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Creative economy and COVID-19: the post crisis trends in Brazil and globally

ABSTRACT

This article aims to introduce reflections on post COVID-19 crisis trends for the Creative Economy sector. The main argument is that the trends have changed due to coronavirus pandemic, causing a strong global economic crisis. For this purpose, a desk research was carried out - both bibliographical, regarding the central themes, for the construction of the theoretical reflection presented, and of documents (newspaper and magazine articles) about the COVID-19 pandemic impact on the Creative Economy sector and alternatives that Brazilian and foreign entrepreneurs had to find in order to circumvent the crisis caused by COVID-19

Keywords: *creative economy; COVID-19; pandemic; crisis; trends.*

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1 INTRODUCTION

In the last few years, the world overall noticed the Creative Economy growth in all the spheres of the economy, especially when it comes to the third sector.

The expressions “creative industries” and “creative economy” are relatively recent, as they are products of the “third industrial revolution” directly related to the paradigm of production in contemporary society based on the post-industrial, post-Fordist, knowledge, information and learning (MIGUEZ, 2007). However, this work will focus on the term Creative Economy. According to John Howkins (2001), creativity is not a monopoly of artists since it is also present in scientists, entrepreneurs, economists, among others, as they have the ability to create something new, original, personal, meaningful and real. Kon (2016) share the same thought as Howkins. For the author, any goods and services, which use the knowledge and intellectual capacity as an action base, have led creative companies to add these inputs against uncertain and turbulent situations in which many people linked to this activity find themselves in terms of job security and misery in remuneration, for not having defined work relationships or a career professional.

Hence the fair indignation of professionals who have advanced and well towards a broad movement of demands from the Government for a cultural policy on solid bases for the country. It is evident to emphasize: a solid cultural and creative industries (ICC) policy cannot fail to respond to the chaotic situation existing in relations labor (JORNAL ECONÓMICO, 2020).

At the end of the second half of 2019, China identified an active virus with potential contamination capacity on a global scale, becoming a health problem to the rest of the world throughout 2020. A problem with a potential size of proliferation required the implementation of social isolation strategies to combat the dissemination of the virus that evidently posed some problems. Some business models and market cultures had to adapt their services to a new dynamic and sudden change in consumer behavior. Such changes, which affect economies and impact countries, make the context a social crisis of a biological nature. The virus that shows itself as a social phenomenon, in itself, is a transdisciplinary phenomenon, whose impact transcends areas of knowledge. (SOUSA; MELLO; COLVARA, 2020). In this paper, we address some facets of this impact on the economy, on the social and on culture. Such impacts affect, for example, the behavior of productive chains, entrepreneurs and young professionals in the cultural economy who are seeking to reinvent themselves, considering that many of their consumer goods and services depend on the agglomeration of people.

As per data collected by UNESCO (2020), the creative sectors in Brazil produce over R\$ 171.5 billion (reais) per year, equivalent to 2.61% of all the national wealth, employing 837.2 thousand professionals. The organization states that, before the pandemic, it was predicted these sectors would generate R\$ 43.7 billion for the Brazilian GDP (PIB) by 2021. Hardly hit by this unprecedented crisis, practitioners, entrepreneurs, artists and workers from the cultural and creative industries will be the last economic group to return to their activities.

By giving the nature of this article and the importance to discuss the post-pandemic scenario of the Creative Economy sector, we will focus on its trends considering the current pandemic scenario caused by COVID-19 in Brazil and globally.

The paper is structured as follows. Firstly, we will discuss the theory by using authors who promote a discussion between creative economy, culture, consumption and trends studies. Secondly, the paper will provide real and practical cases of young professionals business trends for the Creative Economy sector in the world; then, the same topic will be discussed considering the trends for the Creative Economy sector in Brazil. Finally, a review and analysis will be carried out based on the prior topics of this article.

2 CREATIVE ECONOMY AND COVID-19

The current trend for the sectors that make up the creative economy seems to be followed by another trend that may to be expressed through the society behavior, that is, the reframing of consumption.

The concept of “creative economy” was brought out for discussion at first in 1994 in Australia. One of the pioneers on this concept development was the architect Charles Landry. He describes the creative economy as a combination of culture, consumption, representation and social interactions, giving rise to the concept of “creative cities.” It is extremely important to point this concept out because Landry (1994, p. 23) describes the city as “a human being that has phases of growth, stagnation and decline”. Based on Landry’s studies, Reis (2012) brings some aspects of creative cities, such as the valorization of cultural resources, especially diversity; the correlation between cultural resources and the potential for economic development; greater citizen participation; existence of incentives for creativity as well as transdisciplinary public policies. The author suggests that in order to promote the cultural viability in the cities it is important to get to know and understand the cultural industry chain: the creative economy.

