

# Under Pressure: The Work in Brazilian Creative Industries and the New Era of Globalization

Diego Santos Vieira de Jesus  
ESPM-Rio, Rio de Janeiro, Brazil

The aim of the article is to examine the work in Brazilian creative industries in the new era of globalization. The main argument indicates that creative professionals are increasingly encouraged to assume entrepreneurial skills. Although work in creative industries is typically characterized by expressive, intrinsically motivating, and autonomous content, socio-occupational conditions are typically unfavorable. The adverse work conditions of the Brazilian creative class, in the context of globalization, can be identified in precarious contracts, the lack of social guarantees, the management of fear and moral harassment, and the imposition of unattainable production goals on workers.

*Keywords:* creative economy, creative industries, creative class, creative work, Brazil, globalization

## Introduction

The new era of globalization is characterized by the innovation, the pressure on free market-oriented governments due to societal transformations, and the connectivity of capital, goods, information, and people (Hendrix, 2012; Jesus, 2009a; 2009b; 2010; 2011c; 2014a; 2014b; 2014c). Creative economy—activities based on talent or ability—supposedly integrates sociocultural and economic goals and opportunities based on entrepreneurship and gives support to high-tech companies (Jesus, 2011a; 2012a; 2012b; 2013a; 2013b; Jesus & Kamlot, 2016; 2017). The potential of creative industries results from the alliance among technology, creativity, and entrepreneurship in traditional arts (theater, dance, music, painting), mass cultural industries (radio, television, newspaper) and knowledge-intensive domains (design, fashion, architecture, software) (Bendassolli & Borges-Andrade, 2011; Jesus, 2017a; Figueiredo, Jesus, Robaina, & Couri, 2019). The aim of the article is to examine the work in Brazilian creative industries in the new era of globalization. The main argument indicates that creative professionals are encouraged to assume entrepreneurial skills. Although work in creative industries is characterized by expressive, intrinsically motivating, and autonomous content, socio-occupational conditions are typically unfavorable. The adverse work conditions of the Brazilian creative class, in the context of globalization, can be identified in precarious contracts, the lack of social guarantees, the management of moral harassment, and the imposition of unattainable production goals on workers.

## Critical Success Factors for Creative Industries and Professionals in a Globalized World

The general critical success factors in creative industries are the high ability to adopt new technologies, the attraction of talents, and the protection of intellectual property. They also include great cooperation capabilities,

diversified funding sources, effective brand management, innovative business models, and successful international expansion. Some specific factors for each creative industry must also be considered. In advertising agencies, for example, the experience in specific projects, the success of previous campaigns, and a wide range of products and services are important factors. In computer programming activities, it is possible to indicate the high familiarity and understanding of clients' needs and the quality of software (Dziurski, 2016). Many general and specific success factors depend heavily on the creative talent of the professionals involved in these sectors.

Among the most common identity strategies for creative professionals, one can mention public exposure, which includes the use of various media, especially the internet, and participation in events to create visibility. Another strategy is the diversification of activities, which multiplies the fronts of professional activity to the point of including a large part of the activity's value chain, such as giving classes, courses, and lectures in his/her expertise and act in the sale of necessary inputs to produce creative work, for example. A third strategy is to participate in projects with a limited duration, which implies a continuous making-and-breaking of links that paradoxically feeds the motivation of many creative professionals. A fourth strategy is career development, which translates into a permanent effort to improve performance. Finally, entrepreneurship refers to the perception that the professional must manage his/her career as a company or business (Bendassolli & Borges-Andrade, 2012).

Under the pressure brought by the challenges of the globalized world, creative professionals and people who work in other areas such as sports (Jesus, 2011b; 2014c; 2018b) are encouraged to assume entrepreneurial skills. Among them, it is worth highlighting the competences of opportunity, concerning the recognition of new business opportunities; organizational skills, related to the organization of human, physical, financial, and technological resources; relationship skills, which refer to relationships among individuals; strategic skills, associated with the evaluation and implementation of strategies in the company; commitment skills, which lead the entrepreneur to move forward with the business; and conceptual skills, related to conceptual abilities reflected in the entrepreneur's behavior (Jesus, 2017c; Jesus & Dubeux, 2018; Makhamed & Bendassolli, 2017; Man & Lau, 2000; Jesus, Kamlot, & Dubeux, 2019). These skills proved to be necessary to face challenges that impacted the economy of several countries, such as the COVID-19 pandemic (Jesus, 2020a; Jesus, Kamlot, & Dubeux, 2020).

