MARKETING & TOURISM Review
NEECIM TUR | UFMG
ISSN 2525-8176

Recebido em 04.04.2020
Aprovado em 23.07.2020
Avaliado pelo sistema double blind review
Editor Científico: Marlusa de Sevilha Gosling

DOI: 10.29149/mtr.v5i2.5966

OPERATIONS MANAGEMENT ON ORGANIZATIONS FROM THE TOURISM SUPPLY CHAIN: AN ANALYSIS OF THE CULTURAL ATTRACTIONS OFFER IN JUIZ DE FORA (MG)

A GESTÃO DE OPERAÇÕES EM ORGANIZAÇÕES DA CADEIA PRODUTIVA DO TURISMO: ANÁLISE DA OFERTA DE ATRATIVOS CULTURAIS EM JUIZ DE FORA (MG)

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ABSTRACT

One of the most intrinsic elements (if not the only one that confers its identity) to the tourism system it is the tourist attraction. Despite its relevance, this element is often taken for granted, without being further analyzed on its own nature or even in its relation with other components of the tourism system. Trying to deepen this discussion, the objective of this article is to analyze the relation between the offer of cultural tourist attractions and its operation. For this purpose, a literature review was done regarding the operations management of firms in the tourism sector, focusing specifically on the tourist services considered as "attractions", besides producing a characterization of what is considered attractive. Methodologically, this study is based on the combination of two previous and different, but complementary databases, one referring to the supply chain of tourism and the other one to the existing attractions, both applied to the empirical context of Juiz de Fora (MG) city. The criteria for attraction analysis are based on investment of time, money and relative importance, as well the conditions of access/use, and, in the case of the company's operations management, a radiograph was produced on the cultural attraction segment of the tourism supply chain, exploring specifically the type of product/service, target public, revenue, and management techniques used. The results indicate that the perception of the attractions characterized as low (regarding the time investment, money and relative importance) confronted with data from the profile of its form of operation, shows the existence of a traditional, mechanical production process with low added value and the possibility of stagnation. As a conclusion, it points out the need for requalification, positioning and exploitation of existing capacities as a necessary condition for the development of the tourist destination.

Keywords: Operations management; Supply chain; Production planning and control; Tourism.

RESUMO

Um dos seus elementos mais intrínsecos (senão o único conferidor de sua identidade) do sistema turístico é o atrativo turístico. Apesar de sua relevância, frequentemente, este elemento é tomado de maneira natural, como um dado, sem que seja analisado mais a fundo, em si mesmo ou em suas relações com outros componentes do sistema turístico. Tentando aprofundar este veio de discussão, o objetivo deste artigo foi analisar a relação entre a oferta de atrativos turísticos e sua operação. Recorreu-se teoricamente ao estudo da gestão de empresas no setor turístico, focalizando especificamente os serviços turísticos considerados como "atrativos", além de se produzir uma caracterização sobre o que é considerado atrativo. Metodologicamente este estudo valeu-se da combinação de dois bancos de dados distintos, mas complementares, um referente a cadeia produtiva do setor e outros aos atrativos existentes, elaborados em pesquisas precedentes, tomando como contexto empírico a cidade de Juiz de Fora (MG). Os critérios de análise de atrativos baseiam-se em investimento de tempo, dinheiro e sua importância relativa e condições de acesso, já no âmbito da gestão de operações da empresa, produziu-se uma radiografia sobre o segmento de atrativos culturais da cadeia produtiva, explorando especificamente o tipo de produto/serviço, público alvo, faturamento e técnicas de gestão usadas. Os resultados apontam que percepção relativa aos atrativos como de baixa valor (quanto ao investimento de tempo, dinheiro e importância relativa) cotejada com dados do perfil da sua forma de operação evidencia a existência de um processo produtivo tradicional, mecânico, com baixo valor agregado e possibilidade de estagnação. Como conclusão aponta-se a necessidade de requalificação, posicionamento e exploração de capacidades existentes como condição necessária para o desenvolvimento turístico do destino.

Palavras-chave: Gestão de operações; Cadeia produtiva; Planejamento e controle da produção; Turismo.

1. INTRODUCTION

Tourism is central to many economies in the world. Socially it is present among different groups, whether as a source of jobs or as a leisure option. Despite the combination of factors necessary for the existence and maintenance of tourism, one of its most intrinsic elements (if not the only conferor of its identity) is the tourist attraction. Despite its relevance, this element is often taken in a natural way, as a given, without being problematized and analyzed further, in itself or in its relations with other components of the tourist system.

On the other hand, one of the main bottlenecks faced in the tourism sector in Brazil is of an operational nature, that is, creating structures and devices that allow the materialization of tourism activity (Pimentel, 2020). Within an enterprise or a tourist destination (TD), production management is the area responsible for this operationalization (Pimentel, 2012). However, among different organizations, as in the case of the tourist destination, the supply chain performs this type of function. Therefore, production management and supply chain are areas that connect and complement each other within the same TD (Pimentel & Pimentel, 2012).

It is argued that the supply chain acts as a link between various organizations in the tourism sector, and it assumes the existence of a product or tourist attraction. Studies on the supply chain and its components are vital for understanding the reality of tourism in the country, as such a study can contribute to the presentation of accurate and well-grounded information to make qualified decisions (IPARDES, 2009).

Given this scenario, the following question arises: What is the relationship between the perception of the cultural attractions segment offer and its operations management within the scope of the tourism supply chain of Juiz de Fora? To answer this question, this research aims to analyze the relationship between the cultural segment offer of tourist attractions and its operation. As intermediary steps to achieve this objective, we seek to carry out: 1) the analysis of the supply chain structure in the tourism sector of Juiz de Fora, carrying out, for this purpose, a study of the enterprises that compose it; 2) to analyze the composition of the offer of tourist attractions, considering above all the perception in relation to their relative importance and 3) analysis of the productive capacity - here taken from the company's internal production factors - of the companies responsible for the tourist attractions. Given the breadth of the research and the volume of data collected, specifically, however, the focus of this text will fall on its subsector "cultural attractions", as an illustration of the findings of the broader research that serves as the basis for this article.

In addition to this introduction, this text is organized in 4 parts: in the next section (theoretical framework) we retrieve part of the studies on tourist "attractions", producing a characterization about what is considered attractive, which actors are involved and the process of converting resources into attractions. Additionally, we seek to focus on the production process and the management of attractions, in order to know how they fit into the specialized offer of tourist services in a given destination and what restrictions and / or opportunities may present in conforming this offer and, indirectly, the contribution to the formation of a destination's tourist macro product (Lemos, 1999). The third section (methodology) describes the procedures and the empirical context of the city of Juiz de Fora (MG). The criteria for the analysis of attractions are based on investment of time, money and return. Within the scope of the company's operations management, a radiography was produced on the segment of the cultural attractions of the supply chain, specifically exploring the type of product / service, target audience, revenue, volume of jobs, seasonality and management techniques used. In the fourth section (analysis), the results are presented, showing that the attractions were characterized as low (regarding the time investment, money and relative importance), compared with data from the profile of their form of operation, shows the existence of a traditional productive process, mechanical, with low added value and possibility of stagnation. In the last section (conclusion) the need for requalification, positioning and exploration of existing capacities is pointed out as a necessary condition for the development of the analyzed tourist destination.

2 THE ISSUE OF PRODUCTION IN TOURISM: ANALYSIS OF ATTRACTIVES IN THE CULTURAL SEGMENT AND THEIR OPERATIONS IN THE CONTEXT OF THE SUPPLY CHAIN MANAGEMENT

2.1 Production Management: transformation of inputs into products

We seek to focus here on the production process and the management of attractions, in order to find out how they fit into the specialized offer of tourist services in a given destination and what restrictions and / or opportunities may present in conforming this offer and, indirectly, the contribution to the formation of what Lemos (1999) calls tourist macro product.

According to Slack, Chambers and Johnston (2007), the supply chain management occurs in the interconnection of companies that relate through upstream and downstream links between different processes, which produce value in the form of products and services for the final consumer. In this view, the characterization of the supply chain results from the succession of production, transformation, commercialization and consumption operations around a given product, by actors and activities that encompass all involvement links, in addition to the public policies adopted for its execution. This reasoning supposes the performance of production operations (or transformation of inputs into products) by individual companies (firms), this process being precedent and necessary either for the succession of products (results of a company, but which will be used as inputs by another company) in the supply chain, either for integrating operations and / or sharing information in the value chain. For the authors, the transformation process aims to use resources to change the shape or condition of some element of reality, adding new features and functionality.

Starting from the systems logic, the inputs for the transformation process are divided in two ways (Slack; Chambers & Johnston, 2009): (1) transformed resources - referring to those that are modified in some way, such as : materials, information and consumers and; (2) transformation resources - which act on transformed resources, aiming to change their characteristics, such as: company's facilities, equipment and employees.

