

**ВЕЛИКОТЪРНОВСКИ УНИВЕРСИТЕТ  
"СВ. СВ. КИРИЛ И МЕТОДИЙ"  
КАТЕДРА "ТУРИЗЪМ"**

# **ТУРИЗМЪТ И ГЛОБАЛНИТЕ КРИЗИ**

**TOURISM AND THE GLOBAL CRISES  
ТУРИЗМ И ГЛОБАЛНЫЕ КРИЗИСЫ  
TURISMO Y CRISIS GLOBALES**

---

**ИЗДАТЕЛСТВО "АЙ АНД БИ"  
2021**



## **ТУРИЗМЪТ И ГЛОБАЛНИТЕ КРИЗИ**

СБОРНИК ДОКЛАДИ ОТ МЕЖДУНАРОДНА НАУЧНА КОНФЕРЕНЦИЯ,  
ОРГАНИЗИРАНА ОТ КАТЕДРА „ТУРИЗМ“ НА СТОПАНСКИЯ ФАКУЛТЕТ НА  
ВЕЛИКОТЪРНОВСКИЯ УНИВЕРСИТЕТ „СВ. СВ. КИРИЛ И МЕТОДИЙ“,  
21 АПРИЛ 2021 ГОДИНА

---

## **ТУРИЗМ И ГЛОБАЛНЫЕ КРИЗИСЫ**

ДОКЛАДЫ ОТ МЕЖДУНАРОДНОЙ НАУЧНОЙ КОНФЕРЕНЦИИ,  
ОРГАНИЗОВАННОЙ КАФЕДРОЙ „ТУРИЗМ“, ФАКУЛТЕТ ЭКОНОМИКИ,  
УНИВЕРСИТЕТ ВЕЛИКО ТЪРНОВО „СВ. СВ. КИРИЛ И МЕТОДИЙ“, БОЛГАРИЯ  
21 АПРЕЛЬ 2021 Г.

---

## **TOURISM AND THE GLOBAL CRISES**

PROCEEDINGS OF THE INTERNATIONAL SCIENTIFIC CONFERENCE ORGANIZED  
BY TOURISM DEPARTMENT AT FACULTY OF ECONOMICS OF THE  
"ST. CYRIL AND ST. METHODIUS" UNIVERSITY OF VELIKO TURNOVO, BULGARIA  
21 APRIL 2021 YEAR

---

## **TURISMO Y CRISIS GLOBALES**

LIBRO DE ACTAS DE LA CONFERENCIA CIENTÍFICA INTERNACIONAL  
ORGANIZADA POR EL DEPARTAMENTO DE TURISMO, LA FACULTAD DE  
ECONOMÍA DE LA UNIVERSIDAD DE VELIKO TURNOVO, BULGARIA  
21 ABRIL 2021

## **РЕДАКЦИОННА КОЛЕГИЯ:**

доц. д-р Десислава Вараджакова  
ас. д-р Олга Манчева-Али  
ас. Надежда Костадинова  
проф. д-р Слави Димитров  
доц. д-р Елмира Годжаева  
д-р Никола Наумов  
д-р Сара Тангадурай

Всички доклади са двойно сляпо  
рецензирани.

Организаторите на конференцията не  
носят отговорност за изразените мнения  
от авторите, невярност на представеното  
съдържание от тях и/или плагиатство.

Издателство „Ай анд Би“  
Велико Търново, 2021

ISBN: 978-619-7281-73-6

## **EDITORIAL BOARD:**

Assoc. prof. Desislava Varadzhakova PhD  
Assist. Olga Mancheva-Ali PhD  
Assist. Nadezhda Kostadinova  
Prof. Slavi Dimitrov PhD  
Assoc. prof. Elmira Godzhaeva PhD  
Nick Naumov PhD  
Sarah Thangadurai PhD

All papers are double-blind peer reviewed.

The conference organizers are not responsible  
for the authors' opinions, incorrectness of the  
content presented by them and / or plagiarism.