Among the use of creative economy, economics of culture and creative industry, the preference of most of these sector professionals seems to fall on the first two terms, under the justification that they would go beyond the “chimney paradigm” implicit in the term “industry”, as stated by Paulo Miguez (Secretary of Cultural Policies of the Ministry of Culture) during an interview to PrimaPagina in 2005. However, it is noteworthy that when asked about whether there are differences in terms, Paulo Miguez himself admits that he does not perceive much difference. He concludes by pointing out that the analysis of the distinction of the expressions is a task that falls to the academy (MACHADO, 2009). That having been said, the author of this paper will provide a theoretical discussion using the concepts of creative economy, economics of culture and cultural industry based on the current socioeconomic scenario, as they are fields of knowledge driven by culture and consumption.

Although the concept of culture is still commonly related to arts and its practices – theatre, cinema, music, literature, design – culture and signifying practices as

a particular way of life seems the most applicable concept in order to think about contemporary culture. Fontenelle (2017) calls it as culture of consumption supported by a shared set of ideas, values, beliefs and behaviors. It is more about anthropological sense rather than artistic.

The anthropological sense of the culture avoid one of Raymond Williams's biggest concern: the separation of culture from political and economic spheres. From his perspective, culture is understood as a means through which different social groups struggle to determine the meanings of a given society. As Hall puts it, "By culture, here I mean the actual grounded terrain of practices, representations, languages and customs of any specific society. I also mean the contradictory forms of common sense which have taken root in and helped to shape popular life" (HALL, 1996, p. 439). Both authors address culture as field of study concerned with questions regarding shared social meanings and how we make sense of the world. These processes of meaning production are signifying practices (BARKER; JANE, 2016).

According to Lee (1993, p.49), the process of meaning applied to consumption allows us to see objects and materials as main agents of social formation. This means that goods and services in general are ideologically and aesthetically produced (through advertising, marketing, design, propagandas) in order to attend the market interest and consumers demand (FONTENELLE, 2017). On the other hand, McCracken (2003) claims that consumer goods have a meaning that goes beyond their utilitarian aspect and commercial value. This meaning largely consists of its ability to provide and communicate cultural significance (DOUGLAS; ISHERWOOD, 1978; SAHLINS, 1976). Thus, individuals use goods to communicate with others and to give meaning to what is around them, considering that the analysis of consumption, in this perspective, indicates that its dynamics must be understood within a framework that addresses the symbolic meanings from the social interaction that individuals establish with others.

Slater (2002) has never observed a separation between culture and consumption, simply because social phenomena are culturally determined, as they emerge from within society. However, all the symbolic value added to the economy of culture through the process of meaning and its peculiarities are put in check when they need to deal with a sudden health crisis on a global scale that affects the way people consume. In view of this challenge that faces the potential of the economy of culture, it is important to talk about the trends for the future post COVID-19 pandemic.

As we are living in a moment of uncertainty, some authors in the field of "trends studies" will be able to illustrate, with their concepts and methodologies, how to predict trends for the future based on observations of the present. However, it is important to highlight that the trends studies have no relationship with futurology. Despite the old articulation of Trend Studies with the future (DRAGT, 2017; VEJLGAARD, 2008; RAYMOND, 2010), the ability to generate scenarios of trends stems from a diachronic analysis of the development of the trend and the various mutations throughout the time.

According to Gomes, Cohen & Flores (2018), trends studies are introduced as a transdisciplinary area, integrating concepts, perspectives and methodologies of the Culture Studies, Anthropology, Marketing, Design, among others. In a synthetic way, the object of study concerns with the various manifestations associated with social behaviors, that is, seeks to identify and monitor practices, rituals, representations and speeches - linked to certain artifacts, in order to understand emerging behaviors and mentalities. (GOMES, COHEN, FLORES, 2018).