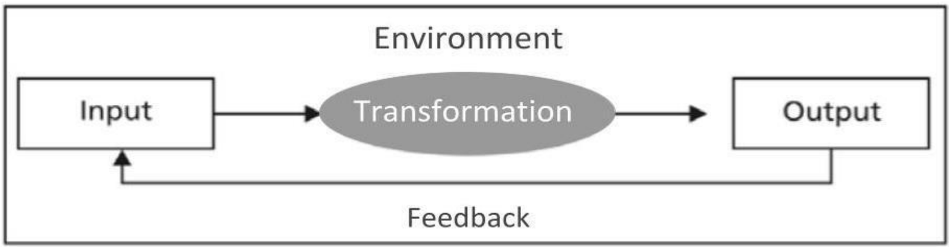
Such a production system can be described, in more detail, through four stages of the production process. First, there is the *Input* phase, where are present production factors such as: employees, materials, equipment, information and capital; then, these factors are combined and transformed by the *Throughput* (Transformation Process) that holds activities such as product design, planning process, production control and maintenance; the *Output* corresponds to the products and services actually performed; and, lastly, involving the entire process, there is *Feedback*, consisting of control mechanisms[1] (for example, inventory, quality and cost control), which can be used in each phase as well as at the end of the process, and

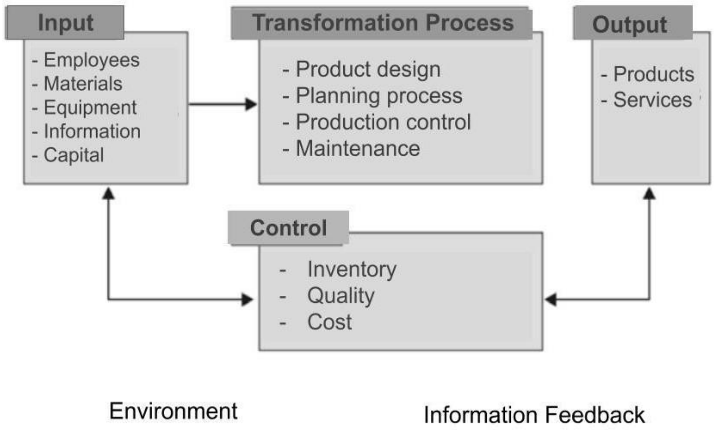
[1] Another element mentioned by Slack, Chambers and Johnston (2009) would be a means of protecting production, which aims to safeguard its continuity due to external or internal factors of any circumstance in uncertain environments. In order to protect itself from such unexpected events, it is used as a physical measure the creation of stocks so that any interruption in the production process due to the lack of any component can be absorbed by them, in order to maintain continuous production. It is important to emphasize that if on the one hand this constitutes a measure of protection, aiming to ensure the continuity of the basic task of the organization (production) and the organization itself as a whole. On the other hand, there is a disadvantage in having a stock, which is the cost it incurs, both for its maintenance and for the space occupied. For this reason it is necessary that the company in which it is inserted makes a decision about the ideal size, which meets its demands, so that it has the capacity of lower possible costs to bring security and operability to the company in case of unforeseen events, many companies also choose to adopt the system Just In Time which aims to reduce these stocks. However, the stock used in a well applied way is advantageous to companies and organizations (Slack; Chambers & Johnston, 2009).

implies mechanisms for maintaining the system balance, especially via information (Kumar & Suresh, 2009, p. 3; Pimentel, 2012).

Analyzing the transformation of inputs into products from the perspective of the tourism product, in order for this production to exist, the transformation must also occur in a temporary stay in a place different from the original residence of the tourist. This suggests that tourism activities, services and equipment can only be consumed at the place of production, that is, at the tourist destination. Therefore, the ideal to proceed with its construction procedure is to use a Master Plan (Pimentel, 2012) with the purpose of stating which items will be produced and when this will occur, having as an initial resource to be worked by this plan the territory and the potential elements capable of attracting population flows. We can then divide the transformation of the tourism product into four phases: the first phase, the entry of travelers, excursionists and tourists (*Input*); followed by processing (*throughput*), which is the combination of elements by the tourist and / or tour agents; and the third and final phase is the *Output* which corresponds to the tourism experience, which involves the change or perception of change in physical and / or mental state in relation to the entry. To that main phases is attached the *feedback* (or control) (Pimentel, 2012).

Figure 1: Schematic representation of a production system.





Source: Translated and adapted from Kumar; Suresh (2009, p. 3).

We seek to emphasize in the second phase, when the transformation process occurs - in which different material elements are used (such as means of transport, accommodation, food and adaptation of conventional resources in tourist infrastructure), besides immaterial / symbolic elements (such as the expectations of tourists before contact with the tourist location) - the meaning attributed to that space, the contact with the local culture and the learning or acquisition of information and experience coming from this intercultural contact). Therefore, these material and / or symbolic interventions are combined to generate the tourism product (Pimentel, 2012).

It is interesting to note in the last phase that the *output* element is the tourism experience, therefore, each tourism product is unique, since each tourist will have a different perception regarding their experience, being unlikely to produce the same tourism product for all consumers. However, it is possible to produce similar products when dealing with the same destinations, the same activities and the same producers / service providers. Such practice is characteristic of most processes in the service sector, where the search for quality includes points that are difficult to measure.

Studying the tourism supply chain means understanding how the activity works and how it is managed, helping to identify problems and points of improvement for planning to improve its management. The tourism supply chain is composed of a diversity of interrelated products and services, and identifying their connection points is of great importance for the description of their supply chain, in addition to being vital for its development (Zhang; Song; & Huang, 2008). Therefore, understanding how the tourism supply chain is managed is essential to understand how supplies, logistics, planning and control work.

Chart 1: Comparative synthesis of concepts related to production management, their characteristics and ways of operationalization according to different authors.

Author(s)	Definition	Elements	Operationalization
Slack, Chambers and Johnston, (2009)	Transformation process aims to use resources to change the shape or condition of an element;	▪ Transformation Resources; ▪Transformed Resources	▪ Modification of materials, information and consumers; ▪ Installation and personnel that modify the resources to be transformed
Kumar and Suresh, (2009)	Production System	▪ Input; ▪ Transformation Process; ▪ Output; ▪Control.	▪ Employees, Materials, Equipment, Information and Capital for the processing; ▪ Activities to be processed Product Design, Planning Process, Production Control and Maintenance; ▪ Finalization of Products and Services; ▪ Inventory, Quality and Cost Control.
Pimentel, (2012)	Transformation of the tourism product.	▪ Master Plan; ▪ Input; ▪ Processing (throughput); ▪ Output.	▪What can and cannot be produced and when, working on the territory and on potential elements capable of attracting population flows; ▪Transformation of Tourists, Excursionists and Travelers;

			▪ Combination of elements by tourists or tour agents; ▪Travel experience / change or perception of change in physical and / or mental state in relation to entry.

Source: Prepared by the authors.

The integration of a production system has the purpose of making the work as a whole flow in a harmonious way, directly and automatically connected from the demand to the output (PEREIRA, 1998; PIMENTEL, 2012).

In this context, it can be said that the production plan and control (PPC) is a central element in the administrative structure of a manufacturing system, becoming a decisive element for the integration of manufacturing.” (MELO et al. 2006, p. 2). In other words, the PPC is what manages all the product processing in order to structure the production system, planning how it will be manufactured, and its good planning will define the satisfactory result of the product. Vollmann et al. (2008, p.28) say that the PPC is responsible for

> [...] efficiently managing the material flow, the use of people and equipment and responding to customer needs using the capacity of suppliers, of the internal structure and, in some cases, of customers to meet customer demand.

The concept proposed by Vollmann et al. (2008) defines PPC as the management of materials, people and equipment in order to meet customer demand according to the company's production capacity.

Production Planning and Control appears as a response to the undergoing changes in the market, since companies concerns are no longer focused only on reducing costs and increasing efficiency, but also on the quality, speed, flexibility and reliability of their product. The PPC has the function of defining the quantity of product to be produced, maintaining the control of inputs stock, issuing the scheduling of production orders, moving them and monitoring the quantity, time and quality required. Therefore, its purpose is coordinating production activities so that orders can be fulfilled within the right terms and quantities, seeking to match the company's production capacity with the demanded quantity of product (Lopes & Lima, 2008).

PPC is becoming increasingly important in business management, since the concern of companies is not only associated with the reduction of production inputs, but also in offering a product that has quality, speed and reliability. The consumer has more and more power of choice, which requires companies to have a greater mix of products, accompanied by quality and speed in serving them. And this management becomes essential, making it necessary to adapt the production capacity of tourist destinations with the demanded quantity of the product (Lopes; Lima, 2008) for the development of the tourist activity, in which it is the consumer who goes to the place of production to satisfy their needs.

This understanding applied to the tourism system is recent, but vital for planning, due to the influences that it suffers from other systems (Pimentel, 2012). The PPC, by itself, is not able to determine the proper functioning of a system, but its planning and control can result in improvements for the locations where tourism is being developed, such as the preservation of natural, historical and archeological areas, improvements in infrastructure and in valuing culture and sustainability (Barbosa, 2003; Pimentel, 2012, p.66)

Chart 2: Synthesis of the concepts alluding to the PPC, within the production subsystem of the company system, its characteristics and ways of operationalization according to different authors.

Author(s)	Definition	Elements	Ways of operalization
Melo (2006)	Main element in the administration of a manufacturing system, of central and decisive character	▪ Manufacturing System ▪ Manufacturing Integration.	▪ Adjustment of labor, equipment and supplies. ▪ Structuring a system

	for the integration.		
Vollmann, Beery, Whybark e Jacobs (2006)	Efficiently managing the flow of material, the use of people and equipment and responding to customer needs using the capacity of suppliers, the internal structure and, in some cases, customers to meet customer demand.	▪ Material flow ▪ People flow ▪ Equipment Flow ▪ Needs ▪ Demands	▪ Directing of materials ▪ Directing of people ▪ Directing of equipment ▪ Customers ▪ Meeting customer needs
IPARDES (2008)	Principle that involves the improvement of life quality, a combination of efficient economic growth with social equity, preservation of cultural values and the conservation of the environment and effective participation of communities.	▪ Sustainability	▪ Element of Production Planning and Control.

