separates personal life from work (personal accounts vs corporate accounts) and is tenacious to stay firm in goals (experience). On the other hand, it is possible to understand that the authors (2021) do not analyze entrepreneurship exclusively from individual and romantic perspective, as if it were a hero. On the contrary, Cite de Almeida and Werke, 2018 (apud Rosa et al, 2021) and understand that social isolation is a certain factor in business collapse, according to the following excerpt:

De Almeida and Werke pointed out without their research their own characteristics of small businesses, having as essential points the relatively poorly specialized direction, narrow personal relationships among managers, in charge, customers and suppliers, lack of access to capital through an organized capital market and Lack of particular strength in purchasing and sales negotiations, as well as strong integration with the belonging community (Rosa, et al, 2021).

Thus, the authors understand the phenomenon of the high early mortality rate of companies, before five years of existence, also as a social factor. This deduction becomes acceptable from the textual presence of terms such as "lack of access to capital through an organized capital market". This particular situation is a factor external to the beginner entrepreneur, because capital is a resource that, within the context presented, must necessarily be sought in society, that is, it is something that happens only if the entrepreneur meets the other. In another term it is also possible to perceive the social issue of entrepreneurship: integration to the belonging community. Thus, the figure of the entrepreneur as an integral (and non-exclusionary) part of the community is understood, it is possible to

deduce that it is also impacted by business, as described by Sebrae 2020 apud Rosa et al, 2021:

And, according to Sebrae (2020) MPES are responsible for most jobs with a formal contract generated in the Brazilian private sector. There are about 10 million of them in Brazil, being responsible for approximately 30% of national GDP, which comes in increasing increase over the years. MPES are important to the national economy and most of them are (mainly) in the sectors such as commerce, industry, services and agro-industry (Rosa, et al, 2021). From these factors it is possible to analyze that the pandemic caused terrible damage, in addition to the millions of direct deaths caused by contamination by Covid-19. There is unemployment and widespread breakage of business. By this, Rosa et al (2021) were interested in researching cities in Vale do Paraíba, giving the impacts caused by Covid's pandemic, which has had a major impact on closing business, due to restrictive circulation measures imposed in order to restrict the circulation of the virus. The results that the researchers arrived were as follows, after sending a survey to various entrepreneurs and entities related to the area of enterprises:

More than half of these respondents (63% of them) stated that Covid 19 pandemic was the main cause of early closure of these companies or embryonic businesses in the Vale Paraibana region. However, another 13 (thirteen) respondents have identified themselves as micro or small entrepreneurs who "yet" are resisting their business (Rosa, et al, 2021). Once again, it is clear that social factors such as closing business due to restrictive measures were crucial for many businesses to bankrupt. On the other hand, it is clear that persistence is a successful factor, especially in the midst of a crisis that affected the global economy, such as that caused by the Covid-19 virus pandemic.

METHOD

For the research of the research, he chose and developed a descriptive exhibition of exploratory, also supported by the equivalent of the enforcement. Exploratory research, according to Marconi and Lakatos (2021), happens in the face of "exploitation" of situations, something or something. In this sense, it is widely used when it provides greater familiarity with research problems, aiming to build safe hypotheses. It is a methodology that involves bibliographic survey, interviews with people involved with the researched problem and analysis of examples that stimulate their understanding. Estrela (2018) and Gil (2022) describe that in bibliographic research from a survey of theoretical references already analyzed and published by written and/or electronics (books, scientific articles, web sites), a base is created arguments on the subject worked and that any scientific work must be started with this method. Documentary research, also used here, is a type of research that uses primary sources, that is, data and information that has not yet been treated scientific or analytically (MARTINS; MELLO; TURRIONI, 2014). This research method has specific goals and works as excellent support, ensuring good results for bibliographic research, as aimed at this article. This was written and revised by the authors, after material consultations (articles and documents), considering the main ideas and procedures offered by the references. Divising the above, during the period that covers February and May 2022, the research was conducted/conducted, Following the schedule of activities and steps:

ACTIVITIES - STEPS	Feb	Mar	Apr	Mai	Jun
Elaboration of the research project;	X				
Meetings planning (researchers);	X	X	X		
Survey of material for the elaboration of the theoretical framework (books, articles and other documents);	X	X	X		
Definition of the research method;	X	X			
Survey of events, magazines and other possibilities for publication and dissemination of said research and;	X	X	X		
Beginning of the wording of the article;		X	X		
Submission of articles to events/magazines and other possibilities for publication and dissemination;		X	X	X	X
Presentation and/or dissemination of the research.		X	X	X	X

Table 1: Execution schedule for work

Source: Prepared by the authors

RESULTS AND DISCUSSIONS

Given the above, the question “How to glimpse a postpandemia?” , it seems important and necessary. This question is not new, first, because if there is a pandemic, it is expected to have an end, in this sense is a question that has moved the world. In the area of economics and/or creative culture was no different. This yearning for the “new” is so emphatic in this specially punished sector, as pointed out in the research described here, which in late 2020, one of the main supplements of Itaú Cultural Observatory Magazine (2021), if not the main segment, turns A broad publication of more than 250 pages discussing needs about aesthetic changes, approaches and mentalities of the sector in search of their survival and, of course, the people involved in it. In one of the interviews of the publication, which is done in

form From a collection, it is concerned with discussing something as broad as the problem experienced by the agents of the creative economy: “Arts, Sciences and Technologies in a postpandey world.” Still in the introduction, it is noticeable the anguish of the editor of the article in the face of the problem that shakes the global health and socioeconomic system (Itaú Cultural, 2021):

This is a very complex and challenging story. All concentrated human knowledge, universal efforts, and one or two people infected with the Wuhan metropolis in China, trigger a pandemic on the planet. The virus, pandemic and quarantine state destabilize the system. Signs of malfunction emerge. The virus enhances weaknesses of economic, political, social regimes. It makes visible errors, delays, misconduct, faults of health systems, transportation, education. Over the day, we reinvent our existence. Now we are one. We are connected. We are not saved if everyone is not saved. We start to speculate about many things. How will Lockdown join the story? What kind of society is emerging? How will the first society operate at a distance? What are the possible futures? Several future? Who will be the architects? As science is fashionable, we have interviewed two scientists to think possible futures in a postpandey world, which, questioning the limits of science, art and technology, revolutionizes their research fields (Itaú Cultural, 2021).

Ratifying, one perceives the anguish of the reporter who conducted the interview above all because it brings a very broad view of diverse social problems: “health, transportation, education ...”. In addition, there is a visible longing and (again) anxiety for the new: “What kind of society is emerging and what are the possible futures? Several futures? Finally, it states the concern with the agents who take the lead amid the difficulty that presents: “Who will be the architects?”. The reporter, Rejane Cantoni, then chooses two scientists, Sabrina Maniscalco and Maria Clara Dias, to

comment on the situation, because science is an important actor, thus outlines the reporter, in solving the problem, like the one that can point a future in a pandemic scenario.

The approach to both scientists was artistic, after all this is a supplement focused on culture management and, in the interview of Sabrina Maniscalco (Itaú Cultural, 2021), the scientist comments on the need to teach her quantum physics, her work field, through distance learning and the need to rethink approaches and the way artistic resources, especially graphic design, have a considerable weight on it. The platform, which offers these learning features, to be developed is QPlay Learn:

It has three modules. They do not only use mathematics and texts; These are fun courses that make it possible to learn through audiovisual experiences developed by physicists and artists (...) The proposed themes can cover ideas such as quantum simulators or quantum internet, and are discussed by teams composed of quantum physicists and artists in collective brainstorming sessions. The goal is to generate, in the short term, expressions and visual concepts that can be developed and incorporated into QPlay Learn. We are currently drawing and developing visual identity, online platform and the first course, and hiring a coordinator to manage it all. As QPlay Learn develops and becomes a company, we will have the means to hire artists. This idea motivates. It is a job for artists, we are buying Arte (Itaú Cultural, 2021).

It is interesting to bias this researcher, because even coming from a very hard science, physics, which have its well-known diagnostics and prognoses always defined and organized at very high levels of precision, it respects and defends the need for humanities to be understood, so Like biological, in their form and recognizes the need that they contribute to the scientific processes that point to the end of the pandemic (Itaú Cultural,

2021):

We have to create tools to reduce this time (here the interviewee refers to the time for the end of the pandemic). And we can do it using tools that connect arts, science and technology, that's right. This is why we need hybrid brains, hybrid courses, hybrid education. This is an important key to the future of humanity (Itaú Cultural, 2021).