Publishing house “I and B”  
Veliko Turnovo, 2021

# STRATEGIES ADOPTED DURING THE COVID 19 PANDEMIC IN THE DEVELOPMENT OF FILM TOURISM: THE CASE OF NORTHEASTERN ROLIÚDE, CABACEIRAS / PB / BRAZIL

**Priscila Fernandes Carvalho de MELO<sup>96</sup>**

Universidade do Vale do Itajaí, Brasil

**Felipe Gomes do NASCIMENTO<sup>97</sup>**

Universidade Federal do Rio Grande do Norte, Brasil

**Adriana BRAMBILLA<sup>98</sup>**

Universidade Federal da Paraíba, Brasil

**Elídio VANZELLA<sup>99</sup>**

UNIFUTURO/ Grupo de Cultura e Estudos em Turismo – GCET, Brasil

**Abstract:** *With the intention of becoming competitive, tourist destinations use natural and intrinsic resources to differentiate themselves from each other. A new strategy adopted by the destinations is the dissemination through audiovisual productions, such as films and television series, which in fact drives tourism, being this segment called cinema tourism. However, with the pandemic of COVID19, which affected the whole world, tourism has been suffering from the decrease in the tourist flow, and film tourism has also been affected. To minimize the negative impacts on tourism, destination management organizations (OGD) have been implementing strategies not only for marketing, but also for coordinated management so that tourism does not stop. Thus, this research aims to identify the strategies adopted by OGD in the municipality of Cabaceira / PB / Brazil to boost cinematic tourism during the COVID 19 pandemic. To answer the research problem, descriptive research was adopted, contemplating the research bibliographic, documentary and case study as a qualitative approach. As a data collection instrument, a semi-structured interview with state, municipal and institutional agents such as Empresa Paraibana de Turismo (PBTUR) was used. The research demonstrated that the state, municipal and institutional agents OGD has been developing strategies based on a coordinated management to boost cinema tourism in Cabaceiras, however, the pandemic has also slowed down activities that were expected to happen in the year 2020, being necessary to restructure the planning.*

**Keywords:** *Tourism. Film tourism. Strategies. Pandemic.*

---

<sup>96</sup> Priscila Fernandes Carvalho de MELO, Universidade do Vale do Itajaí – UNIVALI/ Grupo de Cultura e Estudos em Turismo – GCET, Brasil, email: priscillajp@hotmail.com

<sup>97</sup> Felipe Gomes do NASCIMENTO, Universidade Federal do Rio Grande do Norte – UFRN/ Grupo de Cultura e Estudos em Turismo – GCET, email: Felipegomes.14@hotmail.com

<sup>98</sup> Adriana BRAMBILLA, PhD, Universidade Federal da Paraíba – UFPB/ Grupo de Cultura e Estudos em Turismo – GCET, Brasil, email: adrianabrambillaa@yahoo.com.br

<sup>99</sup> Elídio VANZELLA, UNIFUTURO/ Grupo de Cultura e Estudos em Turismo – GCET, Brasil, email: elidiovanzella@gmail.com

## 1. INTRODUCTION

From an economic point of view, tourism is an important source of revenue for countries and their respective federative units. In 2019, the World Tourism Organization (WTO) registered 1.5 billion tourists traveling the world, reaching the tenth consecutive year of growth (UNWTO, 2020). The outlook for the year 2020 would be 4% more than the previous year, however due to the pandemic caused by COVID19, tourism activity showed a decline, this reflex being observed from the decrease of 70 to 75% of international arrivals (ONU, 2021).

It should be noted that this growth is related to the reduction of spatial barriers, represented by the ease of transportation, technological developments and the expansion of communication systems that provided a greater circulation of people, goods and capital (Harvey, 1992), factors that drove the tourism (Navalón & Fernández, 2012).

In addition, it is possible to observe the change in behavior in tourism as tourism segmentations emerge in order to meet potential consumers, valuing their needs (Lohmann & Netto, 2008). These segmentations seek to comply with new market trends, based on the acceleration of innovations, communication and consumption (Compans, 2005).