Source: prepared by the authors.

Chart 3: Planning phases and production control applied to the management of tourist destinations.

PPC Functions	Aim	Input-output	Output
- *Resource planning* (What resources can we rely on? What sources are there in the tourist destination? Hotels, restaurants, receptive agencies, guides, other tourist services?) - How to produce? (What is the strategy to be adopted? Produce what type of tourism product, for what type of	**Long term** (From 3 to 5 years old. Building the image of the tourist destination.)	- *Market research* (Who are our direct competitors? What tourism product do they offer? What is their niche?) - *Long-term forecasting* (What is the trend for the next few years in the niche in which we operate? What about changes in our product type?)	- *Product lines* (E.g.: specific niche: thermal or health tourism; but with the capture of adjacent flows - eg, young couples, preventive treatment of diseases, medical congresses, etc. - in low season and / or weekdays.) - Manufacturing processes (How are articulated the resources available in the territory?) - Policies and customer service (Is there a relationship between the destination and the tourist? For example, a communication channel?)

niche?)			
- *Production plan* (How will we produce the products we want to sell to tourists?) - What and how much to produce (Given the specific niche, which and how many products to create?)	**Mid-term** (From 6 months to 1 year of product preparation, e.g: itineraries, from market prospecting to economic viability.)	- *Mid-term demand forecasting* (Who are our real and potential tourists? What's their profile? In the past 6 months, has it changed?)	- *Material requirements* (E.g.: Beds in hotels, seats in means of transport, capacity of attractions, etc.) - Storage plans (There is none for the total tourist destination product, but there may be for the products of specific companies - such as souvenir shops, food etc. - that help in the composition of the total tourism product.) - Delivery plans (Ability to receive the tourist and availability to serve them immediately. Same as the previous one.) - Workforce levels (Quantity and quality of workers directly and indirectly involved.)
- *Production scheduling* (What sequence of activities is needed? (How to assemble the total tourism product and each specific microproduct?) - When to produce (At what time should we increase or decrease	**Short term** (Monthly, verifies the need to change or maintain production requirements. E.g.: if the tourist profile changes, the product should change as well).	- *Delivery time* (Only for tourism micro products; not for the total tourism product.) - *Service priorities* (In case it is impossible to serve several tourists at the same time – e.g.: overbooking.)	- *Manufacturing orders* (Only for tourism micro products; not for the total tourism product.) - *Batch sizes* (Applicable to tourism microproducts: size of excursions, visits, groups led by guides, etc.) - *Use of overtime* (Only for tourism micro products; not for the total

production? Or target it to specific segments?)			tourism product.) - Material reservation (Same as above)
- *Production release* (It only happens when demanded by the tourist. Meanwhile, the human and material resources remain "stuck".) - *Where and who to produce* (What are the main actors demanded by tourists and which of the destination spaces are most used?)	**Very Short Term** (Daily, completion of the tourist cycle in consumption of the tourist macroproduct and some tourist microproducts.)	- *Manufacturing orders* (Which actors and resources, people and companies are defendants and in which order.) - *Sequencing criteria* (Is there some kind of standard activity that takes place in the tourist destination and is consumed by the tourist? Ex.: visiting an attraction that only works on a specific schedule.)	- *Task sequence* (Which attractions will be visited and in what order?) - *Resource requisition* (Contacting with the most demanded links to calculate adequacy to the daily tourist flow.) - *Task assignment* (Setting up itineraries and daily activities, which can be in the form of suggestions to tourists.) - *Data collection for control* (Data on tourist satisfaction, research, observation, return to destination and / or establishment, etc.)

Source: Pimentel (2012, p. 130-131).

2.2 Tourist Attractions

Tourist attractions are, under any angle, the fundamental raw material in the composition of any tourist activity or system (Domingues, 1994; Veloso, 2003; Carvajal-Zambrano & Lemoine-Quintero, 2018; Pimentel & Carvalho, 2020), since they constitute a critical success factor for tourism. This is because ultimately the tourist attraction is the driving force behind all activity. It could even be said that, in its “classic” or traditional sense, there is no unattractive tourism[2].

However, even considering its relative importance in relation to the other elements, in the scope of the tourism system (Beni, 1990; 2001) there is, as Leiper (1990) already noted, an absence of systematic and in-depth study on the theme (absence which is aggravated by fragmentation, dispersion, little depth and naturalization of concepts from the already scarce current literature on tourist attractions (Pimentel & Carvalho, 2020).

Taking as reference a recent study on the theme carried out by Pimentel and Carvalho (2020), it is possible to systematize and classify this dispersion around four (4) major issues:

1) *Tangibility* degree - refers to discussions around the material or symbolic character of tourist attractions (Benckendorff, 2001). In general, the literature polarizes the authors around two arguments: on the one hand, those that prioritize the visualization of tourist attractions as predominantly tangible, objective and material elements that, therefore, can be identified, individualized, controlled and managed (Pearce , 1991; Cooper, Fletcher, Wanhill, et al., 2001; Dwyer & Kim, 2003; Valls, 2006; Manosso et al., 2015; Bulai & Cehan, 2015) and, on the other, those who prioritize the intangible aspect of tourist attractions, its immaterial, symbolic, subjective, open and indeterminate dimension which is, therefore, more difficult to be

[2] Traditional studies, or "classics", on tourism can be found in the extensive historical report on the subject by Dachary et al (2018). The history of tourism is based on this concept of attractiveness, either by the atomistic, individual, demand-driven approach (i.e. the tourist) as the spring on which a system is built, or by the very notion of a tourism system (Beni, 1990). More "contemporary" approaches can relativise the very necessity of a tourist attraction for the existence of tourism, as can be seen in the more supply oriented approaches, where the central axis moves from the tourist to the tourist facilities (companies or organisations) (Hoerner & Sicart, 2000), the existence of "tourism" being a factor of production of the tourist system, without necessarily going through the attraction. An example would be the case of business tourism (fairs and conventions, etc.), whose focus is on the temporary displacement of people out of their usual surroundings, through the use of tourist facilities, but not necessarily of attractions (Swarbrooke & Hoerner, 2001).

instrumentalized, controlled and managed (MacCannell, 1976; Morrison, 2002; Gunn, 2004; Weaver & Lawton, 2007; Calvo-Mora, Pineda, Periáñes & Suárez, 2011)[3].

2) *Approach used* – it refers to the disciplinary point of view underlying the conceptual approach made on attractions. This type of classification is found in the studies by Lew (1987) and Gangnon (2007). In general, the discussion around the approaches is carried out in a disciplinary way (cf. Pimentel & Pimentel, 2015), being more commonly organized in areas such as: *economic* (which prioritize the functional and utilitarian aspect of the process, understanding the attractiveness as a factor of objective production of a firm); *spatial or geographic* (which identifies tourist attractions with discrete points in space, which can also be objectively isolated and managed); *sociological and anthropological* (which prioritize immaterial, subjective and symbolic aspects, understanding the definition of attractiveness according to the type of perception of the social actor who thematizes it - tourist, businessman, government, resident); and *management* (which, as in the economic classification, prioritizes the tangible and manageable aspects of the process, although it extends its management scope to intangible aspects of the process [cf. Dwyer & Kim, 2003] and tending to see the attractions as a marketable product within the tourism sector).;

3) *Analytical scale or scope* - another recurring debate can be seen around the type of analytical scope adopted to address what is considered attractive. On the one hand, there is a series of studies that privilege the consideration of the attractive as a component, that is, with an isolated focus on the object itself; while others consider it from a systemic view, that is, with a focus on a global scale, beyond

[3] There are authors, such as Gaitán (2012; 2014) and Coppin & Gaitán (2014), who strive for a broader understanding, recognizing the problem from a theoretical point of view and proposing solutions in this field, without, however, a specific transposition for its empirical application.

the punctual object. In general, the scale adopted as a discrete point in space is associated with a view of the attraction as a tourist resource, more present in the economy and geography (cf. authors above) while the systemic analytical scope is more present in the sociological and anthropological approaches - due to the multiplicity of perspectives - and in administration, partly due to the consideration of intra and interorganizational factors in their analysis (idem).

4) *Apprehension Forms* – it refers to the methods, procedures and ways of classifying, evaluating and ranking the types of empirically verified attractions (Beni, 2001; Boullón, 1990; 2002; 2005; MTUR, 2004; BRASIL, 2005; Dwyer & kim, 2003; Leask, 2008; 2010; Dantas & Melo, 2011; Bulai & Cehan, 2015, Carvajal-Zambrano & Lemoine-Quintero, 2018). Perhaps it is the most representative thematic sub-area - within the literature on attractions -, due to its operational cut, thus going beyond disciplinary boundaries. There are differences, subtle or more accentuated, in relation to its consideration as a method (more general and analytical approach to the process, guiding it in a systemic way), or regarding its use as a classification, evaluation and hierarchization procedure appear more frequently in applications, whether academic or institutional (Bulai & Cehan, 2015)[4].