The first interview, then, sees that the arts have a lot to offer when it comes to hybrid education, one of the keys, she said, for the future of humanity. This vision, which a priori, seems exclusive is, in fact, part of a larger movement, even being shared by the other theoretical interviewed, Maria Clara Dias (Itaú Cultural, 2021), who have their foundations in philosophy, which points similar ways when The question is the artistic-cultural universe and hybrid education:

Current educational processes need review. When I was a child, visual arts, dance, music and other creative disciplines made up the school curriculum. It changed. The creative disciplines were subtracted from the curriculum. The current educational model focuses on the performance of mathematical reasoning and the learning of linguistic skills, prioritizes developing highly competitive children and adolescents (Itaú Cultural, 2021).

In this sense, the philosopher understands, in a very similar way to physics, that the arts have their center of importance in a context of strong social change. In a pandemic context, this could not be different. Perspective that both researchers bring is futuristic, including possibly distant scenarios of the pandemic context, in which culture is part of the context, at the time of difficulty, with its technical resources, the way the intermediation between people, and in Future, it is understood to use this learning as a form of education improvement, to be thought even in an environment that is not reduced to four walls,

with art as a great engine of profusion of knowledge, especially in the present view of physics, Sabrina Maniscalco .

HOW THE PANDEMIC IS PERCEIVED AMONG THE AGENTS OF THE CREATIVE ECONOMY

From Amaral, Franco and Lira (2020), in a research published by UNESCO, reveal that the organization brought data that demonstrated, still in an early stage of the research, with data detailed by segment and by state, as various sectors and functions were impacted :

Participants responded on the impacts of social isolation on their revenues from March to July 2020, and their expectations for the second half of the year. Between March and April, 41% of respondents lost all their revenues, and between May and July, this proportion increased to 48.88%. Secondly, those who lost more than half of their revenues come (23.72% between March and April, and 21.34% between May and July). Only 17.8% did not change revenue during March and April, decreasing to 10% from May to July. The performing arts were the most affected, with the total loss of revenue for 63% of respondents. In this cultural sector, most of those who work in the circus area (77%), in spectacle houses (73%) and in theater (70%) lost all their revenues between May and July. The Federal District was where the most total revenue losses between May and July (59.2%) were recorded, while Mato Grosso do Sul recorded the lowest percentage (16%). Between May and July, 45% of individual participants reported having lost all their revenues. Among the collectives, this percentage was 56.8% (from Amaral; Franco; Lira, 2020).

Thus, considering the way this research is mapping, it is possible to have a vision of how culture agents throughout the national territory perceive the issue of pandemic in their lives. What this data demonstrates is that there were really considerable losses for the

sector. At the moment when this research was published, 2020, the notes of the various areas of action of the cultural sector demonstrated a pessimistic trend regarding the recovery of losses caused by the pandemic context for the second half of the same year (from Amaral; Franco; Lira, 2020):

In the second half, most of the sample still believes that it will lose all revenue (38.6% between August and October, and 30.6% between November 2020 and January 2021). Those who believe in an increase of less than 50% in their revenues positively range from 7.7%, from August to October 2020, to 12%, between November 2020 and January 2021. Those who project an increase in 100% in revenue in this last period are limited to 1.8% of the sample. The performing arts sector records the greatest skepticism with recovery. From November 2020 to January 2021, 44% of participants in this sector expects to lose all revenues. On the other hand, the design and creative services industry is the least pessimistic. In the same period, 41% of participants expect a reduction of less than 50% in their revenues, and 19% expect an increase of less than 50%. Piauí participants are the most skeptical: 58.7% expect to lose all their revenue; And participants in Mato Grosso do Sul are the least pessimistic, with 37% expecting a reduction in their revenue less than 50%, and 13% betting on an increase of more than 50%. Among individuals, 29.7% of participants believe they will lose all revenue from November 2020 to January 2021, while, among the collectives, this percentage rises to 35% (from Amaral; Franco; Lira, 2020).

