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Events and social media market: Instagram as an agent for analyzing the impacts of the COVID-19 pandemic on the promotion of events in São Luís MA

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ABSTRACT
The present study analyzes the communicational dynamics in relation to technological and socioeconomic advances, through the investigation of the relationship between companies and customers during the pandemic caused by the SARS-CoV-2 virus, within the virtual environment. The research has as its object of investigation the companies that promote and organize events in São Luís-MA, as well as the economic impacts suffered and the actions regarding the relationship regarding the content of the respective segments, as well as to investigate the communication strategies carried out during the pandemic of the new coronavirus, specifically in one of the media that during the pandemic period obtained one of the highest numbers of users interacting, the Instagram platform. Thus, receiving prominence for its great ease of use and constant innovations through the application of new tools within the platform environment, factors that draw the attention of enterprises, since they promote the possibility of connecting with the follower/consumer virtually free of charge, which has become during the pandemic period one of the important spaces for social interaction. The bibliographic method was used as a methodological procedure. Subsequently, field research was carried out, where the behavior of the online profiles of these enterprises was analyzed, so that it was possible to understand the content and strategies used in the relationship between these companies and consumers on Instagram. Data from interviews and questionnaires applied with entrepreneurs and consumers of events in the city of São Luís-MA were also analyzed, for better guidance and construction of the research. As a result, it was possible to observe that the sector suffered great economic impacts with the increase in event cancellations, while laws were created to support and move communication campaigns promoting awareness of the postponement of events within Instagram, which reinforces the power of the platform in terms of relationship and digital content. In this context, it was understood that the constancy of content and the increase in visibility on the platform are proportionally related.

Keywords: Tourism, Event management, Instagram, Covid-19.

1 INTRODUCTION

In the process of social construction, the relationships between people and certain issues of common interest were based. This social aspect is seen from the establishments and the creation of social circles between groups of people, as well as the creation of the need between the relationship of the consumption of goods and services arising from the capitalist system. This scenario has favored

over time, for example, what we now understand as commerce, companies and customers, the latter being the focus.

In what we understand as entrepreneurship, in this work, tourism and event management companies are contained, which start to walk together when there is an increase in the possibility of facilitating the displacement of people and groups of people to a space other than their daily lives, to live new experiences, such as, for example, participating in an event. Because, while the historical milestone is the industrial revolutions, which paved the way for the automation and facilitation of human life, they also contributed to the increase of technologies and communication advances. These are necessary questions for what is now a basal form within the scope of operation of the tourism chain and the event management segment.

Among the contributions already mentioned, there is an additional look at the technological advances with the emergence of the internet, which enabled the change of perspective on how communication between people occurs and the need for communication actions of companies for the customer, which has become the focus within the entrepreneurial environment while also being one of the largest users of virtual spaces. what we now know as social media. This migration to the meeting of the customer in the virtual space, raised by the banner of *digital marketing*, contributed to knowing the most effective actions on how enterprises should behave in the *online* environment, relating to and engaging their followers. However, as already mentioned, globalization has enabled social and communicational changes, as well as allowed the rapid movement of people around the world. These aspects, together with man's search for more spaces to occupy and the non-compliance with respect for the natural norms of coexistence between humans and wild animals, contributed to the emergence of new diseases around the world, while it is now easier to transport diseases through the social environment, causing moments of difficulty in the control of these new diseases in which there is no scientific preparation or immunological security.

Given these determinant factors of environmental changes, the focus on the relationship between companies and customers in the digital and social media spheres, in addition to the great performance and development of the events sector in São Luís-MA, in this study, the impacts of the new coronavirus pandemic within the events segment are analyzed from the perspective of *marketing* digital. As well as the investigation on how the covid-19 pandemic has socioeconomically affected the events sector, while understanding what were the engagement strategies used by enterprises in this area within Instagram. In addition to describing the impacts of digital *marketing* within the events sector with the relationship with consumers of local events through the Instagram platform in São Luís-MA.

The methodological process was built in the search for referential information through readings and interpretations of articles, books, *websites* and magazines that deal with *digital marketing,*

content marketing *and* Instagram related to event management, in addition to the use of questionnaires and interviews with entrepreneurs and consumers of events in the municipality of São Luís-MA. In order to obtain more assertive information, field research was carried out within the platform itself for a better collection of data on the actions and behaviors of the study characters.

In this way, it contributes positively to the increase of studies on the topic addressed, which compiles current content and present in the daily lives of Brazilians and in the current relationships between companies and consumers, especially in the face of the covid-19 pandemic scenario, within the Instagram application. It is necessary to inform about the link of this production, which became an extension of the research started in 2019 that dealt with digital *marketing* and events , whose title is: "Events and Social Networks Market: Instagram as a strategic tool for the promotion of events and Lead loyalty in São Luís-MA". And that for a broader perspective, it is linked to the Research Group on Tourism and the Environment, specifically under the analysis of one of the lines of reflection: tourism and society.

2 THEORETICAL FRAMEWORK

In the tourism sector, there are several actions and production fronts, with impacts on society in a timely manner, such as increased economic development and the improvement of basic infrastructure. According to Beni:

> The tourism product is a set composed of goods and services produced in several economic units, which undergoes an aggregation in the market. The tourism, leisure and recreation sector is part of the broad service sector traditionally called "tertiary". Despite occupying an important place in the economy of industrialized countries, the literature on this sector is very specific or very professional. The service sectors that have already been the subject of further studies are insurance, banking, transport, hospitality and restaurants. (BENI, 1997, p. 176-7)

In this way, it is known that within the tourism mix, it is not limited to tourist spots, but reaches and develops diverse markets. One of them is the event and business management sector, which comprises several direct sub-segments such as: event professionals, convention centers, exhibitors, travel agencies, food and beverage sector, booth assemblers, lighting and banks. In this way, it is possible to glimpse the power of events, which according to Zanella is:

> [...] a formal and solemn gathering or meeting of people and/or entities held on a special date and place, with the objective of celebrating important and significant events and establishing contacts of a commercial, cultural, sporting, social, family, religious, scientific nature, etc. (ZANELLA, 2008, p. 1)

Still in the context of events, Cesca (2008) observes that "events can be classified as institutional and promotional (commercial). [...] are considered: folkloric, civic, religious, political, social, artistic, scientific, cultural, sporting, technical, etc." Andrade (2013) points out that this market

is composed of the pulverization of business, given the positive impact of the creation of new flows of visits, generating dynamism in a large part of the economy of a place.

When commenting on business and entrepreneurship, it is also necessary to look at business management so that strategic communication with customers and consumers becomes essential, since it is also necessary to search for them. Thus, with the technological and communicational advances, currently, with the internet, new formats of connections and relationship with customers are presented. According to Tescarollo (2016), the internet is understood as a single chain of computers based on a globalized linguistics, where it is possible to organize and unite users who are in the *online environment.*

Still on the impacts of the internet on the consumer and business environments, Vaz (2011) states that the content offered is what we are, and the internet is a great "bonfire" that allows several connections to happen between users from all over the world, enabling everyone to share the same "space". In this way, it is understood that information technologies are now more than determinant for the social bases, with greater visibility, with viral sharing and content[1]. In the same direction, Silva (2020) observes that these and other techno-communication advances allowed more economic-cultural relations to be developed and integrated and, at the same time, society became more technologically dependent, also due to the rapid informational fluidity existing in the world.

Regarding social dynamics and their changes, in early 2020 the world was faced with a health crisis derived from the disease called covid-19, which according to the Brazilian Ministry of Health (2020) is a "disease caused by the coronavirus, called SARS-CoV-2, which presents a clinical spectrum ranging from asymptomatic infections to severe conditions". Within the time period from the encounter of the disease until the construction of this research report, the pandemic is occurring, and according to Barifouse (2020) the world is experiencing its second pandemic of the[2] twenty-first century (the first being H1N1[3]).

In this way, the social dynamics were abruptly modified, with measures of restriction and movement of people. A fact that forced enterprises from various sectors to turn their gaze once and for all to the only environment of direct relationship with the consumer other than face-to-face, the *online environment* on the internet, specifically social media. This environment was already a communication and visibility channel for enterprises in the market, through the evolution of Web 2.0 (a term used to refer to the eras of actions within the digital world), as said by Turchi (2019). Apps such as Instagram, Facebook, and WhatsApp have gained strength within the pandemic environment, as well as the

[1] The classification of the viral is related to this power to quickly pass on messages to a large number of people, that is, it is similar to an epidemic (TURCHI, 2019).
[2] A pandemic is the worldwide spread of a new disease and the term comes to be used when an epidemic, an outbreak that affects a region, spreads across different continents with sustained person-to-person transmission (SCHUELER, 2021).
[3] H1N1 influenza is a disease caused by a mutation of the influenza virus. Also known as influenza type A or swine flu, it became known when it affected a large part of the world's population between 2009 and 2010 (AMARANTE, 2020).

migration of buying and selling, connection, and digital marketing adjustments . As stated by Tavares (2020):

> The changes in consumer behavior in quarantine are an indication of how to cushion the blow or even find a way to improve the maintenance of the enterprise. In March alone, online purchases rose 40% in Brazil, according to market intelligence firm Buy and Trust. This is one of the numbers that shows: those who are adapted to e-commerce, Digital *Marketing* and delivery have greater resistance to the COVID-19 crisis. (TAVARES, 2020, p. *online*)

In this way, a change in the way companies look at the internet and its various possibilities of digital relationship is remarkable. Regarding digital *marketing*, Torres defines it as:

> A set of marketing and advertising strategies, applied to the Internet, and to the new behavior of the consumer when browsing. It is not one or the other action, but a coherent and effective set of actions that create a permanent contact between your company and your customers. Digital marketing makes consumers know about your business, trust it, and make the purchase decision in your favor. (TORRES, 2010, p. 07)

Thus, as a result of changes in social dynamics, both from an economic, health and technological point of view, the search for greater connectivity exists and increases as more users enter the context of digital platforms. Like Instagram, [4]which according to Aguiar (2018), was created in 2010 by software engineers*, and* [5]a year after its creation already had 10 million users, investing in innovations within the digital platform, involving diverse audiences and entrepreneurs interested in promoting their products and services, in addition to their lives and moments.

