

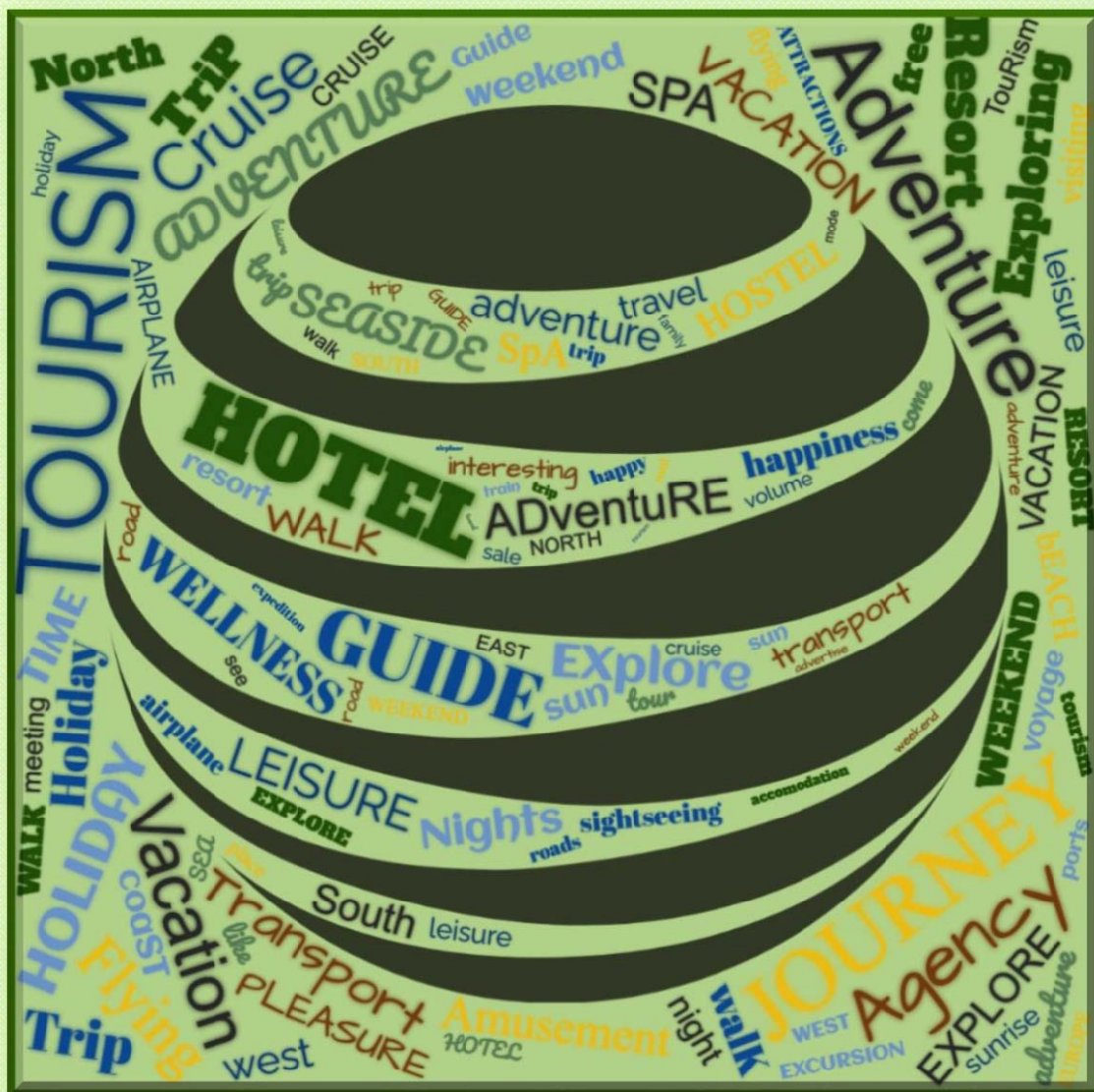


СЪВРЕМЕННИ ПРЕДИЗВИКАТЕЛСТВА ПРЕД ТУРИЗМА

CONTEMPORARY TOURISM CHALLENGES

ВЫЗОВЫ СОВРЕМЕННОГО ТУРИЗМА

DESAFÍOS CONTEMPORÁNEOS EN EL TURISMO



СЪВРЕМЕННИ ПРЕДИЗВИКАТЕЛСТВА ПРЕД ТУРИЗМА
СБОРНИК ДОКЛАДИ ОТ МЕЖДУНАРОДНА НАУЧНА КОНФЕРЕНЦИЯ
12 МАЙ 2022 ГОДИНА

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CONTEMPORARY TOURISM CHALLENGES
PROCEEDINGS OF THE INTERNATIONAL SCIENTIFIC CONFERENCE
12 MAY 2022