Nevertheless, as Guillaume Erner suggests, a sociology of trends would have as elements of study, the practices and objects that depend on sudden and converging collective tastes (ERNER, 2016, p.23). We can also understand a trend as a new manifestation in the form of behaviors, attitudes and expectations of fundamental human needs and desires (MASON et al., 2015, p.46). The author also suggests that trends are generated according to drivers of change and innovations (MASON et al., 2015, p.48) which may differ insofar as trends represent what we do, (unless when external changes arise and reveal new ways of responding to needs), and the shape how we do it, through products and services.

It is important to discuss in this article what the manifestations of trends are since it is a common mistake to make confusion on the concept of trend with its manifestation. As explicit above, the trend is considered a direction of changes and values, represented by mentalities, which will manifest itself in society in different ways, mainly from objects, behavior patterns, among others. These objects, which go beyond the physical product and can be easily represented as rituals, styles and representations are not a trend, but its manifestation. (GOMES, COHEN, FLORES, 2018). It is up to the trends analyst to analyze these manifestations, identify patterns through them and recognize the context in which they are inserted, to later classify them as elements of a scope that point to a path, which is the trend itself.

Considering that, the current context we are all living is a pandemic scenario due to COVID-19, what can be expected regarding the impact of the pandemic on major trends in labor markets? Among the trends that mark the labor market in recent years are the prospects of heavy destruction, transformation and job creation, the threat of a growing inequality in the labor market and the great potential - not yet realized - for growth of labor productivity. These trends are strongly influenced by digitization, although it is not the only factor in this regard (GLOBAL COMMISSION ON THE FUTURE OF WORK, 2019). Many elements of the discussion on reforms of social and labor policies are due to these trends. Therefore, taking "trends studies" into consideration is essential to understand the cultural manifestations that are being put into practice given the new reality imposed by government agencies around the world.

3 MATERIALS AND RESEARCH METHODS

This article was built through bibliographical research, which is based on materials already published. According to Gil (2010), this method of research include printed materials, such as books, magazines, journals, thesis, dissertations and congress papers. Furthermore, due to dissemination of technology, the bibliographical research also started to consider other resources gathered from the Internet.

The main objective of this research was to collect data about Creative Economy sector and its relation with COVID-19 pandemic. Since this is a recent topic for discussion, there are a few authors regarding this matter. The theory will be carried out using authors who promote a discussion between creative economy and crisis times.

The other topics related to the creative economy trends in Brazil and in the rest of the world were built using secondary data in order to provide real and practical cases of entrepreneurs and young professionals of the creative industry who launched new business to overcome the COVID-19 pandemic.

4 WORLD AND CREATIVE ECONOMY TRENDS POST COVID-19

Various players in the tourism, sports, culture and entertainment sector drive the world economy. We can imagine how hard the pandemic has affected these players. Quarantine imposed by the government; cancelled flights and trips abroad; tourism restrictions; cultural events and championships cancellation, such as the 2020 Olympics in Tokyo; all of these aspects have led organizations to develop new ideas and create solutions in order to face this challenge provoked by the coronavirus, which started in Wuhan, province in China, on the December 31st, 2019.

Therefore, not only the virus itself is harvesting innumerous precious lives, the required quarantine is also ruining jobs, companies, businesses, careers, projects, etc. – destroying economic value /wealth in a fast pace (NOBRE, 2020). According to the author, some companies have been suggesting interesting online alternatives, such as virtual meetings, remote work, embracing internet facilities. However, the author of this paper also highlights the entrepreneurs overall who have found a new way to publicize their own business through “lives” on Instagram and Facebook, making money from these platforms. In addition, not only professionals and entrepreneurs were affected by the pandemic. It is important to consider the challenge teachers and academic players had to face by running classes via Zoom, Skype and other useful tools; changing schedules; replacing paper exams to virtual tests among other expressive changes in the learning field.

While the creative industries, in general, are facing the challenge to define and communicate new habits, artists and human expressionists, people whose activity added new layers of meaning to our world and created escapes, both imaginary and physical, for our routines, now seem to be trapped by this seemingly new social paradigm. As per Startup Portugal (2020), DJs and musicians are relying on streaming services and social network, launching their music online. Furthermore, some

people are looking for new purposes to their old content; some are either adapting with their own creations or with samples of social distancing ways. It comes as no surprise that the LA Times is already referencing “Quarantine Pop” as a new genre, with Cardi B screaming “Coronavirus is coming to get’ya” paving the way for Tik Tok and Instagram meme accounts to generate new sampled tunes.

