



**ARTHUR FILIPE  
BARBOSA DE ARAÚJO**

**FILMES E IMAGEM DE DESTINOS: QUANDO A  
VIOLÊNCIA É BASEADA NA HISTÓRIA**

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VIOLENCE IS BASED ON HISTORY**



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Dissertação apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Gestão, realizada sob a orientação científica da Doutora Sandra Maria Correia Loureiro, Professora auxiliar do departamento de Economia, Gestão e Engenharia Industrial da Universidade de Aveiro.

Dedico este trabalho ao meu pai, que sempre me apoiou em tudo o que faço e, apesar da distância, sempre se mostrou interessado em saber sobre o meu andamento no mestrado e ajudar no que fosse necessário. Ainda que, infelizmente, ele tenha deixado este mundo meses antes da conclusão desta dissertação, tenho certeza que ficaria orgulhoso de vê-la finalizada.

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A Rafaela, pelo apoio nos momentos de dificuldade e auxílio em tudo o que precisei.  
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**palavras-chave**

*Film-tourism, imagem de destino, Brasil, Cidade de Deus*

**resumo**

O presente trabalho visa aferir os efeitos de filmes com roteiros negativos na imagem dos destinos neles mostrados. Para isto, o caso do filme “*Cidade de Deus*” e da imagem do Brasil enquanto destino foi adotado. De modo a cumprir tal objetivo, o filme foi exibido em sessões fechadas, nas quais os participantes foram solicitados preencher um questionário antes e um depois de assisti-lo. Os resultados demonstram que os efeitos do filme na imagem do destino são majoritariamente negativos. Porém, o filme aumentou as intenções de visita para pequeno grupo de participantes, casos nos quais as paisagens mostradas foram o elemento mais relevante. Conclui-se que filmes com roteiros negativos tendem a tornar as avaliações dos espectadores sobre o destino em geral mais negativas, inclusive nos aspectos não diretamente relacionados ao filme. A ideia de que mesmo filmes com conteúdo negativo podem ser vantajosos para a atração de segmentos específicos também é corroborada. Os resultados também demonstram a necessidade de mais estudos empíricos sobre a influência de filmes com roteiros negativos nos destinos mostrados, como o seu efeito de longa duração na imagem destes destinos.

**keywords**

Film-tourism , destination image, Brazil, *City of God*

**abstract**

The present work aimed to assess the effects of films with negative plots on the image of the destinations they depict. For that purpose, the case of *City of God* and the image of Brazil were adopted. In order to fulfill that goal, the film was screened in closed sections in which participants were solicited to fill out one questionnaire before and one after seeing the film. The results show that the film's effect on the destination's image was mostly negative. However, for a group of viewers the film increased intentions to visit the country, in which cases the landscapes depicted were the most relevant factor. It is concluded that negative plot films tend to turn viewers' evaluations generally more negative, including on the aspects not directly related to the film. Also, the idea that even films with negative plots may be advantageous in attracting certain specific segments was corroborated. The results also call for more empirical studies within the influence of films with negative plots on the depicted destinations, like their long-lasting effect on the destination image.

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## **Introduction**

All human beings have their cognitive system organized by a body of knowledge about various subjects, including their spatial location and the one of people and places they know, the temporal notion of past and present events and consequences associated with each possible action that may commit. This set of subjective truths is denominated “image”. Therefore, one’s image of the world serves as reference for all their decisions, and thus governs their behavior (Boulding, 1956).

The world image of each individual also includes information and emotions associated to places other than the one where they live. In the context of the studies on tourism, this set of subjective truths about places is called “destination image”, since every place is a potential tourist destination. Thus, the interest in visiting a place can be aroused or not depending on the image one holds of it.

In this context, the image of a tourist destination is the main element of the destination branding, and its importance to the destination selection process, as well as for the arousal of the interest in traveling, has been acknowledged and corroborated by various studies within the tourism marketing area.

The destination image is the product of all the experiences of an individual. As so, it is subject to the influence of a variety of information sources, of both commercial and spontaneous natures. The latter includes all the products of the cultural industry, and amongst them, cinema.

Mass media agents, such as cinema, television and literature, play an important role in shaping people’s cognitive structure, providing a considerable part of the information that constitutes one’s image of the world. Considering the fact that this image bases one’s behavior, it can be said that mass media plays a great influence on people’s behavior.

On what concerns to the image of tourist destinations, mass media products promote, confirm and reinforce images of places to their audiences, thus they play an important

role on the tourist destination image formation and decision-making process (Bozbay, 2008; Campo, Brea, & Muñiz, 2011; Shani, Wang, Hudson, & Gil, 2009).

Films in particular, serve as a source of information on destinations, especially the lesser known, creating awareness about them. Their potential as an information source and destination image formation agent is increased by their at least theoretical unbiased nature, which makes films be perceived as more reliable than tourist advertising, for example. Compared to advertising, films also reach a much bigger and geographically spread audience, and generate images that last much longer.

Besides that, films are able of creating positive associations and adding value to the places they portray, offering the viewer a virtual experience that motivates the actual visitation. Cinema can also simply engender interest in visiting a destination by showcasing their attractions. When, through any of those mechanisms, a film motivates people to visit a place, it characterizes the phenomenon of *film-induced tourism*, which encompasses any movement of people directly or indirectly motivated by audio-visual products (Beeton, 2005; Connell, 2012; Hudson & Ritchie, 2006).

Therefore, cinema can be faced as an effective tool to change a destination's image and affect the audience's interest in visiting it. Its importance as such is already acknowledged by many tourism marketers, which plan and proactively act in order to optimize the effects of cinema on their destinations.

However, as authors like Campo *et. al.* (2012), Gammack (2005), Hahm & Wang (2011), Im & Chon (2008), state, not all effects of films on destinations' image are positive, since films with mostly negative content might as well damage that image, and thus negatively influence potential tourists' intentions to visit it. Nevertheless, as found on the bibliographical review undertaken as the first step of the present work, literature on film-tourism lacks on specific studies on the effects of such films on the depicted destinations.

An interesting situation including films with negative plots is found on the Brazilian cinema context. There is a constant controversy about the way the country displays itself and is displayed by others in films. Brazil's media exposure in international

environment frequently highlights unfavorable stereotypes, such as sex (as an attraction), violence, disorganization, prostitution, drug trafficking, poverty and corruption, and the situation is not unlike in films. On what concerns to national cinema, there is a typical criticism pointing out that the country wastes the chance to show its positive aspects through films and often focus on negative contexts of everyday life in Brazilian great cities.

As an example of this reality, there are many Brazilian films with international repercussion set in “*favelas*” (Typical Brazilian slums) and jails, such as *Elite Squad* (*Tropa de Elite*) and *Elite Squad II: the enemy within* (*Tropa de Elite II*), *Carandiru*, and *Bus 174* (“*Última parada 174*” in Brazil; “*Autocarro 174*” in Portugal), of which themes involve drug trafficking, poverty, violence and corruption. On another slope, there are films like *Angels of the sun* (*Anjos do sol*), *Bog of beasts* (*Baixio das bestas*) and *Happy Desert* (*Deserto feliz*) which are mostly set in the countryside and depict the human beings trafficking and child prostitution.

One aspect that might intensify the effects of those films on the destination image is that most of them, unlike Hollywood films, are either based or inspired on recent history, thus, they are meant to reflect reality, rather than creating a totally fictitious story. Therefore, it is likely that when spectators watch those films, they associate the context and the facts depicted with Brazil’s reality more than they do when they see a gangster film in set in New York or Chicago, for example.

Despite the repercussion and controversy, there are no empirical data about the actual effect of those productions on Brazil’s image as a tourist destination, or on viewer’s visit intentions. Therefore, it cannot be said for sure that those films have a negative effect on Brazil’s tourist image. Actually, in the absence of empirical data, the possibility that they positively influence that image cannot be discarded either. This condition reflects the general academic situation on what concerns to films with controversial plots, reason why Shani, Wang, Hudson, & Gil (2009) observe the need for further research on the influence of this kind of films on destinations’ image.

In this context, the present dissertation aims to give the first step towards filling this gap in knowledge about the influence of Brazilian negative plot films on the country's image as a tourist destination. Moreover, the present work intends as well to contribute to the understanding of the effect of films with negative plots in general on tourist destinations. In order to do that, the history-based film *City of God* (*Cidade de Deus*) was adopted as a sample of Brazilian cinema, and students of Portuguese universities constituted the research universe.

Therefore, the general objective of the present dissertation is:

- Investigate the influence of recent history-based films with mostly negative plots on the image of the destinations they depict and spectators' visit intentions;

In order to achieve this, the following specific objectives were adopted:

1. Gauge the influence of the film *City of God* on the viewers' cognitive and affective image of Brazil as a tourist destination;
2. Measure the effect of the film *City of God* on the viewers' behavioral intentions of visiting Brazil;
3. Measure the relevance of each element of the film on increasing viewers' visit intentions, on the cases in which it in fact contributes to those intentions.

Besides being by far the most internationally renowned and commented Brazilian film of all times, *City of God* is also the most laureate one, as well as the best rated recent Brazilian film in the International Movie Database<sup>1</sup> (IMDb, 2012), and the best placed Brazilian film on the American market, which justifies its choice to represent Brazilian cinema on the present research.

On what concerns to the research universe, the choice of students in Portuguese universities is explained both for convenience and empirical data. Besides having great access and a high level of consumption of Brazilian cultural production, Portugal is the

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<sup>1</sup> This information is based on a search in IMDb using the following parameters: Brazilian films in Portuguese language released up from 1990 and at least 100 votes.

country with a highest rate of the total population that visited Brazil amongst the main tourist emitting countries (Embratur, 2010).

The present study adopted a quantitative methodology and a comparative approach in order to gauge the difference between the image people hold about Brazil before and after seeing the film. The exact sample surveyed was constituted by 150 students from two universities in Lisbon, from which 132 valid questionnaires were achieved.

The general design of the questionnaires and procedures were mostly inspired on the work of Shani, Wang, Hudson & Gil (2009), who used an experimental design study to investigate the influence of historical movies with controversial plot in the destination image and desire to visit it, using South America as the focus destination and the film *The Motorcycle Diaries* (*Diarios de Motocicleta*, in the original title in Spanish), as well as in reference articles on the film-tourism and destination image areas.

The procedures of data collecting took place in September 2012, and included screening the film in closed sessions, and soliciting the participants to fill out two questionnaires, one before and one after watching the film. More detailed description of the data collection process is provided in chapter 5.

The present work intends to generate relevant results for the future relationships and collaboration between DMOs and film stakeholders. More specifically, it aims to provide useful information for the entities responsible for Brazilian tourism marketing; the national and state public organs responsible for the programs of culture incentive, which provide funds for most of the national major films; and the main enterprises responsible for Brazil's national film production.

On the theoretical side, the work aims to contribute with the understanding of the influence of films with a controversial and mostly negative plot on the image of the depicted places. Thus, it aims to extend the results achieved by Shani *et. al.* (2009), testing their model with a film of more negative content, with a significantly violent context.



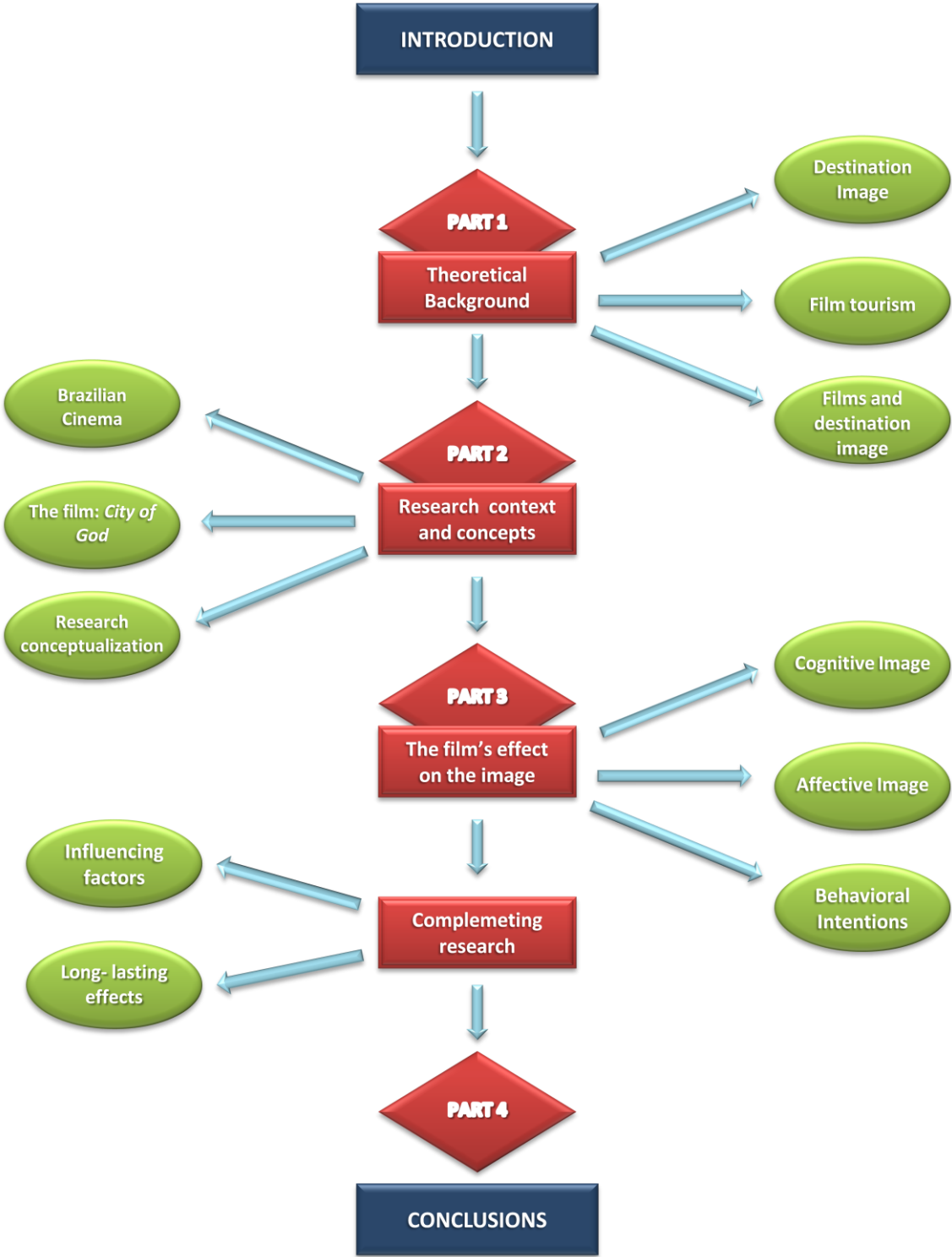
More specifically, the work provides a better understanding of the actual effect of violence and other negative modern urban aspects, such as rather negative urban landscapes displayed in films based on actual facts on the image of the depicted country as tourist destination.