Thus, it is observed that cities or regions have been looking for new alternatives and creating competitive advantages to conquer new markets, mega-events, tourists and potential residents to stand out from each other (Oye, Okafor & Kinjir, 2013). It is no longer enough to offer only the basic resources, such as access, sanitation, water supply, health and communication, it is necessary to highlight the intrinsic resources, such as climatic conditions, landscape, way of life, architecture, gastronomy, traditions, among others (Benur & Bramwell, 2015) to maintain a differential in the midst of a globalized and competitive market (Carmona, Costa & Ribeiro, 2014).

Thus, audiovisual productions that include films, TV, documentaries, series and others, are often responsible for stimulating desires for consumption, status and the search for new experiences, encouraging a demand to visit the destination that was portrayed in audiovisual productions (Almeida, 2015), this activity being known as film tourism.

As they are two contemporary industries in growth, the audiovisual sector and tourism move a large number of people and financial values (Bosch, 2018). One of the positive economic impacts on destinations, due to cinematographic tourism is the flow of tourists, generating in the tourism sector an important source of financial movement for a country (Mulyadi & Sunarti, 2019). Therefore, destinations are using audiovisual productions as a tool to increase the number of tourists.

However, as of March 2020, in Brazil, with the pandemic of COVID 19 and the need, in the first instance, for social isolation and the closure of all economic activities, tourism suffered from the absence of the tourist flow. Thus, this research arises with the following question: what are the strategies adopted by OGD in the municipality of Cabaceira / PB / Brazil to boost film tourism during the COVID 19 pandemic?

This research is justified by the need to broaden the discussions on how OGDs use their tools in addition to the promotion and marketing of a destination, but rather, as a way to boost tourism activity from a coordinated management during the COVID pandemic period<sup>19</sup>.

## **2. THEORETICAL FRAMEWORK**

### **2.1 Film tourism**

The capture of audiovisual productions came to be seen as a potential way to publicize a destination tourism and consequently to attract visitors through the promotion of a new type of tourist segment: the film tourism segment of tourism whose main motivation is the visitation of destinations and attractions related to certain audiovisual productions (Hudson & Ritchie, 2006).

In this sense, the audiovisual becomes a channel of tourists, attracted by the script, characters and scenery. Potential tourists, when recognizing a location in an audiovisual production, often have the desire to visit the destination, either to have new experiences, to get to know the culture or even to have the feeling of experiencing their favorite scenes, regardless of whether the city or region is prepared to welcome these tourists (Heitmann, 2010).

As a result of the promotion of destinations through audiovisual, countries such as New Zealand and Australia have seen an increase in the number of tourists due to the success of films such as Piano, The Last Samurai, Crocodile Dundee, and The Lord of the Rings and Mission Impossible (Hudson & Ritchie, 2006; Nistoreanu, 2011), as well as Northern Ireland and Malta, represented by the Game of Thrones series (Stefan, 2018), Mumbai (India) with Slumdog Millionaire, Hawaii (United States) with Aloha (Diekmann & Hannam, 2012) and the latest audiovisual production Joker.

Thus, to take advantage of the benefits that film tourism can offer for a tourist destination that served as a location for an audiovisual production, Minguzzi (2006) highlights that the OGD in an integrated relationship between the destination and the tourists, involves the offer, starting from of tourism products and services, and the demand involving the tourist flow and their satisfaction (Negrusa et al., 2017). In this way, the activities of OGD go beyond marketing activities, permeating in a broader context, that of strategic leaders in the

development of destinations (Presenza, Sheehan & Ritchie, 2005; UNWTO, 2007). In this sense, it is emphasized that destinations are pressured to seek competitive advantages in order to stand out from each other and remain in the market. For this reason, a search is made for a correlation between strategies and the basic and intrinsic resources of a destination for the development of film tourism.

Thus, Carvalho (2017, p. 50) dialogues that the “strategy must be carried out from the perspective of management, based on the capacities and availability of physical, intellectual, financial, administrative and infrastructure resources that can be applied to leverage the competitive advantages”. Oliveira (2015), on the other hand, defines strategy as “the art of combat”, in which all efforts are brought together to achieve the objectives that have been set. Therefore, it is necessary to define actions for the planned strategy to be successful. Thus, authors like Oliveira (2015) and Silva (2013) are convergent in stating that strategy can be understood as the set of actions related to the development or improvement of products and services that must be addressed to meet the needs of the market.