DESAFÍOS CONTEMPORÁNEOS EN EL TURISMO
LIBRO DE ACTAS DE LA CONFERENCIA CIENTÍFICA INTERNACIONAL
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Издателство АВАНГАРД ПРИМА
София, 2022

Publisher AVANGARD PRIMA
Sofia, 2022

ISBN: 978-619-239-710-4

THE NORTHEASTERN ROLL AND CINEMATOGRAPHIC TOURISM

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***Summary:** Upon arriving in the city of Cabaceiras, a little more than 180 km from the city of João Pessoa, capital of the state of Paraíba, the traveler is confronted with a large sign informing that the visitor has arrived at the "Roliúde Nordestina". The region, with few rainy days, has the best natural conditions in Brazil to make a movie. Cinematographic activities in Cabaceiras have been going on since 1921, adding up to more than 50 audiovisual productions. However, it was in 1998, with the television series "O auto da Compadecida", that Cabaceiras became widely known as a tourist attraction and a potential destination for other audiovisual productions. Thus, the objective of this study is to analyze the visibility of the town for a new kind of tourism, cinematographic tourism. The Roliúde Nordestina project emerges with the purpose of consolidating Cabaceiras as an audiovisual destination for the capture of new audiovisual productions, as well as to encourage tourism in the region for the generation of employment and income. Cinematographic tourism in Cabaceiras has potential both to host audiovisual productions and to develop cinematographic tourism in a more comprehensive way. However, the actions that have been taking place to boost cinema tourism in this municipality, which survives on the image of the film "O auto da Compadecida", are not enough, but it is not known how long this will last.*

***Keywords:** Tourism; Cinematography; Health.*

Introduction

A little over 180 km away from the city of João Pessoa, capital of the state of Paraíba, is the town of Cabaceiras. The region, with few rainy days, has the best natural conditions in Brazil for the making of a movie. This is because the sun is always shining in the sky that has few clouds, which provides more time for filming and, consequently, more time of natural light, with better quality.

Upon arriving in the city, the traveler is confronted with a sign informing that he has arrived at the "Roliúde Nordestina". The Portuguese spelling of the word Hollywood, from the English language, brought creativity and avoided the idea of an imitation of the original region.

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Figure 1: Sign in the city of Cabaceiras-PB



Source: <https://www.google.com/maps/>

The municipality of Cabaceiras has just over 5,611 inhabitants in an area of 469.171 km² (IBGE, 2019) and, like other municipalities in the state of Paraíba, suffers from the problems arising from drought, poverty, and lack of investment from the public sector. With regard to economic activity, the municipality stands out for goat production, since it is resistant to environmental conditions, such as climate, vegetation, and scarce water availability. Thus, goat farming is still used to move the local economy, generating employment and income in the community (ANDRADE, 2017). In addition to this economic activity, audiovisual productions emerge as a way to boost cultural and economic development. The cinematographic activities in Cabaceiras have been happening since 1921, adding up to more than 50 audiovisual productions between short, medium and feature films.

It is noticeable, however, that it was from 1998, with the arrival of a film crew from Rede Globo, a Brazilian TV network, for the production of a feature film, that audiovisual productions made in Cabaceiras had a greater space in the local and national media. The television series "O auto da Compadecida", which was released in the media in 2000, due to its cinematographic 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).

The junction of natural factors (climate, lighting, vegetation), geological factors, culture, religious festivities and preserved architecture are factors that draw the attention of audiovisual producers who seek peculiarities inherent to the plot of their productions. Although many regions present similar conditions, what differentiates Cabaceiras from the others is the consolidation of its image in the film production market (SILVA, 2014).

Thus, it was from the movie "O auto da Compadecida", an adaptation of the work of the Paraíba writer Ariano Suassuna, directed by Guel Arraes, that Cabaceiras began to be known nationally (SILVA, 2014) and to present popularity in the parties and events of the city, a greater

interest of the population in artistic activities (dance, theater), training for tour guide and secondary activities such as hospitality (VILLARIM, 2013). Currently, the city has two campgrounds and 9 means of accommodation, providing tourists and visitors 139 housing units (HU) and 481 beds (CABACEIRAS, 2020).