The present dissertation is divided in four parts. The first part, composed by three chapters, features a theoretical background on the subjects relevant to the research. The first chapter approaches the destination image, with its main theoretical aspects and formation models. The second chapter contextualizes mass media and cinema on the tourism context, approaching the most relevant research topics and disciplinary perspectives. The third chapter focuses on the impacts of film-tourism on destinations, as well as on the ways to optimize it.

On the second part, which encompasses the fourth and fifth chapters, the research is contextualized and conceptualized. With that goal, the fourth chapter presents an overview of Brazilian cinema over history as well as a characterization of the current situation. The fifth chapter focuses on describing the film with emphasis on the research opportunities that arouse from it, as well as the methods and measures used on the present work to investigate those aspects.

The third part depicts the empirical research, detailing the results about the film's influence on viewers' cognitive and affective image of Brazil and their behavioral intentions on visiting the country. On the cases in which those intentions were increased after seeing the film, the relevance of each element of the film for that is assessed. Finally, fourth and last part describes the main achievements of the research, with emphasis on the theoretical findings and managerial implications, besides listing the limitations that were faced and the future researches needed to overcome those limitations.

**Figure 1: Conceptual framework of the dissertation**



Source: the author

## **PART 1: THEORETICAL Background**

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### **1. Destination image**

It is widely acknowledged in the academic community that the image of tourist destinations is one of the main components of the destination branding (Qu, Kim, & Im, 2011), and thus plays a highlighted role on the destination decision making process (Baloglu & McCleary, 1999), as well as on generating desire to visit a place, on creating expectations about the visit and consequently on the tourist satisfaction (Andersen, Prentice, & Guerin, 1997). For those reasons, the tourist destination image formation figures between the themes that has received the most attention in the tourism academic literature in the last decades.

Amongst others kinds of image, the destination image integrates one's image of the world, which is a product of the cognitive functions of the human brain. Therefore, In order to properly comprehend the destination image, it is important to have a basic notion about the image as a cognitive function. Thus, the next topic presents a brief theoretical background on the subject.

#### **1.1 Image as a cognitive function**

This topic is dedicated to explain basic concepts of mental images based on reference authors in this area of psychology. There is no pretention however, of engendering a profound conceptual discussion on the subject, once the objective is limited to approaching the concepts necessary to understand the destination image as a kind of mental image.

Boulding (1956) describes image as a cognitive function of the brain constituted by a set of supposed knowledge about the world and all the things that surrounds the processor of the image: their spatial location and the one of the elements they know, the temporal notion of present and past events, the interpersonal relationships and their implications, the probable consequences for each act they might perform and the emotions derived from those consequences.

The term “supposed knowledge” is employed here because, as the author observes, the fundamental difference between image and knowledge is that knowledge implies the necessity of truth and validation, while image is what one believes to be truth, no matter whether it is or not actually truth. In other words, the image is the “subjective truth” of its processor.

Nevertheless, Boulding (1956) observes that this “supposed truth” is what actually rules one’s behavior. In other words, we act accordingly to what we perceive as truth, which not always corresponds to reality. This comprehension of “the truth”, which bases the human behavior, is essential for marketing. Lots of works on the area have been based on it, such as Chernatony & Riley (1998), who builds on this idea to introduce the concept of brands as an image in consumers’ minds.

Keller’s (1993) definition of brand image, is also consistent with this concept, representing its direct application to the context of brands. The author describes brand image as a set of associations to the brand held by the consumer’s memory. In other words, brand image is the set of “supposed” knowledge about a brand, which is what the consumer believes to be true about it.

This concept is also corroborated by de Bhardwaj (*et. al.* 2010), who state that the success of a brand is determined by the way it is perceived and evaluated and the extension to which the consumers are compromised with it. In other words, according to the authors, the perceptions consumers have about the brand have a greater importance on determining their behavior than the actual attributes of the product.

Boulding (1956) also explains that the image is the product of all the experiences lived by its processor, and is subject to changes whenever new relevant information is added, in other words, it may change as the processor lives new experiences and access more information. However, when the information contradicts the already formed image, it is repelled at first, once it is recognized as false. Only after a continuous exposition it starts changing one’s image of the world.

Baloglu & McCleary (1990) describe the image as a mental representation of the beliefs, feelings and general impressions on an object or a destination. Despite the

difference between the more holistic approach employed by Boulding (1956) and the more punctual one employed by Baloglu & McCleary (1990), the latter describes exactly the product of the processes depicted by the former.

As shown by the aforementioned concepts, the academic community seems to be unanimous about the mental image concept and formation process. However, the situation is not the same on what concerns to more specific aspects of the subject. One of the main debates on the area, as White (2005) observes, separates the adepts of the pictorialist theory, who support the idea that mental imagery resembles visual perception; and the supporters of the descriptive theory, who state that images have nothing to do with recollection or manipulation of information, but are rather an epiphenomenon that result from stored descriptive data (Birch *apud*. White, 2005).

A possible solution for this debate is provided by Richardson (*apud*. White, 2005), who contradicts the theory of universal cognition to propose that some people register their experiences as pictorial images, while others do it through words. Naturally, the author does not refer to two dichotomic situations, but rather to two extremes between which one's image fits. Therefore, the author states that mental images are identities of conscience that may be classified according to the level of conscious control its processor has on its content, as well as to its level of vivacity.

The contributions addressed on this topic intended to support the comprehension of the destination image formation process, once they are totally applicable to this context. As Boulding (1956) highlights, people have image of what they know already, as well as of the elements they only heard or read about. For the present work, the latter is the most relevant, since it embodies the image of tourist destinations the processor of the image has not been to yet. Thus, the next topics lay emphasis on this subject.

## **1.2 Tourist destination image: theoretical issues**

Although destination image started being academically studied in the early 70's (Gunn, 1972), it only became a preferred study area with relevant conceptualization in the late 80's (Baloglu & McCleary, 1999). Since then, various aspects of destination image were investigated, such as the concept and the dimensions of the image (Gunn, 1972;

Echtner & Ritchie, 1993; Baloglu & McCleary, 1999; Bigné et. al, 2009; Mackay & Fesenmaier, 1997), the destination image formation process (Echtner & Ritchie, 1993; Baloglu & McCleary, 1999; Andersen *et. al.*, 1997; Qu, kim & Im, 2011; Bigné *et. al.*, 2009; Beerli & Martín, 2004; Mackay & Fesenmaier, 1997); the evaluation and measurement of the image (Gunn, 1972; Echtner & Ritchie, 1993); destination image management policies (Echtner & Ritchie, 1993; Kotler *et. al.*, 1994; McKay & Fesenmaier, 1997) and the influence of destination image on the tourist behavior (Prentice & Andersen, 2000; Mackay & Fesenmaier, 1997).

More recently, a relevant volume of studies on the influence of mass media on the image of tourist destination has also has been performed (Warnick, Bojanic & Siriangukul, 2006; Schofield, 1996; Şahbaz & Kiliçlar, 2009; Shani *et. al.*, 2009; Kim & Richardson, 2003; Croy, 2010; Hudson *et. al.*, 2011; O'Connor, *et. al.*, 2008; Campo *et. al.*, 2011), which include a considerable volume of studies on the role of films on the destination image formation, which are addressed on the following chapters.

Nevertheless, after four decades of studies, there is not yet a common sense about the destination image concept (Echtner & Ritchie, 2003). Actually, as Gallarza, Saura, & García (2002) observe, there are almost as many definitions for destination image as scholars dedicated to study the subject. The following examples of definitions illustrate this situation: According to Fakeye & Crompton (apud. Gallarza, Saura, & García 2002), the image is a mental construction based on a set of impressions selected amongst one's total impressions on the place; according to Kotler (*et. al.*, 1993), the image is the sum of all the impressions, added to the beliefs and ideas one has about the destination; and according to Parenteau (apud. Gallarza, 2002), the image is a favorable or unfavorable prejudice that the audience and distributors have of the product or destination.

Besides the lack of agreement regarding the concept, White (2004) observes that, despite the attention given to the subject in the last two decades, there were few initiatives towards identifying how "image" as a construct differs from other commonly used tourism research constructs, such as perceptions or attitudes and even from dreams, hallucinations and imagination.

For the purposes of this study, the definition of destination image adopted is the one provided by Baloglu & McCleary (1999), according to which the image of tourist destinations is an attitudinal construction that consists in the mental representation of one's knowledge, feelings and general impression on it. Such definition was selected for being considered the most complete. Besides the idea of general impression on the destination, it also embodies the cognitive (referred as the knowledge) and affective (referred as the feelings) evaluations, which makes it more adequate to orienting the present work.

Therefore, destination image may be described as a general perception of the destination, consisting on the set of representation on the tourists' mind about what they know and feel about the place. In sum, the image is all that the destination evokes: any idea, belief, feeling or attitude that tourists associate with the place (Bigné, Sánchez, & Blas, 2009).

One aspect in which authors do agree is that the image of a tourist destination is a complex concept. According to Gallarza (*et. al.*, 2002), a complex concept is one that permits more than one possible interpretation, or one of which comprehension does not have one single meaning. Such unanimity, however, just reinforces the lack of consensus about the definition of destination image in the academic environment.

Gallarza *et. al.* (2002) also observe that the concept is normally considered relativistic, which means it is simultaneously subjective (changes from person to person) and comparative (involves perceptions on various objects). The authors justifies the subjectivity of the concept by stating that the image always corresponds to an interiorization of some perceptions, thus not all people have the same perception. The comparativity is ratified by the fact that the image is a perception that normally refers to one particular object as opposed to other objects. This relativistic character also contributes to the lack of unanimity regarding the definition of tourist destination image.

The same authors highlight dynamicity as one of the essential characteristics of the image of destinations. Such aspect is justified by the fact that the image changes according to

two main variables: time and space. The consideration of this aspect is essential for the comprehension of the destination image formation process.

As Stern & Krakover (1993) observe, a change in one's cognitive structure influences their perceptive selectivity, leading to a restructuring of the image. In other words, the image changes according to time and space, since these variables influence the stimuli to which the individual is exposed, and thus, change its cognitive structure. Thus, the image is dynamic. This idea is also consistent with Boulding's (1956) statement that the image is the product of all the experiences of a person, being subject to changes each time new information is received.

Nevertheless, Croy (2010) observes that in spite of being dynamic, and thus subject to the influence of information and stimuli from the environment, the image is not easily changeable. This statement is also consistent with Boulding (2004), according to whom one's cognitive system tends to reject information that contradicts their already cristalized image of the world. In sum, the image is dynamic, since it changes over time and space, however, the changes are not instantaneous, since a continuous exposure to the information that contradicts the current image is necessary for changing it.

Stern & Krakover (1993) describe the composed (or complex) image as the final product of the relationships between perceived stimuli and cognitive organization of those perceptions. In other words, the image formation depends on the processes of perception and cognition. The former is the reception of information from the environment and the latter is the way this information is stored and organized by the brain. In what concerns to White's (2004) critique, this definition contributes to the conceptual distinction between image and perception, since it clarifies that the latter consists in one of the sub processes embodied by the former's formation process.

From the two sub processes that integrate the image formation process, only perception depends totally on the information provided by the environment and the reality of the place. In the other hand, cognition depends on the cognitive organization of one's brain. Thus, the complex image of places is formed and transformed not only by actual events,



but also by intangible stimuli and by the individual's cognitive background (Stern & Krakover, 1993).

One of the sets of factors influencing the image of destinations includes social and demographic variables, such as age, sex and education level (Andersen, et al., 1997; Beerli & Martín, 2004; Echtner & Ritchie, 2003; MacKay & Fesenmaier, 1997; Stern & Krakover, 1993), since they affect one's cognitive organization. In this context, according to their level of education, for example, different people hold different images about the same place, even when exposed to the same information about it, since their cognitive structures are different from each other, thus, they process the same information in different ways.

