

Cultural Tourism in the Northeast of Brazil: The Influence of “farró pé de serra” on the Tourism Market of Salvador/BA

By *Tiago Cardoso*^{*}
Rodrigo Ladeira[†]
Maria Teresa Grimaldi Larocca[‡]
Tatiane Almeida[°]

This research, an exploratory and qualitative multiple case study, sought to discover how artists/bands in Salvador-BA, who work with farró pé de serra, use marketing communication tools to manage their careers, reach their target audience and the influence which they exert on the cultural tourism market. Three artists/bands were interviewed for this purpose. The article presents the cultural tourism market in the northeast, farró, concepts of cultural production and marketing (communication and advertising) to set against the participants' insights. As a result, the range of marketing communication used by the actors of this research and their influence on the cultural tourism market was observed. Different uses were identified on account of their management styles. An awareness of marketing and communication produces better results in audience and income for the farró groups studied. Furthermore, this research helps to reveal the modus operandi of farró production in Salvador-BA.

Keywords: *Farró, Cultural Production, Marketing, Marketing Communication, Cultural Tourism.*

Introduction

The ways of using marketing communication tools to manage the career of artists who work with farró pé de serra in the Salvador-BA market, reaching their target audience and the influence which it exerts on the cultural tourism market are the topics of investigation of this study.

The last study performed by the Brazilian Institute of Geography and Statistics (IBGE - 2013) identified that companies associated with cultural activities obtained approximately R\$374.8 billion in net income in 2010, while government expenditure in the sector increased from R\$4.4 billion to R\$7.3 billion between 2007 and 2010, illustrating the importance of this market. The importance of cultural activity and tourism to create jobs and income for any city should also be highlighted.

* Researcher, Federal University of Bahia, Brazil.

† Professor, Federal University of Bahia, Brazil.

‡ Teacher at Graduate Courses, Federal University of Bahia, Brazil.

° Professor, Federal University of Bahia, Brazil.

Outside of the carnival period, in which local culture reaches its highest point in the low-season, Bahia has its second largest festival – Saint John. The June festivals are responsible for boosting the state’s economy. When speaking about the importance of Saint John, Domingos Leoneli, the former Secretary of Tourism of Bahia, indicated that:

Saint John in Bahia is a reality as a tourist product. Arrivals at Bahian airports (Salvador, Porto Seguro and Ilhéus) have increased 48% during the period in the last four years, which includes the month of June. In addition, one of the main operators in the country sells approximately 50,000 package tours to the June celebrations in the state (SECOM, 2013).

The importance of Saint John as a tourist product can also be seen in a mobilization which took place during February 2016 in Brasília by the current Secretary of Tourism of Bahia, Nelson Pelegrino, and major forró stars. The reason for this group meeting a number of ministers (Office of the Chief of Staff, Tourism, Work and Culture) was “to discuss mechanisms to support forró, including recognizing Saint John as a festival which leads to a tourist flow, on account of its cultural and economic importance” (SETUR, 2016).

Although the festival is the peak for forró enthusiasts, for some time now the June celebrations are no longer the only period to enjoy forró. The parties in which the prominent rhythm is pé de serra are now held throughout the year, both in Bahia and in other states in the Brazilian northeast. According to Rebelo (2006), the parties were no longer linked to the June celebrations in Salvador-Ba in 2000, when there was a rise in the university forró movement, following national recognition of the group, Falamansa.

Studying music and the resistance process of northeastern popular cultures and presenting the revitalization process experienced by forró, Asevêdo (2007, p. 4) states that it is possible to see “that previously it was marginalized, the victim of prejudice and discredited by the national media, but today it is admired, revered and used considerably by artists in other regions”.

In this context, communication is transformed into an essential marketing tool for these artists and is of major importance to disseminate their image – reputation – and events. Communication which, in forró’s case, is directed towards a specific target audience or, in other words, basically comprises young, middle-class people (Alfonsi, 2007). In this discussion, marketing communication emerges as a marketing tool for artists to manage their careers – their product.