Becoming a quality reference for audiovisual productions (SILVA, 2014), from its dissemination, the objective of this study is to analyze the visibility of the city for a new type of tourism, cinematographic tourism.

Development

After the success of the film "O auto da Compadecida" and the nationwide promotion of Cabaceiras, the pace of audiovisual productions in the region increased, and the political proposal of the project Roliúde Nordestina, idealized by Wills Leal, retired journalism professor from the Federal University of Paraíba and writer, with the support of the Banco do Nordeste do Brasil (BNB), the audiovisual department of the Ministry of Culture and Saelpa (Sociedade Anônima de Eletrificação da Paraíba) with the objective of "implanting in Cabaceiras, in Cariri, a center for the study, preservation, exhibition and promotion of cinematographic and related achievements, which have been totally or partially reproduced in the municipality" (LEAL, 2007; SILVA, 2014). Thus, the Roliúde Nordestina project emerges with the purpose of consolidating Cabaceiras as an audiovisual destination for the capture of new audiovisual productions, as well as encouraging tourism in the region for the generation of employment and income. However, it is necessary to evaluate whether the actions are being planned and implemented by public agents to achieve the objectives proposed in the project Roliúde Nordestina.

Based on the strategies and actions pointed out in the literature (HUDSON and RITCHIE, 2006; BOLAN and WILLIAMS, 2008; HUDSON and TUNG, 2010; O'CONNOR, FLANAGRAN, and GILBERT, 2010; O'CONNOR and KIM, 2014; PAN and TSANG, 2014; BENCIVENGA, CHIARULLO, and COLANGELO, 2015; URSO, 2015; CAVALIERE and BARLETTA, 2015; BEETON and CAVICCHI, 2015; SHAO, LI, et al., 2016; FARAYI and BOLIVIA, 2018) and in interviews conducted with representatives of municipal, state, and PBTUR (Empresa Paraibana de Turismo) destination management organizations, the points that need to be analyzed to verify how film tourism and the capture of audiovisual productions is developed in Cabaceiras were identified.

Chart 1: strategies and actions pointed out by the literature

CATEGORY	SUBCATEGORY
1. Audiovisual production as a tourism marketing tool	1. filming in a variety of iconic locations
	2. Encourage free publicity from celebrities and newspapers
	Identify the profile and interest of the visitors
	4. Use technology to listen to the target market
	5. Using Technology: Social Media and <i>Online Video</i>
	6. Use the films (OGD and tour operators) to promote the destination
	7. OGD's partnership with producers for the promotion of the destination (before, during and after the launch of audiovisual productions)
	8. participate in fairs and events
2. Products related to film tourism	9. discounts at the entrance of tourist attractions for tourists and visitors who have the cinema ticket
	10. Guided tours
	11. Reconstruct locations to make connections to the film more apparent and boost tourism
	12. Build or restore local architecture, memorials and sculptures, Museums
	13. Expose potential tourists to a variety of experiences available at the destination
	14. Tourist information and interactive maps for the cinema tourist
	15. Develop screenplays associated with audiovisual productions
	16. Tours and sightseeing tours related to audiovisual productions
3. Captation of audiovisual productions	17. Promote festivals, film screenings, theater performances
	18. Conduct technical visits to possible locations for filming
	19. Treat the destination as " <i>movie friendly</i> "
	20. Fiscal and tax benefits
	21. Preserved local historical memory
Partnership and synergy among other actors institutional	22. Logistic Support
	23. Creation of <i>Film Commissions</i>
	24. Involvement of the local population with the film crew

The analysis exposes the scenarios and possibilities. To this end, according to Sainz de Vicuña (2006), it is necessary to trace an analysis of the situation, to establish a diagnosis in order to have an ideal application scenario. Thus, after performing the diagnosis based on the interviews conducted in 2020 with the representatives of the municipal and state OGD, as well as that of PBTUR, the following actions were proposed (Table 1):

Table 1: Audiovisual production as a tourism marketing tool

ACTION POINTS	ATTENTION POINTS
Shoot in a variety of iconic locations	Identify the profile and interest of visitors
Encourage free publicity from celebrities and newspapers	Using technology to listen to the target market
Use the films (OGD and tour operators) to promote the destination	Plot of the audiovisual production (for this reason it is necessary to analyze if it is worth investing in the diffusion of the destination through audiovisual production)
OGD's partnership with producers to promote the destination (before, during and after launching the audiovisual productions)	
Participate in fairs and events	

In relation to "**Audiovisual production as a tourism marketing tool**", it was possible to observe that the actions performed by the municipal OGD are carried out in a reactive way and without previous planning, that is, the actions performed are carried out from a demand, when it should use a well-structured plan to perform the actions throughout the audiovisual production period, pre-production, during production and post-production.