## **2.2.Cabaceiras/PB**

The municipality of Cabaceiras, which is located 180 km from João Pessoa, capital of the State of Paraíba, Brazil, has been developing cinematographic activity since 1921, adding more than 50 audiovisual productions between short, medium and feature films, being then called Roliúde Nordestina, a term used to refer to Hollywood, a district in the city of Los Angeles, California, known for its great importance in the cinematographic field

It is clear, however, that it was from 1998, with the arrival of a film crew from Rede Globo for the production of a feature film, that the audiovisual productions made in Cabaceiras had a greater space in the local and national media. The television series “O auto da Compadecida”, which was published in the media in 2000, due to its cinematic quality, provided Cabaceiras with a wide dissemination of the destination as a tourist attraction and as a potential destination for other audiovisual productions (Silva, 2014).

## **3. METHODOLOGY**

To answer the question, descriptive research was used, contemplating bibliographic, documentary and case study research as a qualitative approach, as a data collection instrument. The semi-structured interview with the state and municipal OGD and institutional agents such as Empresa Paraibana de Turismo (PBTUR) and the representative of the parliamentary front for economic development of the Legislative Assembly was adopted as a research instrument.

In this way, the literature review helped to expand and build scientific knowledge from a theoretical deepening on a specific topic, since it is from this process that new theories, possible gaps, the possibility of critical analysis arise (Vosgerau & Romanowski, 2014) and, consequently, future research (Botelho et al., 2011).

For the literature review, the terms film tourism, pandemic, OGD and strategies were used as keywords. To capture these articles, the CAPES Periodical (Coordination for the Improvement of Higher Education Personnel) was used because it is a reliable database, used by federal institutions and for presenting, in 2018, forty-eight thousand three hundred and thirty-five (48,325) scientific journals available in its collection, providing broad and reliable information (CAPES, 2018).

This article is an excerpt from the master's dissertation on “Cinema and Tourism in Cabaceiras: an analysis of the performance of public agents in the development of film tourism” carried out in the Postgraduate Program in Hospitality and Tourism at the Federal University of Pernambuco.

#### **4. DISCUSSIONS AND RESULTS**

It was possible to observe that the tourist activity had to reinvent itself and devise new strategies to attract potential tourists in the “post-pandemic”. These strategies are usually planned by the entities responsible for the management of the destination, the Destination Management Organizations (ODG), in which the management of a destination is associated with the development of actions to attract and capture tourist demand and to administer tourist services. in an integrated manner, thus ensuring coordinated management (Santana, Korossy and Holanda, 2016). This coordinated management acts to promote the destination in the midst of global competitiveness, promoting short and long-term actions to avoid the wear and tear of its natural and artificial resources, thus optimizing the tourist activity to later take advantage of the economic benefits that the destination can provide (Lavarone et al., 2016).

The municipality of Cabaceiras, over the years, has shown significant growth in relation to film tourism with the support of the state, municipal and other institutional agents. However, since the COVID 19 pandemic, OGD had to adapt or even include other strategies in their action plan so that tourism would continue to be strengthened (Melo, 2021).

Thus, the state and municipal OGD invested in domestic tourism, intensifying its potential to attract visitors from Paraíba and neighboring states, since there would be no need for air transport, only private vehicles, avoiding agglomerations. And so, this dissemination was intensified throughout the state, also targeting the municipality of Cabaceiras.



We also used video advertising with the following message: “WHEN EVERYTHING PASSES, COME TO KNOW PARAIBA”. This disclosure, carried out by an institutional agent who is responsible for the promotion and marketing of the Paraíba destination, covered all the municipalities that have tourism potential, including Cabaceiras. It was possible to observe that this type of dissemination, through videos using social networks, intensified with the pandemic.