Another factor that might influence one's cognitive system, specifically to the construction of a certain place's image, is their intention to visit that place. According to the study performed by Bozbay (2008), the higher is the level of intention of visiting a place the more favorably one tends to evaluate its attributes.

Baloglu & McCleary (1999) empirically corroborate Stern's & Krakover's (1993) statements by proving through behavior analysis that the image is formed by the consumer's characteristics, as well as by the stimuli of the environment. More specifically, the authors mention as examples of factors that influence the destination image in the absence of the empirical experience provided by the actual visit: the already mentioned social and demographic factors and the various sources of information about the destination.

Those external sources include the ones related to the promotional efforts performed by the destination managers, as well as various other sources of both advertising and spontaneous natures, such as travel guides, friends' and relatives' testimonials and cultural or media products, such as books, TV series and films.

Baloglu & McCleary (1999) conclude that word-of-mouth is the source of information with greater weight on the destination image formation process. Thus, the authors highlight the importance for the destinations to provide tourists a positive experience, so

that the word-of-mouth information spread by them positively influence the image held by their friends and relatives.

This factor gains more importance in the current communicational context, where internet is a major vehicle for information search and web 2.0 permits the access to the opinions not only of relatives and friends, but of anyone willing to provide them, so that one can find sincere testimonials of other tourists about nearly any destination in the world, and even improve relevance by selecting the one's of tourists with profiles similar to their own.

In this context, Schofield (1996) observes that the concept of destination image has a particular importance for the modern tourist market, which is characterized by an eclectic combination of stimulating visual reconstructions of elements from the past and present times. In the author's view, modern life aspects such as the great amount and ease of access to information, especially as media products, provides a combination of stimuli that bases one's destination image formation, and thus influences the destination selection process.

Besides that, destination image also plays a role in the tourist satisfaction, as demonstrated by Andersen (*et. al.*, 1997). The authors conclude that a traveler is satisfied when the experience is consistent with the expectations, situation in which the image is reinforced. This conclusion is corroborated by the view of Croy (2010), according to which the image is the base for expectations.

It's known then, that the perceived image is formed by the identity projected by the destination managers and one's previous knowledge, preferences and other personal characteristics, as well as past experiences (Beerlí & Martín, 2004). In other words, the image is influenced by the interaction between the information available and the factors that shape one's cognitive organization.

The different information agents and the ways those agents might be processed by the brain are the main components of the destination image formation models. The following topic describes the main models found in the academic literature dedicated to the subject.

### **1.3 Tourist destination image Formation process**

According to Kotler *et. al.* (1993), the images of places are simplifications of a great amount of associations and information connected to that place. Thus they are the product of one's mind's attempt to process and concentrate an enormous amount of data about a certain location.

Considering the idiosyncratic way by which this process occurs to each person, Bigné *et. al.* (2009) conclude that tourists perceive distinct images that may influence their behavior in different ways. Therefore, the identification of the various components of destination image might provide relevant information to the development of a marketing plan focused on strategic segments.

In order to better comprehend this process, scholars devoted to the subject developed several theoretical models, each one approaching certain aspects more specifically. The next topic is dedicated to presenting the main destination image formation process models found in literature, highlighting the most relevant information sources and dimensions of the tourist destination image.

#### **1.3.1 The role of different information sources**

The first destination image formation model was provided by Gunn (1972), who divides the destination image in two kinds: organic and induced. The former is based in sources that, at least in theory, are not directly associated to commercial interests, such as reports in newspapers or films. The latter is derived from marketing efforts aiming to develop, promote and divulgate a certain destination. The sum of those images forms the destination general image.

About the importance of each type of information source for the general image, the academic community is unanimous about the fact that the sources of organic image are substantially more relevant, since the audience perceives them as more reliable, due the absence of commercial intentions (Baloglu & McCleary, 1999; Campo, et al., 2011; Hudson & Ritchie, 2006; Hudson, Wang, & Gil, 2011; H. Kim & Richardson, 2003; Shani, et al., 2009).

A more detailed classification of those sources is provided by Gartner (*apud*. MacKay & Fesenmaier, 1997), who divides them in eight groups, which vary in level of control (by the destination managers) and credibility (perceived by the audience): overt induced I, over induced II, covert induced I, covert induced II, autonomous, unsolicited organic, solicited organic and organic, as represented on Figure 2.

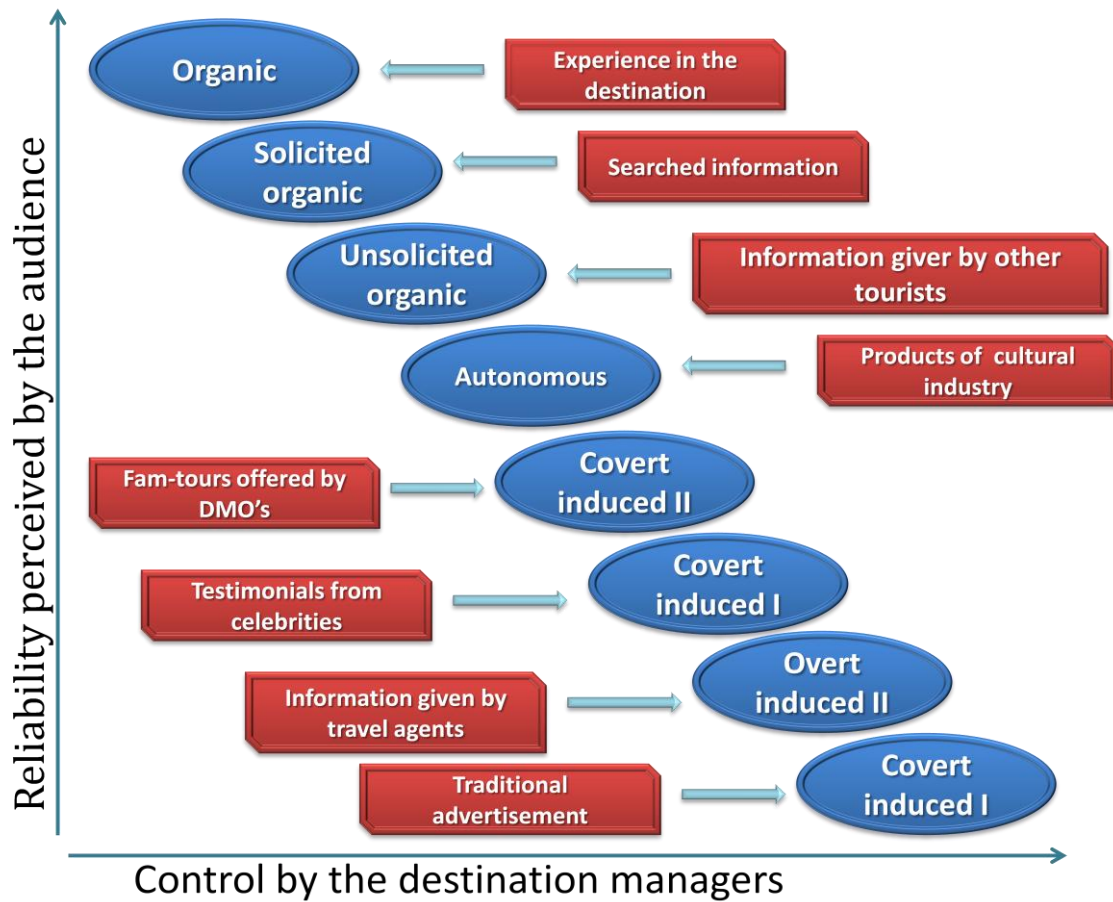
The first four agents all generate and transform the induced image, once they have a high level of control by the destination but low level of credibility. Traditional advertisement released by the destination, for example, integrates the first category (overt induced I), having the highest level of control and the lowest of credibility.

In decreasing order of control and increasing of credibility, there is the favorable information indirectly provided by actors like travel agents, which integrate the second category, overt induced II; celebrity testimonies on the third (covert induced I); and familiarization tours offered by the DMO's on the fourth (covert induced II).

Amongst the non-induced sources, popular culture products (such as books, film and TV series) can be mentioned as examples of the autonomous sources, once they have higher reliability than the ones mentioned above for being recognized as out of the destination's control, and thus unbiased. On the next levels, there are the unsolicited organic sources, which refer to information provided by people who have been to the place; and the solicited organic sources, which consist in the information searched by tourists in sources that are in theory not biased, such as travel guides. At last, the organic sources consist on the information acquired through a previous visit to the destination, therefore being the least manageable and most reliable since it consists on the empirical experience lived by the tourists themselves.

This hierarchy is corroborated by Beerli & Martín (2004), who state that the organic and autonomous sources have greater influence on the destination image than the advertisement promoted by the destination. As those factors are more difficult to control, the authors suggest that DMO's collaborate with media agents, so they can monitor the image transmitted, and thus have some control over it.

Figure 2: Destination image formation agents



Source: by the author based on Gartner (*apud.* MacKay & Fesenmaier, 1997)

This precept is also corroborated by various studies on “film-tourism”, which are better approached in the next chapter. Those studies conclude that, since films are perceived as unbiased information sources, they are considered more reliable, and thus have greater relevance on the tourist destination image formation process.

Another important destination image formation model is the one proposed by Fakeye & Crompton (*apud.* Campo *et. al.* 2011; MacKay & Fesenmaier, 1997), which highlights the relationships between the destination image development, tourist promotion and destination selection. The organic image represents the awareness of the destination, previous to any contact with its touristic promotion. The induced image is formed when, after viewing the promotion, the tourists evaluates them against their organic image. The complex image is the result of the experience provided by the actual visitation.

The authors go even further and link these three types of image to the three functions of promotion: informing, persuading and reminding. In this context, they raised the hypothesis that informative materials are more efficient on the organic image stage, persuasive materials are more adequate for the induced image stage and advertisement pieces aiming to re-invoke memory on the destination are more useful on the complex image stage.

Relating those stages to the information agents listed by Gartner (apud. MacKay & Fesenmaier, 1997), it can be inferred that autonomous, unsolicited organic and solicited organic agents act on the organic image; the first four types of agents (overt induced I, overt induced II, covert induced I and covert induced II) provide information that shapes the induced image; and the organic agents compose the complex image, as graphically represented on Figure 3.

### **1.3.1 The dimensions of destination image**

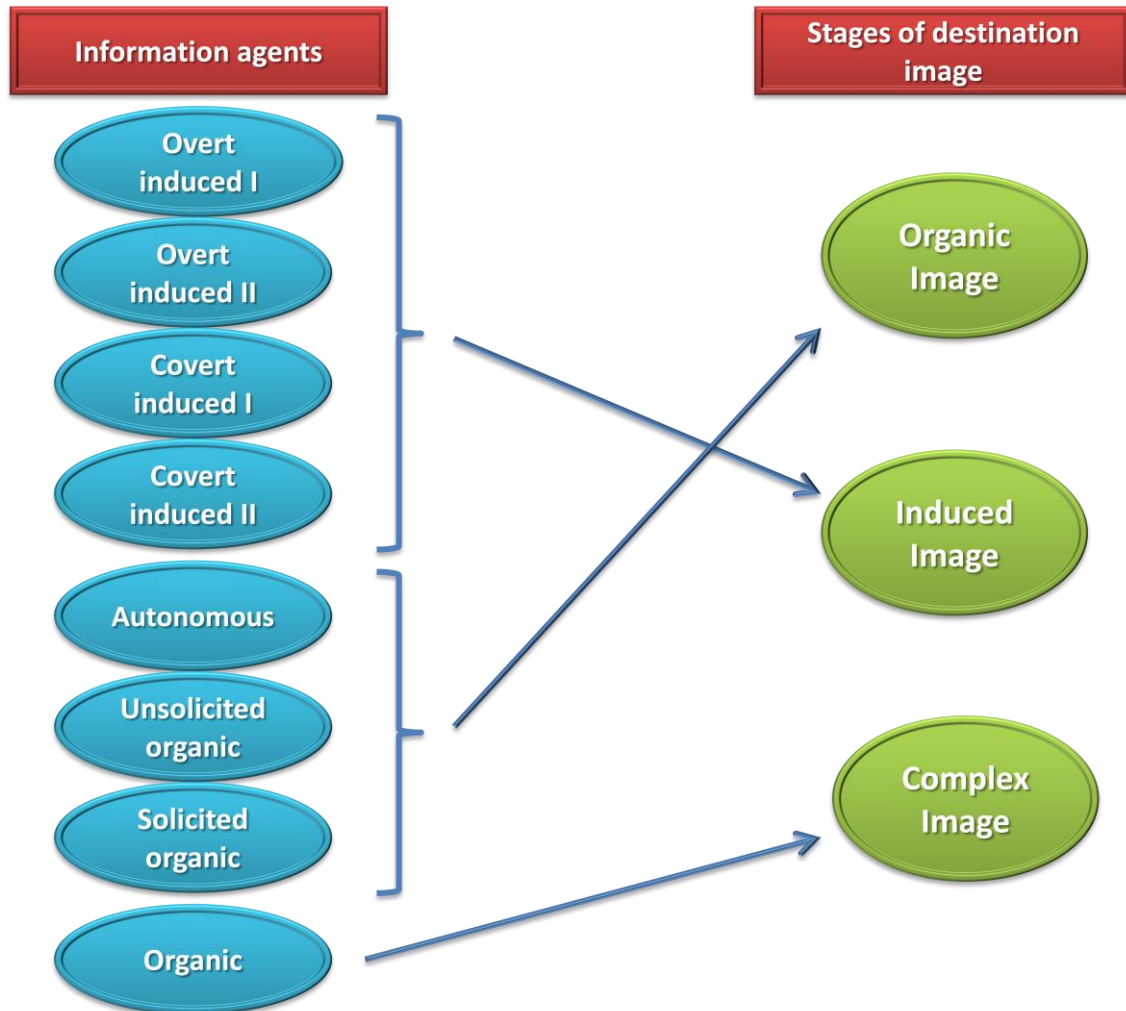
Besides the different information sources, destination image is also formed by different ways of processing this information. There is certain academic consensus about the fact that the image consists on one's global impression of the destination (Echtner & Ritchie, 2003; Kotler, et al., 1993; Qu, et al., 2011), however, the determination of the components that integrate this image reveals different academic views.