Based on a theoretical-epistemological reflection, manifested in a reinterpretation of the notion of marker by MaCnnael, inspired by the network actor theory, Gaitán (2012) discusses the relationship between cultural products and tourism products, differentiating them, especially in relation to their specific component: the tourist attraction. To the author, every cultural product can become a tourism product, but not the other

[4] Bulai and Cehan (2015) consider that, although the terms are often considered indistinctly, as synonyms, there is a subtle difference between the two, because while the classification refers to disposition procedures, combination or configuration of the elements analyzed; the hierarchy is dedicated to establishing an order of magnitude.

way around, because the cultural product is an attraction that requires collective recognition and validation, whether internal (community) or externally (tourists, real and potential)) [external] with association of lasting value. In other words, at the base of the process are added value and collective interest, elements that are viewed methodologically and empirically from 3 issues: *investment of time*, *investment of money* and *propension to return*. Gaitán explains the process that systematizes the process of transforming a cultural product into a tourism product based on three central characteristics:

> "(1) "*External recognition*" (more than its original physical space), from a series of actors, due to the propitious movement of the tourism phenomenon. This translates into the amount of information found regarding it in other spaces: brochures, videos, photographs, documents, web pages, etc.; (2) *Economy*. As a consequence of the economic activities and consumption that are inherent to tourism, the tourism product must generate economic movement related to external visitors to the location, and; (3) *Standardization and Re-invention*. Given the dynamics of the information circulation - more information is analyzed -, the tourism product is subject to changes that are strongly contradictory: adaptation to the needs of the visitors (standardization) and the same time a exaltation, see re-invention, of its particularities with the objective of highlighting "differences" with similar products. " (Gaitán, 2012, p.22).[2]

Based on the elements previously discussed, it is possible to raise and propose some central questions for the analysis of attractions, cultural products and tourism products, particularly with regard to their productive aspect:

a) *Degree of modification* - related to the level or intensity of transformation, modification or combination acquired in the production process by the inputs used in the production of the good (product or service);

b) *Degree of supply complementarity* - referring to the way in which the good (product or service) connects upstream as an input for a productive stage in the tourism supply chain.[5]
c) *Degree of comprehensiveness* - representing the extent to which it attracts public attention, for example, global and universal issues such as mythical narratives, broad-spectrum and unique civilizational and historical processes tend to attract more attention than specific segments, such as, for example, bird watching.
d) *Degree of originality, authenticity and uniqueness* - this is an important issue that appears, above all, in sociological discussions about the tourist attraction, concerning, in practical or operational terms, its relevance, originating scales of hierarchy, for example.

In this sense, these authors consider it pertinent to place them in a relational perspective based on 3 phases / stages related to their degree of development in a tourism system: whether as a resource, attraction or tourist product, and fundamentally the most objective criteria of their distinction (and verification) can be learned from the propensity to invest time, money and to return to use (Pimentel & Carvalho, 2020).

3 METHODOLOGY

[5] In the original: "(1) "*Reconocimiento externo*" (más allá de su espacio físico original), de una serie de actores, debido la movilidad propia del fenómeno turístico. Esto se traduce en la cantidad de información que se encuentra respecto a él en otros espacios: folletos, videos, fotografías, documentales, páginas web, etc.; (2) *Economía*. Como consecuencia de las actividades económicas y consumo que son inherentes al turismo, el producto turístico debe generar movimiento económico relacionado con visitantes externos a esa localidad, y; (3) *Estandarización y Re-invención*. Dada la dinámica de circulación de información – se analiza más abajo –, el producto turístico suele sufrir modificaciones fuertemente contradictorias: adaptación a las necesidades de los visitantes (estandarización) y al mismo tiempo un ensalzamiento, ver re-invención, de sus particularidades con el objeto de evidenciar "diferencias" con productos similares." (Gaitán, 2012, p.22).

Methodologically, this study made use of the combination of two distinct databases, one referring to the sector's supply chain and the other to the existing attractions, elaborated in previous researches, taking the city of Juiz de Fora (MG) as an empirical context. The criteria for the analysis of attractions are based on time investment, money and return. Within the scope of the company's operations management, a radiography was produced on the segment of cultural attractions in the supply chain, specifically exploring the type of product / service, target audience, revenue, volume of jobs, seasonality and management techniques used.

Based on the principle that the supply chain acts as a link between various actions in the tourism sector and presupposes the existence of a product or attraction, the aim is to know how the Juiz de Fora tourism supply chain takes place, which elements comprise it and what information exists about the services available in the city. Methodologically, this study makes use of a mixed research, mostly quantitative, as it is carried out a systematic mapping, through an intentional and non-probabilistic sampling with 100 companies that make up the tourism supply chain in Juiz de Fora (MG), complemented by qualitative data, regarding the reasons for certain types of behavior and practices of these companies.

The study is divided into 2 stages. The first is dedicated to literature review and elaboration of the theoretical model. In the second stage of the investigation, a survey is conducted taking as its object the tourism sector of Juiz de Fora[6] (MG), more specifically, the establishments that make up the

[6] Juiz de Fora is one of the main commercial poles of Minas Gerais, with extensive services inserted in the tourism chain such as transportation, food, hotels; it has a high Human Development Index (HDI), in 2010 was 0.778 (IBGE), is one of the inducing destinations of Minas Gerais (SETUR, 2017), and is considered representative of a non-capital city with high capacity for economic development. It is ranked 11th among the Brazilian cities that receive more international fairs and events (PMJF). According to studies by the Convention Visitors Bureau of Juiz de Fora, the Brazilian Institute of Geography and Statistics (IBGE) and the Getúlio Vargas Foundation (FGV), the city is ranked as one of the 100 best in the country for investments. Currently, it is in the process of updating the municipal tourism plan, in accordance with the basic instrument for planning and managing tourism activities

links of the tourism supply chain[7]. From the universe of about 600 active enterprises identified at the time, a sample of 100 companies was extracted, divided into five activity groups: (20) Hospitality, (38) Food, (17) Agencies, (16) Entertainment / Cultural and (9) Transport, following a partitioned distribution from previous research. For data collection we use the application of a questionnaire, on paper, composed of 51 questions, mostly closed.

The tourist attractions of Juiz de Fora were mapped in a previous study (Pimentel, 2019; Pimentel and Carvalho, 2020), and of the set of 110 items identified, of which 35 were directly analyzed, classified, evaluated and hierarchized in previous study (Pimentel and Carvalho, 2020), 15 of them (from this set of 35) were directly related to the current research.

And, in both cases, the questionnaires for companies / organizations that are part of the tourist destination were applied strictly to the managers, coordinators and / or supervisors of the establishments in person. After being collected, the data were tabulated in Excel and analyzed using descriptive statistics.

4 CULTURAL ATTRACTIVE SEGMENT: DATA ANALYSIS AND DISCUSSION

4.1 Profile of Companies in the Segment Cultural Attractions of the Tourism Supply chain of Juiz de Fora

4.1.1 Socio-demographic profile of the interviewees responsible for the companies

The set of questions related to the socio-demographic profile of the managers addressed questions such as: level of education, age, sex and

created by the Ministry of Tourism and SETUR (MG), in order to offer quality service to visitors and to the juiz-forana community.

[7] Based on the activities that the Ministry of Tourism (MTur) evaluates as characteristics of the tourism sector the following areas: Means of Lodging; Food Services; Passenger Road Transport; Car Rental; Tourism Agencies; Recreational, Cultural and Sports Activities (composed of Natural Attractions (adapted or planned), Cultural, Historical, Religious, Sports and Leisure).

occupation, with the objective of qualifying the research sample from its respondents to highlight their characteristics and, eventually, correlate them with the types of responses presented. Such a profile is important since it can influence the way projects are managed.

In the present case, it is observed from the collected data that the interviewees age group is concentrated in three sets, 67% being aged between 26 and 35 years, followed by 17%, 56 to 66 years old and, finally, 16% are those aged 36 to 45 years. Regarding gender, 83% are male while 17% are female. As for education, 83% have completed higher education and 17% of respondents have completed secondary education. Regarding professional occupation, 50% are the main executive of the projects, 33% are producers, and 17% are directors.

4.2.2 Profile of the organization

Regarding the profile of the organization, we sought to gather a set of demographic-organizational data, such as: time in the market, the company's operating branch, type of operating space, social identification - that would allow us to provide information about the enterprises themselves. Analysis related to the companies' life cycle suggest that factors such as time of existence, size and market share, among others, influence the type of strategy and performance of companies in the market (Chandler, 1976; 1990).

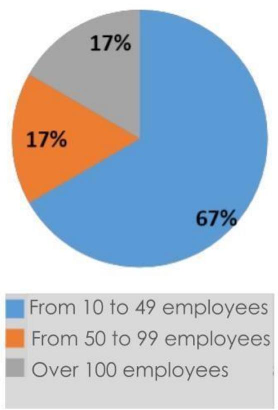
In the present case, the following profile is observed: all companies have been in the market for more than 10 years; being operated in their own, single establishments, under a legal regime. 50% are limited companies, while the rest (50%) did not know or did not answer the question. As for the branch of operation, in relation to the sample studied, it is found that companies are concentrated in two groups: activities and attractions (67%) and public agencies and facilities (33%).

4.2.3 Employees

The third set of questions deals with the characteristics related to the organization's workforce, such as the number of employees, the type of employment, training of the workforce, remuneration, place of residence, among others. Its objective is to capture information alluding to human resources, with a view to probing how this factor of production can affect the performance of the analyzed organizations.