With this in mind, the aim of this study is to discover how forró artists/bands use marketing communication to disseminate their work, in response to the new market demands which have emerged following the cultural revitalization of this genre in the major Brazilian capitals and also its relation to the economic development of the cultural tourism market.

In order to achieve the aim proposed, the study was divided into seven parts, including this introduction. Firstly, we place the topic which structures the study, then we turn to presenting the key concepts: cultural tourism and

fórró, cultural production, marketing and marketing communication. The third part discusses the methodology. The fourth part contains reports from the managers/artists who took part in this study. The survey carried out to discover how the audience is reached using marketing communication is the fifth part. Finally, we conclude this investigation and cite the references. Therefore, we were able to outline the way that marketing communication has been used by fórró artists in the Salvador market and its influence on the cultural tourism market.

Cultural Tourism and Fórró: Style, Music and Dance

The cultural tourism segment has stood out on account of the numerous tourists who visit cultural tourist attractions. Tourism is one of the service areas with higher economic development and contributed 5% of the GDP in 2011 according to the World Tourism Organization (UNWTO), and the cultural industry 7%, as stated by the World Bank (Santos, 2013). As reported by the president of the Brazilian Industry of Tourism (Embratur), Vinícius Lummertz, the tourism sector represents 9.2% of direct and induced GDP, employing more than 10 million people in the country, with the potential to assist in the return of economic growth (PORTAL BRASIL, 2016).

Cultural tourism also has the tendency to develop further, as people engage in this to learn about the essence of cultures only experienced in the countries or regions of origin.

As the Ministry of Tourism (2006) defines, “cultural tourism comprises tourist activities related to experiencing a group of significant elements of historical and cultural heritage and cultural events, valuing and promoting the material and immaterial assets of culture”. In other words, culture as a catalyst for tourism.

“It is increasingly possible to see that Brazil is a benchmark country for cultural management” (Santos, 2013, p. 67), highlighting the northeast region as a centre of cultural tourism, but specifically the state of Bahia, which is characterized by a wide range of options, such as: typical gastronomy, dance, music, local festivals, a historical centre and regional folklore, among others. From these expressions, the focus selected for this article was fórró, as it represents one of the largest tourism products.

According to research performed by FIPE (2011) during the festive period (May to July) – when fórró is at its peak – the tourist flow increases considerably because of the festival in which fórró predominates – Saint John. In 2014, for example, the June events were responsible for motivating travel for 14.4% of domestic tourists to Bahia, suggesting the importance of these celebrations for the state’s domestic tourism (FIPE, 2015). In addition to attracting visitors from other states, the cultural strength of the June celebrations expands regional domestic tourism.

Fórró is a party, musical genre and popular Brazilian dance, originating from the northeast, and in a considerable part of the collective imaginary,

originates in the English expression “For All”, which referred to the dances in the 20th century that were open to the public. According to Câmara Cascudo (as quoted in Alfonsi, 2007), the word “farró” comes from shortening the word “forrobodó” – which means: a popular and lively party, confusion and disorder – which was how the popular dances in Pernambuco since the end of the 19th century (Rebelo, 2008) were known.

While the musical genre comprises a series of Brazilian rhythms such as xote, xaxado, baião, côcô, embolada, batuque sertanejo, toada, arrasta pé and farró (Alfonsi, 2007; Asevêdo, 2007; Paes, 2008), according to Paes (2008), in addition to the musical genre and dance, farró can also mean a space for socializing, a dance or party. Ratifying this, Silva (2003, p.72) mentions that

When this term arose, it did not refer to a musical genre or dance: it was a place where people went to dance. People said “Let’s go to farró (...) With *for all* or *forrobodó* being the origin of the term, both reflecting a common sociological background, that is, they refer to the universe of the leisure deserved following a day’s work. The word and musical genre not only refer to the period of the railway constructions but also today to the leisure environment in which the northeastern people who live in the major cities find friends and alleviate their homesickness.