According to Fakeye & Crompton (apud. Gallarza, *et. al.*, 2002), the image is a set of selected impressions; According to Kotler (apud. Gallarza, *et. al.*, 2002), the image is formed by the total of impressions, as well as by one's beliefs and ideas about the destination; While Gartner (apud. Gallarza, *et. al.*, 2002), states that the image is constituted by the inter-relation between the emotions and associated feelings about the place.

Thus, in order to ease the lack of consistency between the approaches and methodologies used by scholars studying the destination image, Echtner & Ritchie (2003) proposed a multidimensional model for definition and measurement of the destination image, graphically represented in Figure 3. According to this model, the image is composed by three dimensions, each one ranging between two extreme points:

"formed by attributes / holistic image", "functional / psychological" and "common / unique."

Figure 3: Destination image formation agents and stages

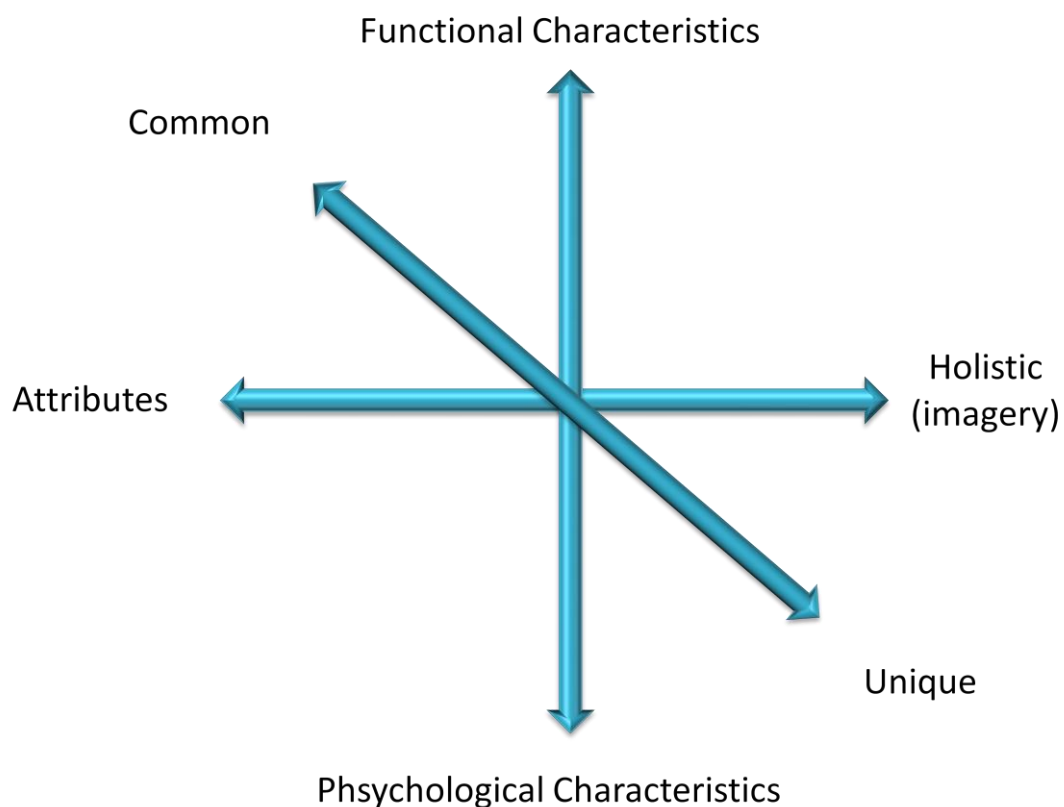


Source: the author, base in Gartner (*apud. MacKay & Fesenmaier, 1997*) and Fakeye & Crompton (*apud. Campo et. al. 2011*).

On the first dimension, one's image of a destination can range from the point in which it is formed by individual attributes, such as alimentation, lodging and transport; to one in which it is evaluated through a general holistic view. On the second dimension, one can form their image based on concretely measurable aspects, such as the price; as well as on more intangible ones, such as people's hospitality and local atmosphere.

The most innovative aspect of the model, however, is its third dimension, which as the authors argue, has been neglected by previous studies. On the third dimension, the image of destinations ranges from the point in which it's formed by logical traits (both functional and psychological) common to any destination, to the one where it's based on unique characteristics, events, feelings or auras.

**Figure 4: Multidimensional model of the destination image formation**



**Source: Echtner & Ritchie (2003)**

Thus, on one extreme the image is based on common traits, used to evaluate any destination, which can be either functional, such as transport structure, accommodation, weather and tourist attractions; or psychological, such as perceived quality of the services. On the other extreme, the image is based on unique characteristics of the place, which can also be either concrete, like traditional landmarks or highlighted events; or psychological, like an unique aura.



This multidimensional model is also corroborated by Baloglu & McCleary (1999), who, while testing their destination image formation model, empirically proved that the factors influencing the destination image formation are multidimensional.

Empirically applying Echtner & Ritchie's (2003) model Bigné *et. al.* (2009) dedicate to investigate the weight of the influence performed by each kind of component (functional and psychological) on a tourist's general image of the destination and behavior. The authors conclude that the destination's general image consistently influences the tourist's behavior. In addition, they found out that the psychological components are more relevant to the intention of repeating the visit, while the functional elements play a greater role on the willingness to recommend the destination.

The authors attribute those results to the importance of novelty seeking on the tourists' behavior, which makes them prioritize new destinations over the ones they have already been to, even if their image about that destination is positive enough to make them recommend it. This consideration highlights the importance of the concept of willingness to recommend a destination, which in some situations is even more relevant than visit repetition. The latter will not happen, for example, with novelty seeking tourists, as Assaker *et. al.* (2011) and Chen & Gursoy (2001) demonstrate, which may underestimate their actual loyalty to the destination. Consistent with this conclusion, Baloglu & McCleary (1999) adopt the willingness to recommend the destination, instead of the visit repetition intention, as an indicator of tourist loyalty.

Bigné's (*et. al.*, 2009) study also concludes that the psychological elements per se have a greater effect on the general image formation. However, the sum of both kinds of elements explains only 27% of the variations. The author attributes that to the fact of destination image being greater than the simple sum of its components, as well as to the importance of considering the affective component. Thus, the division between the perceptive/cognitive and affective evaluations could represent another continuous to be considered on the destination image formation model.

The attribution of affective meanings to places is already acknowledged and empirically tested since the early 80's, however still not specifically associated to the tourist

destination image formation. Russell (1980) and Russell & Pratt (1980) demonstrate that the meanings people use to describe emotional qualities related to environments are divided in perceptual/cognitive and affective.

As stated by Baloglu & McCleary (1990), the cognitive evaluations refer to one's beliefs and knowledge about the attributes of the place, while the affective evaluations refer to the feelings towards or attachment to it. Both evaluations sum to form the destination's general image.

Observing the affective meanings more minutely, Russell (1980) and Russell & Pratt (1980) propose a model, graphically represented on Figure 5, in which they are conceptualized on a bipolar Cartesian graphic, where one of the axis display the extremes "*arousing*" and "*sleepy*" and the other displays "*pleasant*" and "*unpleasant*".

According to this model, environments are emotionally classified according to a combination of the extent in which they are pleasant or unpleasant and how much sleepy or arousing they are. Thus, to a place perceived as very pleasant and arousing, the meaning "exciting" is attributed; while to a place perceived as pleasant and sleepy, the meaning to be attributed is "relaxing". Accordingly, "gloomy" is attributed to an unpleasant and sleepy place and "distressing" to an unpleasant and arousing one.

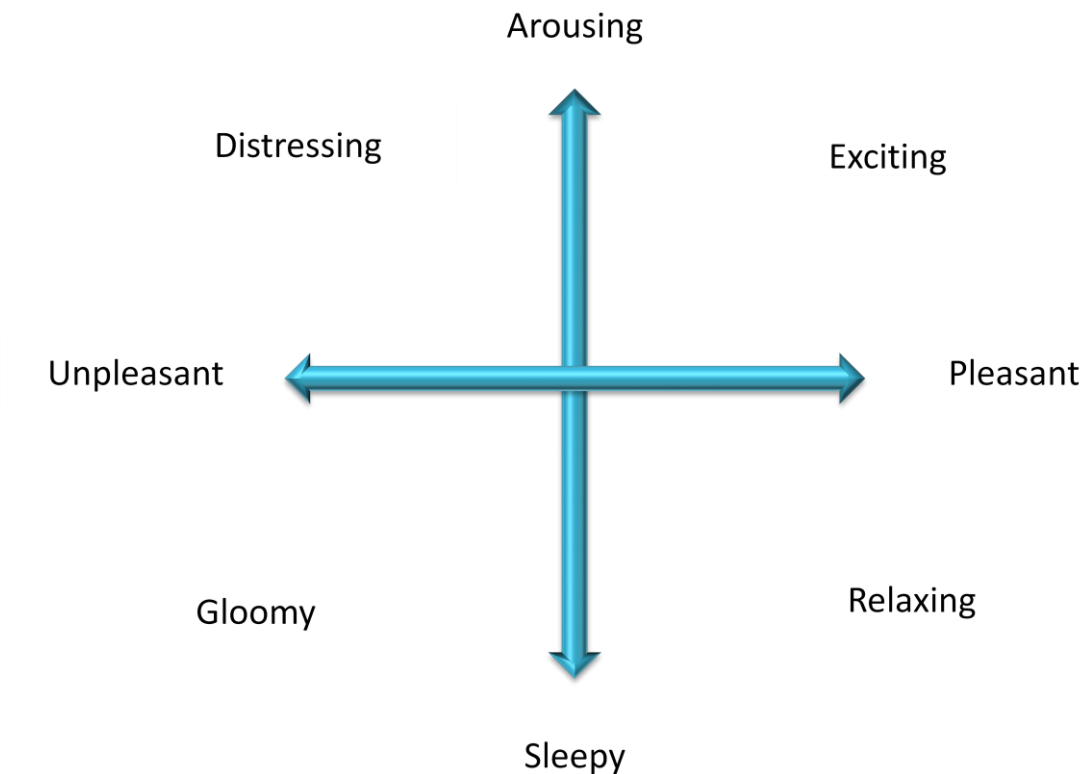
This model is useful for comprehending the touristic experience in destinations, particularly associated with tourist services, and consequently to the attribution of positive or negative aspects to the image on holds of them.

In a necessarily unpleasant situation, for example, such as a damaged vehicle on a city tour, a proper training aiming to enable the staff to control the agitation may soften the negativity of the experience, since it prevents the environment of becoming distressing, which only occurs when the unpleasantness is associated with an arousing environment (Russell & Pratt, 1980).

On what concerns to the different kinds of image evaluations, Baloglu & McCleary (1999) conclude that the variety and type of information influence the perceptive/cognitive evaluations, while the social and psychological motivations only

influence the affective ones. Furthermore, the general image is more likely to be influenced by the affective evaluation than by the perceptive/cognitive one.

**Figure 5: Affective meanings associated with places**



**Source: Russell (1980) and Russel & Pratt (1980)**

Also concerning to the different role of each kind of evaluation on the destination image formation process, MacKay & Fesenmaier (1997) conclude that the affective evaluations are more relevant in the cases in which the tourists have previous experiences with the destination, while the visual (or perceptive/cognitive, as referred by Baloglu & McCleary) are more relevant when the tourists have no previous experience with the destination.

Therefore, considering that the unfamiliar markets evaluate destinations mostly cognitively and familiarized markets evaluate them in a more emotional way, the authors propose that emotions associated with the experience in the destination should be embodied in the destination's promotional material in order to attract the unfamiliar audience.

Based on some of the presented models, Prentice & Andersen (2000) propose a tourist promotion scheme that consists in evoking the right associations in order to change the way as people categorize the destination. The traditional promotional strategy, referred as “matching”, basically tries to adapt the offer to the clients’ necessities, and dedicates little attention to the image. In contrast with that, the strategy proposed by the authors, referred to as “evocation”, aims to manipulate the image with much less explicit references to the products, appealing evocations and emotional answer associated with the destination brand.