In Portugal, theatres are testing with live stream, with Porto’s Teatro Nacional de São João leading the way and broadcasting renditions of modern plays online. Booksellers and writers are also looking for new solutions, like Antígona and Orfeu Negro did with its “Adopta uma Livraria” (literally “Adopt a bookshop”) initiative, sharing 30% of profits from online sales with independent bookshops. The film industry is also striving to the best of its ability, with a key example of private-public initiative taking place in the UK for a relief fund of £2,5 million for TV and film professionals set up in partnership with BBC, Netflix and Warner Bros, among others. In France, Netflix partnered with Audiens and donated €1 million to support the audiovisual and film industry in the country (STARTUP PORTUGAL, 2020).

As per the above, the future is the live streaming of many concerts, movies and shows around the world if we consider the music and film industry. However, this trend does not mean that after the pandemic, these industries will only rely on streaming platforms. During this hard situation, taking advantage of alternative tools is a way of survival for the cultural industry.

When it comes to the fashion industry, big textile companies from all across Europe are using their creativity to produce facial masks in order to profit and respond to the growing demand for this accessory. In addition, the cosmetics sector is also focusing on disinfectant gels selling, although perfumes and make-up are still the main input.

Museums are using online tour to guide their visitors. They are approaching a new way to show their art by providing a virtual experience. It’s not the same as the reality, but is still the closer they can get to monetize, which is being a huge challenge, especially for Italy, the epicenter of the coronavirus back in February 2020. The country is the fifth country in the world, and third in Europe in terms of international tourist arrivals. In 2019, Italy received 96.2M of tourists (STATISTA, 2020). There is a strong boost coming from art and cultural associations and from the press, toward the creation of a special relief fund for the arts and culture, aimed at supporting the cultural sector to face the COVID-19 crisis.

In UK, thousands of organizations across a range of sectors including the performing arts and theatres, heritage, historic palaces, museums, galleries, live music and independent cinema will be able to access emergency grants and loans by receiving a total of £1.57 billion rescue package to minimize the impact of coronavirus. According to the Prime Minister Boris Johnson, “from iconic theatre and musicals, mesmerizing exhibitions at our world-class galleries to gigs performed in local basement venues, the UK’s cultural industry is the beating heart of this country” (GOV. UK, 2020).

The cultural industry situation is similar in France. The president Emmanuel Macron unveiled a Plan for Culture, with specific measures especially regarding cultural workers' social rights. This plan announced along with the Ministry of Culture include series of specific actions to support the cultural sector and its workers. The total amount released by the government to help artists and artistic projects was €11.3 million (CULTURAL POLICIES, 2020).

Under the slogan "We are not stopped. We are ON", the Portuguese Government has been slowly but timely announcing some exceptional support measures for the cultural sector. The Ministry of Culture has developed a collaborative platform called "Portugal Entra em Cena" which implementation is designed to help artists and cultural agents match with private companies. The idea is to enhance the cultural offer in the context of COVID-19, while promoting direct and immediate investment in the cultural sector (SAPO 24, 2020).

Australia - one of the pioneers on the "creative economy" and "creative industries" concepts development - has been giving an example to other countries around the world in terms of investments and funding to support regional arts. The country has committed to provide \$27 million of targeted support to some of the most vulnerable areas of the arts. According to the CEO of the Australian Council of the Arts, Adrian Collette, "the impact of COVID-19 has been catastrophic to the creative sector, which has been one of industries hardest hit by the public health measures now in place." (AUSTRALIA COUNCIL FOR THE ARTS, 2020).

In addition to public policy measures, it is also important to highlight initiatives from the private sector (e.g. digital corporations, financial intermediaries).

In America, Netflix announced on March 20th the setting up of a USD 100 million fund to support the creative community active in film production, mostly towards the workers on Netflix's own productions in addition to the two-week pay Netflix committed for the cast and crew of its productions.

On March 25th, Spotify - Swedish company of music streaming - pledged a USD 10 million fund to support artists hit by the pandemic as part of the initiative COVID-19 Music Relief.

GrandFilm on Demand - an independent film streaming service in Germany - is sharing their content revenues with the independent cinemas in the country who regularly stream their movies and which have been closed due to coronavirus outbreak. Furthermore, the German music digital service SoundCloud announced 50% discount on its premium subscription plan for independent music professionals worldwide during the COVID-19 crisis. It will also host online workshops for music professionals (KEANET, 2020).