3 JUSTIFICATION

In today's society, technological advances make it easier to access new tools and use digital platforms. This process is sometimes favored by external issues that can be caused by human or natural factors. In this way, the justifiable need for research on the impacts of the covid-19 pandemic[6] and the events market in the municipality of São Luís-MA arises. Specifically, within *the online* environment, through the performance of the events segment, which in the present research is stratified by three sectors of enterprises: event producers, event houses and ceremonialists.

The events sector in Brazil, according to a survey conducted in 2019 by *NewSense on* behalf of the Brazilian Union of Trade Fairs and Business Events (UBRAFE), shows that the economic impact on the generation of results for the companies exhibiting the events was R$ 305 billion, which corresponds to 4.6% of the National Gross Domestic Product (GDP). With the impacts of the covid-19 pandemic, according to a study carried out in 2020, pointed out by UBRAFE, ABEOC (Brazilian

[4] Free platform that allows the sharing of visual records, such as photographs and videos, being made available for Apple iOS, Android, and Windows Phone devices (INSTAGRAM, 2020).
[5] The American Kevin Systrom and the Brazilian Mike Krieger (AGUIAR, 2018).

Association of Event Companies) together with SEBRAE (Brazilian Support Service for Micro and Small Enterprises), 98% of the events sector was impacted by the pandemic, which brought a loss of R$ 270 billion between March and December 2020, as stated by Kaoru, 2021.

And according to this new reality faced, there was an increase in the use of digital platforms, such as Instagram, [7]which according to D'Angelo (2021), during the covid-19 pandemic, 72% of users in Brazil started to use Instagram more and 59% of users spent their time watching lives during the [8] pandemic. Thus**,** it is known that users have been impacted by the platform's innovations and the impacts of the coronavirus pandemic. Currently, about one billion users are active per month (WAKKA, 2018), with a significant audience in Brazil, which is in third place in the world *ranking* of users by country (77 million users), according to the *Digital Global Overview 2020*[9] report. Business profiles already add up to more than 25 million *Instagram Business*[10] profiles in the world, according to Cossetti (2017). Among the chosen research space, according to Mídia Dados Brasil (2018), within Maranhão between 2 and 2.5 million users access Instagram or Facebook every month, representing 35% of the state's population. In the municipality of São Luís-MA, according to Anatel (2019), approximately 1 million and 800 thousand mobile phone accesses were obtained, thus reaffirming the potential of connectivity between companies and consumers even in the pandemic environment in an easy way.

Connectivity that is corroborated by Turchi (2019), when he states that these technological innovations and free tools on the internet promote changes in social relationships and commerce. However, the author contributes to the reflection that a part of the companies still do not use the resources as they should and are not aligned with the issues related to these *online* activities. A fact observed is that, because it seems easy to use, the enterprises are more present on digital platforms, however, with the glimpse of direct sales and using Instagram as a "showcase" for their products and services. Given this high degree of reach within digital *marketing*, the acceleration that the coronavirus pandemic and the economic impacts have caused, have given rise to a focal point, specifically for the *online* scenario of the Instagram platform, where this research contemplates the events segment. With the main objective of seeking to understand what are the impacts of the covid-19 pandemic within the events segment, under the look of digital *marketing* on the Instagram platform

[7] Free platform that allows the sharing of visual records, such as photographs and videos, being made available for Apple iOS, Android, and Windows Phone devices (INSTAGRAM, 2020).
[8] Instagram *Stories* feature that allows the recording and transmission of live videos, a tool released in 2016 (PATEL, 2019).
[9] Annual report carried out by the London-based company We Are Social in partnership with Hootsuit, both specialist digital *marketing* institutions with operations worldwide and globally respected informative productions according to Pareto (2019).
[10] It is a set of tools that allows you to create a special account for companies, entrepreneurs, and stores (PERSONAL MARKETING DIGITAL, 2020).

and the respective actions of the enterprises in the relationship with consumers in the municipality of São Luís-MA.

In this way, the present study serves to contribute to the increase of the understanding of the socioeconomic impacts and digital relations between enterprises and consumers within the events sector, under private initiative caused by the pandemic of the new coronavirus, which are directly linked to tourism in São Luís. The results of this research may, in this way, add to studies and academic productions in the future, linked to the present theme surrounded. This delimitation, being a current theme that has as its main motivation the great lack of studies and research within the municipality of São Luís-MA, even though there are many advances in research and studies in the space of tourism, event management, covid-19 and digital *marketing* in Brazil.

The research aimed to identify impacts of the covid-19 pandemic within the events segment in the municipality of São Luís-MA, from the perspective of digital *marketing* on the Instagram platform. It was necessary to investigate how the covid-19 pandemic affected the events sector in the municipality of São Luís socioeconomically, as well as to verify what are the engagement strategies used by event ventures within Instagram during the covid-19 pandemic; and finally describe the impacts of digital *marketing* within the events sector with the relationship with consumers of local events in São Luís-MA in the midst of the covid-19 pandemic.

4 METHODOLOGICAL APPROACH

The present research uses a qualitative approach in its realization. According to Minayo (2001), qualitative research allows for singular answers, and he continues to state that quantification in this type of research in the social sciences is not interesting, since it works with a range of meanings, motives, aspirations, beliefs, values and attitudes that answer very particular questions. In this way, it is possible to have a deeper understanding of the processes and actions in the research environment, and it is impossible to reducibility to operations with variables.

The Instagram application, a relationship platform in the *online* environment, is the object of the current research, as well as the impacts of the covid-19 pandemic within the events segment, from the perspective of *digital marketing* and the digital relationship strategies led by the enterprises in this period with their followers as well. Even though Instagram is the promoter of the study and it is of global use and reach, with active users all over the world, for a more assertive analysis, the municipality of São Luís-MA was delimited as the space of action of the research. It is important to emphasize that the research was carried out exclusively in the virtual environment, thus starting with private sector enterprises and their consumers.

It should be noted that in order for the current research to be carried out, previously, inquiries were initiated about the use of the Instagram application and the events market, whose title is: "Events

and Social Networks Market: Instagram as a strategic tool for the promotion of events and Lead loyalty in São Luís-MA", started in the second half of 2019. Thus, the search for more depth in this environment allowed the current research to be possible, opening new perspectives also due to the covid-19 pandemic occurring within the time frame of the research. Therefore, it is of an exploratory nature, which, as stated by Marconi and Lakatos (2003), is an approach that facilitates the relationship with an improved identification and also the understanding of an event or fact that occurred, aiming at the presentation of novelties, problematizations or hypotheses about certain content. In this way, two groups were delimited for the search for information: the enterprises and the consumers of the Ludovicense events segment.

The initial group for the analysis was the enterprises of the events sector of São Luís-MA, being subdivided into three axes of action and participation in the sector: the production of events, the ceremonial, and finally, the event houses. The second group is that of event consumers, which consists of a large group, as they are in greater quantity in the movement also within the internet and Instagram, with some criteria for participation, namely: (1) being a resident in the city of São Luís or in the metropolitan region (São José de Ribamar, Raposa, Paço do Lumiar, Bacabeira and Rosário), giving more attention to the public of São Luís, since it is the resident public of the geographical delimitation applied to the research; (2) attend events in the city of São Luís; and (3) being a follower of event profiles, that is, of an Instagram venture among the pre-established segments.

Regarding the quantity of the research sample, it was defined in a non-probabilistic way, in line with the participation of digital consumers until a relevant amount of information was obtained. By the end of the data collection, the total number of actors reached was 120 consumers of events and 12 enterprises, with daily analyses being carried out with the observation of the content published by the profiles of the enterprises and the visible interactions of engagement of the followers. However, it was noted the need to expand this universe of sampling of enterprises for the application of interviews, so that the total number was 26 enterprises surveyed, among those analyzed and interviewed. This totals a sample of 146 individuals.

The present research made use of two main instruments for collecting information. They are: the interview and the questionnaire. The theoretical and conceptual basis was the structures and applications already established by Gil (2002), according to which the aforementioned techniques of structuring interviews and questionnaires have points in common with each other and in order to obtain data, the researched and the questions must be applied assertively. Still, it is worth emphasizing that another format of data collection was the observational analysis within the *online* environment with the aforementioned accounts of the enterprises and their actions, as well as formatting of posts, contents, among other aspects. An analysis that, according to Fachin (2017), has applicable value, especially in the social sciences environment, especially when there is good research planning,

systematic data collection and records, being possible through well-established concepts. As we are talking about a global pandemic environment and with the events sector often unable to carry out its core activity, the observational method was fitted in a unique way.

The interviews consisted, therefore, of open and closed questions, allowing the interviewees to discuss the theme and their thoughts with greater freedom. Thus, the collection mechanisms focused on secondary and primary data. Respectively, they were collected through bibliography, in addition to statistics and data collection, using field research, made through direct access to the content published by the enterprises in the events segment on the Instagram platform. In addition to the application of structured interviews (Appendix I) with the managers of the projects carried out by telephone call, or through a form available on Google Forms to those who were not available to answer the interview by voice. Finally, the questionnaire was applied to digital consumers (Appendix II) also through the Google Forms tool, enabling a more reliable evaluation of the actions.

After data collection, they were tabulated and recorded in data tables and graphs. From the results obtained, there was a need to delimit three major axes of analysis: content, content consequences and engagement and relationship of the enterprises with followers/consumers. It is important to note that the period of conducting the research took place as an initial milestone in the second half of 2019, with the birth of the work "Events Market and Social Networks: Instagram as a strategic tool for the promotion of events and Lead loyalty in São Luís-MA", in which part of the analysis and data collection instruments were installed; and ended at the beginning of the second half of 2021, while even so, even with the extension of the research, it is possible to find limiting issues regarding data capture with a reduced number of participations of the enterprises, as well as the little offer of content and interactions, also by the enterprises, constituting a possible thin analysis, however, it still contributes to the advancement of future research and productions on the present theme addressed.