The term farró is currently used to generically define the musical genre, with some sub-divisions. According to Alfonsi (2007, p. 13), the “paramount differential triad present in discourses” on the topic, considered the central strand for the majority of studies on farró are the following classifications:

- Farró pé de serra: considered the original rhythm and form, created by Gonzaga. It is the farró in which execution of the music is based on the instruments that are the rhythm’s musical base: the accordion, zabumba and triangle.
- University farró: style of farró which is influenced by other musical genres, such as rock, pop, jazz and others, and emerged during the 1970s (Silva, 2003). Farró starts to change its musical characteristics, being accompanied by electric instruments (Rebelo, 2006).
- Electronic farró: style of farró which is influenced by axé and sertaneja country music, with the grandeur of its production being a differential (Silva, 2003). It originated in the 1990s, with the formation of the group Mastruz com Leite by the businessman, Emanuel Gurgel, from the state of Ceará (Alfonsi, 2007).

It is important to note that electronic farró is submerged in a marketing trend, considering that it arose from adapting songs already consumed by a specific audience to another connected to farró. Remodelling styles which culminated in electronic farró was a demand to be supplied.

Cultural Production, Marketing and Marketing Communication

Society's greater readiness to dedicate more time to leisure and entertainment, added to globalization and access to various forms of culture are factors which have led to the emergence of a new area – cultural production – at the service of the market and culture. Cultural production can be understood as a management process (planning, organization, leadership, monitoring and evaluation) of activities relevant to producing products/cultural services. The term indicates the formulation of an administrative or marketing structure to create, develop or make a cultural product viable (Khouri Neto & Cunha, 2006).

As one of the main management tools, marketing has assisted in the cultural production market, promoting an improvement in preparing and delivering products from this domain. In this context, marketing communication, as a “means through which companies seek to inform, persuade and remind consumers – directly or indirectly – about the products and brands they sell” (Kotler & Keller, 2006, p. 532), takes on a fundamental role for this investigation.

This dimension of the cultural industry as a commercial producer of cultural goods put forward by the authors is a considerably profitable path for the study now proposed. It needs to be understood how marketing communication is activated as a tool by the cultural industry to launch *forró* as a product to be consumed on a large scale by consumers of various social classes in the Bahian capital.

When it acquires the characteristics of a commodity, mass pop music starts to take part in the commercial logic of supply and demand, and tends to seek commercial success using the mix which forms marketing communication as a tactic in the search for this aim (Lima & Silva, 2008). According to Yanaze (2011), it should be emphasized that marketing communication can be considered in three instances: administrative (in the domain of the company/management), marketing (related to consumption/the audience) and institutional (referring to the brand), representing instances which guide all communication planning. It is from the objectives outlined, following analysis of these instances, which defines the communication tools.

Publicity and advertising – two of the main tools suggested by Belch and Belch (2008) – are one of the main forms of communication used by the culture sector, divulged in various forms of media which cover a series of communication items.

Like any product to be sold, *forró* needs to be disseminated in order to be desired and consumed. As discussed, the process chain activated by the dynamics of the cultural industry to popularize a cultural product draws on a variety of tools. And it will be by taking these paths that this study intends to answer the questions raised on the topic proposed.

Methodology: A Search for the Market Concepts in Salvador

It was found that the qualitative approach would be appropriate to achieve the main objective, as subjective questions were being considered, “with aspects of reality which cannot be quantified, concentrating on understanding and explaining the dynamic of social relations” (Gerhardt, 2009, p. 32). An analysis of the types of marketing communication used by each band and its perception of these will be one of the points which forms the object of this study.

With regards to the investigation method, exploratory research was selected, considering that studies on the selection outlined for investigation are still in the early stages. Taking this route, familiarization of the interface between marketing communication and forró as a cultural product is intended so that, as Cervo, Bervian and Da Silva (2006, p. 63) state, “a new perception of it and discovering new ideas” is sought, which increase our understanding on the topic. It is emphasized that its descriptive nature (Neves, 1996) refers to the investigative effort to describe how the phenomenon takes place, highlighting its characteristics, strategies, elements and possible relations.