The COVID-19 crisis has brought an unexpected issue to the economy in general and to the creative economy in particular. The examples above clearly show the way companies and government had to found in order to maintain various sectors of the creative economy alive in people daily routine. Investments and funding were the solution presented by the majority of the countries in Europe, Australia and USA

despite the fact that the world is currently facing a recession, which may be worse than the one at 2009 (UN, 2020).

The prognostic for the creative economy is less accurate due to each sector scenario. With the tourism restrictions imposed by government laws and health agencies, global airlines and international tourism were the most affected by the pandemic. According to data gathered by BuyShares, the combined market cap of the five largest airline companies (Delta Air Lines, American Airlines, Lufthansa Group, United Airlines and Air France) in the world plunged by USD 40.9 billion since January (TRAVEL DAILY, 2020).

Data collected and studied by the World Tourism Organization (UNWTO) shows that indeed, international tourism has been badly hit, which will consequently cost three times more than the Global Economic Crisis of 2009. UNWTO, which is a specialized tourism agency of the United Nations, has finally been able to come with a comprehensive report on the impact of the pandemic in tourist numbers and lost revenues. The press points out that the number of tourists fell into 300M and the tourism receipts into 320 billion – more than three times the loss during the Global Economic Crisis of 2009 (UNWTO, 2020).

5 CREATIVE ECONOMY TRENDS IN BRAZIL POST COVID-19

In the prior section, we could see some cases from countries around the world struggling for culture survival during this hard situation caused by the COVID-19 pandemic. There has been a lot of investments and financial aid on behalf of the government.

In this section, we will focus on Brazil actions and position in regards to the creative industry and cultural trends for the country.

According to BBC (2020), Brazil has become the second country, after the US, to register more than 50,000 deaths from COVID-19. This number is increasing everyday due to the lack of contingency plans by the government to contain the virus and reduce infection cases.

Understanding the need to evaluate the impact of COVID-19 on the cultural and creative sector, the University of São Paulo (USP) along with National Forum of State Secretaries and Culture Directors, launched a survey in order to monitor the behavioral scenario of the creative sectors. The ongoing questionnaire is destined to artists, technicians, workers, entrepreneurs, public and private managers, and members of traditional groups. Partnered by UNESCO, the study intends to collect as much information as possible for public management in real time, helping on decision-making.

Data gathered from August 8th indicate that 28% of the respondents are Individual Micro-Entrepreneurs (IMEs) and 72% are individuals (workers). The majority of the professionals work occurred at the Performing Arts sector (49,3%), being Music the main operating sector with 337 responses.

The Information and Communication Technology (ICT) professionals were the less impacted group by the COVID-19 pandemic as well as the Research, Development

and Innovation group with 0, 72% participation of individuals and 0, 07% of IMEs. These groups did not feel much the impact of COVID-19 as the “artistic” groups because the pandemic made many IMEs and individuals use alternative tools through the internet to offer and sell their services.

The respondents of the survey confirmed they get very limited and exposed to the quality of the internet service. 61,4% believe there is a quality on the internet service, however 30,1% disagree. The cost of the service is also an important factor to be considered. The survey states that 49,8% of the total respondents agree that they have to pay an expressive amount for a bad quality of internet service.

In regards to the actions taken to mitigate the pandemic effects on the creative and cultural sectors, 65,25% of the IMEs did not take any actions to alleviate the stresses caused by the coronavirus, as well as 71.85% of the individuals also did not adopt any policies.

The participants’ perception is that the next six months will be dedicated to maintenance of the losses already recorded. The majority estimates that, in the period from August to October / 2020, it will lose 100% of revenue (30.2%), followed by those who do not believe in any changes (25%). A small portion estimates that their revenue will increase by less than 50% in this period (7.3%) and similarly between November 2020 and January 2021 (9.45%).

According to Firjan’s latest Creative Industry Map (FIRJAN, 2019), Brazil has around 837 thousand professionals working on creative and cultural sectors. From this number, 90 thousand represent the city of Rio de Janeiro.

A large proportion – especially from culture, consumption and media sectors – use public spaces to put their ventures into practice. Therefore, a group of urban artists from Rio de Janeiro launched a platform called “Adianta” in order to help freelance artists and small entrepreneurs during the pandemic. The tool allows people interested in the services of artists and creative professionals register on the website to acquire them for execution after quarantine (PROJETO COLABORA, 2020). It’s a collaborative project created by independent artists who used their creativity to monetize during this hard pandemic crisis.