5 RESULTS

5.1 ECONOMIC IMPACTS OF THE PANDEMIC ON THE EVENTS MARKET SEGMENT

After the search for data and information, through collections made in research of websites, books, scientific productions, federal government portals, among other sources of statistics, as well as analyses of understandings made from the returns of interviews carried out with 22 entrepreneurs in the events market in the municipality of São Luís-MA during the covid-19 pandemic in the year 2020, Specifically: event promoters, event houses and ceremonialists. In addition to observations made in the field of Instagram, through content analysis of a sample (12 analyzed) of this same segment of the Ludovic entrepreneurial public, aiming to start from a constructive understanding, it was preferred to initially analyze how the pandemic of the new coronavirus impacted tourism.

Thus, it is necessary to understand that, within tourism, there is as one of the primary factors the relationship between supply and demand, that is, sending and receiving nuclei. Therefore, the consumption of this activity promotes a spatial change, especially in the local infrastructure and economy, because, as stated by Fuster (1991), tourism is originated by the displacement and the phenomena of travel towards the receiving nuclei. Thus, a data collected that is important for the present research is the economic power factor, which according to Souza (2020), in 2019, the movement of the Brazilian Gross Domestic Product (GDP) was R$270.8 billion. However, it also states that due to the sector being one of the most affected by the covid-19 pandemic, this revenue should be close to R$ 259.4 billion in 2021, still being 4.2% lower than during the period of 2019 when there had been no health crisis. This data becomes relevant to understand more easily that tourism has a direct participation in the Brazilian economy, as well as also fosters improvement and quality of life for those directly and indirectly involved in this economic activity that is done through people, as observed in an improved way in the data collected below.

Based on the understanding of the previous information, it is necessary to look at a segment within the Brazilian tourism sector, which is the event management market, occupying a large share, positively impacting economic activity, because, according to SEBRAE (2018):

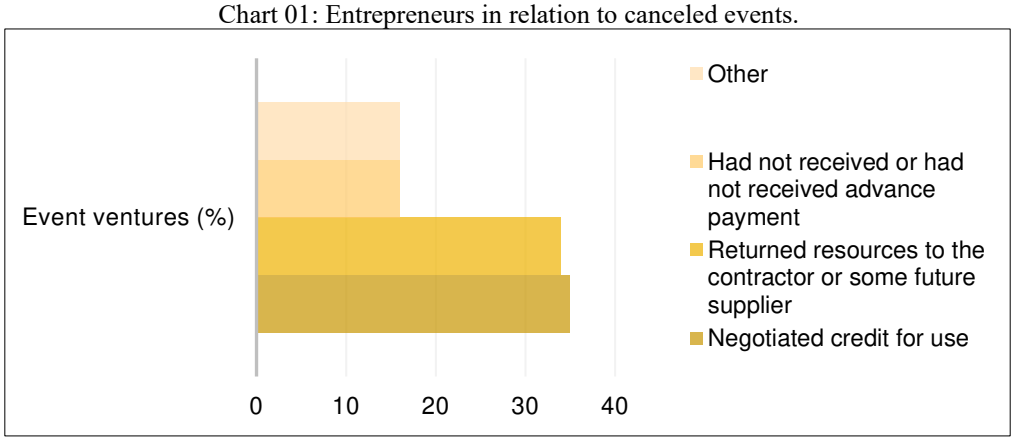
> The segment is responsible for 7.5 million direct, indirect and outsourced jobs in the national economy and contributes R$ 48.69 billion in taxes. The participation of small businesses in the events sector totals 297,565 companies, including individual micro-entrepreneurs, micro-enterprises and small businesses, and represents 95.4% of the total number of companies in the segment.

Thus, it can be inferred that a considerable portion of enterprises in the events sector is composed of a small or small audience of employees, important information when analyzing the impacts of the covid-19 pandemic on this specific segment. Also according to SEBRAE (2020), about 98% of these same enterprises suffered the effects of the pandemic, so entrepreneurs were unable to put into practice their core activity, which is to unite people in the same space to party and celebrate together, as it has become one of the main factors in the increase in cases and proliferation of SARS-CoV-2. Thus, according to the World Health Organization - WHO (ALVES, 2020), social distancing was one of the most effective and cheapest solutions used by countries. So, in order to understand the negative power imposed by this new disease, it is observed in the data found below, that 50% of Brazilians were in social isolation, according to Senechal (2020), so it is understood that the world could not move and unite to hold an event.

Thus, according to the Brazilian Association of Event Promoters (ABRAPE), 51.9% of the events that were planned to take place in 2020 were canceled, postponed or even uncertain of the date for their realization. Among the associates (approximately 60% of the GDP of events in Brazil), it is considered that 580 thousand professionals in the events sector will enter the classification of

unemployed, thus, it can be understood that one of the great impacts caused within the event management sector in Brazil was the generation of unemployed and the prospects of non-generation of revenue. Therefore, it is understood that there was a considerable number of cancellations of events that were scheduled to take place during the year 2020. The scenario of pandemic uncertainties has therefore contributed to a great weakening of the sector, and those who previously took the dreams of many people off the paper and built their dreams ended up having theirs weakened. Given all this environment of instability created by the consequences of the pandemic, we sought to understand the impacts and respective effects of the events market in the face of the pandemic scenario. For a better understanding of this variable, we sought a data analysis from a survey[11] offered by SEBRAE in partnership with ABEOC[12] and UBRAFE[13], carried out in April 2020 from the collection of information from more than 2.7 thousand respondents. Thus, the first variable that we seek to understand is in relation to the actions that companies took in consideration of canceled events, best seen in the chart below:

Chart 01: Entrepreneurs in relation to canceled events.



Source: Adapted from SEBRAE (2020).

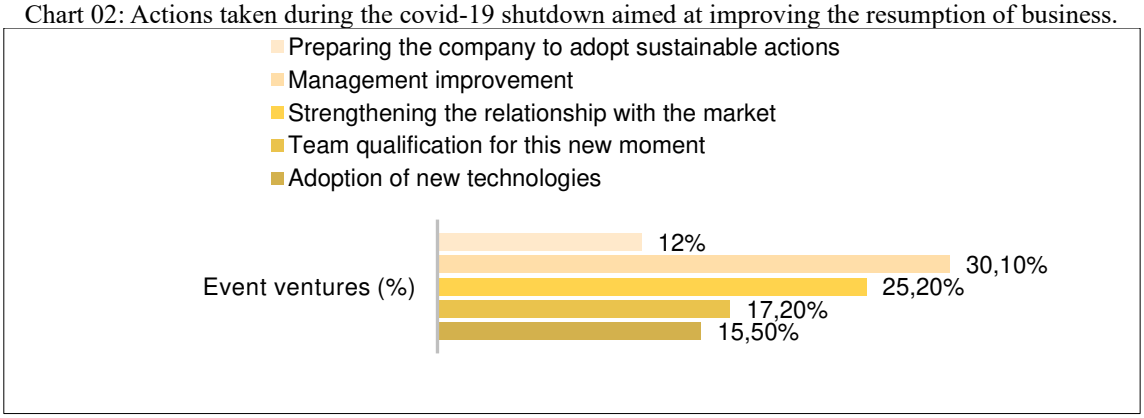
The data offered above adds important information to this research, adding knowledge about the actions of entrepreneurs in the face of the impacts of the pandemic. In this way, it can be understood that most of the entrepreneurs went through the path of credit negotiation for use in the future, an action that is considered positive when it is understood that this measure does not allow for a sudden loss of revenue in the company's cash, as is also seen in the speech of a CEO of an event production company in an interview for the UOL news portal (TEIXEIRA, 2020): "The vast majority of contracts have not been canceled, but suspended. When we push forward, we consider that [the money] is going to come in. It may not be now, but it comes in." On the other hand, there was also a large portion of respondents who opted for the return of financial resources to the contractor or supplier, and it is

[11] Available at: <https://bityli.com/piA3O>.
[12] Brazilian Association of Event Companies.
[13] Brazilian Union of Trade Show Promoters.

appropriate here to reflect on the period that the pandemic was considered to last. In a press conference, as promoted by the news agency BBC NEWS – BRASIL (GALLAGHER, 2020), the Minister of Health Henrique Mandetta says: "We are imagining that we are going to work with ascending numbers [...] August, September, we should be coming back, as long as we build the so-called immunity of more than 50% of people." In other words, in March, when this understanding was put into practice by the Federal Government and the Ministry of Health, it was possible to have accreditation in short-term improvement, compared to the current period of the pandemic, which extends through the second half of 2021. An analysis that is also valid when observing another piece of data from the aforementioned survey, when it is questioned whether entrepreneurs aim to lay off workers in the next three months due to covid-19, and the result was that 64% of respondents did not intend to dismiss any employee, which is understandable, therefore, in a true accreditation at the end of the pandemic in a period of months.

Another analysis based on this SEBRAE research (2020) was about the understanding of the events as to their realization. Among the answers, what was obtained was an average of 12 canceled events and 7 rescheduled events, that is, it can be understood that entrepreneurs in the sector opted more for cancellations than for rescheduling on average. Starting to search for one more question, it is possible to observe the focus of efforts on the part of entrepreneurs during the pandemic period, best seen in the graph below:

Chart 02: Actions taken during the covid-19 shutdown aimed at improving the resumption of business.



Source: Adapted from SEBRAE (2020).

The last graph presented brings pertinent information to this research, as it establishes an understanding of what was the direction of efforts in relation to the period of non-promotion of face-to-face events, that is, in the period in which the sector was paralyzed. Thus, the graph above highlights the variable on the improvement in the business management of the enterprises in the sector, which was the main action, that is, it can be understood that an "inward look" was evidenced on behalf of the entrepreneurs and looking to the future, investments were made in internal improvements.