This model is also corroborated by the study of Beerlí & Martín (2004), as well as by the film-tourism researchers, such as Shani (*et. al.* 2009) and Campo (*et. al.* 2011), which conclude that organic and autonomous information sources play a greater role on influencing the destination image formation than the regular advertisement promoted by the destination. As a matter of fact, collaboration between DMO’s and film stakeholders, as explored on the topic 3.3.2, is one of the possible ways of undertaking the evocation technique.

This potential of films to influence destination images, as well as the tourist behavior, especially on what concerns to the destination selection process, motivated the execution of the present study. Therefore, the next chapter explores the relationships between cinema and tourism, with emphasis on the influence of feature films on the image of tourist destinations.

## **2. Film tourism**

As afore mentioned, the destination image is formed and transformed both by one's personal characteristics and by information from various sources, which range from newspaper reports that mention the place to the actual empirical experience of the visitation. On what concerns to the image formed before the visitation, those sources are limited to the organic and induced information agents, where the former include all kinds of media products. Thus, before analyzing the influence exerted by films on the destination image, a brief characterization of the role played by the mass media in general is relevant.

### **2.1 Mass media and tourism**

Considering that image is the main element of destination branding, and its consequent importance to the arousing of the interest in visiting the destination, as well as on the destination decision making process, Beeton (2004) highlights the importance of analyzing the image spread by the mass media and its relationship with tourism.

The mass media agents, such as cinema, television and literature, promote, confirm and reinforce images of places to their audiences. Thus, they play a highlighted role on the destination image formation and decision making process (Campo, et al., 2011; Shani, et al., 2009).

Such a great role is due to the fact that cultural products, such as the news are so deeply incorporated on people's daily life that the end up providing market penetration (H. Kim & Richardson, 2003; Shani, et al., 2009) to the products, or in this case the tourist destinations, they depict.

Gammack (2005) calls attention yet to the role played by mass media on generating awareness about the destination, particularly in the cases in which people have little or no information about them. The author states that, since the audience is each time more globally informed, this theme is essential to understanding tourists' motivations and expectatives.

When this occurs, the influence exerted by such products is yet stronger, since in the absence of previous awareness, the image transmitted by the mass media consists in the only information about the destination that reaches that particular audience, thus it shapes their destination image integrally.

In those cases, the influence is so strong that, even if the images transmitted by the media products don't totally correspond to the truth, they will shape the behavior of the tourism marketing professionals as well as the consumers', since the constructed reality surpasses reality itself (H. Kim & Richardson, 2003; Noelle O'Connor, Flanagan, & Gilbert, 2008). In the particular case of feature films, Jewell & McKinnon (2008) summarize this phenomenon by stating that films involve their audiences in new truths and realities.

The information provided by the aforementioned authors are consistent with the work of Boulding (1956), who states that what one believes to be truth is what governs their behavior. In other words, the image we have of the subject in question determines one's attitudes towards it. Thus, people react to what they perceive as truth, which not necessarily corresponds to reality, and media products have the power to influence this supposed truth, and consequently, people's behavior.

As media products, films also have the power of influencing their spectators' behavior, which characterizes the phenomenon of "film-tourism". In order to provide the necessary theoretical body to base the present research, the subject is minutely approached in the next topics.

## **2.2 Film-tourism: definitions and scope**

The term "film-tourism" encompasses any movement of people directly or indirectly motivated by audio-visual products (Beeton, 2005; Connell, 2012; Hudson & Ritchie, 2006). Thus, the termination includes various types of motivations and trips, ranging from the ones made by filming crews to the filming places to those motivated by the depiction of a destination's attractions on a film or by one's identification with the characters or the history, as well as by the wish to flee from reality and experience an

alternative one through the visit to a place, which due to the experience provided by the film, represents positive feeling in the tourists' imaginary.

Therefore, from a demand point of view, film-tourism's scope includes the following types of trips, which are graphically schematized on Figure 6.

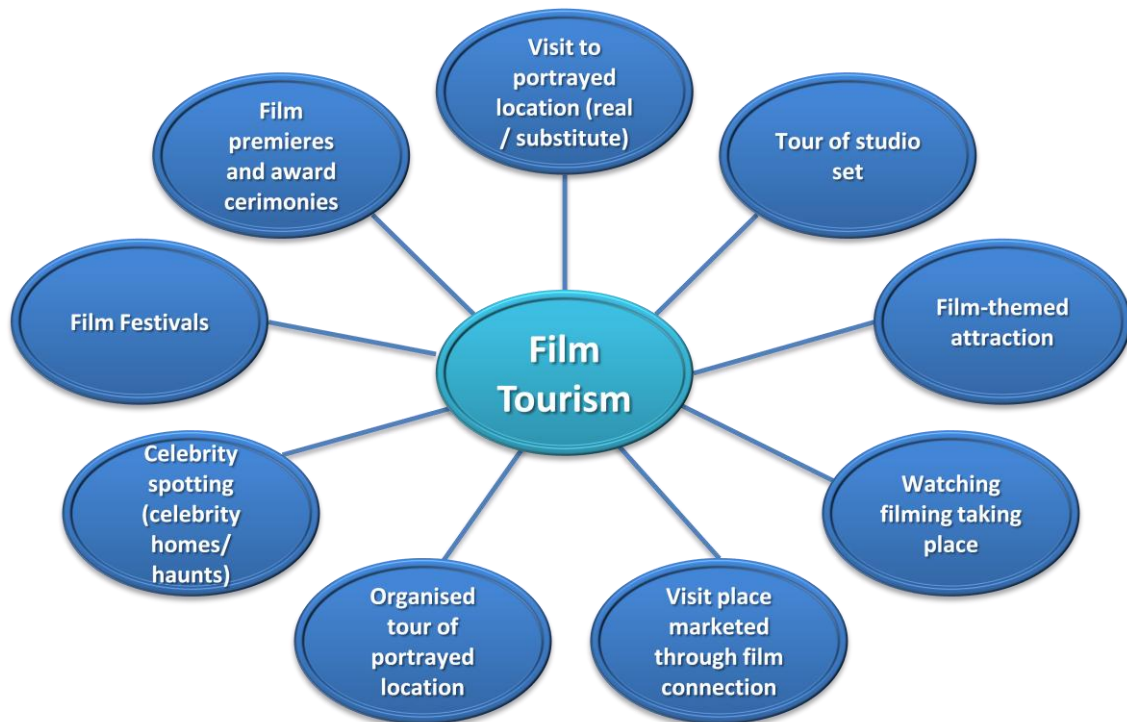
- Trips motivated by the depiction of the destination in audio-visual productions (Beeton, 2005; Hudson & Ritchie, 2006);
- Visits to filming sets (Beeton, 2005);
- Visits to destinations promoted as the place where films were run, although they were not actually filmed there (Campo *et. al.*, 2011; Kim & Richards, 2003; O'Connor & Bolan, 2008);
- Organized trips to places frequented or inhabited by film celebrities (Macionis, 2004; Connell, 2012);
- Visits with film themes, in which one of the most popular tourist attractions in the world, Disney World, can be included, since its attractiveness is related to films;
- Trips to places where films were shot;
- Trips to places where film festivals are going on;
- Trips to places in which film premiers are happening, either to see the film in first hand or to watch the arrival of celebrities (Connell, 2012).

The term "film-induced-tourism", referring to some of those modalities, is also common, as referred in works like Gammak (2005), Hahm & Wang (2011), Macionis (2004), O'Connor & Bolan (2008), O'Connor (*et. al.*, 2008); as well as "movie-induced-tourism", like in Im & Chon (2010) and Warnick (*et. al.*, 2005).

However, as Connell (2012) observes, the umbrella term "screen tourism" is more adequate, since it encompasses both types: cinema and television, and reduces the redundancy of terms as well as possible misinterpretations of the phenomenon. Such term is even more pertinent, considering that in current days one can see a movie not just on a cinema or television, but also in various digital media formats and different devices, ranging from a DVD or Blue-ray player connected to a projector to a cell-

phone or other portable device. Nevertheless, “film-tourism” became the official term used in most of the studies, and so it will be also used in the present work.

**Figure 6: the scope of film-tourism**



**Source: Connell (2012)**

Notwithstanding, the study of film-tourism goes beyond a set of motivating factors related to the audio-visual industry. It also includes the role of destinations, and consequently, a supply perspective gaze, which includes:

- The development of destination marketing campaigns aiming to promote associations with films (Hahm & Wang, 2011; H. Kim & Richardson, 2003; Noelle O'Connor & Bolan, 2008)
- The promotion of destinations as adequate to serve as film locations (Campo, et al., 2011; Hahm & Wang, 2011; Noelle O'Connor & Bolan, 2008);
- The offer of studios, professional film services to producers and the organization of appropriate hospitality to the crews during their stay (Connell, 2012);
- The attraction of film productions through tax benefits (Shani *et. al.*, 2009).



Since the film-tourism phenomenon is an example of the post-modern entertainment model (Schofield, 2006), it certainly has as antecedents tourism modalities based on other ludic forms of “trips” through the telling of stories and depiction of places and people.

Thus, literary tourism can be considered an antecedent of film-tourism, since it has similarities in what concerns to the stimulus for the trip, although it is experimented in different ways in each modality (Connell, 2012). In both types of tourism, the narratives and attributes appeal to the reader’s or spectator’s emotions, putting emphasis on the interconnections between people, attributes and places. .

Thus, in order to comprehend those characteristics, as well as the dynamics of film-tourism, which result from the effects of the moving image on the spectators' minds regarding the depicted places, the phenomenon has been intensely studied, particularly on the last decade. Therefore, a description of the main research topics related to film-tourism is relevant.

### **2.3 Research topics in film-tourism**

To demonstrate that film-tourism is a significant subject within tourism research, Connell (2012) mentions the following indicators: a rapid expansion of literature in the last 10 years and the development of a solid body of knowledge, as demonstrated by the number of new research works and journals editions dedicated to the subjects; besides the development of an array of themes identifying different components of interest, such as the film-tourism consumer and the impact of film-tourism on the places it happens, particularly on their economies.

In this context, the author divides the discourses in film-tourism literature into two categories. The first one has a totally applied approach, and the researches within it have practical goals. Film-tourism is associated with destination management concepts and its impacts on the destination are analyzed, as well as the managerial implications and opportunities to tourism marketing. Research in this area is usually performed through case studies of specific destinations or films, and intends to map the impact caused by the phenomenon as well as to understand it from a managerial gaze.

The following types of research fit in this discourse:

- Investigations about the impact of a specific film on a specific destination's image to a certain audience, like Warnick, Bojanic, & Siriangkul (2006), which investigates the impact of the feature film "*The beach*" on Thailand's image held by college students; and Shani *et. al.* (2009), which investigates the influence of the film "*The Motorcycle Diaries*" on South America's image held by American high-school students;
- Studies on the impact of a film on the image of a place it depicts held by the film's own audience, like Campo, *et. al.* (2011), which investigates the influence of the feature film "*Vicky Cristina Barcelona*" on Barcelona's image held by the film's spectators on the cinema;
- Trans cultural studies that measure the influence of a film on the image of a specific destination held by the audience of different countries, like Hudson (*et. al.*, 2011), which measures the influence of the film "*The motorcycle diaries*" on South America's image on three different countries;
- Studies on the role played by a film on the attraction of tourists to the location place, like Im & Chon (2010), which investigate the influence of the film "*The sound of music*" on the tourism activity in Salzburg, Austria;
- Empirical studies aiming to provide useful information for destinations willing to take advantage of the marketing opportunities generated by film-tourism, like Hudson & Ritchie (2009), which proposes a theoretical model with this goal;
- Case studies that explore the integration between cinema and destination branding, like O'Connor & Bolan (2008), that investigate how North Ireland used the feature film "*The Chronicles of Narnia: the lion, the witch and the wardrobe*" to create a sustainable destination brand for the country; O'Connor (*et.al.*, 2008), that investigate how TV series shot in Yorkshire, England are used on this destination's branding; O'Connor (*et. al.*, 2012), which explores the same case focusing on the destination's image shift; or Croy (2010), which approaches New Zealand's planning for taking the best benefit of "*The Lord of the Rings*" trilogy.