This strategy refers to the fact that OGD should not use audiovisual productions only for promotion and marketing of the destination, it should be more comprehensive and manage new actions through audiovisual productions (MELO, 2021). Thus, other actions defined by the literature could be implemented in order to contribute to boost the dissemination of the Cabaceiras destination through audiovisual productions. For that, however, it would be necessary to develop a strategic planning (OLIVEIRA, 2015) encompassing a partnership with the audiovisual sector.

The second strategy, "**Products related to Film Tourism**" (Table 2), represents the possibilities that should be developed for the creation of tourism products related to audiovisual productions to capture the tourist that gets involved in film tourism.

For this, once again it is mentioned the absence of strategies and actions that embrace the potential of film tourism in Cabaceiras, in which actions are carried out punctually and without interactivity that draw the attention of potential tourists. It was possible to verify that the actions developed generate around the production "O auto da Compadecida", such as: creation of routes that involve visits to the locations of "O auto da Compadecida", guided tours to the Lajedo de Pai Mateus and the creation of the film museum that is part of the project "Roliúde Nordestina". However, as already mentioned, tourism products in Cabaceiras are focused on a single audiovisual production, there is no "exploration" of other productions to boost cinema tourism.

The use of technology, interactivity, and variety of tourist attractions related to the productions is mentioned in the literature as a potential way to attract new tourists to a destination (FARAYI and BOLIVIA, 2018), which was not possible to visualize in the *on-site* visit, in the interviewees' speeches, and in the documents collected.

Thus, it is observed as a threat to the development of film tourism in Cabaceiras the absence of previous agreements with producers to the point of signing concrete partnerships for the development of tourist attractions related to audiovisual productions that are developed there. The absence or informality of the processes does not allow all those involved (local population, tourist trade, OGD) with the activity to benefit from film tourism (MELO, 2021).

Table 2: Products related to film tourism

ACTION POINTS	ATTENTION POINTS
Guided tours	Discounts on entrance fees to tourist attractions for tourists and visitors who have the cinema ticket
Build or restore local architecture, memorials and sculptures, Museums	Reconstruct locations to make connections to the film more apparent and boost tourism
Develop screenplays associated with audiovisual productions	Expose potential tourists to a variety of experiences available at the destination
Promote festivals, film screenings, theater performances	Tourist information and interactive maps for the movie tourist
Develop tourist attractions related to audiovisual productions	Develop screenplays associated with audiovisual productions
	Lack of previous agreements with producers Informality

For "**Capturing audiovisual productions**" (Table 3), it is related to the actions developed by OGD to capture national and transnational audiovisual productions to subsequently develop film tourism. In fact, audiovisual productions have a wide dissemination of the destination and move the economy (BEETON, 2008) through temporary jobs, movement of all the tourist *trade*, such as bars, restaurants and lodging facilities and other services such as supermarkets and commerce in general. Thus, the capture of audiovisual productions is seen as a positive point by OGD and the local population, except in some cases in which this movement can also bring negative points.

It was found, through the material collected, that there is no planning for the capture of audiovisual productions, whether national or transnational. These productions arrive through indications from other directors and these, in turn, get in touch with PBTUR or directly with the Department of Tourism and Social Communication of Cabaceiras, except for some productions that get in touch directly with the Hotel Fazenda Pai Mateus. To attract audiovisual productions, the literature points out actions such as inviting producers and communication professionals to get to know the possible locations at the destination, logistical support, printed and virtual promotional material, good infrastructure and tax incentives, that is, attraction depends on creative and economic forces.

As weaknesses observed in the development of the work, we highlight mainly the absence of policies aimed at granting the tax benefits (SHANI, WANG, and HUDSON, 2009; BERIC, KOVACEVIC, SIMAT, and BOZIC, 2013; OZDEMIR and ADAN, 2014; PAN and TSANG, 2014; IRIMIAS, 2015; TRAN, 2015) for audiovisual producers. This absence inhibits the growth of audiovisual productions in the region, since their capture does not depend only on natural and artificial factors in a destination, but also on good infrastructure and tax benefits to producers, which are also observed as a threat.