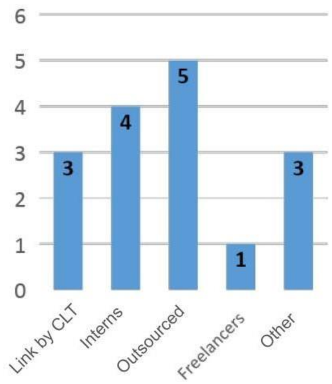
Regarding the size of the organization (graph 3), it is found that 67% of the companies have between 10 and 49 employees, 17% have more than 100 employees and 16% have between 50 and 99 employees. Regarding the employment situation of most employees, it is observed that (graph 4): Employment by CLT (consolidation of labor laws) (19%), Interns (25%), Outsourced workers (31%), Freelancers (6%), Other (19%). Regarding the training of the workforce and its periodicity, 67% of the interviewees say they do not carry out training, 16% do it monthly and, 17% bimonthly. When asked if the company has a habit of hiring more employees at certain times of the year, respondents stated that in periods where parties of larger proportions occur, 17% have the habit of hiring employees, while 83% say they do not hire, the number of employees being slightly variable according to demand.

Graph 1: Number of employees per company, cultural attractions sub-sector.



Source: prepared by the authors through research data.

Graph 2: Type of employment in companies, cultural attractions sub-sector.



Source: prepared by the authors through research data.

All employees of the interviewed managers reside exclusively in the city. In terms of remuneration, the average minimum wage in 83% of cases varies between 1 and 2 minimum wages (SM) while in 67% the average maximum wage varies between 5 and 6 minimum wages. The distribution of the average remuneration of the segment, in turn, is in 67% of the cases between 1 and 2 minimum wages, 16% receive 3 to 4 minimum wages and 17% did not answer the proposed question.

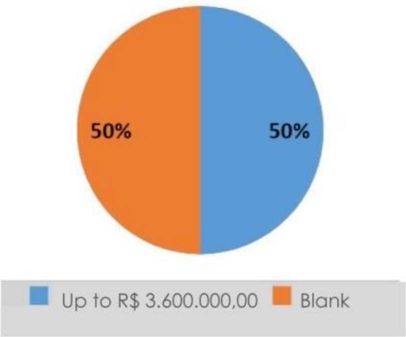
4.2.4 Economic and Financial Data

The economic and financial profile of the studied companies is based on questions such as: average sales reached, investments made, market share, changes in sales volume in certain periods, main products / services offered, main suppliers, forms of disclosure used. This set of questions aims to identify the financial performance of each organization, and by extension, of each analyzed segment, seeking to highlight the sector's standard and level of competitiveness (organizational slack).

Regarding the results, it is observed that companies in the cultural sector have an annual revenue of up to R $ 3,600,000.00 (50%) (graph 3). Another 50% did not answer the proposed question. As for investments in new equipment, machines, processes, the following distribution was obtained (graph 4): most companies do not make investments (50%), 33% did not answer the proposed question and only 17% said they made investments. The average percentage of marketshare is 37%, of the 3 companies that responded to this item. Regarding the change in the sales volume in certain periods of the year, 50% of the interviewees consider that there is reasonable variation (21% to 40%), 17%, a lot of variation (41% to 70%), and 33% did not answer

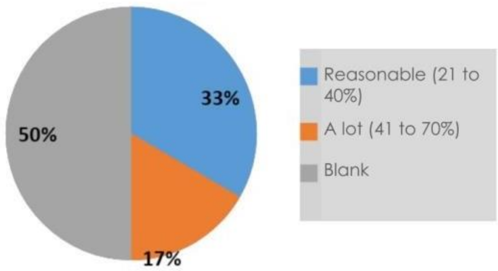
The products / services offered to customers are cultural management of the municipality, concerts, events, space rental, art galleries, theater, cultural programming, volleyball classes, swimming and fitness center. Of those, the main sellers are: space rental, shows, club membership, cultural events, space rental, and group classes. Additionally, the most profitable are: shows, and events. Space rental is also cited as a product with a lower profit margin. The main customers (niche markets) of companies are the general population, young people, adults and students. The percentage of sales relative to the company's main customers, on average, represents 90% of the total.

Graph 3: Annual turnover of companies, cultural attractions sub-sector.



Source: Prepared by the authors through research data.

Graph 4: Investment in companies, cultural attractions sub-sector.



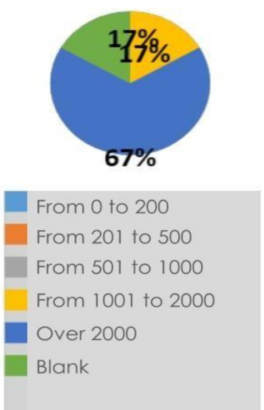
Source: Prepared by the authors through research data.

4.2.5 Management of production, logistics and production capacity of the company

Regarding the issue of production and logistics management, we seek to raise the profile of companies regarding the use or not of production planning, demand forecasting, quality control of the provided product / service, contracting of logistics services, inventory control, problems or relevant facts that have a positive or negative influence on the project operation. Here it is a matter of studying the production processes internal to organizations in order to find out if there are gaps in them, in their level of efficiency and technical capacity.

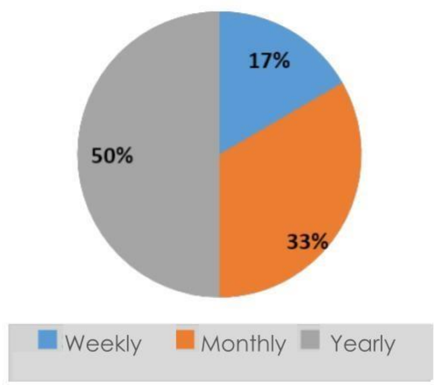
In relation to the collected data, it is found that about 67% of the companies have production planning and, normally, the cultural producer does it monthly. The benefits brought are the increase in audience and organization. 67% of the partners or producers forecast demand on a weekly or yearly basis, based on "audience averages".

Graph 7: Average number of customers served per month, companies in the cultural attractions sub-sector.



Source: Prepared by the authors through research data.

Graph 8: Monthly replenishment of supplies in companies, cultural attractions sub-sector.



Source: Prepared by the authors through research data.

Averagely are served, in relative terms (graph 7): between 1001 to 2000 customers monthly (16%), more than 2000 customers (67%) and 17% did not answer the proposed question. Only 17% of companies have difficulty meeting customer demand.

All managers claim to maintain some quality control, 86% internal and 14% external. The managers claim that they request feedback from their customers, which are used in terms of improvements in the environment / space, improvements and refinements. Half of the interviewees say they hire a company to carry out logistical services (transport and production), which are satisfactorily provided.

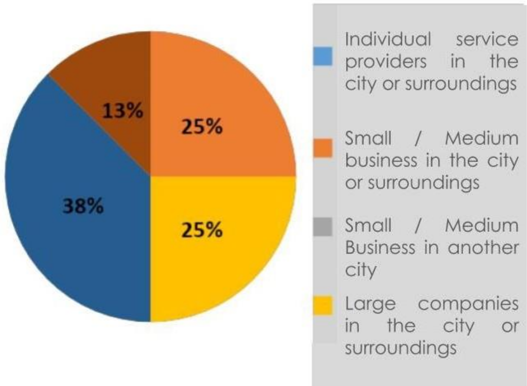
The monthly replenishment of supplies is carried out in 33% of the companies, weekly in 17% (graph 8). A significant percentage of respondents did not answer the question (50%). Only 17% of the companies have a fixed list of suppliers, with a total of around 8 supply companies. Trust is the claimed advantage to continue with these. The most purchased products are drinks. Only 17% of companies have a fixed list of customers. The most sold products are tickets for shows held at the house, whose the average unit value is from R$ 20.00 depending on the show. Tickets represent 80% of the company's revenue. No problems were mentioned with the replenishment of supplies / inventories, nor with general problems that may affect the business positively or negatively.

The average capacity served per month varies with the size of the events held. Regarding the maximum capacity of the company, most people answered blank (83%), and one of them cited an auditorium that holds up to 250 people. Half of the respondents claim that there is a time of year when maximum capacity is reached. These periods last from 1 to 2 months, usually during school holidays, in months like July, December and January.

Of the companies analyzed, 50% say that between 41% to 70% of their inputs are purchased from local suppliers (graph 9). The other companies did not answer the proposed question (50%). The main suppliers are beverage distributors, security and cleaning companies, whose origin is small / medium-sized companies in the city or surroundings (25%), large companies in the city or surroundings (25%), 37% are unaware of this information, and 13 % did not answer the proposed question.

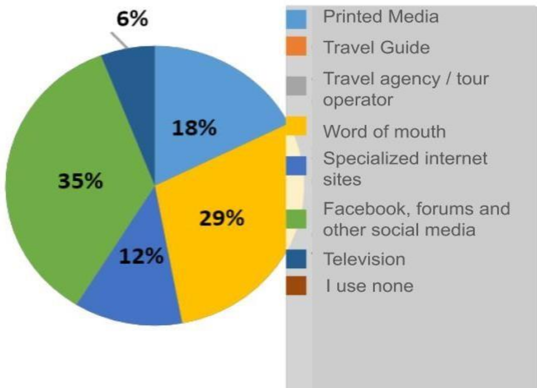
The main means of publicizing cultural companies are (graph 10): printed media (18%), word of mouth (29%), specialized websites (12%), Facebook, forums and other social media (35%) and television (6%).