Still on the economic impacts within the events market, this time specifically in the scenario of São Luís, data is captured, mainly through news, analysis of entrepreneurs' content on Instagram and in the media, as well as visualizations of actions by the government, allowing an appreciation that guides more on the subject. Following a chronological order, during the months of May and June 2020, a campaign was promoted by a group of enterprises in the events sector, led by the *hashtags* #JuntosSomosMaisFortes and #CampanhaEventos which aimed to seek help in feeding event professionals in São Luís in the collection of basic food baskets or the amount of R$ 39.00 which was the corresponding amount in the period. This campaign mentions self-employed professionals who work as waiters, *bartenders*, security guards, receptionists, *staff,* production, lighting, among others. Thus, the campaign gained strength within the events market and was shared by profiles in the sector, being posted in addition to *stories*, in the *feed* of some enterprises, as can be seen in the image below:

Image 01: Post record on the #CampanhaEventos.



Source: Author's data (2020).

The campaign, materialized above through graphic art, was fostered within the Instagram platform, contributing to corroborate the value of the platform in its use to reach audiences and be assertive in terms of digital communication among the events market in the capital of Maranhão. In addition to this action related to the financial situation of the events market, it was also possible to understand the impacts of the pandemic on the revenue of the São Luís sector, when analyzing the *New Year's Eve* period of 2021 (as face-to-face events were already allowed, but with restrictions and sanitary rules), which according to a local report by the newspaper O Estado do Maranhão (2020) had three major events canceled through action by the Federal Public Prosecutor's Office. The consequence of these and other cancellations of local events was the revolt of the event enterprises that estimated financial losses. In one of these events, producers claim a loss of up to half a million reais considering the entire production chain that involves the segment. These facts contribute to the understanding of the impacts of event management in the Ludovicense pandemic scenario, in which it was noticed that

the sector, even with restrictions, bets and invests in the activity and believes in the economic power and recovery of the market.

Moving on to another fact that marked the financial life of the events sector in the capital of Maranhão, there is a manifestation that reverberated in the local media: entrepreneurs from the chain of events met in person in an act of protest and also to demand attention so that a debate and discussion could be built about precisely the financial impacts caused during the still experienced covid-19 pandemic. This action took place during the beginning of February 2021, also according to the Imirante portal (2021) the objective was also to make the state government allow the reopening of events in the capital. This act was fortunate in adding to the present research by reinforcing the understanding of the actions that the pandemic forced entrepreneurs to take to reduce the financial impacts on household income. This action carried out in February, from what he understood during the analysis of the facts, contributed to the creation of a public notice[14] that was promoted through the Secretariat of Culture of Maranhão (SECMA), which aimed to promote an emergency aid for event professionals, in the amount of R$ 600. The State Government stated that this aid is an attempt to reduce the financial mishaps experienced by the sector, due to the restrictions and non-full resumption of face-to-face events, thus occurring, in the period of April, the aforementioned emergency aid also had in its scope, the promotion of a single portion of the amount.

Within this survey of data on the impacts and interferences of the pandemic in terms of business and financial management, it is necessary to look at the interviews conducted in 2020, when a part of the event entrepreneurs placed the pandemic as a form of obligation to use digital platforms, including Instagram. As seen in the interview records transcribed below:

> - "Look, I believe that the company's relationship with... with the media, whatever it is, but speaking specifically of Instagram, it is very important, right?! yes, I think it strengthens the relationship, especially in this pandemic...".
> - "I took advantage of the pandemic to work on partnerships, so the marking... Tag other suppliers, other partners... Making joint relationships, you know, these are actions that we are doing during this period."
> - "[...] Even more so today in times of pandemic, [...] we tried to do a lot of art promotion, and that's even in times of pandemic, we managed to make locations for next year, so this time on Instagram was paramount".

Therefore, it is understood that while events cannot be held, one of the main functions of enterprises, in accordance with some data already discussed previously in this report, is to invest in visibility and still be "in sight" of customers and future customers, using digital platforms as a showcase for as soon as possible, when events are allowed. customers are already engaged with the

[14] Available at: <https://cultura.ma.gov.br/wp-content/uploads/2021/04/EDITAL-N%C2%BA-02-2021-SECMA-TRABALHADORES-DO-SETOR-DE-EVENTOS-1.pdf>.

company, with this engagement happening through Instagram, through the presence of all those analyzed on the platform.

Within one of the analyses made, it was also understood the importance of the events market, in its grandeur in the national economic and financial aspect. There was the construction of provisional measures and laws that supported the Brazilian tourism and entertainment sector, mainly aiming to mitigate the financial suffering of companies and ensure the right of the consumer to events as well. The first federal imposition on company shares from a legal point of view, carried out on April 8, 2020, two months after the covid-19 pandemic, was the birth of Provisional Measure No. 948[15], of April 8, 2020. After the expiration of the MP, it was converted on August 24, 2020 into Legislation No. 14,046, [16]while on March 17, 2021, another provisional measure was created, No. 1,036, [17]which has currently become Law No. 14,186, [18]sanctioned on July 15, 2021. According to the Federal Government:

> Law that extends the deadline for rescheduling and refunds of activities in the tourism and culture sectors canceled in 2020 and 2021 due to the pandemic. As a result, consumers, service providers, artists and professionals hired to hold events will have until December 31, 2022 to reschedule, grant credit or refund the values of the services purchased. The action aims to guarantee the rights of consumers and the survival of the two sectors, strongly affected by the pandemic. (FEDERAL GOVERNMENT OF BRAZIL, 2021, p. *online*)

Thus, these government measures corroborate the initial thought that from a financial point of view, in order to have a "sigh" from the financial management of companies, it is necessary to start postponing and rescheduling events impacted by the covid-19 pandemic, when it is also established by the legislation that if the company cannot offer the service within the scheduled time or offer credit, You must refund the amount to the consumer at a later date.

The above actions were evidenced within the analyses carried out in the virtual environment for monitoring the profiles of the investigated enterprises of the previously defined sample. Since the communication channel opted for by some enterprises to communicate about the existence and application of the law was also the Instagram platform, mainly materializing visually through posts in the format of an informative note.

Thus, always thinking about the future of the events market, he questioned himself about the future of this sector that was and still is so impacted by the restrictions and social changes caused by the covid-19 pandemic. According to Medeiros (2021), with the advance of vaccination against covid-19, as well as the week-over-week drop in the number of SARS-CoV-2 infections, a positive scenario for the sector can be foreseen at the end of 2021, and this future has already been built, as a test event took place on July 21 and 22, in Santos (SP). the so-called Expo Retomada – Safe Event, organized

[15] http://www.planalto.gov.br/ccivil_03/_ato2019-2022/2020/Mpv/mpv948.htm (BOLSONARO, Jair M., 2020).
[16] http://www.planalto.gov.br/ccivil_03/_ato2019-2022/2020/Lei/L14046.htm#ementa (BOLSONARO, Jair M., 2020).
[17] http://www.planalto.gov.br/ccivil_03/_ato2019-2022/2021/Mpv/mpv1036.htm (BOLSONARO, Jair M., 2021).
[18] http://www.planalto.gov.br/ccivil_03/_ato2019-2022/2021/lei/L14186.htm (BOLSONARO, Jair M., 2021).

by institutions related to the events market. Medeiros (2021) continues to post positive results, because among 1264 visitors and more than 1200 covid tests, only two were positive.

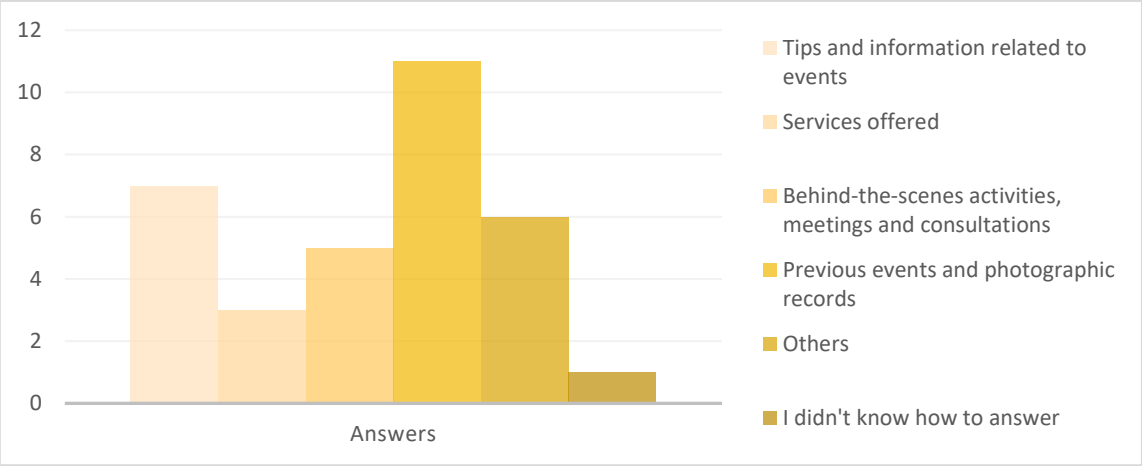
In this way, it is understood that the events sector will indeed obtain an improvement in the sense of performance and consequently a financial return proportional to the partial and total resumption of activities, according to the data from the surveys collected, however, according to Souza (2020), the events should not be the same. For the future, he considers that, even with the sector having an almost certain return, the public will only participate in events considered important and with a perceived value that actually provides a true experience, with differentiation. As well as the events will have more technology added to their realization, such as the possibility of public participation in any location on the globe. Finally, the author also states that enterprises in the events sector will redouble their care regarding the issue of contract management and will do their best to ensure their financial health, avoiding a loss from an event that will never happen.

5.2 ANALYSIS FROM THE POINT OF VIEW OF CONTENT AND THE RELATIONSHIP OF ENTERPRISES WITH CONSUMERS IN THE INSTAGRAM ENVIRONMENT

Soon after the collection of data within the previously defined samples, as well as the analysis of the information collected through the application of interviews with the enterprises of the events sector in São Luís-MA, the primary understanding of the knowledge of what were the contents pulverized within the profiles of the enterprises in the sector during the period of the covid-19 pandemic was started. Thus, we seek to understand this variable in the scenario of a period in which the promotion of events was not occurring.