The second discourse presents a theoretical focus, analyzing the constructions that stimulate and explain film-tourism. Research in this area usually adopts a disciplinary perspective, and contributes to understanding the phenomenon from a cultural gaze. The following types of research fit in this discourse:

- Studies that, in spite of being based on practical cases, use them to illustrate a theoretical perspective, contributing to understand the phenomenon in the light of a specific theory, like Schofield (2006), which uses the case of the cinema-based organized interpretative tour in Manchester to explain the demand for experience in film-tourism as a consequence of the post-modern heritage on the tourism market.
- Studies on the general characteristics of film tourists, like Kim, Agrusa, Chon, & Cho (2008) and Kim (2011), which conclude that film tourists tend to follow a profile that includes high buying power, elevated instruction level, and middle age.
- Investigations on film-tourism motivations, like Macionis (2004), who provides a new conceptual approach and theoretical model, analyzing the push pull factors to comprehend the motivations of film-tourism, considering it as a post-modern experience; or Im & Chon (2008), who conclude that, generally, film tourists' motivation factors are the special landscape characteristics, social and cultural aspects and the image built by repetitive contacts through media products that tourists find attractive, the ones referred as iconic by Riley *et. al.* (apud. Connell, 2012).
- Explorative studies on theoretical aspects of the influence exerted by films on the image and desire to visit destinations, like Kim & Richardson (2003), who employ an experimental design in order measure the extent in which watching a popular film alters one's cognitive and affective image about the depicted place, as well as their familiarity and interest in visiting it, to which they use a theoretical model that introduces the concept of vicarious experience in order to explain the role played by empathy in the perspective shift.
- Discursive articles about the role of feelings involved on film-tourism, like Jewell & McKinnon (2010), who describe films as a new form of cultural landscape, exploring the relationship between nostalgia and identity creation, as well as the generation of demand, and the consequent income, through this process;

**Table 1: Main themes found on film-tourism literature**

<b>1° discourse: applied studies 1° discourse: applied studies</b>	
Influence of a film on the image of a destination held by a specific audience	Warnick ( <i>et. al.</i> 2005), Shani ( <i>et. al.</i> , 2009), Hahm & Wang (2011)
Impact of a film on the image of the place it portrays held by the film's own audience	Campo ( <i>et. al.</i> , 2005)
Influence of a film on the image and visit intention of the depicted destination for audiences of different cultures	Hudson ( <i>et. al.</i> , 2011)
The role played by a film on the attraction of tourists to the depicted destination	Im & Chon (2008)
Tourist marketing opportunities generated by film-tourism	Hudson & Ritchie (2009)
Integration between film-tourism and destination branding	Croy (2010), O'Connor & Bolan (2008), O'Connor ( <i>et. al.</i> , 2008), O'Connor ( <i>et. al.</i> , 2012),
<b>2° discourse: Theoretical studies</b>	
Film-tourism and the vicarious consumption on the post-modernity context	Schofield (2006), Kim & Richardson (2003)
Film tourists' general characteristics	Kim, Agrusa, Chon, & Cho (2008) and Kim (2011)
Film-tourism motivations	Macionis (2004), Im & Chon (2008) Jewell & McKinnon (2010)
Cinema and destinations' cognitive and affective images and familiarity	Kim & Richardson (2003), Jewell & McKinnon (2010)
Feelings involved on the film-tourism experience	Jewell & McKinnon (2010)

**Source: The author**

An important aspect of film-tourism is its multidisciplinary character. Due to the complexity of this phenomenon, which includes elements separately studied by various knowledge areas, each discipline provides its contribution to the comprehension of the phenomenon using a different approach. Thus, a brief bibliographical review about the main disciplinary perspectives is relevant for any study on the subject. Such a review is presented on the next topic.

## **2.4 Tans-disciplinary perspectives towards film-tourism**

In order to classify the disciplinary perspectives on film-tourism, Connell (2012) highlights three main strands: the study of the relationship between cultural geography, film geography and tourism; the social sciences approach to film-tourism; and studies related to the film watching experience.

Film geography relates film spatiality with everyday social and cultural geography. Jewell & McKinnon (2008) summarize cultural geography's role on what concerns to film-tourism when they state that movie tourism (as the phenomenon is referred to by the authors) creates new cultural landscapes, which consist in "the interaction between and evolution of a society's internal and external social, economic and cultural aspects, influenced by the natural environment's physical constraints and/or opportunities" (Unesco apud. Jewell & McKinnon, 2010 p.153).

Therefore, the authors conclude that film locations are not just an incentive for people to travel. Their main role is making part of the individual's and the place's identity (Jewell & McKinnon, 2008). Such process, as Connell (2012) observes, was already present in media elements previous to cinema itself, such as in literary tourism. Thus, it is useful to considerate cultural geography as an approach within the social sciences paradigm to study the role of tourism in this wider context.

The social sciences approach itself examines both the aspects of construction, which in this case covers the supply of the tourism product; and consumption, which includes tourist's uses and behavior. Those aspects support both the literary tourism experience and the film-tourism one, which symbolize the values of post-modernity, where a product's symbolic value frequently has more importance than it's real attributes (Kim & Richardson, 2003; Stern & Krakover, 1993). Therefore, in the post-modern context, visiting a place due to its association with a film, character or actor has greater appeal than visiting the same place for its real attributes as a tourist destination.

In this context, Schofield (1996) describes products based on films or other media products as a new way of tourism, which is adequate to the post-modern context in which current society lives, where watching television is the main leisure activity,

offering simulations of experiences and symbols as products, thus the image gains more relevance.

The author mentions elements of modern entertainment such as cable TV and video cassette (the article is from 1996) as symbols of post modern life, and makes forecasts to the future (in which we somehow already live) in which there would be channels of travel trade. The author also questions if those would be a new dimension of post modern tourism without actual trips. However, by the time the study was made, there was not high speed internet or advanced digital and interactive media formats yet, which currently represent with more accuracy the idea of post-modern life and tourism that Schofield (1996) describes.

In this context, film based tourism rises as a way of experiencing this hyper-reality, in which the tourist feels nostalgia for a past he/she lived only through television or cinema, and thus represents an alternative form of patrimony tourism, in which the patrimony is artificially created by cultural products (Schofield, 1996).

When such association between films or other media products and tourist destinations or attractions happens through continuous and prolonged exposition, those destinations or attractions may become iconic. This is frequently employed as a strategy by tourist destinations (Riley *et. al.* apud. Connell, 2008), which characterizes a situation of spectacle consumption, especially when the iconic feature is intentionally promoted through a partnership between the destination and media vehicles. Such statement is corroborated by Debord's (1994) own concept of spectacle, according to which it consist not purely in an image or an amalgam of images, but in a social construction based on imagery.

In this context, spectacle is an outstanding characteristic of film-tourism, being formed by landscapes and sceneries through the film, and thus being transformed in the cultural landscape explained by Jewell & McKinnon (2010), which can be created, manipulated, reinforced or contested, in order to influence the audience's interest to visit a destination. Through this mechanism, images and perceptions based in secondary

sources, emphasize and intensify the acknowledgement of the connection with places (Spooner apud. Connell, 2012).

On what concerns to the studies about the film watching experience, those include two main areas: social psychology of film watching experience and cinema's language through semiotics related to the perception of the landscapes portrayed. Social psychology includes the connections between films and psychological and emotional aspects, which helps the comprehension of emotional reactions to films. An important example of the study of emotional reactions to films is the research accomplished by Rothwell *et. al.* (2006), which uses sensors that captures biometric indicators, which were initially developed for medical and sportive purposes, in order to measure and record the spectator's psychological reactions.

Another study using biometric indicators is the one undertaken by Detenber *et. al.* (1998). The experiment analyses skin alterations and heartbeat variations to measure the difference between inert images and films in generating emotional reactions. It concludes that moving images significantly elevate emotional excitation, especially when the image is already exciting, result corroborated by both indicators. In other words, positive images were perceived as even more positive and negative images as even more negative when they were in movement.

A basic discovery of this area is that the experience of watching a film in the dark environment of a movie theater, where the attention is focused on the visual and auditive stimuli provided by the film, may stimulate stronger emotional reactions by the spectator (Connell, 2012). Besides leading spectators to focus all their attention on the film, Tannenbaum (1980) comments that in his view, the dark environment of the movie theater is an important part of cinema's and event theater's fun, since it makes the spectators' feelings and emotions less public, so that one can laugh, cry, feel sad or happy, endangered or relieved, all in relative privacy.

On the current media and technological context, where films can be seen through the most diverse types of media, from cinema to internet, and in a wide range of devices, from cell phones screens to projectors, such aspects may raise discussions about the

difference of the intensity of emotional reaction, and consequently in the relationship with the places depicted between spectators who see a film in different contexts of privacy, audio and video quality and attention focus.

About the relationship between the film experience and the emotions instigated by it, such as the desire and motivation for visiting the depicted destination, Macionis (2004) concludes that a film affects one's desire to visit a destination through three elements: place, through the exposition of the destination's attributes and sceneries; personality, through the cast, characters and celebrities in the film; and performance, summarized in the film's plot, theme and gender.

The first item mentioned by Macionis (2004) is the object of study of the landscape approach in the context of film-tourism, which studies the spatial appropriation of places for cinema related purposes. This perspective contributes to the comprehension of the relationship between people, place and film. It considers the cultural facets of the cinematographic representation, which may transform a real place in a fictitious one.

Amongst the study objects within this area, one must be highlighted: the vicarious consumption of places, phenomenon that consists in the experience and familiarization with a place by a person who never physically experienced it, but only through other people's experience, in this case, the film characters'.

Stern & Krakover (1993) explain this phenomenon stating that films provoke visual and auditive hallucinations, generating empathy, a visceral feeling about other peoples' lives. This permits the spectator to experience the characters' attitudes, movements and sensations. Thus, the attraction happens due to the desire of fleeing from everyday reality (Schofield, 2006), which films provide through the experience during the moments of vicarious contact with the destination and its attractions.

Trigo (1998) highlights the potential of this effect of films and other cultural products on the middle class, fatigued by a monotonous and repetitive routine that results from the context of fragmentation and specialization of activities that governs the dynamics in most work environments, combined with scarce free time and scarce resources enjoy it. In this context, this audience sees in the life of Films and TV series characters, which



are frequently full of emotion and meaning, a counterpoint with their own, and thus develop a desire to experience it at least for a moment. In the film-tourism case, this desire is also applied to the destination depicted, due to the contextualization of the characters into the sceneries.

Another important aspect within the landscapes perspective in the film-tourism context is the place substitution, phenomenon characterized by the usage of a place as a film location to represent another place, where the story actually takes place, normally due to the similarity of geographical characteristics associated with facilities and economic advantages offered by the location place, which make it a more viable option.

Due to this phenomenon, a film can influence a place's image as a tourist destination even when it was not filmed there. This is the case of Scotland with the film "*Braveheart*". Many tourists stated to have been motivated to visit the country by the landscapes portrayed in the film, which however was mostly shot in Ireland (H. Kim & Richardson, 2003).

A more peculiar case is the one of North Ireland with the film "*The chronicles of Narnia: the lion, the witch and the wardrobe*", inspired on the homonymous novel, which was inspired in the country. Even before the film was released, the organ responsible for the county's tourism management performed massive marketing efforts to take advantage of the release and associate the country's image to it (O'Connor & Bolan, 2008).

Such objective was accomplished in spite of the fact that the film was mostly shot in New Zealand, with some scenes in Poland, Czech Republic and England. Thus, the country that inspired the novel took advantage of the film to reinforce the connection between its image and the story, although none of its landscapes were actually depicted in any of the films' scenes.

Still in the place substitution context, Jewell & McKinnon (2008) point to the fact that the creation of positive or negative associations to a place by a film is possible also when the place is only used as location, so the story takes place in some other real or fictitious place. The greatest example of this phenomenon (and also one of the greatest

examples of film-tourism in general) is “*The lord of the rings*” trilogy (Connell, 2012; Jewell & McKinnon, 2008; Noelle O'Connor & Bolan, 2008; Noelle O'Connor, et al., 2008; Shani, et al., 2009).

The film was shot in New Zealand, although the story takes place in an imaginary land. However, an image management process was implemented by New Zealand Tourism authorities since before the film was released, so that the audience associates the landscapes portrayed on it to New Zealand, which provoked a significant increase on the country's international tourist arrivals (Croy, 2010; Hahm & Wang, 2011; Shani, et al., 2009).

Campo (*et. al.*, 2011) mentions some more examples of films that portray landscapes and attractions representing other places, such as “*Lawrence of Arabia*” (1963), in which the “*Plaza de España*” in Seville represents an Egyptian temple; and “*Star Wars Episode II: Attack of the Clones*” (2002), which uses the same landmark as the “Naboo” Palace. On the opposite case, the authors mention the animated feature film “*Finding Nemo*”, which promotes Australia's Great reef barrier, which is only represented by a computer generated version of the place.

Connell (2012) infers from such phenomenon that the fact that real places are confused with imaginary ones and imaginary locations arouse tourists' interest to visit real places represents the practice by which film-tourism destinations are socially constructed and perceived as other place in the context of the spatial appropriation of places for cinematographic purposes. As Schofield (1996) observes, those circumstances characterize a situation in which the limits between reality and imagination are indistinguishable.

**Table 2: Summary board on the trans-disciplinary perspectives on film-tourism**

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**Cultural geography, cinema geography and tourism**

Films create new cultural landscape, being not only an incentive for the visitation, but making part of the place's and the individual's identity (Jeweell & Mc Kinnon, 2010).

**Social sciences approach**

Analyses the aspects of construction and consumption, where film-tourism expresses post-modernity values, so the symbolic aspects of the destination are more valued than its actual attributes (Schofield, 2006)

**Spectacle consumption**

Through the continuous exposition on media, landscapes and sceneries become spectacle, which creates and intensifies the connection with places.

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**Studies on the experience of the film**

Provide a theoretical base to film-tourism through the study of cinematographic experience.

**Social psychology and cinematographic experience**

Studies the relationship between psychological and social aspects, which contributes to the comprehension of viewers' emotional response to films.

**Cinematographic language and landscapes' perception**

Studies the spatial appropriation of places by cinema in order to comprehend the relationship between people place and film.

**Vicarious consumption of places**

Familiarization with places through the experience of the characters, which engenders empathy through visual and auditive hallucinations provided by the films (Stern & Krakover , 1993).