In addition to domestic tourism, the COVID19 pandemic boosted online events, as was the case with the International Meeting Brasil Latin America Online 2020, in which the Paraibana Tourism Company (PBTUR) participated by publicizing Paraíba and the municipality of Cabaceiras. Despite some disclosures of the destination, not planned by the state and municipal OGD, it is clear that all efforts to publicize Paraíba as a tourist destination always mention Cabaceiras as Roliúde Nordestina, a destination for audiovisual productions, as well as a cinema tourism destination. Regardless of whether this disclosure is not explicit for the term film tourism, it is understood that in this destination, visitors and tourists will have the possibility of having a closer contact with the productions that were made there.

However, it was also possible to observe that, despite the OGD and institutional agents developing strategies to boost tourism, some actions that had already been planned before the pandemic could not be carried out, such as, for example, the delay in building the replica of the movie bakery. “O auto da Compadecida”, this bakery was the setting for the filming of the characters Eurico, the baker, and Dora, the baker's wife, in which iconic scenes took place with João Grilo and Chicó, main actors.

Another point that was also affected by the pandemic was the capture of potential tourists through the image of digital influencers. That is, the destinations invite digital influencers for the dissemination of the destination. However, the institutional agents that use this marketing to publicize the Paraíba destination and thus expand the reach of potential tourists had to postpone this activity.

Cabaceiras, being a nationally publicized destination as Roliúde Nordestina, presents a continuous flow of independent visitors who visit the municipality and, in this case, there are families, small groups in their own vehicle that enjoy the municipality for more than a day. This flow was already happening, but it intensified after the release of the means of accommodation and the economy in general in the period of resumption of activities, due to the pandemic. Following municipal, state and national protocols, it was possible to identify a greater flow of families visiting Cabaceiras.

## 5. FINAL CONSIDERATIONS

Thus, it is observed that the pandemic of COVID19 brought some damage to film tourism in this municipality, such as the decrease in the tourist flow and, consequently, the decrease in the generation of jobs and income by the tourist trade as a whole and of the other economic activities that it also depends on the tourist flow; investment in tourist attractions that had to stop; new marketing strategies that have also been postponed.

However, the period of the pandemic, which still lasts at the beginning of the year 2021, was also a period of reflection, planning, professional qualifications and new opportunities arose, such as the use with greater emphasis of social media and the boosting of domestic tourism, bringing the population of the state and neighboring states to learn more about these destinations without the need for public transportation such as buses, vans and airplanes, thus attending to the social distance, since the tourist attractions related to audiovisual productions in Cabaceiras also occur in more open.

Finally, the present study concludes that based on a coordinated management between state and municipal OGD during the pandemic period, cinema tourism in Cabaceiras presented efficient strategies and actions to minimize the impact of the pandemic on tourism and, to a certain extent, include new strategies to expand the dissemination of the destination and consequently move the economy.

## REFERENCES

Almeida, L. G. B. D. (2015). *A Paris de Woody Allen: narrações sobre a cidade e suas apropriações midiáticas pelo turismo*. Universidade Federal de Juiz de Fora - Programa de Pós-Graduação em Comunicação. Juiz de Fora, p. 138.

Benur, A. M.; Bramwell, B. (2015). Tourism product development and product diversification in destination. *Tourism Management*.

Bosch, G. R. (2018). Rutas de cine, el turismo cinematográfico. *Pasos - Revista de Turismo Y Patrimonio Cultural*, 3, n. XVI, p. 843-854.

Botelho, L. L. R.; Cunha, C. C. D. A.; Macedo, M. (2011). O método da revisão integrativa nos estudos organizacionais. *Gestão e Sociedade*, Belo Horizonte, v. 5, n. 11, p. 121-136.

CAPES. (2018). *Portal de Periódicos alcança maioria*, Periódicos Capes. Disponível em: [https://www.periodicos.capes.gov.br/index.php?option=com\\_content&view=article&id=66&Itemid=122](https://www.periodicos.capes.gov.br/index.php?option=com_content&view=article&id=66&Itemid=122). Acesso em: 15 abril 2020.

Carmona, V. C.; Costa, B. K.; Ribeiro, H. C. M. (2014). Competitividade e turismo: estudo da produção científica internacional. *Revista brasileira de pesquisa em turismo*.