When asked about event managers, the vast majority say that the focus is to publish content related to previous events, as well as photographic records, with 11 answers. Then, with 07 statements, it is inferred that tips and information related to events are provided in the period without activities, as best seen in Graph 01 below:

Graph 01: Offer of content outside the period of events.

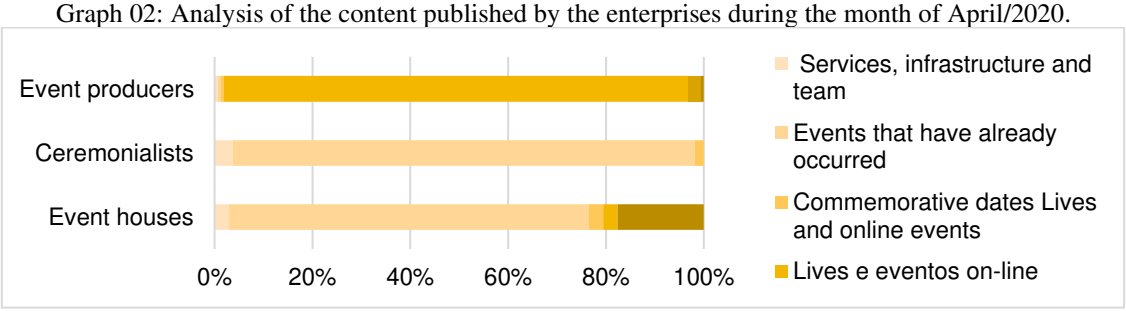


Source: Author's data (2020).

Regarding the previous placements, the importance offered by the previous events is remarkable, given more in the interviews, enabling more visibility and generating interaction on Instagram. A factor that brings an analysis of Munhoz's (2020) thinking, when she states that it is essential to attract people to the business, creating a relationship with them and then, after the attraction and the relationship, there is the conversion to[19] effective sales within the digital environment.

Still taking into account the **content factor posted**, the curiosity to search for on-site **analysis (Instagram platform) was created,** in this way, the view of the other side of the *smartphone*. Thus, we sought to understand in fact what the consumer visualizes when following the profiles, and a sample of this variable was analyzed, referring to the month of April 2020, in which we were already living under the impacts of the new coronavirus pandemic in the municipality of São Luís-MA.

Graph 02: Analysis of the content published by the enterprises during the month of April/2020.



Source: Author's data (2021).

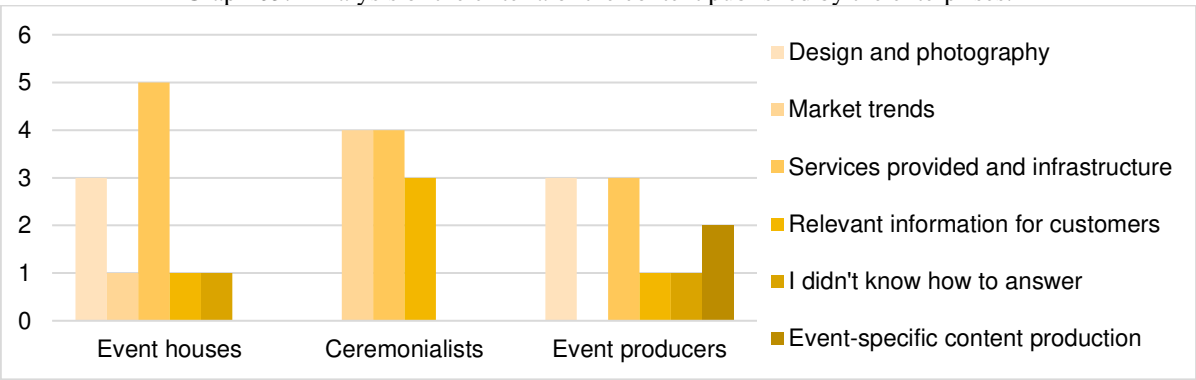
This variable expresses relevance due to the reflection brought about what the followers, that is, the potential audience of these enterprises, received in terms of content within a pandemic environment in which there was no possibility of face-to-face events with a concentration of people or entities, which is a key activity in the events market sector. As stated by Zanella (2008), however, it

[19] In the digital universe, to convert is to achieve what is expected in the commercial process, such as the conversion of a Lead into an effective sale (REZ, 2016).

was noted that within the segment of event producers, there was a high promotion of *lives*[20] and virtual meetings (87%), and these actions are also considered as events, as stated by Gusmão (2020) when he says that "*online event* is a media distributed over the internet using technologies such as *streaming*, *on demand* and live streaming. Its content can be transmitted in real time or from the release of access to an already recorded and restricted content." Thus, it is observed that during the same period, within the other two segments – ceremonialists (88%) and event houses (66%) – the focus was on promoting events that have already occurred, making use of the photographic and visual opportunity on which Instagram is based and which, according to Munhoz (2020), is also seen as a determining factor in the choice of content, as is understood in the next variable analyzed.

Thus, since there is content being pulverized, naturally, it was questioned what **are the criteria that lead to it being linked in the profiles**. As already seen above, with the analysis of this new variable from the perspective of the entrepreneurs, it is clear that most of the enterprises make use of basic criteria, the main one being the one that corresponds to the services offered and the infrastructure of the events and the company, with a grand total with 12 statements found in the statements of the interviewees (event houses, ceremonialists and event producers) as can be seen in Graph 03 below:

Graph 03: Analysis of the criteria of the content published by the enterprises.



Source: Author's data (2020).

Thus, the importance of this variable of the present research is valid, as it is perceived that there is a tendency for enterprises to use contents that have already occurred, involving, in part, issues related to infrastructure, in addition to explaining services already provided by the enterprise. However, we reflect on the use **of content** marketing, a key tool for good *digital marketing* within social media platforms, according to Munhoz (2020). Because, as stated by Rez (2016), it is necessary to think of content that is not limited to getting leads, that [21]goes beyond content about "operating manual" or

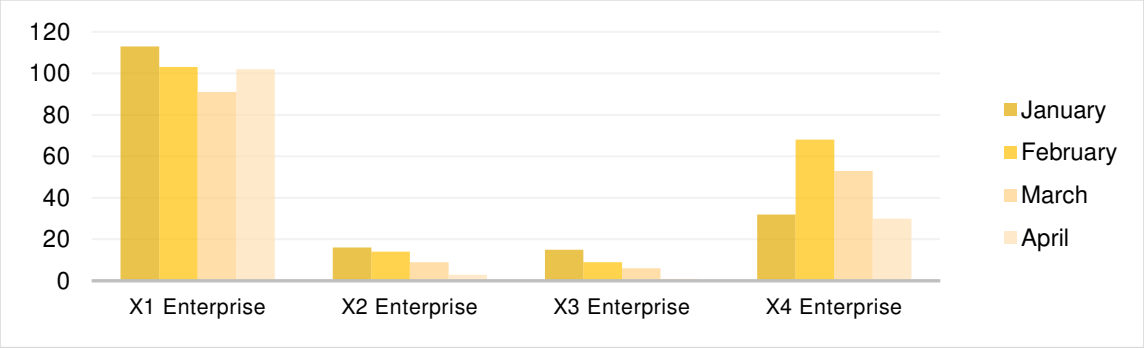
[20] Feature that allows instant video transmission (MUNHOZ, 2020).
[21] Potential consumer, showing interest in the company, in the product or service offered in the digital environment, making it possible to convert it into an effective sale, consolidating oneself as a customer (REZ, 2016).

"frequently asked questions", that is, it is understood that the most published current content, as well as the selection criteria do not permeate a strategic planning of content creation and distribution.

This fact leads us to another variable analysis, which expresses the number of **enterprises that have a dedicated team with knowledge about digital *marketing* and social media management**[22]. Among the collected through interviews obtained (sample of 22 respondent companies) the results were that: 68.18% affirm that the team itself within the enterprise performs this management, encompassing content production, posts, customer service and other management actions within the application; Only 22.72% of companies dedicate a specialized marketing team or hire a specific company for social media management; in third place there are 9.09% of companies that entrust the work of producing graphic arts only to the responsibility of other *marketing companies*. The explanation for this fact in the middle of the interviews is that this management is not part of the companies' priorities, especially when observing the level of financial investment and human resources for such action, which at the end of this variable analysis is noted to make a total difference, impacting communication with customers in the digital environment.

Thus, we start with an inquiry of the second major axis of analysis of this topic, which are the impacts of the contents and posts made. For this, it is necessary to understand some of the data collected. Specifically, from the months of January, February, March and April 2020 among the total sample, being of 12 enterprises, which in equal composition 04 enterprises were obtained from each sector of the event market (event producers, event houses and ceremonialists). In this way, the possibility of understanding was glimpsed based on data from the non-pandemic period (January and February) and the pandemic period (March and April), as best seen in the graphs below:

Graph 04: Number of posts per month in the *feed* of event promoter companies.

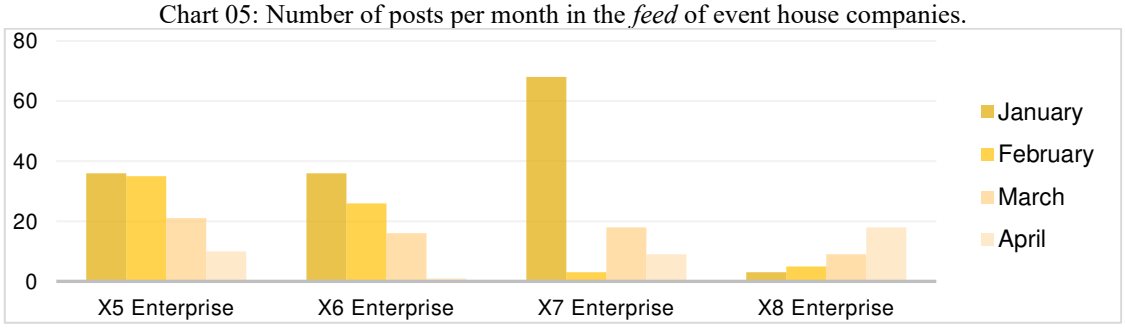


Source: Author's data (2020).