### **The Meaning and the Meaningfulness of Work in Brazilian Creative Industries**

Creative workers are usually younger than the general workforce; have higher rates of unemployment and various forms of underemployment, such as part-time work, intermittent work, and few hours of work per week; and are more likely than the working population to hold two or more jobs at the same time. The unequal wage distribution, the strong culture of flexibility, and a project-based work organization prevail (Bendassolli & Borges-Andrade, 2011; Bendassolli, Borges-Andrade, Alves, & Torres, 2015). Regarding the meaningfulness of creative work (the characteristics of both the work and the people associated with the sense of direction, purpose, and consistency between self and work), many creative professionals see their work allows them to contribute to other people's aesthetic processing. They also perceive their work as permanently changing and rich in novelty because tasks do not necessarily follow specific procedures, which seems to trigger creativity and innovation. They believe their performance can be improved through training and continuous development to monitor their maturation, particularly when they have no immediate boss or manager to provide feedback.

The professional recognition comes from the public, peers, and others such as the market, art dealers, agents, and the state (Bendassolli & Borges-Andrade, 2015; Jesus, 2017b; 2018a; 2020b).

The meaning of creative work—the knowledge, representations, and cognitions about work—can be first related to the representation of work as flow and pleasure. In the flow experience, they experience a feeling of deep integration with the object of their activity. Although these activities bring a high level of intellectual and emotional demands, creative professionals feel that they have the skills for performing them and their dedication to goals may go beyond immediate interests, such as career advancement. Through their activity, many creative professionals seek to achieve high values in terms of aesthetic, technical, and social standards. Therefore, there may be tensions when creative professionals do not experience authenticity and consistency between the representation of him/herself and the work and activity he/she performs. Other tensions are based on the low demand for the arts in Brazil, the occasional replacement of creative professionals by people with no training, pressures to reduce costs with a direct impact on the quality of the creative work, and the low level of some creative works' attractiveness to investors. Some tensions may be created because of the excessive workloads, tight deadlines, the complexity of the tasks, and precarious physical conditions such as the use of toxic materials. Some creative professionals believe that an overly commercial orientation can destroy the value of art and generate cultural consumption of the masses (Bendassolli & Borges-Andrade, 2015).

In Brazil, many creative professionals work in a situation of great informality, which is associated with the economic environment of unstable growth and the transformations of contemporary capitalism that resulted in the flexibilization of labor relations. Such relations are linked to productive restructuring, permeated by heterogeneity in the ways of employing the workforce in the production process, such as informal work in places and conditions of unstable demand (Torres, Bendassolli, Coelho-Lima, Paulino, & Fernandes, 2018). In creative sectors, these workers lack access to rights conquered by the working class. The informal creative work is related to the lack of politics to assist workers by granting income or ensuring basic rights, and the deterioration of work conditions. Unemployed workers may conduct different gigs or start their own business in creative and non-creative sectors. In the gig economy, companies take advantage of hiring workers as freelancers by using a discourse of partnership. This type of informal work is stimulated by discourses which see the superiority of self-employment through entrepreneurship as a way out to unemployment. Informal creative activities such as the handicraft and food street markets acknowledge and value the product of their work, but they must interact with a market governed by principles of capitalist organization. Other creative workers connected to the trading of industrialized goods see the meaning of their work in the income it produces. Even when creative workers point to the advantages of their work over formal activities, their income is typically lower and most of them have more working hours and do not contribute to the social security system. There are also exposed to health vulnerability (Carvalho & Bendassolli, 2019; Coelho-Lima & Bendassolli, 2020; Jesus, 2021).

### **Conclusion**

The work for creative professionals demands a high level of affective commitment, but requires training and preparation, so that the possibility of an individual's emotional distance from their own work or professional role may be more difficult. The risk associated with creative activities makes them challenging and exciting, as the individual can get wherever he/she wants if there are involvement and continuous improvement. As a result, leisure and work, personal and professional life may have no clear boundaries for many creative

professionals. The overvalued image of creative careers due to the affirmation of the individuals' own identity through their works may be responsible for this situation (Bendassolli & Borges-Andrade, 2011). The adverse work conditions of the Brazilian creative class, in the context of globalization, can be identified in precarious contracts, the lack of social guarantees, the management of fear and moral harassment, and the imposition of unattainable production goals on workers. The loss of individual and collective identity of workers also weakened labor organization (Druck, 2011; Jesus, 2020a; Jesus, Kamlot, & Dubeux, 2020; Maranhão, 2020).