Graph 9: Type of companies local suppliers in the cultural attractions sub-sector.



Source: Prepared by the authors through research data.

Graph 10: Type of predominant means of publicizing in companies, sub-sector cultural attractions.



Source: Prepared by the authors through research data.

4.2.6 Interorganizational relationships

The issues addressed in this category (commercial, information and / or resource sharing with other companies, use of computer programs as a means of integration, need or not for new partnerships, among others) aims to portray the relationships established between companies, in the same sector or between different sectors. Its purpose is to observe the level of interaction between companies, assuming that this level affects the individual and sectorial performance of the tourist activity.

With regard to the data, it is found that all managers stated the need to have relationships other than commercial ones (support, partnership, information sharing, etc.) with other companies. The reasons cited are: "need for a cultural network / chain", "improved service, increased audience", "improved visibility", "publicizing the space" and "increasing the use of space". However, only 33% of respondents claim to have any partnership or commercial / professional relationship with other companies in the tourism area (suppliers or customers). Another 67% say they do not have partnerships (17%) or have not answered the proposed question (50%)[8]. The partners mentioned are the secretariats of the city of Juiz de Fora or events companies, whose purpose is to hold events and graduations.

Through emails, phone calls, faxes, in person meetings, conferences, cultural companies regularly maintain (50%) or infrequently (50%) relationships with other companies. About 33% share information (mainly referring to the type, date and location of events) or resource with another company, while another 33% do not and the rest (34%) did not respond. Of the respondents, 50% say they use technological devices to interact with other companies, 33% say they do not use and 17% did not answer; the most used programs: Whatsapp and Skype, with the purpose of integrating and communicating, with the following benefits: "facilitating communication", "communication and organization" and "integrating and solving problems"

[8] This may be related to the fact that a considerable part of the companies (33%) have and the perception that such shares are not profitable from the companies. Another 34% say yes, that this can translate into profits and the rest (33%) have not answered the question.

MARKETING & TOURISM Review
NEECIM TUR | UFMG
ISSN 2525-8176

Recebido em 04.04.2020
Aprovado em 23.07.2020
Avaliado pelo sistema double blind review
Editor Científico: Marlusa de Sevilha Gosling

DOI: 10.29149/mtr.v5i2.5966

Table 4: summary of dimensions analyzed, items surveyed and responses obtained.

Analyzed Dimensions	**Item whose response is predominant**	**Empirical data**
Socio-demographic profile	Age group	67% aged between 26 and 35 years
	Sex	83% male
	Education	83% complete higher education
	Professional Occupation	50% main executive
Demographic-organizational profile	Lifetime	100% over 10 years
	Business growth	Single company, own headquarters
	Legal regime	50% limited company
	Field of activity	67% attractions
Employees	Number of employees	67% have from 10 to 49 employees
	Type of employees	31% outsourced ((62%) from the total)
	Seasonal hiring	67% doesn't hire
	Training	67% doesn't train (of those who do, 17% do it bimonthly - association with cases of interns)
	Place of residence	In the city
	Average remuneration	67% between 1 and 2 minimum wages
	Lowest remuneration	83% between 1 and 2 minimum wages
	Highest remuneration	67% between 5 and 6
Economic and financial profile	Average annual turnover	50% R$3.600,00 (300 thousand/month)
	Making investments	50% doesn't make
	Marketshare	37%
	Increase in sales volume during tourism periods	From 30% to 50% of the respondents
	Portfolio	Concerts, events, space rental
	Most profitable product	Concerts and events
	Least profitable product	Space rental
	Public	Young people, students, adults

Production and logistics management	Production planning	67% have it
	Demand forecast	67% do it
	Average number of customers served	67% - over 2.000 costumers / month
	Stock replenishment	33% monthly
	Logistic services	50% outsourced
	Problems with transportation	17%
	Quality control	86% - internal
	List of fixed suppliers	17% has it
	List of fixed customers	17% has it
	Flagship product	Ticket - 80% turnover
	Top selling products	Drinks
	Local inputs	50% - responds between 40 and 70%
	Disclosure	Social Media - 35%
Interorganizational relationships	Need for partnerships	100% agrees - reasons: service improvement, visibility and increase in revenue
	Has partnerships	Only 33% have - main partners: city hall and events company
	Main means of contact	Direct staff, phone and email
	Shares information	33% yes - basic information
	Use of technological devices	50% use it – WhatsApp, social media and Skype

Source: proper elaboration.

4.2 Profile of the tourist attractions of the cultural segment of Juiz de Fora

From the total of 35 analyzed items, it is found that 38.24% of the options are considered 'tourist attraction', while 35.29% 'tourism resource' and only 11.76% are classified as 'tourism product' (Pimentel and Carvalho, 2020). It is observed that 91.18% are considered of tourism attractiveness, while 8.82% of the options presented [3 items] do not gather elements with sufficient attractiveness for visitation.

Also, a survey was conducted with stakeholders of the destination (except tourists) and asked the interviewees if they would pay to access the listed attractions. More than half, 64.71% of these attractions were not considered to be of sufficient value for an economic investment in their access, while 35.29% of these places would be visited even if entrance fees were charged (Chart 5).

Chart 5: Willingness to 'visit' and 'pay' to attend the listed places.

		Willingness to pay		
		No	Yes	Total
Willingness to visit	No	2	1	3
	Yes	20	11	31
Total		22	12	34

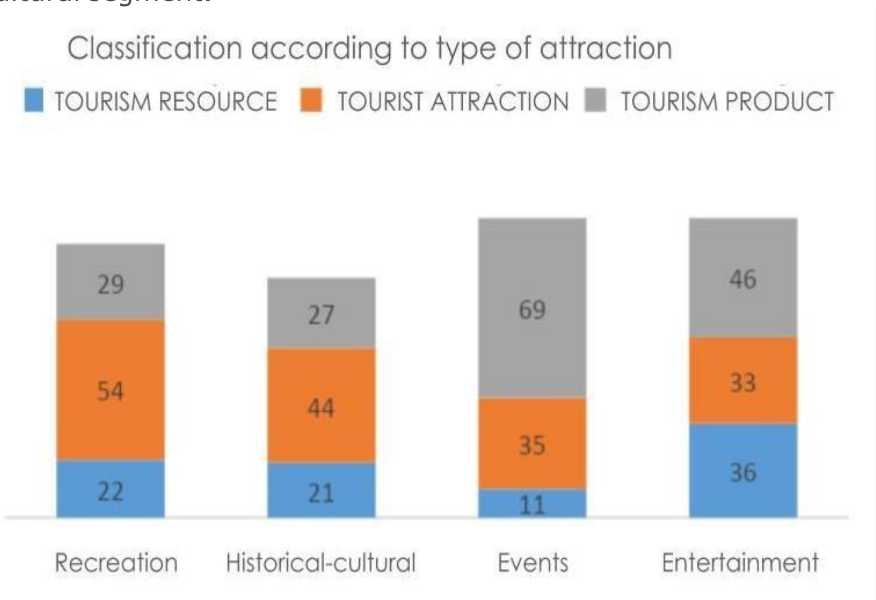
Source: reproduced from Pimentel and Carvalho (2020, p. 71).

Thus, from the context portrayed in that research, for this study we focus only on the segment of cultural attractions of the municipality, in order to compare them [in terms of their classification - as a resource, attraction or tourism product - their evaluation in terms of conditions and quality; its hierarchy, in terms of relative importance as to the scope of attraction; as well as its seal in terms of tourism property subject to added value (Gaitán, 2012)] with the cross analysis based on data from the profile of the supply chain of Juiz de Fora, in particular, with regard to aspects of operation, that is, of basic activities necessary for the execution of the productive process of offering cultural attractions.

The results below discuss, therefore, the 3 categories mentioned above related to the profile of the cultural attractions segment, whose classification goes back to the grouping of attractions originally classified as: recreation attraction, historical-cultural, events, and entertainment, totaling a sample with 15 elements, and from which the observed data and results are presented below.

Initially, regarding the classification of attractions as TP, TR and TA, it is indicated that among recreation attractions, classification as a tourist attraction prevails, followed by classification as a tourism product and, finally, a tourism resource. Specifically, among the historical cultural attractions, classification as an attraction also predominates, followed by product and resource. The attractions of the event segment, on the other hand, have a predominant classification as a product, followed by attraction and appeal. And the attractions of the entertainment segment predominate as a product, followed by resource and attraction.