As per interview carried out with the Sebrae Nacional management, the area of Creative Economy most affected by the pandemic is the “events”, which depend on the box office to survive (A TARDE, 2020). However, technology has been a great ally for the areas of the Creative Economy sector even though the pandemic brought some restrictions and imposed the mandatory quarantine.

The entrepreneur and CEO of the Safeticket, Uasden Ferreira, created the “Apresente”, a platform to sell tickets for “lives” and shows. He used to work by organizing events for a large audience when he realized that 83% of the artists were not generating any income due to the coronavirus pandemic. The idea for the new platform came up that moment. The intention, according to the CEO, is to monetize online performances by independent artists (A TARDE, 2020).

Although digital platforms are growing exponentially and taking place on the majority of businesses, especially during this pandemic, there are still a significant

number of professionals that are not familiar with the digital process. According to Rose Meusburger, the mentor of creative ventures and a member of the management board of Rec Brasil (a network that provide fomentation to the creative industries), the post-pandemic scenario is still undefined (SOCIALISMO CRIATIVO, 2020).

6 ANALYSIS OF RESULTS AND FINAL CONSIDERATIONS

The COVID-19 health crisis affects current trends in labor markets. The transformation of the way of working, especially the application of home-office, and the generation of employment, mainly in activities that cover basic needs, some of them were facilitated by digital platforms. That having been said, the pandemic has led innumerous IMEs and young professionals (artists, dancers, musicians, fashion designers, etc) to find alternatives to continue their businesses during a hard time in which the quarantine was imposed by the governments around the world.

Although the quarantine was the unique way to reduce the number of infections of the new coronavirus, the government around Europe and Australia realized that cultural and creative economy sector needed investments to maintain their role in the society. With the decline in tourism, museums, monuments, theatres and public arts lost their visitors and consequently made no profit.

As well as the professionals who work in museums and public cultural spaces, young artists found in technology a hope to offer and sell their products/services. The majority of the IMEs (aka startup leaders) created digital platforms in order help other artists and monetize. Other professionals used such known tools to present their new work process during COVID-19. Facebook and Instagram (“lives”) are on the list of most used social media.

Teachers and students also had the challenge to continue the academic year through videoconference, well known as Skype and Zoom. Individuals who work in the “events” sector, an activity that make profit by agglomerating people, changed their way of business and started creating concerts through “lives” on Instagram. They have also created videos to entertain guests in online weddings, bar mitzvah, and celebrations in general.

Technology came to make people’s lives easier and profitable. However, in the creative economy sector there is a significant number of professionals still not familiar with digital tools. Differently from countries around Europe, Brazil didn’t have any public investments to develop platforms and or to help public artists, but as a country that invest a lot in research, UNESCO partnered with the prestigious University of São Paulo (USP) launched a survey to better understand the impact of COVID-19 on professionals from creative economy sector.

So far, this research has gathered useful information that can lead individuals and companies to plan their future post COVID-19 pandemic since the majority of the survey responses estimates that, in the period from August to October/2020, it will lose 100% of revenue (30.2%), followed by those who do not believe in any changes (25%). A small portion estimates that their revenue will increase by less than 50% in this period (7.3%) and similarly between November 2020 and January

2021 (9.45%). Indeed, this is that moment when having a contingency plan is critical to not be surprised by the uncertain future that will come after the pandemic.

The aim of this article was to make a comparison between the creative economy sector in the world and in Brazil and discuss their trends. It was written thinking about the IMEs (individual microentrepreneurs) and young professionals who does not have a monthly income but was impacted and had their businesses harmed by the new coronavirus pandemic. It is an article about how to survive during a hard crisis provoked by the largest health emergency the world ever seen after the Spanish flu, also known as the 1918 flu pandemic during the World War I. The results indicate that the presence of the technology will remain for a long period until there is vaccine for COVID-19, despite the fact that for some companies and professionals around the world a new business model created for this pandemic scenario actually worked and they will keep it.

The author suggests a continuity on this study, which was carried out and based on secondary data. However, it would be a great opportunity if this research could be done with actual professionals from creative economy sector through in-depth interviews, focus groups and/or survey (quantitative) to better understand the impact of COVID-19 on their lives and business.²

2 It is extremely important to highlight that during this pandemic there are alternative and useful tools to conduct this recommended research in order to avoid physical contact and agglomeration. Such tools were mentioned in the article.

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