**Place substitution**

Confusion caused by the divergence between the place where the film is shot and the place where the story happens, which generates interest for a place which is actually not depicted on the film.

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**Source: the author based on all the authors mentioned on the topic.**

The theoretical contributions mentioned on this chapter provide the necessary background knowledge to the comprehension of the impacts of films on the destinations somehow connected to them, which is more minutely approached on the next chapter.

### **3. Impacts of films on destinations**

Films' impacts on the places where they are shot is one of the most recurrent topics on the first studies on the film-tourism phenomenon. As any tourism segment, film-tourism may cause positive or negative impacts, depending on the conditions in which it develops, the attitude of the ones responsible for it and the participation level of the actors involved on the decision making process.

In this context, this chapter aims to provide a general characterization of the possible positive and negative impacts of films on destinations, with emphasis on its influence on the destination image, as well as to highlight the opportunities generated by the film-tourism phenomenon to destination marketing.

#### **3.1 Influence of film-tourism in the location places**

Even before approaching the way films affect tourist visitation on the places depicted or used as locations, which is intangible and indirect, it's relevant to consider the immediate, tangible and direct impact caused by the making of the film at the filming places.

The first impact is caused by the arrival and movement of production teams, which include producers, cameramen and technicians of various specialties and their equipment, which generate a high demand for receptive and preparing sets, which implies a massive temporary increase in several businesses related to tourism production chain, such as hotels, restaurants and transports. In the United States, for example, cinematographic productions inject an average amount of \$200,000 dollars per day in the regional economies of the filming locations, besides generating temporary jobs and extra tax returns (MTUR, 2007).

After the making and exhibition of the film, another impact is to be noted: the tourism demand motivated by the depiction of the place on movie screens, which characterizes the phenomenon of film-tourism, just as defined by Beeton (2005), Connell (2012) and Hudson & Ritchie (2006) on the previous chapter. This phenomenon may cause both positive and negative impacts, depending on factors such as the conditions in which it

develops the mentality of those responsible for its development and the level of participation of the actors involved in decision making process.

As positive impacts of the phenomenon, Riley & Van Doren (1992) mention firstly, the awareness generation for the potential tourists; secondly, the increase on the destination's attractiveness; and thirdly, the contribution for the viability of the tourism development. The awareness is generated by the simple portrayal of the destination and its landscapes and attractions on the film. The increase on attractiveness, and consequently, the viability of the tourism development, is caused by the cognitive processes approached on the previous topics, such as the vicarious consumption of places and the spectacle consumption through cinema.

Various studies prove the potential of films in inducing tourist visitation to a certain place (Campo *et. al.*, 2005; Croy, 2010; Hudson *et. al.*, 2011; Hudson & Ritchie, 2009; Im & Chon, 2008; O'Connor & Bolan, 2008, O'Connor *et. al.*, 2008; O'Connor *et. al.*, 2012; Shani *et. al.*, 2009; Warnick *et. al.*, 2005;). Therefore, trips to places portrayed in films or other popular cultural industry products are a growing worldwide phenomenon (O'Connor, *et. al.*, 2008).

The potential of the cinematographic industry and its associated products on motivating tourist visitation is so strong that it is estimated that they motivate 10% of the international arrivals in the United Kingdom, which generated a financial income of 1,9£ billion in visitors' expenses in 2009 (Oxford, 2010). Other examples of the economic impact of film-tourism may also be mentioned: in Sweden the media generated by the Millennium trilogy is estimated in 960 millions SEK, which is equivalent to approximately €106 million (Connell, 2012); and in the North American state of New Mexico, film-tourism generates a U\$124 million market (Ernst & Young, 2009).

However, if not properly planned or planned in such a way to prioritize the interests of only one of the parts involved, not considering the possible externalities to the rest, film-tourism may cause the same negative impacts of regular mass tourism, such as: excessive opportunity cost, consuming resources that could be used in other areas

(OMT, 2003; Swarbrooke, 2000); imbalanced manpower allocation and subjugation of local economy; inflation, (Beni, 2006), decharacterization of cultural aspects (Gastal & Castrogiovani, 2003), traffic jams; noise, architecture, water and air pollution; and deterioration of natural attractions due to disrespect to load capacity (Gastal & Castrogiovani, 2003; OMT, 2003; Swarbrooke, 2000).

Besides those impacts, film-tourism may also generate specific ones, such as: the substitution of an existing market by a less profitable one; stealing of objects related to films, leading to increase of security issues; concentration of tourist activity in the areas used as film locations and difficulty in keeping the tourist demand over time due to excessive reliance on film-tourism (Connell, 2012).

Various theories discussed on the topic 2.4 aim to explain the influence of cinema on tourist demand to the places depicted or represented in films, which may generate both positive and negative effects, like the ones mentioned above. The following list provides a summary of the main explicative theories on this phenomenon:

- Jewell & McKinnon (2008) state that “movie tourism” creates new cultural landscapes, representing not only an incentive for people to travel, but mainly, makes part of the individual’s identity as well as the place’s.
- Kim & Richardson (2003) and Schofield (2006) explain that in the post-modernity context, where the symbolic character of a product is more valued than its real attributes, visiting a place as a consequence of its association to a film has more value than visiting the same place due to its characteristics as a tourist destination.
- Riley (*et. al.*, apud. Connell, 2012) explain that the tourism marketing and television agents create continuous and prolonged associations in order to promote an iconic character to the destinations, engendering visitation as a way of spectacle consumption.
- Macionis (2004) concludes that films affect one’s desire to visit destinations through three elements: place, exposing its landscapes and sceneries; personality,

associated to the cast and characters; and performance, summarized in the film's plot, theme and gender.

- Stern e Krakover (1993) explain that films generate empathy and desire for the characters' lives and sensations, and consequently, also by the places portrayed, thus generating interest in visiting them through vicarious consumption.
- Schofield (2006) complements stating that tourists are motivated to visit a place depicted in a film due to their own desire to flee from reality, which Riley & Van Doren (1992) refer to as a search for untainted environments.

Table 3 presents 27 cases of great impact on tourism caused by cinema or television productions, including places used as locations, as well as ones used only as the environment for the story (so the film was not shot there), places used only as location, so the story takes place somewhere else, which can be either an imaginary (as in "The Lord of the Rings") or actual place; and places that have been more alluded than actually portrayed (like in "Braveheart").

Those examples prove that, on what concerns to the influence on the destination image or tourist visitation, what matters the most is not the place itself, but the meaning associated to it.

### **3.1 Films and destination image**

From a marketing point of view, the influence caused by films in the image of tourist destinations is similar to the one of a product that use product placement in films or TV programs (Hudson & Ritchie, 2006), which Karrh (1998) defines as the paid insertion of brands, products or brand identity elements in audio or visual means of mass communication. However, The influence of films on destination image is studied under many other disciplinary perspectives, of which the most important are described on the following topic.

**Table 3: Cases of great impact in tourism due to cinema or television productions**

FILM OR TV SERIES	LOCATION	IMPACT IN NUMBER OF VISITORS OR FINANCIAL INCOME
Braveheart	Wallace Monument, Scotland	300% increase in the number of visitors after the release
Heartbeat	Goathland, North Yorkshire, Scotland	300% increase on the number of visitors in the next year
Deliverance	Rayburn County, Georgia, United States	20 thousand additional tourists per year, generating a 2 to 3 million dollars income
Dances with wolves	Fort Hayes, Kansas, United States	25% increase, compared with only 7% in the last 4 years
Close encounters of the third kind	Devils Tower, Wyoming, United States	75% increase in 1975. 20% of the current visitors are still motivated by the film
Thelma and Louise	Arches National Monument, in Moab, Utah, United States	19,1% increase in 1991
Field of dreams	Iowa, United States	35.000 visitors in 1991 and stable annual grow
Dallas (TV series)	South fork Ranch, Dallas, United States	500.000 visitors per year
The Lord of the rings	New Zealand	40% increase on from 200 to 2006
Steel Magnolias	Louisiana, United States	48% annual increase after the release,
The last of the Mohicans	Chimney Rock Park, North Carolina, United States	25% increase after the release
Little women	Orchard House, Concord, Massachusetts, United States	65% annual increase after the release
Harry Potter trilogy	Various locations in the United Kingdom	All locations had an increase of 50% or more
Mission Impossible 2	National Parks in Sidney	200% increase in 2000
Gorillas in the mist: the story of Dian Fossey	Rwanda	20% increase in 1998
Crocodile Dundee	Australia	20,5% increase in North-American visitors between 1981 and 1988
To the Manor Born	Cricket St Thomas, Leisure Park, England	37% increase between 1978 and 1980



FILM OR TV SERIES	LOCATION	IMPACT IN NUMBER OF VISITORS OR FINANCIAL INCOME
Four weddings and a funeral	Crown Hotel, Amersham, England	Full occupancy for at least three years
Mrs. Brown / Her Majesty Mrs. Brown	Osborne House, Wight Island, England	26% increase
Nothing Hill	Kenwood House, England	10% increase in one month
Saving Private Ryan	Normandy, France	40% increase of north-American tourists
Sense and Sensibility	Saltram House, England	39% increase
Proud and prejudice	Lyme Park in Cheshire, England	150% increase in the number of visitors
Troy	Canakkale, Turkey	73% increase in tourism
Captain Corelli's Mandolin	Cephalonia, Greece	50% increase in three years
Middlemarch	Stamford, Lincolnshire, England	27% increase in 1994

Source: Adapted from MTUR, 2007

### 3.1.1 Different perspectives

As a great part of the studies within the film-tourism phenomenon demonstrate, films influence both the image of a destination (Campo, et al., 2011; Hahm & Wang, 2011; Hudson & Ritchie, 2006; Hudson, et al., 2011; H. Kim & Richardson, 2003; Noelle O'Connor, et al., 2008; Noëlle O'Connor, Flanagan, & Gilbert, 2010; Shani, et al., 2009), particularly in the absence of actual visitation; and the decision making process of the potential tourists about their destinations (Beeton, 2004; Hudson & Ritchie, 2006; Hudson, et al., 2011; Noelle O'Connor, et al., 2008); and therefore the volume and profile of tourists in the destinations itself (Croy, 2010; Hudson & Ritchie, 2006; Hudson, et al., 2011; Im & Chon, 2008; Jewell & McKinnon, 2008; Noelle O'Connor & Bolan, 2008; Noelle O'Connor, et al., 2008; Shani, et al., 2009), with all the consequences it brings on.

The first study to investigate the relationship between film-tourism and the image of destinations was accomplished by Kim & Richards (2003), who used an experimental

model with a control group to conclude that people who saw the film “*The sound of music*”, shot in Vienna, had greater interest in the city than the ones who did not see it. They also concluded that the destination image held by each group was different.

A similar study performed by Warnick *et. al.* (2005) examined the influence of the film “*The Beach*” on young travelers’ perceptions of Thailand. The study concluded that the fact of having seen the film did not increase their intention to visit the country, however, the country’s image did was altered, both negatively and positively.

One of the studies that most clearly confirmed the influence of a film in a destination’s image was consummated by Campo (*et. al.*, 2008), who verified that the images that contributed to a destination’s positioning in the consumers’ minds were significantly different after the seeing a film shot in that destination. The destination they used was Barcelona and the film was Woody Allen’s “*Vicky Cristina Barcelona*”. The number of participants that mentioned “*Parque Guell*” as one of the elements composing the city’s image was more than 100% bigger after the film was shown.

This result made the authors conclude that the way a destination is represented in a film or TV series may cause an enormous influence in the whole world, helping to perpetuate a particular image and view, and that cinema may be considered a creative and innovative factor which is strategically necessary to position destinations in consumers’ minds (Campo, *et al.*, 2011).

Therefore, films can be faced as an effective tool to change destinations’ images and affect the audience’s interest in visiting them (H. Kim & Richardson, 2003; Noelle O’Connor & Bolan, 2008; Noelle O’Connor, *et al.*, 2008; Şahbaz & Kiliçlar, 2009).

Bringing the view provided by Gammak (2005) about media products particularly to cinema, it can be observed that films serve as a source of information on places which the audience has little or no information about (Im & Chon, 2008), and thus provide an initial awareness about them (Şahbaz & Kiliçlar, 2009). Therefore, Shani *et. al.* (2009) defends the idea that, especially for little known destinations, even a negative exposition is advantageous, since it provides the audience with an initial contact with the place.

However, according to Kim & Richardson (2003), in spite of increasing awareness, a film is not enough to generate familiarity, for which a repetitive and prolonged exposition through other films and media products would be necessary.

Corroborating that conclusion and presenting a view totally different from Shani's (*et. al.*, 2009), various authors highlight the fact that the impact of films on the depicted destinations' images are not always positive (Campo, et al., 2011; Gammack, 2005; Hahm & Wang, 2011; Im & Chon, 2008). More specifically, authors support the idea that a film, even if popular, will not automatically promote tourism in the city it portrays if the images transmitted are mostly negative, case in which the opposite situation can occur (Beeton, 2004; Campo, et al., 2011; Noelle O'Connor, et al., 2008).