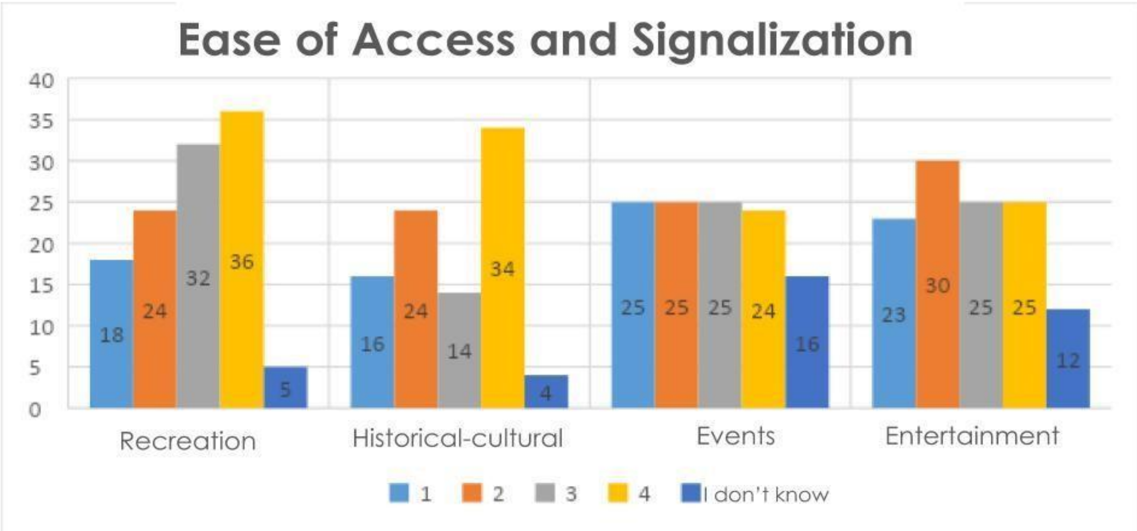
Chart 6 - Items classified as a tourism resource (TR), tourist attraction (TA) or tourism product (TP) of the cultural segment.



Source: prepared by the authors through research data.

The second main category for the analysis of tourist attractions, following the work of Pimentel and Carvalho (2020) discussed here, is their evaluation in terms of access conditions, usability and quality, as well as their consequent hierarchy, in terms of relative importance to the scope of attraction. Regarding the evaluation, considering a scale of importance from 1 to 4 (1 being non-existent and 4 excellent), it is found that, with the exception of the entertainment segment - whose predominant evaluation is bad -, all the attractions of the analyzed sample of other segments are mainly rated as excellent. Here we highlight the cases of recreational and cultural-historical attractions, which have the highest incidences of "excellent" evaluation. On the other hand, while events and entertainment have a more balanced distribution, the latter tends slightly to be rated as "bad".

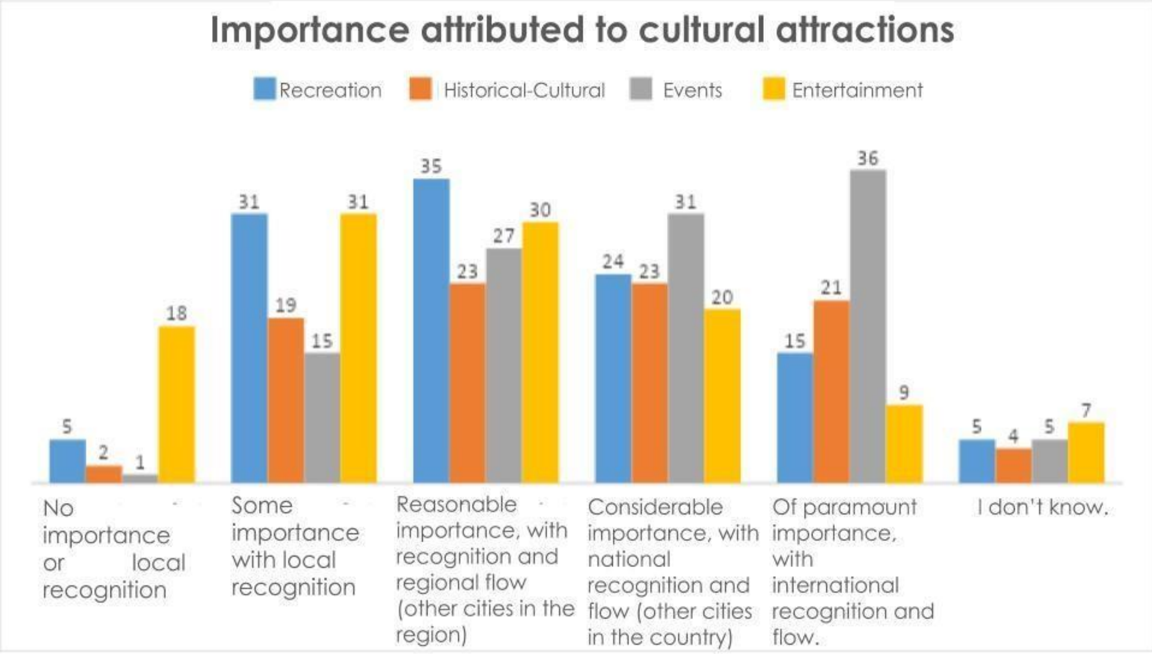
Chart 6 - evaluation of the cultural attractions offer.



Source: prepared by the authors through research data.
Note: Considering 1 for nonexistent and 4 for excellent.

With regard to hierarchy, in terms of relative importance in the scope of attraction, it is observed that, in general, there is a predominant tendency among all segments to concentrate attractions with the capacity for attraction between regional and national. It is worth mentioning that, specifically, there are little accentuated differences between the types of recreational attractions, which were mostly assessed as of regional importance, cultural backgrounds as of regional and national importance, events as of international importance and entertainment as of local importance.

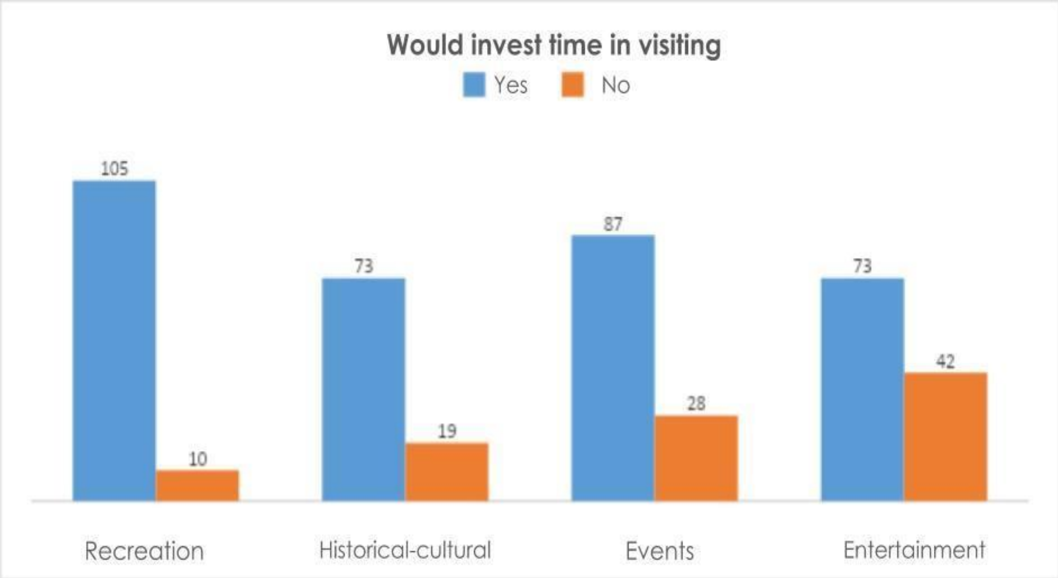
Table 7 - ranking of the cultural attractions offer regarding the scale of attraction.



Source: prepared by the authors through research data.

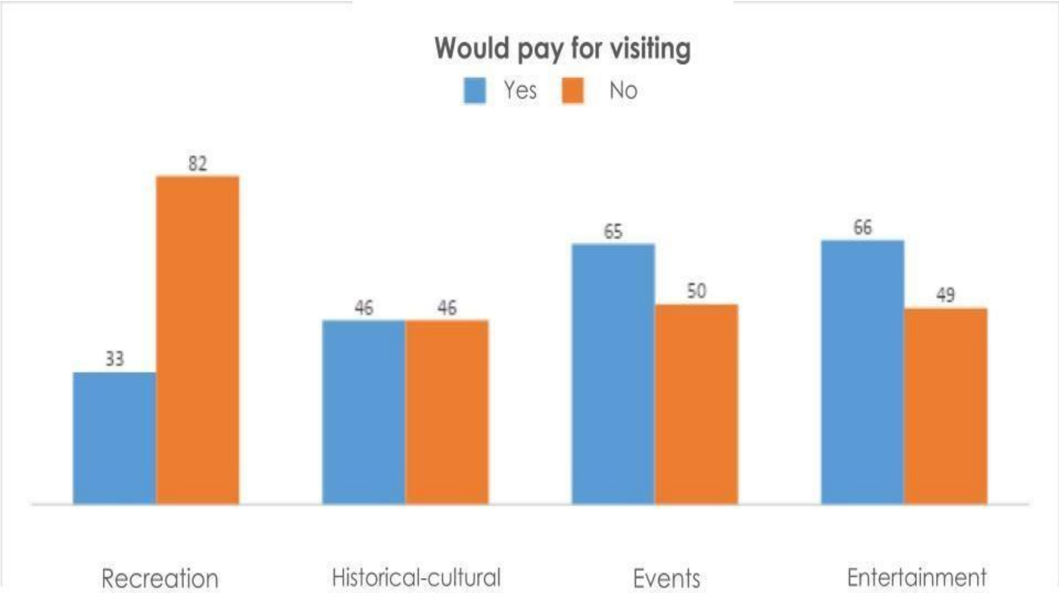
Finally, as well as its “seal” or validation in terms of tourism asset with value-added (Gaitán, 2012), it is found that although there are in all types of attractive segments analyzed (91% in recreation, 79% in historical-cultural, 76% in events and 63.4% in entertainment) within the scope of cultural offer, a propensity to invest time in visiting the attraction (graph 8); there is a considerable lesser willingness to pay to enjoy these attractions, even in the case of attractions related to recreation, there is a majority tendency to non-payment (75%), which suggests the low aggregation of value in these attractions and, therefore, a non-consolidation of the tourist offer as a tourist product, at least with regard to the components of recreation and historical-cultural attractions (graph 9).