Table 3: Capturing audiovisual productions

ACTION POINTS	ATTENTION POINTS
Treat the destination as "movie friendly"	Fiscal and tax benefits
Local historical memory preserved	Conduct technical visits to possible locations for filming
Logistical Support	Providing specialized supplies and equipment for the audiovisual sector
Promote, in addition to the locations used in audiovisual productions, sectors such as art, crafts, food, wine, music, and fashion	

Finally, we present, "**Create partnership with other institutional actors**" (Table 4) that presents the importance of synergy between producers, OGD, tourism *trade* and the community for the development of film tourism in the destination. Each actor involved in this process has specific goals and finding a balance point between them is what can make film tourism a long-term niche market, not just a short-term one. For this reason, the literature points to the *film commission* as a great partner in this process, since its objective is to capture audiovisual productions to subsequently move the economy in its jurisdiction. Also, one must emphasize the producers' corporate social responsibility with all actors, including the local community. In this way, partnerships and counterparts are important in the negotiation process, so that everyone has their objectives achieved.

Table 4: Partnership and synergy among other institutional actors

ACTION POINTS	ATTENTION POINTS
Involvement of the local population with the filmcrew	Finding a balance point between stakeholders
Creation of a film commission	Copyright clearance Licensing and merchandising
Partnership between OGD and <i>Film Commissions</i>	Finding a balance point between the parties interested parties

In Cabaceiras, it can be seen that the partnerships between the municipal OGD and the productions are not registered, that there are no specific documents to sign partnerships and responsibilities, and that they happen informally, which can affect cinematographic tourism and its unfolding, the tourist *trade*, and the community itself.

Methodology

The present study has as *locus* the city of Cabaceiras/PB and has a qualitative approach with the objective of analyzing the visibility of the city for a new kind of tourism, cinema tourism.

Therefore, this study is characterized as a descriptive research, contemplating the

bibliographic and documentary research characterized as a case study of qualitative approach. For the analysis and discussion of the data, SWOT analysis was used.

For Martins (2006), the SWOT analysis is a common practice in companies focused on strategic thinking and marketing. In fact, it can bring to the professional a better view of business, since the scenarios where the company operates are always changing. SWOT analysis is a tool used to do scenario analysis (or environment analysis), being used as a basis for the management and strategic planning of an organization. It is a simple system to position or verify the strategic position of the company in the given environment (DAYCHOUW, 2007).

For this reason, it sought to analyze the strengths and weaknesses of film tourism that takes place in the municipality of Cabaceiras/PB in order to verify which actions and strategies used by the OGD can be better developed to boost film tourism. Initially a bibliographic research was carried out to identify which strategies and actions are mentioned by the literature for the development of cinema tourism. In addition to the bibliographical research, it also sought to analyze documents referring to audiovisual productions that took place in Cabaceiras/PB as well as interviews with the main people involved with this activity, such as the municipal OGD, state OGD, tourism secretary, and PBTUR.

After identifying the strategies and actions mentioned in the literature and the strategies and actions developed by the OGDs, the SWOT analysis was performed.

Final considerations

Thus, the conclusion of this research for film tourism in Cabaceiras is that the municipality has potential both to host audiovisual productions (due to the brand that was formed by the name Roliúde Nordestina, being indicated by other audiovisual producers for several factors, as the natural resources - climate, lighting, vegetation, geological factors, culture, religious festivities, the preserved architecture, hospitable population and the ease of carrying out the productions due to the support of governmental actors that act in Cabaceiras) as well as to develop cinematographic tourism in a more comprehensive way.

However, this spontaneous attraction alone is not enough to become a destination for audiovisual productions, just as the actions that have been taking place to boost cinema tourism in this municipality are not enough. Until today, cinematographic tourism in Cabaceiras survives on the image of the film "O auto da Compadecida", but it is not known how long this will last if there is no tourist diversification based on other audiovisual productions. Or even, boost cinematographic tourism using the film "O Auto da Compadecida" through tourist diversification and the creation of products related to this production.

Tourists are more demanding, technological, and in search of new experiences. What does the destination have to offer as a unique experience for this tourist who seeks to experience tourism film and what does the destination have to offer the average tourist, to the point of capturing their attention for film tourism?

Thinking about these questions, it is clear that the Department of Tourism and Social Communication needs to reorganize its networks of governmental and non-governmental relationships in the search for new partnerships to boost cinema tourism. However, first it is necessary to elaborate a plan presenting strategies and possible actions to reach the objective. From a well elaborated plan, it is possible to plead for new spaces, budgets, and governmental and non-governmental partners. Once the actions continue to be performed in a sporadic and unplanned way, the destination, the tourist *trade*, and the community can enjoy little of the benefits resulting from audiovisual productions and cinematographic tourism.

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