Thus, data from primary and secondary sources was collected. The secondary sources were collated from publications on the topic under study. Two methodological procedures were selected to collect the primary data: semi-structured interviews with the artists/managers, which support the research, and a secondary procedure using a survey with the target audience (suspects and prospects), with the aim of discovering the impact of this communication, this being of a quantitative and descriptive nature.

The method to conduct the research is the multiple case study, oriented by Yin (2001), on account of the need to analyze real cases. In order to define the research participants, the bands/artists which are active in the Salvador-BA market producing forró in the period which is the object of this study (2011-2012) were considered informants and, generally speaking, are more influenced by the forró pé de serra rhythm. Thus, three informants with the above-mentioned characteristics were interviewed.

The interviewees were encouraged to formulate their opinions in the way that suited them best. A guide/script was used and questions were made during the interviews, which were recorded with the participants’ permission. The band’s production dynamics was narrated by the informants according to the pre-defined points to be approached.

Duarte’s (2005) orientation was used to analyze and interpret the semi-structured interviews. According to this author, “analyzing implies separating it into parts and examining the nature, function and relations of each one”. Therefore, he suggests the categorization process to analyze the interviews and states that “in semi-structured interviews, the categories originate in the theoretical framework and are consolidated in the semi-structured interview script” (Duarte, 2005, p.79).

As mentioned previously, a further methodological procedure was used to collect primary data. An online survey was carried out to identify the opinions

of forró consumers on marketing communication strategies, with 100 individuals taking part and the details of which will be disclosed in the topic allocated for discussing the data. In the questionnaire, in addition to information which classified the audience, consumer habits and level of interest in the forró genre were surveyed. It also sought to identify the impact of marketing communication on these consumers – such as, for example, the type of communication which most attracted their attention, the impact on their consumer decision and knowledge of the local (forró) artists.

Artists and Bands: Unravelling the Marketing Communication

The data obtained in the semi-structured interviews with the bands/artists will be detailed in this topic.

Flor Serena

Flor Serena was formed by the Bahian musician and composer Verlando Gomes in Salvador-BA in 2000, to play authentic forró pé de serra. Having been in the market for 12 years and with five CDs recorded, Flor Serena was created with the aim of bringing a band which played good music from the countryside to the city.

When speaking about the market in which he performs, the interviewee, Verlando Gomes, highlighted the difficulty of working with a segmented product and in a setting that contains so many others (Axé, Pagode, Sertanejo and Arrocha, etc) for consumers with similar characteristics – basically made up by young people. For him, the forró market in Salvador exists and is strong, economically, during the Saint John period. Although it is not effectively seasonal, the period of greater activity for forró bands is during the Saint John celebrations – between May and July.

Events produced by the band – a type of rehearsal – is one of the alternatives found to keep working in the capital outside of the Saint John period. For example, the ‘Flor Serena Luau’ has taken place since 2008 and has attracted an average audience of 800 people on each occasion. It is an event which usually presents forró stars from other states as well as the host band.

The interviewee revealed that he was responsible for all of the band’s production, promotion and sales, having only the assistance of some external sellers who sell tickets for his shows throughout the state. He only hires people to produce Flor Serena at times when there is a higher volume of work.

They maintain a relationship with their audience through social networks, promoting events, and indicates this tool as the one mainly used by the band. The justification is ease of access to the tools, the low cost and reach to the audience. In his words, he works a lot with “social networks because it is online, free and immediate” (verbal information). Flor Serena has accounts on sites such as Facebook, Orkut and Palco MP3 for this purpose, and also has a blog where information is updated.

The interviewee uses hoardings for larger events. In his opinion, “in Salvador, (hoardings) operate like no other place in Brazil. Much more than television. It is incredible. When you are going to promote an event, you put it on a hoarding; it is very strong” (verbal information). It is an empirical observation made by the interlocutor which gives us another insight into offline media. The interviewee also reinforced his point of view, saying that he believes that the audience goes to events much more on account of hoarding advertising than the radio. Questioned about what he based his analysis on, he said that he had measured the effectiveness of the tool through the box offices at events in which hoardings were used.

A further communication strategy widely used is press relations. The band uses the services of a specialized company hired to work solely with publicity and interviews for the media.