Carvalho, L. L. D. (2017). *Proposta de modelo de seleção ponderada para definição de estratégias competitivas*. Universidade Estadual de Campinas, Faculdade de Engenharia mecânica. Campinas, SP, p. 200.

Compans, R. (2005). O novo protagonismo dos governos locais. In: Compans, R. *Empreendedorismo Urbano: entre o discurso e a prática*. São Paulo: UNESP. p. 42.

Diekmann, A.; Hannam, K. (2012). Touristic mobilities in India's spaces. *Annals of Tourism Research*, p. 1315-1336.

Harvey, D. (1992). *Condição Pós-Moderna: uma pesquisa sobre as origens da mudança cultural*. São Paulo: Loyola.

Heitmann, S. (2010). Film Tourism planning and development: questioning the role of stakeholders and sustainability. *Tourism and Hospitality*, p. 31-46.

Hudson, S.; Ritchie, J. B. (2006). Film tourism and destination marketing: the case of Captain Corelli's Mandolin. *Journal of Vacation Marketing*, v. 12, n. 3, p. 256-268.

Lavarone; Marchioro, S.; Savino. (2016). Film and Tourism: an Information System for Disclosing the Cinematographic Attractiveness of Destinations. *IL CAPITALE CULTURALE Studies on the Value of Cultural Heritage*, p. 285-295.

Lohmann, G.; Netto, A. P. (2008). *Teoria do turismo, conceitos, modelos e sistemas*. São Paulo: ALEPH, p. 170-180.

Melo, P. F. C. (2021). *Cinema e Turismo em Cabaceiras: uma análise da atuação dos agentes públicos no desenvolvimento do Turismo Cinematográfico*. Dissertação no Programa de Pós-Graduação em Hotelaria e Turismo – PPHTUR, Universidade Federal de Pernambuco. 265 folhas, 2021.

Mulyadi, R. M.; Sunarti, L. (2019). Film induced tourism dan destinasi wisata di Indonesia. *Metahumaniora*, 9, p. 340-356.

Navalón, A.; Fernández, F. (2012). Turismo Espacial: Cuestiones legales que afectan a este tipo de turismo. *Turismo & Sociedade*, Curitiba, p. 688-712.

Nistoreanu, P. (2011). How film and television programs can promote tourism and increase the competitiveness of tourist destination. *Cactus Tourism Journal*.

Oliveira, D. P. R. (2015). *Planejamento estratégico: conceitos, metodologia e práticas*. 33. ed. São Paulo: Atlas, 2015.

ONU, N. (2021). Com vacinação em curso, setor do turismo prepara reabertura. <https://news.un.org/pt/story/2021/01/1739502>

Oye, N. D.; Okafor, C. I.; Kinjir, S. (2013). Sustaining Tourism Destination Competitiveness Using ICT in Developing Countries. *International Journal of Computer and Information Technology*.

Santana, E. R.; Korossy, N.; Holanda, L. A. (2016). Avaliação da gestão do destino turístico Recife. *Caderno Virtual de Turismo*, Rio de Janeiro, v. 16, n. 30-42.

Silva, E. P. (2014). *Reinvenção da cidade, produção fílmica e visibilidade sociocultural: o uso do território Roliúde Nordestina - Cabaceiras - PB*. Natal.

Silva, R. (2013). Planejamento estratégico e inteligência competitiva: dados eletrônicos. Porto Alegre: Profissional.

UNWTO. (2020). “*El turismo puede servir de puntal para superar la pandemia. Al reunir a las personas, el turismo puede promover la solidaridad y la confianza*”: secretario general de las naciones unidas, Antonio Guterres”. Disponível em: <https://www.unwto.org/es/news/turismo-puede-servir-de-puntal-para-superar-la-pandemia-unsecretary-general-antonio-guterres>. Acesso em: 15 junho 2020.

Vosgerau, D. S. R.; Romanowski, J. P. Estudos de revisão: implicações conceituais e metodológicas. *Revista Diálogo Educacional*, v. 14, p. 165, 2014.