[22] "Social media" refers to the medium, that is, the tools used for communication, which include social networks and internet *sites* that allow the creation and sharing of people's information and content (TURCHI, 2019, p. 140).

The graph above is relevant because it expresses the real data of how much was produced, that is, how much content was published in the *profile feed*[23] of the enterprises, specifically the event promoters, thus, it is necessary to point out for the reflection on the significant drop in posts that occurred from the month of March (75% of the profiles analyzed), when one enters the experiences of seclusion and impossibility of face-to-face events in the capital of Ludovica. Starting with an analysis of the profiles of the other segment of the events sector, that of event venues, it is possible to notice that there is a repetition of actions, as can be seen in Chart 05 below:

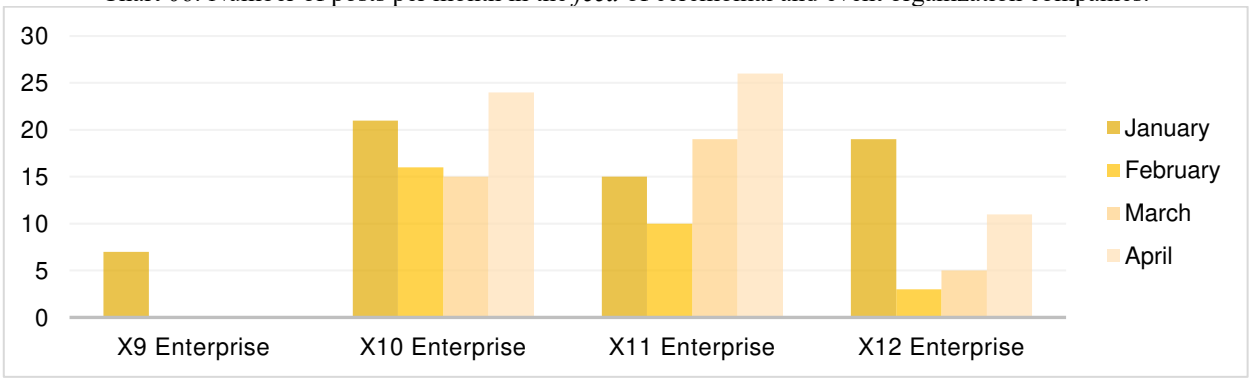
Chart 05: Number of posts per month in the *feed* of event house companies.



Source: Author's data (2020).

The data above allow us to understand the second segment analyzed, that of event venues, in which the sample of 04 enterprises was also chosen. As already stated, in this variable it is possible to understand that the actions were repeated, that is, within the months of January and February there was a certain constancy of posts, which were decreasing with the advance of the covid-19 pandemic in the scenario of São Luís-MA; This was done in 75% of the enterprises analyzed in this sector, most of which were investigated. Therefore, we move on to the third and last segmentation of the events market, which is the object of the research, that of ceremonialists and event organizers, in which it can be seen more masterfully in the graph below:

Chart 06: Number of posts per month in the *feed* of ceremonial and event organization companies.



Source: Author's data (2020).

[23] A tool in which your shared content is presented in a primary way when you open the app, with visual resources such as photos and videos with relevant content (MUNHOZ, 2020).

The above data contribute positively to this report by providing analytical data on the event market segment in São Luís-MA. Specifically, that of ceremonialists, which during the period from January to April 2020 had in 75% of those investigated, a differentiated action when compared to the previous segments, because it is observed in the non-pandemic period a drop in the production of content in the *feed* (January and February), and from March when the pandemic begins in the municipality, There is an almost constant increase in publications in most of the enterprises, and in half of the enterprises, the number of publications even exceeds all previous months.

By increasing the analysis specter to simultaneously the three graphs constructed from the data collection, it can be inferred that a part, even if reduced, of the enterprises, did not publish content or limited itself to posting a maximum of 03 *posts* during a whole month in the referred profiles. This was the case of the X2, X3, X6 and X9 projects. As stated by Munhoz (2020), the more content is provided to followers, the more they will remember the ventures. In this way, filling the follower's mind and becoming reliable and building an environment of credibility as well, it is still possible to raise the reflection as to why there is this low or no posting of content produced by companies during the pandemic period, that is, when the face-to-face events that before, were not being held, According to data already pointed out, they were part of the content used in the publications.

In order to better understand this context, it is necessary to analyze some statements during the interviews conducted with entrepreneurs in the sector, in which it is perceived that the Instagram platform is considered very important and that it is a channel as a kind of "showcase" for the promotion of services and the conquest of customers, as seen in the following statements:

> Y1: "[...] it is very important [...] we publicize our work and today we can talk to the client directly, he can see the result of our work [...]";
> Y2: "[...] and its importance for my company is to attract potential customers [...]";
> and Y3: "[...] It's excellent, to exhibit our work [...] to be able to attract customers, because if I show my product on it, people will be interested and will look for me [...]".

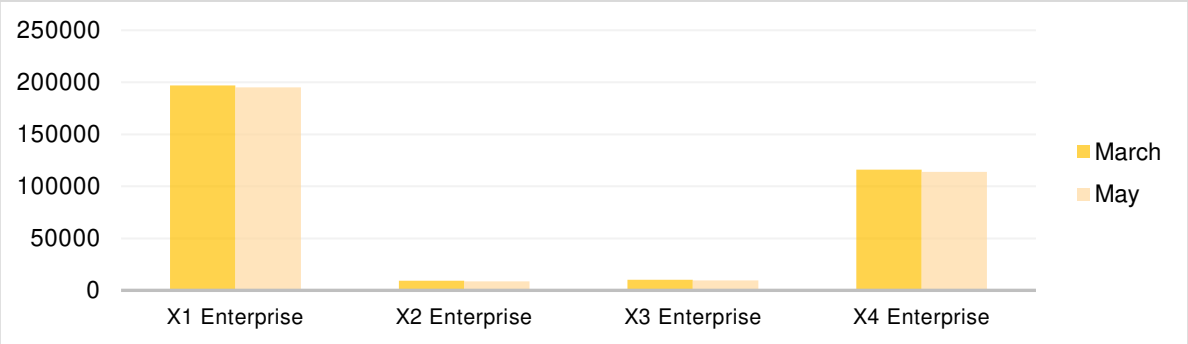
In this way, by uniting the entrepreneurs' vision of the platform, limiting it to a showcase with only the exposure of the services and products offered, as well as a channel to attract customers, together with the pandemic process in which the ferment of the main content is impossible, it is possible to understand that the enterprises have reduced or even stagnated in this content production precisely because of this limiting view of *marketing* possibilities digital and *content marketing* within Instagram's digital relationship environment, a fact that is corroborated by the thought of Munhoz (2020) "using a platform only to sell without first generating value is a mistake of entrepreneurs", thus being a management mistake.

While, with these last observations of the data made, this minimum link between company and consumer in the online environment was not established by the analyzed, which is essential on the part of content production, as pointed out by Torres (2011) "content marketing is the use of content in

sufficient volume and quality to allow the consumer to find, likes and relates to a brand, company or product", with the lack of volume and constancy does not achieve the objective of the presence of brands in the *online* environment, which as already stated by them, is to attract and prospect customers. Thus, a new question is built, because it is also questioned what are the impacts of the content in relation to the number of followers of the enterprises within Instagram, a factor that is indispensable in the search for more customers, because it is understood that the more followers, the larger the possible audience to engage and become a lead, as more people are favorable to receive that content posted, in the future, becoming an effective consumer.

Thus, the months of March and May were defined as the period for evaluating this specific variable, within the same sample of 12 enterprises in the events market of São Luís-MA, that is, right at the beginning of the impacts of the pandemic and in the second month of the global health crisis. From this reflection and analysis, it was possible to understand the relationship between content production and audience visibility in profiles, as best seen in the graphs below:

Graph 07: Number of followers per month of event promoter companies.

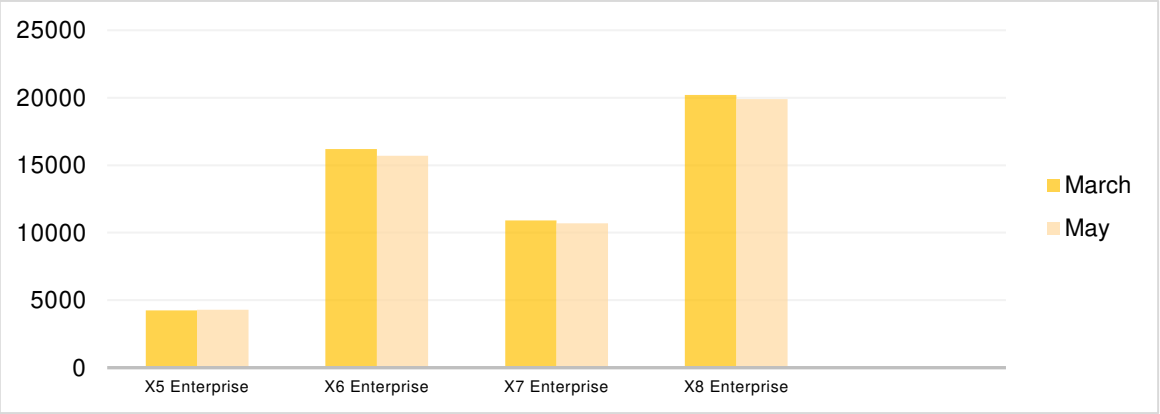


Source: Author's data (2020).