Adopting other communication media which forms part of the band’s communication – such as bus advertisements, hoardings and frontlight advertising, etc - are decided by the interviewee. To take “good communication decisions” he usually turns to a friend who is a journalist responsible for all of the group’s graphic art: plotting for cars and buses, flyers and posters, among others.

The group, Flor Serena, revealed that it has tried to use different forms of communication, always seeking low cost tools. He also acknowledged that that they had never used advertising (paid communication). The main focus of its communication is promoting events, although it seeks to work on the band’s image through taking part on TV and radio programmes (press relations).

Questioned on the relationship between the band’s communication – the projected image – and tourism, Verlando agreed that there is a relation. To him, bands are able to contribute to promoting a tourist flow during their presentations through their communication. “If you work on your branding and if you have already been in the market for a while, people travel from their cities to watch the show of a band which already has a name”, pronounced Verlando.

Estakazero

Formed in 2001, the band, Estakazero, is the most prominent forró pé serra band from Salvador in Brazil. With a 12-year career, 5 CDs and 3 DVDs recorded, it has rhythms such as baião, galope, arrasta pé and xote in its repertoire, in addition to reggae and sertanejo influences, which come together with traditional forró pé-de-serra, with a specific sound which is the band’s registered trademark.

The band, which started its career in 2001 with melodic xotes, which brought the music from the sertão to the coast, mixing Luiz Gonzaga and Bob Marley in the same song, was reinvented in 2012. The more romantic and tranquil themes of the harmonious xotes and baiões gave way to fast-paced forró which reflect contemporary young people’s life styles – with parties and having fun.

With respect to the aim of defining the marketing tools to be used, the interviewee and manager, Kel Mascarenhas, pointed out that sometimes when you want to reach an audience which consumes other music in a more focused way, community radio stations emerge as the main strategy. And he added that they prefer to work with people and then move on to the broader media. And that he distributes the band's material on the internet at other times – in an action to strengthen the audience that it already has.

Although he designs all the marketing communication strategies and decisions, making use of all types of media (social networks, press relations and street furniture, etc), the interviewee prefers to outsource all the communication production. He hands over all of the band's digital content and social media to an internet agency and a visual programming company is responsible for graphic production. However, new production and all the press relations are developed by another company.

To finalize, the interviewee reinforced his view on the *fórró* market, emphasizing the importance of effective communication. In his opinion, “the *fórró* market is weak. There is no point in randomly producing media. Media is now directed towards the client who is going to hire me. It is his job. Convincing him to hire me and that I will produce a result” (verbal information). This is a realistic and pragmatic outlook on the communication tools available to any cultural producer.

Having emphasized the role of the creative economy in the Saint John dynamic, producing major effects on tourism in the northeast, Kel Mascarenhas identified Banda Estakazero as being a content of this economy which strengthens tourism. And he confirmed that there was involvement from the bands in people travelling between regions even outside of the Saint John period. Pointing out the specific case of Estakazero, he said: “people travel not only for the lively and fun content that the band has but also for the literary and musical content; quality content, with songs that become part of people's lives” (Interviewee 2).

Adelmário Coelho

With a 20-year career, 16 CDs and 2 DVDs recorded, singer Adelmário Coelho has a production team comprising 33 people – including musicians, dancers, technicians and staff.

When talking about managing the solo artist's career, the interviewee and producer William Coelho (Adelmário's son) made a point of positioning the artist as a product who serves a market. The interviewee considers managing Adelmário Coelho's career as managing a brand, as even the outfit worn by the artist on stage is a way of communicating with the audience. To him, “the show, CDs, post-sales with contractors; everything is important for the artist” (verbal information). And the artistic producer's point of departure made it clear how he looks at *fórró* and opened the way so that he could present his outlook and knowledge on this market.

On the forró market, he said that although he had won over the country, he is most consumed in the Brazilian northeast. And puts the rhythm forward as the music which represents Bahia – whereas Axé only represents the Bahian capital.

The interviewee recognized communication as something which goes much further than just media, ranging from telephone assistance to external media for the masses. Among the informants selected for this research, it was certainly this one which provided a more comprehensive vision of communication.