PERSPECTIVES OF REVERSAL OF THE PESSIMISTIC FRAMEWORK

Analyzing the staff of the cultural sector in the interior of the state of Rio de Janeiro, UFRJ researcher Mariana Aguiar (Aguiar; Aguiar, 2021), brings important suggestions found by cultural agents, as a means to be able to overcome the problem and one of the Technologies pointed out as widely used by

culture agents, it was the streaming:

Not only did musicians and singers adopt the Lives as tools to expose, publicize and present their work, but several other artists also did so. There are reading lives of dramatized pieces, storytelling, serests and literary meetings, performance presentations, etc. In addition to live broadcasts, another way to present and make accessible artistic work through virtual is the recorded streaming.² actors and actresses with recorded theater plays have debuted virtually and remain in online season. In addition to the seasons, collaborative digital platforms that promote free public access to performing arts by streaming have been created, such as Spectacles Online.³ In the context of cinema, festivals and cultural institutions showed online movies of movies, as well as some producers, who provided a special movie list to be watched like, where and when the user wishes. Cultural institutions around the world mobilized digital and virtual resources for the display of the expressions, forms and cultural and artistic elements during the pandemic. The virtualization of the cultural sector is one of the most rewritten aspects during the COVID-19 pandemic (Aguiar; Aguiar, 2021).

The authors (Aguiar; Aguiar, 2021), however, understand that although a large number of lives have occurred during the pandemic, this “not necessarily” solves the financial problems of culture agents.

David Harvey (2020) raises the issue about how the cultural sector is consumed. The author names as “Netflix economy” the new virtual consumption of culture. However, if this new mode of consumption contemplates what Harvey (2020) calls “compulsive viewers”, attracting a large amount of audience, the generated income is unevenly appropriate. Most lives, for example, produced by musicians, singers and music groups are free. Among the few forms of financing of the lives we can cite ads on platforms like YouTube, which allow you to generate revenue for channel owners; the sponsorship of some brands; Payment

by fans of private liver through bank deposit on platforms such as Zoom, 5 and financing by private companies or System S System institutions, such as SESC/SP. These financing, however, are still far short of the gains with the shows and, in addition, other technical professionals remain without income. To try to circumvent this announced crisis, companies and startups have sought solutions to manage, distribute and monetizing digital videos and content (Aguiar; Aguiar, 2021).

But not everything is lost, because, Aguiar and Aguiar (2021) also manifest themselves informing:

According to the survey results, 70% of respondents said they have easy access to free tools to display their work. Among the online tools most used by the interlocutors are Instagram and Facebook social networks and the YouTube video sharing platform, and only four respondents said they used the platform available by the public sector (Aguiar; Aguiar, 2021).

Closing and, by this line, the researcher also clarifies that the virtualization of artistic/cultural activity during the pandemic became one of the key issues of our research and seemed more than pertinent to ask about the advantages and disadvantages of this virtualization through an open question. Among the answers we have obtained, we can point out some advantages that were most evidenced, such as increasing visibility, expanding the dissemination of work, the creation of new contact networks, the savings of resources and time due to non-displacement, among others.

FINAL CONSIDERATIONS

As you realize, after more than two years of pandemic, there is still no clear possibility of ending, because people still contract, get sick and death with the disease. Thus, the economic situation that caused problems to all sectors that were totally or mostly dependent

on personal interaction tends to last.

It is important to emphasize the waterfall effect: first, there is widespread fear caused by the pandemic, which leads people to consume less. Then the fact that there is a specific problem with types of work that depend a lot on physical space (or rather, from audiences, such as musical shows or theater performances), and also the fact that the sector of Culture does not become too attractive because it does not offer products that release basic needs, such as hunger, the need to warm or sleep, which are prioritized when there is a serious social problem, such as a pandemic.

So it can be said that the creative economy

sector has suffered a lot and that it will still tend to have many problems, considering that there is an economic crisis in Brazil that has been settling since mid-2013 and has no prediction of improvement for days short times. In this sense, it is important to reaffirm the immense importance of researching alternatives for this sector that has suffered a lot from the problems of the economic crisis and that was waning with the emergence of the pandemic. Therefore, we must always think of solutions to these issues that bring effectiveness in solving the problems of cultural agents.

Culture is a very old form of human manifestation, so it is always important to treat it with the due respect it deserves.

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