The data captured above become essential for collaboration in understanding the comparison between the number of followers of enterprises in the event promoter segment, in which the drop in the number of followers in all profiles analyzed stands out. When adding up all the *unfollows*[24], the number is 5,022 (-2.20%) profiles that no longer received the content posted from the period described, thus, it is understood that there are approximately 5 thousand customers to whom the minimum possibility of conversion for the purchase of services within Instagram was reduced. Moving on to the analysis of the second segment of developments, that of event houses, it is better observed within Graph 08 below:

[24] "*Unfollowing*" or "unfollowing" consists of no longer seeing the content posted on social media by a profile. On Instagram, the only option is whether or not to follow someone, so when you *unfollow* someone, you will no longer be a follower (VELASCO, 2019).

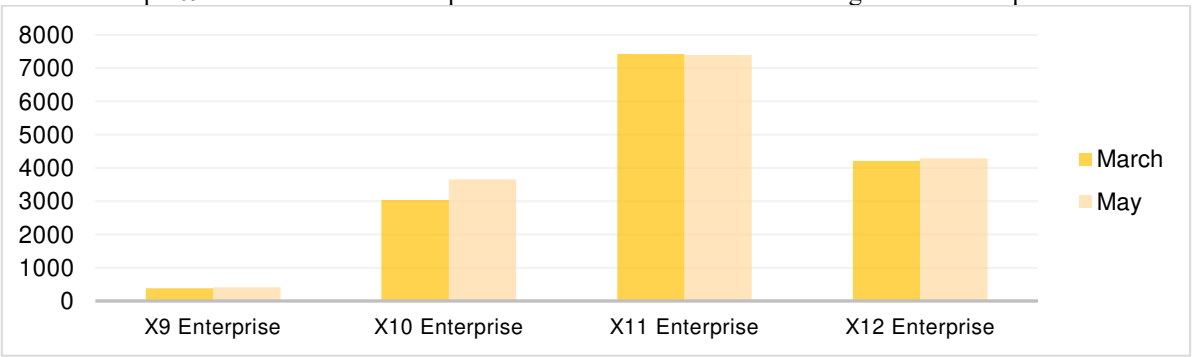
Graph 08: Number of followers per month of event house companies.



Source: Author's data (2020).

The analyzed profiles provided important data about the understanding of the present research, because it allows the understanding that there was also a reduction rate in the number of followers of the profiles of the enterprises, with only one enterprise (X5) that obtained a slight increase in followers; the rest had a total loss of one thousand profiles (-1.93%). Thus, it is understood that this segment of events was impacted by the loss of profiles. Thus, we move on to the third slice of the research analysis, which is that of ceremonialists and event organizers, as seen in Graph 09 below:

Graph 09: Number of followers per month of ceremonial and event organization companies.

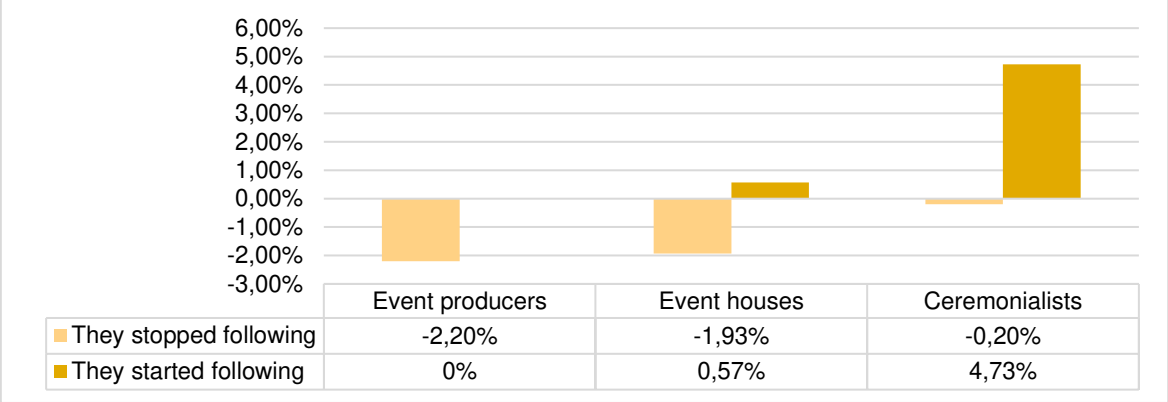


Source: Author's data (2020).

The contribution of the data collected and exposed above becomes relevant because it allows the understanding of the repercussion of the number of followers in the sample. In the case of wedding planners, it should be noted that there was an increase in the number of followers on most profiles, while there was a slight reduction in their total followers, on the other hand, there was an increase of 713 followers in total, in addition to the other accounts on Instagram (+4.73%). Thus, for a better reflection, it is necessary to understand that the three segments are in a pandemic environment of impossibility of holding events and obtaining digital platforms as a means of direct contact with followers, as well as the migration of other commercial profiles and even personal profiles to this environment, feeling more socially connected. Instagram therefore reports that there has been an

increase in the number of added users on the platform, as well as more interactivity with content. As stated by Alves (2020), this increase in users and interactivity generates a greater need to understand the latest variables constructed, compiled in Graph 10, below:

Chart 10: Comparison of the number of followers per month of the ventures during the months of April and May 2020.



	Event producers	Event houses	Ceremonialists
They stopped following	-2,20%	-1,93%	-0,20%
They started following	0%	0,57%	4,73%

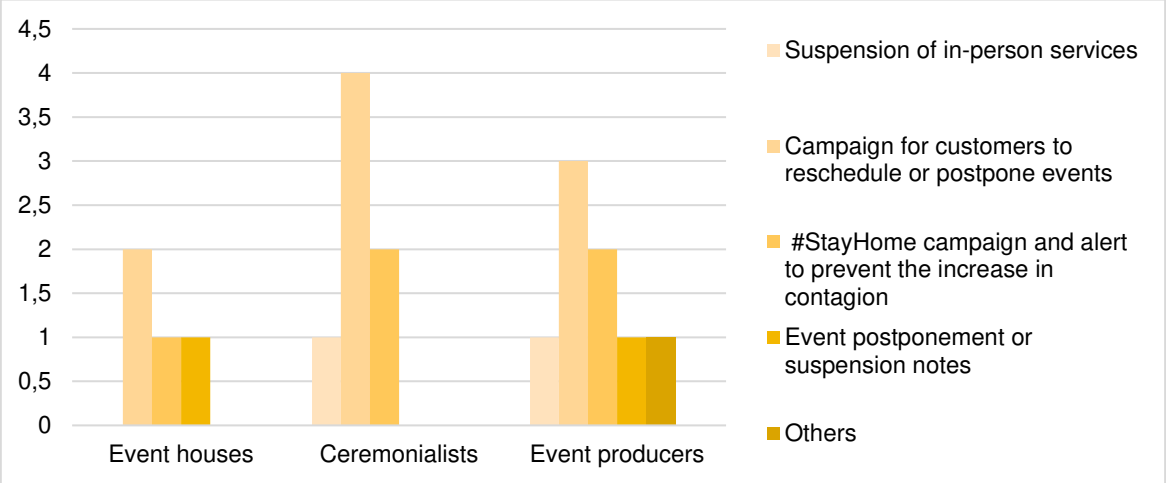
Source: Author's data (2021).

It can be seen, therefore, that the present research is happy with the graph above, because while there are more users entering the platform, as well as interacting with the contents, what should naturally occur is the path to positive balances in the graph above, however, when comparing the data from Graph 10 with Graph 04, 05 and 06 of the present research, it is noted that the segments that published the least during the analyzed period, in this case those of event producers and event houses, had greater losses of followers, that is, they lost visibility on more *smartphones* or *desktops* that could be converted into consumers in the future. On the other hand, there is the ceremonial and event organization sector, which increased the number of publications, thus generating greater visibility, constancy and relationship with followers. In view of the above, it is understood that this action contributed positively to the significant increase in the number of followers, a very important data, because when it is realized that by making more posts and investing in *content marketing*, the chances of attracting an audience are increased, generating a greater possibility of connecting with followers. As stated by Munhoz (2020) and corroborated by Adolpho (2011), when he states that the production of content has to be continuous on social media and other media in order to gain fans and followers and in the future also become true brand advocates, promoting sharing, among other promotional actions on their own profiles.

This relationship and engagement is precisely the theme delimited for the construction of the third axis of the results of this topic, facilitating the understanding, first, of how a relationship was established with followers about the pandemic and in fact what was the communication objective for customers in the profiles. For this, the sample period of the variable was defined as the month of March 2020, when we sought to understand if there was also a quick concern for the return on the shares of

companies in the face of the impacts of the covid-19 pandemic in the municipality of São Luís-MA. Data that is best seen in Chart 11, below:

Chart 11: Content of the enterprises' publications in the *feed* during the month of March 2020.



Source: Author's data (2021).

With the contribution of this graph to the research, it is possible to highlight the main content fostered during the beginning of the pandemic, which was to encourage customers to reschedule or postpone events already contracted, that is, it can be said that what weighed the most at this time was low revenue or even no events planned in the future. A factor that can be explained by the restrictive measures that were imposed by the health authorities of the Government of Maranhão in relation to the events sector, especially with the forecast of agglomeration (Decree No. 35,660, of March 16, 2020[25]). Concomitantly with this explanation, it is also necessary to pay attention to another understanding collected about this variable, because, from the observation and careful analysis of the contents proposed in this period, it was noted that in this campaign to postpone the events, graphic arts and videos were used as visual support, as well as captions and *hashtags* that expressed a kind of "clamor" for the understanding by customers that the events sector is very large and that it has a direct and indirect production chain that will suffer serious financial impacts, if everyone decides to request a refund or cancel the idea of participating or promoting events.

The second important fact shown in this graph is that it was also understood that even with all the concerns and the promotion of content to work on the understanding in customers that postponing was the best choice, content was also published to encourage the non-spread of the coronavirus, with direct language about staying at home and tips for prevention/care against covid-19. For these campaigns and the others placed in the last variable exposed, a remarkable use of tools was observed. The one that stood out the most were the captions of the *feed photo and the* hashtags*, which for Munhoz*

[25] Available at: <https://www.corona.ma.gov.br/public/uploads/arquivos/atos/3-5e8cca3bba57a.pdf>.