The communication carried out by Grupo Coelho takes place according to a plan – aligning communication needs and costs to attain results. Detailed planning is carried out, with precise goals to better define the media and forms of communication. It is a company which uses all types of communication and media (digital, electronic and the press, among others).

Independent of the management model, with regards to way of marketing communication, the manager advised that various types of media and communication outlets were used – including social media, radio, TV, hoardings and printed media, etc. The actions and posture of all those involved in producing the artist were also forms of communication.

The manager commented that he did not dissociate the artist's communication from the company's management process, including specific planning indicators to measure this communication using: new “likes” (on Facebook) and an increase in the number of shows, etc. He also said that they are heading towards allocating a specific budget for communication, starting with constructing a budget policy.

To finalize, speaking about the relation with cultural tourism, William Coelho did not want to suggest a direct relation between the communication developed by the artist, Adelmário, and tourism. He reinforced the conceptual differences between tourism, culture and communication, “Adelmário Coelho could be of greater importance for tourism during Saint John” – which would be a true tourist product. Outside of this period, the artist is a product with a greater cultural appeal, and not relevant to tourism. On this subject, the artist pointed out that the communication carried out serves as an instrument to position an entertainment and cultural product, and would not necessary be prominent in touristic terms.

Survey: A Look at the Consumers

With a view to enhancing the research, considering that the main aim was to discover the marketing communication instruments used to promote forró bands, a decision was made to identify the way that this communication reaches the bands' target audience.

A questionnaire was made available on the Google Drive platform for this purpose, through a link on specific group pages on the Facebook social network. The result showed that approximately 90% of the respondents were

aged between 21 and 30, which is the age range recognized by the producers interviewed as the bands' main target. The majority (46%) of these young people go and see bands play (small, medium or large) at least once every three months, with 30% confirming that they go to shows between 5 and 10 times per year.

As the aim of this study is directed towards *fórró*, we asked this audience specifically about this musical genre. Encouraged to ask if they really liked *fórró*, the majority of those surveyed confirmed that they did – with 44% fully agreeing with the statement and 32% partially agreeing.

In order to find out if this enthusiasm for *fórró* only occurred during the Saint John period, we investigated if the respondents usually went to *fórró* shows outside of this time: 17% confirmed that they always go to *fórró* shows outside of the months in which the rhythm is most consumed, 59% said that they went occasionally, while 24% only go to these shows during the Saint John celebrations.

The main communication tools used to disseminate an event (pamphlets, posters, TV, radio, websites, social networks and hoardings) were presented to the audience so that they mentioned which of these most attracted their attention for an event. The type of communication which most attracts the audience's attention, in descending order, is: social networks (33%), hoardings (19%), TV (14%), posters (11%), websites (10%), pamphlets (8%), radio (AM/FM/ community) (4%) and other tools (2%).

The research also showed that communication is of major importance for the public when making a decision on attending a show: 34% considered it very important when deciding about whether to go to an event; 47% merely think it is important; 10% said they are indifferent and only 9% think that communication has little importance. Nobody said that they did not see any importance.

In addition to being aware of the importance attributed to disseminating events, we sought to discover the type of communication which had the most influence when those being surveyed made a decision. The most influencing items are word of mouth (44%) and social networks (40%), following by advertising on electronic media – TV and radio (5%). For the public, internet advertising (4%) and hoardings (4%) are equally important. Pamphlets and posters did not contribute to decisions on attending a show for any of the informants.

Lastly, a list of some of the local *fórró* stars was presented to the respondents so that they could indicate which artists had contact with communication. In decreasing order, the result was: Estakazero (36%), Cangaia de Jegue (28%), Adelmário Coelho (20%), Jó Miranda (5%), Massapê (4%) and Flor Serena (2%).

Final Considerations

This study set off with an analysis of the forms of marketing communication used by forró bands in Salvador for the Brazilian regional tourism market, identifying that in addition to reinforcing the bands' image, this communication indirectly reinforces promoting the forró cultural product – and cultural tourism in Bahia. It was sought how to identify how artists and bands use the communication tools available to manage, give visibility to their bands and reach their target audience.