## References

- Bendassolli, P. F., & Borges-Andrade, J. E. (2011). Meaning of work in creative industries. *RAE*, *51*(2), 143-159.
- Bendassolli, P. F., & Borges-Andrade, J. E. (2012). Identity representations and strategies in the artist's experience. *Psicologia & Sociedade*, *24*(3), 607-618.
- Bendassolli, P. F., & Borges-Andrade, J. E. (2015). Meaning, meaningfulness, and tensions in artistic work. *Revista Psicologia: Organizações e Trabalho*, *15*(1), 71-81.
- Bendassolli, P. F., Borges-Andrade, J. E., Alves, J. S. C., & Torres, T. L. (2015). Meaningful work scale in creative industries: A confirmatory factor analysis. *Psico-USF*, *20*(1), 1-12.
- Carvalho, D. S., & Bendassolli, P. F. (2019). Processo de significação no trabalho para trabalhadores artesanais atuando em uma capital do Nordeste brasileiro. *Psicologia & Sociedade*, *31*, e181444.
- Coeelho-Lima, F., & Bendassolli, P. F. (2020). Workers in the informal economy: Possible interventions. In M. M. Moraes (Org.), *The impacts of the pandemic on workers and their work relationship* (pp. 31-37). Porto Alegre: Artmed.
- Druck, G. (2011). Trabalho, precarização e resistências: Novos e velhos desafios? *Caderno CRH*, *24*(Spe. 1), 37-57.
- Dziurski, P. (2016). Success in creative industries. A discussion about critical success factors. *Journal of Management and Financial Sciences*, *IX*(24), 87-100.
- Figueiredo, J. L., Jesus, D. S. V., Robaina, D. T., & Couri, C. L. (2019). The development potential index of creative economy for Brazilian federal state capitals. *Creative Industries Journal*, *12*(2), 185-203.
- Hendrix, M. (2012). *The new era of globalization*. Retrieved from <https://www.uschamberfoundation.org/blog/post/new-era-globalization/33906#:~:text=The%20first%20era%20of%20globalization,in%20the%20late%2019th%20century.&text=We%20have%20seen%20in%20this,as%20the%20World%20Trade%20Organization> (access on January 2nd, 2021)
- Jesus, D. S. V. (2009a). Da redução da incerteza estratégica à perpetuação da exclusão: A relevância dos fatores ideacionais na análise de política externa. *Contexto Internacional*, *31*(3), 503-534.
- Jesus, D. S. V. (2009b). Os processos de partilha da soberania na União Europeia. *Revista Brasileira de Política Internacional*, *52*(2), 115-132.
- Jesus, D. S. V. (2010). Alternative analytical axes of Brazilian foreign policy. *International Political Sociology*, *4*(4), 419-435.
- Jesus, D. S. V. (2011a). Desde Angra hacia Teherán: La política nuclear brasileña bajo la administración Lula. *América Latina Hoy*, *58*, 103-120.
- Jesus, D. S. V. (2011b). Triunfo, desgracia e outros impostores: Um ensaio sobre hierarquia e exclusão no esporte e nas relações internacionais. *Revista Brasileira de Educação Física e Esporte*, *25*(3), 417-430.
- Jesus, D. S. V. (2011c). Bravos novos mundos: Uma leitura pós-colonialista sobre masculinidades ocidentais. *Revista Estudos Feministas*, *19*(1), 125-140.
- Jesus, D. S. V. (2012a). Noites tropicais: O Brasil e a nova era da não proliferação e do desarmamento nucleares (2003-2010). *Revista de Sociologia e Política*, *20*(43), 43-57.
- Jesus, D. S. V. (2012b). In the name of autonomy and development: Brazil and non-proliferation, disarmament and peaceful uses of nuclear energy. *Meridiano 47—Journal of Global Studies*, *13*(129), 28-34.
- Jesus, D. S. V. (2013a). De Nova York a Durban: O processo de institucionalização do BRICS. *Oikos*, *12*(1), 32-62.
- Jesus, D. S. V. (2013b). Lighting the fire: Brazil's energy diplomacy, 2003-2010. *Diplomacy & Statecraft*, *24*(3), 499-515.
- Jesus, D. S. V. (2014a). Mundo macho: Homens, masculinidades e relações internacionais. *Revista Brasileira de Estudos Políticos*, *109*, 309-364.
- Jesus, D. S. V. (2014b). O mundo fora do armário: Teoria queer e relações internacionais. *Ártemis*, *17*, 41-51.
- Jesus, D. S. V. (2014c). Juntos Num Só Ritmo? Diplomacia e Esporte Internacional. *Recorde: Revista de História do Esporte*, *7*(2), 1-37.