Chart 8 - propensity to invest time in visiting the offer of existing cultural attractions.



Source: prepared by the authors through research data.

Table 9 - propensity to pay to enjoy the existing offer of cultural attractions.



Source: prepared by the authors through research data.

4.3 Synthesis, Comparison and Discussion

Thus, from the context portrayed in previous research, for this study we focus only on the segment of cultural attractions of the municipality, in order to compare them with the cross analysis based on the data of the supply chain of Juiz de Fora profile, in particular , with regard to the management aspects of the operation, that is, the basic activities necessary for the execution of the productive process of that cultural attractions offer.

In summary, what could be verified is that the existence of attractions predominates, but not the existence of tourist products, with a general tendency average rating between good and excellent, but with slight variations between the specific types of attractions and, in particular, with superior negative marginal evaluation (bad) for entertainment attractions. In addition, the existing offer is predominantly assessed as having predominantly, on average, regional and national attractiveness, with marginal changes for local or regional (entertainment and recreation) and international (events); in addition to a majority propensity to invest time but not money, which suggests unrealized potential in adding added value and an unconsolidated offer.

The profile of the cultural attractions segment is drawn by analyzing the supply chain based on the set of dimensions and variables: socio-demographic of respondents, demographic-organizational of companies, workforce, economic-financial performance, production management and logistics, and interorganizational relations.

As for the socio-demographic profile of the respondents, the analyzed data allow us to infer that there is a predominant profile with regard to the cultural attractions segment, which is formed by young managers, men, highly qualified and with autonomy in decision-making, who occupy the position of main managers (executive directors) of the enterprise. This profile is different from what is verified in relation to the general workforce of the destination, as pointed out in previous studies (Pimentel et al., 2016), which found a predominant profile of a higher age group, related to low qualification and occupation posts at operational levels.

In turn, regarding demographic-organizational data, it appears that the cultural attractions segment in the city is a consolidated sector, since its companies have been active for more than a decade, although it demonstrates a range of coverage still limited to local and regional demand, since the companies are individual, therefore, there is still no expansion or verticalization of business (Ford, 1954). This is corroborated by the size of the companies, mostly medium-sized, and concentrated in the provision of services, in particular recreation and entertainment, such as concerts, events and recreational activities.

The data relating to the workforce (employees) suggest a profile of medium-sized companies, characterized by a high percentage (62% if all types of flexible bonds are considered) of the workforce with unstable bonds with the companies, despite not having a high degree of turnover, which may be associated with stable demand and eventual stagnation in the sector or a difficulty in growth, since seasonal hiring is marginal in the studied sample. The lack of training also suggests a stability of the existing workforce and / or the non-specificity of the performed tasks. Attention is drawn to the monthly and bimonthly training periodicity (33%) - for those who do - which may be associated with the type of unstable bond and the marginal seasonality and turnover of the workforce in the case of the studied sample.

In the dimension related to the economic and financial profile, it is found that the predominant portfolio - marked by shows, events, space rentals, etc. - also corroborates the predominance of services and products related to cultural products (Gaitán, 2012) which, in part, are converted and used by the tourist flow, since there is an increase in the sales volume in periods of school holidays in the ratio of 30 %, on average, for 50% of respondents, that is, the “tourist” public accounts for an increase of 1/3 of services. On the other hand, the offer of services is predominantly consumed by an audience of young people, students and young adults and seems to indicate a clearly defined profile and marked by a constant demand - since Juiz de Fora is a university city with an audience of around 25 thousand students, in addition to the traditional residents themselves - thus generating a regular demand.

The turnover of around R$ 300 thousand reais / month, the market share (37%), combined with the previous data - such as, for example, size of the company, length of activity - reinforce the understanding that the studied sample consists of medium-sized companies consolidated in the market. The apparent stability, in turn, as indicated by the high market share, can be attributed to the existence of few players in the market on screen and / or the concentration in the hands of some of them; in addition to the non-realization of investments (50% of the respondents) it also suggests an accommodation of the companies and, therefore, a stable scenario.

The variables concerning the dimension of logistics and production management, in turn, show a predominance of professional management elements, aiming at increasing efficiency and profitability, through the use of production management mechanisms (67% do production planning, 67% forecast demand, 85% perform quality control, 50% use logistical services). On the other hand, there is evidence that there is a lot of room for growth, improvement and elevation of management processes to a more professional level since the replenishment of inventory is predominantly monthly (33%), which suggests a spaced turn cycle; the list of suppliers and fixed customers is low (both with 17%), which suggests a stable and underutilized process; the predominant use of local inputs (50% of respondents use between 40 and 70% of their inputs), which refers to a production process that is still eminently local - which is in line with the predominantly regional classification of attractions - since a more intense external demand would lead pressure to seek inputs beyond what the local supply could meet. Other data such as the average number of served customers (67% - over 2,000 customers / month), the flagship of the product portfolio (tickets corresponding to 80% of sales, in the case of events), and the most sold type of product (beverages) lead to infer that there is a low added value in the offer of these goods - and possibly a low diversification of the portfolio - corroborating the perception of stakeholders regarding a low added value of the existing offer, since there is a tendency not to validate perceiving as economically valuable (willingness to enjoy) the analyzed attractions.

Finally, the category of interorganizational relations shows recognition of the importance of partnerships, although most (67%) of the enterprises do not use them, as well as an instrumental use by those who do, which suggests that perhaps partnerships - when they occur - are carried out more reactively, that is, due to a need or obligation of the relationship (for example, requesting releases from the municipal public agencies for holding events) than a more proactive and elaborate interaction. In addition, the use of traditional modes (direct personal contact, telephone and email) as the predominant form of contact, as well as the use of generic and free-to-use tools (50% use whatsapp, social media and Skype) as technological devices (ICTs)) of low complexity and the type of information shared (67% do not share and the 33% who share, do so only with basic information) suggest that there is a very incipient level in terms of integration both upstream (suppliers) and downstream (next links in the chain or final consumer) (most of them, 35%, focus their dissemination efforts only on social media).

Chart 6: inferences of correlation between the type of existing offer of cultural attractions and its operation.

<table>
<tr><th>Existing offer of cultural attractions</th><th>Operations management</th></tr>
<tr><td>▪ Very good access, use and signalization conditions</td><td rowspan="2">▪ Use of some professional management techniques (planning, demand forecasting, feedback and quality control)</td></tr>
<tr><td>▪ Worth visiting (investing time)</td></tr>
<tr><td>▪ Regional attractiveness</td><td>▪ Massive use of local inputs
▪ Production process - stable supply and demand
▪ Monthly turning time
▪ Volume of customers served</td></tr>
<tr><td>▪ Attractions not converted into products</td><td rowspan="2">▪ Low added value
▪ Little elaborated / diversified offer
▪ Most traded goods
▪ Low interorganizational interaction
▪ Generic, low-promotion tools</td></tr>
<tr><td>Not worth paying (investing money)</td></tr>
</table>

Source: prepared by the authors through research data.

5. FINAL CONSIDERATIONS

The aim of the objective work of this article is to analyze the relationship between the offer of tourist attractions and their operation. To this end, we use a database of two complementary surveys, one related to the tourism supply chain and another related to the study of tourist attractions from stakeholders, in both cases taking the empirical context of the city of Juiz de Fora (MG).

The results show that, in the case of the analysis of companies in the segment of cultural attractions of the tourism supply chain, there is a predominant profile of small companies, with limited operating capacity, intermediate degree of professionalization (linked to basic management elements), massive use of local inputs, stable supply and demand in terms of production process, extended turnaround time, median volume of customers served, poorly prepared / diversified offer, low interorganizational interaction, generic tools and low intensity of promotion, more commercialized goods with low added value and little added value in the chain in general. This profile is associated and seems to justify what is presented as an offer of cultural attractions with great conditions of access, use and signalization, with potential interest (which is manifested in the propensity of interest in investing time in visitation), as attractions but not fully converted into products (not willing to pay to enjoy), and of regional attractiveness.

In this sense, in summary, the results show that the low perception of attractions (time, money and return) versus productive capacity (attractions) presents a need for requalification, positioning and exploitation of existing capacities. Requalification in terms of labor, training of managers and improvement in use and management techniques, which contributes to raising the degree of competitiveness of companies, as well as innovation, diversification and adding value to products. (Re) positioning the offer in the sense that, once again qualified, with the creation of new products, diversification and adding value to the existing ones, redesigning the offer with a view to reaching national and, eventually, international markets. Better exploitation of existing capacities, thus improving management processes, intra and interorganizational, and optimizing the tourist macro product, through greater synergy between the chain links. Regarding the studies of the attractions themselves, a suggestion is to deepen the discussion on the degree of modification, complementarity, scope and originality of the offer.

ACKNOWLEDGEMENTS

To the Minas Gerais State Research Foundation/FAPEMIG for financing the project (CSA APQ 02477/16).

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