With diverse career paths, the bands which served as a base for this study showed that they only had a liking of forró in common – prominently the pé de serra style – and recognizing the importance of marketing and communication.

Of the three research participants, only Flor Serena does not have a manager – this role being performed the vocalist. The fact that the band has a less prominent career compared to the other artists could be attributed to this accumulation of functions (managerial and artistic) – as the research carried out with the public demonstrated.

The band, Estakazero, and singer Adelmário Coelho have managers focused on managing their careers. However distinct the public for these artists is at certain times, the management appears to have a fundamental role in disseminating their work.

In relation to forró and marketing communication in Salvador-BA, it can be confirmed that this Brazilian state capital has a marketing environment which requires even greater efforts and the adoption of good communication strategies in order to differentiate and sell their products. And, at this point, the artists present differences in using communication, more on account of management issues than knowledge and effectiveness of existing marketing communication tools.

The instances of marketing communication proposed by Yanaze (2011) – described in the theoretical reference – apparently do not engage with the artists' practice. In this research, only Adelmário Coelho's producer demonstrated this reach in communication as practice in his work.

With regards to the types of tools employed by these artists to manage their communication, it was possible to verify that all of them use advertising, publicity, direct marketing, interactive marketing/internet, promoting sales, press relations and personal sales (Belch & Belch, 2008) to a lesser or greater extent. And in response to the universe of advertising, they use all types of media (Sampaio, 2003): advertisements, commercials, phonogram, posters, promotional materials, hot sites and banners.

In addition to conventional media, all of the bands said that they are present on various types of social media, using it as secondary media to promote a positive image, strengthen the relationship and create a link with the public (clients). However, others have this media format as one of their main communication strategies – on account of its low cost and reach. It is an essential tool as 89 people out of the 100 who answered the survey said that they were affected by event communication on social media.

A further interesting aspect identified in this research was the way that the bands executed this communication. Since this is marketing communication (Yanaze, 2011), which has advertising, sales promoting, merchandising and public relations as its main outputs, the investigation showed that producing this communication is almost totally outsourced. They all employ the services of design/graphic production, press and digital relations. All communication takes place in this way in Estakazero's case.

Based on success and recognition by the public, according to the managers, the use of marketing to manage artists' careers has taken place efficiently. According to research carried out with consumers, we can say that Adelmário Coelho (45 votes) and Estakazero (79 votes) have satisfactorily reached their public. However the communication carried out by the band, Flor Serena (5 votes) requires a significant increase – although the research has not focused purely on forró consumers.

As mentioned by the interviewees, the ways of communicating are directly related to costs, and its success depends on this variable. However, it was not possible to establish more in depth conclusions as the research participants opted to not make expenditure related to the communication and management process available.

With regards to the communication developed by the artists having an impact on regional cultural tourism, the informants from Flor Serena and Estakazero were able to see a direct relation between these factors. To them, the movement of people between municipalities on account of the band demonstrates this relation. On the other hand, Adelmário Coelho's manager does not see this as a direct relation. He evaluates the issue using a more macro plan and attributes communication as a marketing strategy which does not interfere in the tourism sector, although the product may contribute to cultural tourism, as it is a cultural product. The three individuals recognize that it is the Saint John festival which has a tourist appeal – as William suggested, Saint John is the product with tourist potential.

The analysis undertaken with these three artists who represent a significant participation in the State's cultural production, was important in order to gain a better understanding of this market and the use it makes of marketing – from communication. More than presenting an existing panorama, the research revealed that by promoting their careers, these bands contribute to disseminating the forró cultural product, independent of the results obtained by each of them. Or, in other words, the communication that they carry out promotes their careers and the cultural tourism market in Bahia and the northeast of Brazil. Thus, it is recommended that the sample researched is expanded, considered a limitation of this study.

With regards to its role in the cultural tourism dynamic, it cannot be categorically confirmed as predominant, although it is evaluated that the characters (products) and communication developed to promote them contribute to the process. A more in depth investigation is also relevant here.

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