- Jesus, D. S. V. (2017a). A arte do encontro: A paradiplomacia e a internacionalização das cidades criativas. *Revista de Sociologia e Política*, 25(61), 51-76.
- Jesus, D. S. V. (2017b). Só para o moço do corpo dourado do sol de Ipanema: Distribuição espacial da economia noturna LGBT na cidade do Rio de Janeiro. *Revista Brasileira de Estudos Urbanos e Regionais*, 19(2), 288-309.
- Jesus, D. S. V. (2017c). Saudade de mim: Patrimônio cultural e economia criativa no Rio de Janeiro. In J. L. Figueiredo and D. S. V. Jesus, *Cidades criativas: Aspectos setoriais e territoriais* (pp. 157-178). Rio de Janeiro: E-papers.
- Jesus, D. S. V. (2018a). À Margem da Margem: LGBTs e a Economia Noturna do Samba nas Zonas Norte e Oeste do Rio de Janeiro. *BARU*, 4(1), 77-92.
- Jesus, D. S. V. (2018b). “Futebol é coisa para mano, mana e mona”? A LiGay Nacional de Futebol Society do Brasil. *Revista Periódicus*, 1(10), 343-372.
- Jesus, D. S. V. (2020a). Necropolitics and necrocapitalism: The impact of COVID-19 on Brazilian creative economy. *Modern Economy*, 11(6), 1121-1140.
- Jesus, D. S. V. (2020b). Como era bizarro o nosso cinema: A transgressão conservadora de Sady Baby. *Cadernos Pagu*, (60), e206010.
- Jesus, D. S. V. (2021). Living on the edge: Brazilian creative workers in the gig economy during the COVID-19 pandemic. *Psychology Research*, 11(2), 56-62.
- Jesus, D. S. V., & Kamlot, D. (2016). *Economia criativa e políticas públicas*. Curitiba: Prismas.
- Jesus, D. S. V., & Kamlot, D. (2017). Stuck in the middle of nowhere: Cultural policy, development and creative industries in Brazil. *Creative Industries Journal*, 10(2), 139-154.
- Jesus, D. S. V., & Dubeux, V. J. C. (2018). The crisis in private higher education in Brazil: main causes and possible solutions. *International Journal for Innovation Education and Research*, 6(1), 35-46.
- Jesus, D. S. V., Kamlot, D., & Dubeux, V. J. C. (2019). The decline of creative education in the city of Rio de Janeiro: Main causes and consequences. *Creative Education*, 10, 1670-1684.
- Jesus, D. S. V., Kamlot, D., & Dubeux, V. J. C. (2020). Innovation in the “new normal” interactions, the urban space, and the low touch economy: The case of Rio de Janeiro in the context of the COVID-19 pandemic. *International Journal of Social Science Studies*, 8(5), 17-27.
- Makhamed, Y. M., & Bendassolli, P. F. (2017). Evidências de Validade de um Inventário de Competências Empreendedoras para Empresários Juniores. *Psico-USF*, 22(2), 285-297.
- Man, T. W. Y., & Lau, T. (2000). Entrepreneurial competencies of SME owner/managers in the Hong Kong services sector. *Journal of Enterprising Culture*, 8(3), 235-254.
- Maranhão, R. A. (2020). Os Cientistas Sociais No Combate Ao Coronavírus E Contra A Necropolítica: Primeiras Batalhas. *BOCA*, 2(5), 1-14.
- Torres, T. L., Bendassolli, P. F., Coelho-Lima, F., Paulino, D. S., & Fernandes, A. P. F. (2018). Representações Sociais do Trabalho Informal para Trabalhadores por Conta Própria. *Subjetividades*, 18(3), 26-38.