(2020) are tools that allow greater engagement and pulverization of the content, since they aim to connect content through the use of the pound mark (#), best seen in Chart 01 below:

Table 01: *Hashtags* most used by enterprises during the month of March 2020.

#FiqueEmCasa; #eusoupromotordeeventos; #todoscontraocoronavirus; #naocanceleremarque; #somosumagrandecadeia; #remarquenãocancele; #diasmelhoresvirão; #juntossomosmaisfortes; #ASAÚDEÉOQUEIMPORTA; #Entretenimento; #shows; #espetaculos; #coronavirus; #nãoaocovid19; #prevençãoéomelhorcaminho.

Source: Author's data (2021).

Another contribution of this analysis to the present research is that not all the projects aimed to raise any content relating the project to the pandemic, even with all the direct effects felt in the economic and social environment of Ludovic. Within the sample of 12 enterprises, a total of 6 companies (50%) chose not to promote any informative content about their activities or events to followers on the Instagram platform in the profile *feed*. However, it is necessary to emphasize that not posting content related to covid-19 does not mean saying that there was no posting, as already seen in previous moments of this report. It is observed that there was a sequence of publications in the *feed* during the beginning of the pandemic in half of those surveyed with other types of content, with the communicational focus as being to maintain the image that the enterprise is still "alive" and waiting for a moment of improvement.

This same understood objective, to keep a company image alive in the market through Instagram, brought the search for understanding about companies seeking and investing in improving their own profiles within the platform during the pandemic, since as seen in previous moments, Instagram and the digital space have become a more than necessary environment for the good relationship between company and customers, As seen in a speech during one of the interviews conducted with entrepreneurs in the sector:

> Y4: "[...] So, as we are living in a very complicated, very difficult time, that the only way we have to be able to pass on our image, that we have, to be able to sell our products and show people what we have is Instagram and the social network, is email, we are not able to have physical contact, So it's being used a lot and it's being very useful."

Thus, it was questioned whether there were really changes in the structure of the profile of the enterprises, thus, within the criteria outlined by Munhoz (2020) for analysis: Profile Photo; Username; Biography; *Link*; Instagram *Business* and *Hightlights*. It was found that what changed the most in the profiles analyzed was a greater attention to the use of Highlights, that is, to the Highlights, which

according to Munhoz (2020) is a tool created from *stories* to frame and categorize the content published in this space, allowing stories to [26] are visible for more than 24 hours. Specifically, these changes were due to the increase in the number of Highlights. Among the sample of 12 profiles, 02 projects stand out for appearing with Highlights on covid-19. These changes were made from the comparison between the months of March and May 2020, allowing an understanding also for another major change in the profiles, which was adaptation to the commercial profile, along with a modification in the category that was established in March, being more specific within the sector. It is the example of an enterprise that in March 2020 placed itself on Instagram as an EVENT and in May of the same year was calling itself an EVENT PRODUCER segment, which shows that entrepreneurs paid more attention to their profiles in the pandemic moment, when their eyes turned more attention to the digital environment.

Within this same search for analysis on more customer engagement and relationship tools, the question arose about new relationship formats that came from or related to Instagram and the profiles analyzed. Within the analysis period from January to April 2020, it was noticed that there was the highest promotion of *lives*. What was never or rarely a pulverized content on profiles before, became one of the main means of promotion with the migration of events to the *online* environment, being the "*boom*" mark just when agglomerations are no longer allowed so as not to increase the curve of covid-19 contamination. It should be noted that the agglomerations became virtual, as stated by Peixoto:

> Although the feature has been available for a decade, the explosion of streaming transmission, the now very popular live, during the quarantine resulting from the coronavirus pandemic, is a phenomenon that has Brazil as its main market. Lives have been taking place by the thousands in all corners on different platforms and social networks; Music, cinema, performing arts, physical exercise, cooking, lectures, classes, debates of all kinds. (PEIXOTO, 2020, p. *online*)

Still, she states that Brazil led the world *ranking* of *lives*, being them on *YouTube*, a *streaming* platform that emerged as another tool for engagement with followers. What was observed was that the system was the promotion of *lives on Instagram of the profiles, especially of the event promoters, as already seen in the present research, however it is emphasized that these* lives *did not have a direct link with the company and were promoted by artists on YouTube*, therefore, it is understood that the goal was still to keep the public engaged in events, music and entertainment, through a new platform, other than Instagram.

[26] Feature to share stories that disappear after 24 hours (INSTAGRAM, 2020).

6 FINAL THOUGHTS

The initial objective of this research was to identify what were the impacts of the covid-19 pandemic within the events segment in the municipality of São Luís-MA, from the perspective of *digital marketing* on the Instagram platform. Thus, given the importance that this theme expresses, when one observes the great relevance in the social economic context that tourism, events and entertainment activities have, such as in the generation of employability and modification of local infrastructure. On the other hand, the current context of the health crisis and an abrupt change in social habits to the *online environment*, such as events or work meetings, are relevant factors for the present research. These and other migrations to the internet were already taking place, but not with such urgency, as during the restrictive measures that were imposed by the pandemic of the new coronavirus (SARS-CoV-2) worldwide.

Therefore, in search of understandings regarding these impacts and so that the present study was not limited only to theory, the analysis of data collected during the first moment of the study was used, which was born in the years 2019 and 2020, through the application of interviews and questionnaires, with the entrepreneurial audiences of the events sector and event consumers, as well as focal observations within the ventures' Instagram social media profiles. Thus, from these analyses, it was possible to find some important considerations: within the events sector, most companies have few employees, a factor that contributed to the non-investment in digital *marketing* with teams specialized in this segment or even the hiring of companies that provide this service. Whereas, with the emergence of the covid-19 pandemic, the scenario that was found was one of total affect of the sector, impacting mainly on the financial management of companies that proved not to be prepared for a total stoppage of operations such as the one that was imposed. This shutdown of services initially put company managers in a position of focus on internal improvements, intellectual growth, and investment in employees. However, with the positive thought that the pandemic would disappear from the world in a few months and that there would be a moment of progressive return to activities, as the weeks went by and the increase in restrictive measures, what was observed was that in the first moment within the digital environment, campaigns emerged to mobilize the events sector of São Luís so that attention was paid mainly to this production chain. The self-employed professionals, who in fact only get paid per event, were the target of the campaign that aimed to raise food resources for their families.

Still in the financial impacts of covid in the sector, with the overcoming of almost a year of pandemic and thus, sufferings of the events sector, professionals mobilized beyond the virtual environment, which brought the emergence of an action to create an emergency aid by the State Government of Maranhão with a single payment (R$ 600.00) in order to mitigate the financial impacts of professionals who were unemployed or without financial income. On the part of the Federal Government, the actions in relation to the events and tourism market took place with the emergence of

provisional measures and exclusive legislation so that the sector, which has one of the largest shares in the Brazilian GDP, as well as a provider of high tax numbers for the government, did not suffer so much from the quick outflow of revenue from the cash of the enterprises. Such concern, which arose months after the pandemic on the part of the state and federal powers, in the first weeks was felt in the business environment, because until the arrival of these measures, the fear was that all customers would request the cancellation of the agreed events, or even the refund of tickets already purchased. In this way, a key action carried out by the entrepreneurs was to encourage, through an Instagram campaign, the non-cancellation of events, so that customers could think about the future that the pandemic would still bring to the sector, which is one of the most affected, and among the business community, what was obtained was the search for agreement in credit negotiations for future use. Thus, there was an awareness of the rescheduling and postponement of events by customers, trusting in an improvement of restrictive measures and a reduction in the number of cases and deaths from the disease.

Thus, within the scenario of non-performance in the sector, few investment possibilities due to the lack of entry or prospects of financial entry into the companies, what was noticed was a new concern, that of still maintaining the relationship in the virtual environment, as well as communicating the events experienced by the enterprises on their Instagram profiles (which in turn is free and accessible) during the pandemic. However, the perceived focus on content promotion was that of previous events, which in part is in line with the ideal. By promoting the relationship and encouraging the follower to be at the party, but there were limitations regarding crossing this line, doing the basics and showing the infrastructure and services. The explanation found for this action is precisely the lack of investment in specific personnel in the area, as well as the limitation that exists on the part of the enterprises that Instagram is only a "showcase" to expose the events and what is happening in action at that moment. Factors that also led to the total paralysis of some profiles, lack of constancy of publications of the majority of those analyzed, who had fewer publications each month. That is, resulting in less relationship in the Instagram environment, because what was able to be affirmed with this research is that in fact, the profiles that had more investment in the number of publications, which was that of ceremonialists, were the ones that also had the concomitant growth of followers, while the other two segments obtained no gain in followers, or even just lost followers, as was the case with event producers.

Thus, in addition to these understandings of strategies in the engagement attempts used by enterprises during the pandemic, the use of hashtags as a way to communicate on Instagram, especially in campaigns, was also defined as a basic tool of connection throughout the research . Another tool provided to facilitate communication with followers, which was a focus during the pandemic among entrepreneurs, was the visual and content improvement in the Profile Highlights, with cover changes and creation of new highlights, creating more bonding with followers. The relationship in the digital

environment was not limited to Instagram, as analyzed, especially in the segment of event producers. *YouTube* emerged as another social media capable of producing events, however, in the virtual environment, the so-called *lives* that contributed to maintaining the focus on entertainment and fun, especially in the first months of the pandemic with the strictest restrictions and the increase in the #FicaEmCasa movement, which was also led by enterprises in the events sector. In this way, using promotional content in these *lives* on Instagram and directing to another platform.

Therefore, the present research brings, based on the analyses and notes, a great opening for studies, as well as future discussions regarding the impacts of the covid-19 pandemic on the events sector and the use of social media in the municipality of São Luís, while guiding understandings about the need to strengthen ties between enterprise and consumer in the *online* environment and greater attention to the use of digital platforms, specifically Instagram and in the marketing scenario of Ludovicense events, and there may be an evolution of the research in the future with other approaches.

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