This view finds more support in the academic literature, since the same aspect aforementioned about the impact of media products on destinations' images can also be applied specifically to films. In other words, films that portray destinations about which the audience has little or no information will be the very exclusive source of information for their image to be based on, so they will shape it completely. Therefore, if the film highlights negative aspects of the destination, its image on the audience's mind will be completely negative. Thus, the audience, as on Boulding's (1956), theory will base their behavior on that image, even if it does not necessarily corresponds to the truth.

Kotler *et. al.* (1993) illustrates the effect (in this case negative) of a film in a destination's image which the film's audience has little previous relevant information about, with the example of the feature film "*Midnight Express*" on the image of Turkey, especially of the country's interior. According to the author, to most north-Americans who did not see the film, Turkey's interior does not remind any image, while most of the ones who did see the film see Turkey as a poor and dirty country, vehement anti-drugs where human rights are violated.

Besides, as mentioned by O'Connor *et. al.* (2008) the direct damage to the destinations' image, a film may generate expectations that will not be satisfied, which results in frustration, and consequently negative spontaneous marketing. Ultimately, this situation

ends up damaging the destination's image as well. Depending on its content, a film may also attract an undesired audience segment, or even a tourist volume that is higher than the destination's load capacity (Beeton, 2004, 2005; Hudson & Ritchie, 2006). In this case, film-tourism ends up arousing all the typical impacts of the not properly planned mass tourism, as mentioned in the topic 3.1, which naturally, also negatively affect the destinations' image once again.

There is still another type of view regarding the negative exposition of destinations in films. Gammak (2005) supports that the highlighting of negative aspects about the destination can indeed be advantageous, however only for very specific segments. An example of this is the depiction of natural disasters, which can be an attraction factor of adventure risk seeking tourists.

Once the possible impacts and the different academic perspectives towards it are understood, it is also relevant for the present work to have a consistent knowledge about the specific elements of films that influence the destination image and the willing to visit, as well as the weight of the role played by each one on the general impact on the image. The following topic dedicates to gather the most relevant contributions within this subject.

### **3.1.2 Elements of influence**

As demonstrated by Hudson (*et. al.* 2011), films' influence the desire of visiting a place happens due to the scenery, the landscapes and the cultural attractions they depict. This is consistent with the first element presented by Macionis (2004), who as aforementioned, concluded that films influence the people's desire to visit a location through three elements: place, exposing its attributes, landscapes and sceneries; personality, through the cast and the characters; and performance, summarized in the film's plot, theme and genre.

The results of Shani's (*et. al.*, 2009) work conclude that if a film shows beautiful landscapes and interesting cultural characteristics, however its plot involves negative aspects such as social and infra-structural problems, the former factors will influence

more than the latter. Thus, such film would generate more visit intention due the landscapes and culture, than resistance due to the problems displayed.

Nevertheless, as the authors themselves mention, the fact that the film's ("*The Motorcycle Diaries*") story takes place 50 years ago, as well as the sample's (North-American students) likely lack of interest in the subject approached on the film (socialism and Marxism) must have exerted a considerable influence in this result. Studies with other films would be necessary to verify if films that portray beautiful landscapes and social problems such as violence, in a contemporary context, would have the same effect.

In a divergent view, Kim & Richardson (2003) state that the influence of films on destinations' cognitive and affective images tend to be consistent with the film's content. Thus, the authors support the Idea that the content of a specific film may significantly affect the audience's image of the depicted place in an either positive or negative way.

Another relevant result of Shani's (*et. al.*, 2009) study is that 22 of the 34 attributes tested significantly changed after the participants saw the movie, while the destination's general image remained relatively unchanged. If associated to the tri-dimensional model for definition and measurement of destination image provided by Echtner & Ritchie (1993), this result permits to infer that films have the potential to change the image constructed through attributes, but exert little effect on the destination's holistic image. Thus films are more efficient as a marketing tool for the audience that tends to form their image through independent attributes. This inference must be considered when facing films as an autonomous publicity, subject approached on the following topic.

### **3.1.3 Films as autonomous publicity**

Another important aspect about films as a destination marketing tool is their autonomous character. Films are considered autonomous publicity since, at least in theory, they are free of biases and touristic interests, and thus are perceived as more reliable than traditional advertising by potential tourists (Campo, et al., 2011; Hudson & Ritchie, 2006; Hudson, et al., 2011; H. Kim & Richardson, 2003; Shani, et al., 2009).

This increases their persuasion power and influence over destinations' images and tourists' behavior.

Therefore, situating the effects exerted by cinema on Gunn's (1972) tourist image formation model, they play an important role on the organic image creation by providing vivid ideas. On the more detailed view provided by Gartner (apud. MacKay & Fesenmaier, 1997), films can be classified as an autonomous source of information, as illustrated on Figure 7. Both views converge to the fact that films, due to their organic and autonomous character, are seen as less manageable, and thus less biased, sources of information. Therefore they are considered more reliable (Schofield, 1996) and have a deeper effect on destinations' images.

For that reason, and also for the customization possibilities films offer, destination images affected by films are memorized and retained more permanently than those affected by advertising (Riley & Van Doren, 1992), lasting for decades, as pointed out by Hudson (*et. al.*, 2011).

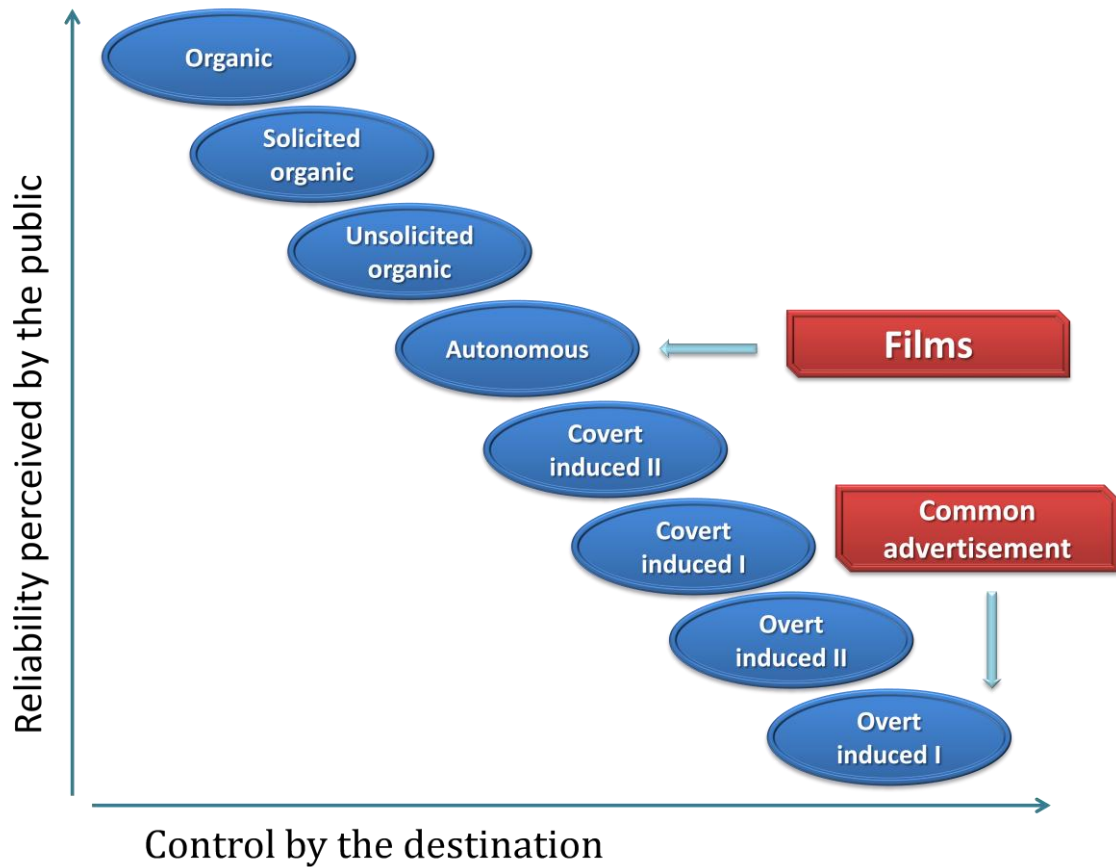
Besides, as O'Connor (*et. al.*, 2008) mention, films are like advertisements potentially saw by millions of people, an audience that could not be reached by a common tourist promotion campaign (Hudson, *et. al.*, 2011). Thus, comparing the effects exerted by films over destinations' images with the one exerted by traditional advertisement, it can be said that the images presented by films are perceived as more reliable, have a notably bigger range and last more, as summarized on Table 4.

Other aspects that favor films' potential over destinations' images are the cognitive processes presented on topic 2.4. Watching the film in a dark theater, for example, where all the attention is focused on the visual and auditive stimuli provided it provides, may potentiate the effect on the image, since it increase emotional reactions to the film.

One of the mechanisms that can be potentiated in this context is what Stern & Krakover (1993) call "visual and auditive Hallucinations". Those particular stimuli generate empathy on the characters' lives, increasing the association of positive meanings to the destination through the phenomenon of vicarious consumption of places. Besides, the desire of fleeing from everyday reality (Schofield, 2006) to uncontaminated

environments (Riley & Van Doren, 1992) highlights this effect, associating the places depicted to these positive ideas.

**Figure 7: Films and common advertisement on Gartner’s image model.**



**Source: The author based on Campo, *et. al.*, 2011; Hudson & Ritchie, 2006; Hudson, *et. al.*, 2011; H. Kim & Richardson, 2003; Shani, *et. al.*, 2009)**

The contribution of a film to the formation of new cultural landscapes (Jewell & McKinnon, 2008), integrating the place’s and the spectator’s identity, connects both identities on the audience’s mind, which engenders identification with the place. Therefore, the interest in visiting a place is increased by the association of that place to one’s own identity, which in the post-modernity context, has a greater value than the place’s real characteristics (Kim & Richardson, 2003; Schofield, 2006). That aggregates value to the image of tourist destinations due to its symbolic character; while the spectacle consumption intentionally stimulated by tourism marketing and television agents reinforce those images.

**Table 4: Common advertisement x films in influencing destinations' images**

<b>Common advertisement</b>	<b>Films</b>
Biased and little reliable	Free of biases and reliable
Quickly forgotten	Permanently memorized
Limited range	Saw by millions of people around the world

**Source: the author, based on Campo (*et. al.*, 2011), Hudson & Ritchie (2006); Hudson (*et. al.*, 2011), Kim & Richardson (2003), O'Connor (*et. al.*, 2008) Riley & Van Doren (1992), Schofield (1996) and Shani (*et. al.*, 2009).**

The contributions of the authors mentioned in this topic corroborate the importance of films as tourist destination images influence agents, as well as in the destination selection process and consequently on a destination's tourist visitation. As an element of such importance, cinema must not be neglected by destination managers. The consequence for that would be suffering potential damage caused by an image formation agent that is totally out of the destination's control, as well as losing the opportunity of using films in their favor. In this context, the next topic approaches the role of the destination marketing managers on dealing with films and their influence on the destination.

### **3.2 Opportunities to the destinations**

Since film-tourism reaches a variety of audiences, it offers something to all kinds of consumers, just like films themselves. Thus, DMO's must use it as a platform to marketing campaigns (Hudson & Ritchie, 2006). Nonetheless, there are obstacles to taking full advantage of this powerful tool, which in the last resort, could end up making films produce the opposite effect. The following topic describes the most common obstacles faced by destination managers and marketers on their relationship with the film industry.

#### **3.2.1 Difficulties and conflicts**

The reason for a great part of the difficulties and conflicts faced by destination managers, on what concerns to their relationships with films, is the existence of conflicting interests, namely, the ones of tourism and cinema stakeholders. Film producers usually are not worried about the effects of their work on the tourism at the



depicted places, since they have a story to tell, which normally isn't related to tourism (Beeton, 2004; Noelle O'Connor, et al., 2008). Thus, they prioritize the creation of a high quality entertainment that brings them profits (Warnick, et al., 2006) rather than a positive contribution to the destination's image.

In this way, there is a constant conflict between tourism and cinema stakeholders, where the former are concerned about the effects on the place's image while the latter prioritize their production's success. Those goals can be antagonistic, as in the cases in which creating an interesting story implies highlighting or even making up negative aspects of the destination.

However, as Campo (*et. al.*, 2004) observes, if the cinema producers' and the DMO's purposes are consistent with each other, a compromise can be agreed, so the film's success engenders the development of the desired destination image for its potential market. Thus, the challenge for destination marketing managers is to find the best way to use images, stories and emotions to captures the tourists' attention and create a favorable brand image (Morgan & Prichard *apud.* Noelle O'Connor *et. al.*, 2008), although they do not have control over those images stories and emotions.

From a marketing point of view, the difficulty resides in the fact that the responsible for the tourism marketing usually do not have any control on how the destination is portrayed on cinema (Gunn, 1972; Noelle O'Connor, et al., 2008). Therefore, in the cases in which the alignment of their interests with the film producers' is not possible, those professionals might need to adjust their image management strategy according to the way the destination is being portrayed (Beeton, 2004; H. Kim & Richardson, 2003; Warnick, et al., 2006). To do so, they need to be well informed and up to date about the theme, so they can take advantage of the exposition (Hahm & Wang, 2011).

Nevertheless, rather than having to adapt their strategy to the images transmitted by films, DMO's must work together with film producers so their interests can match. In the following topic, practices to be undertaken with this goal are described.

### 3.2.2 Good practices

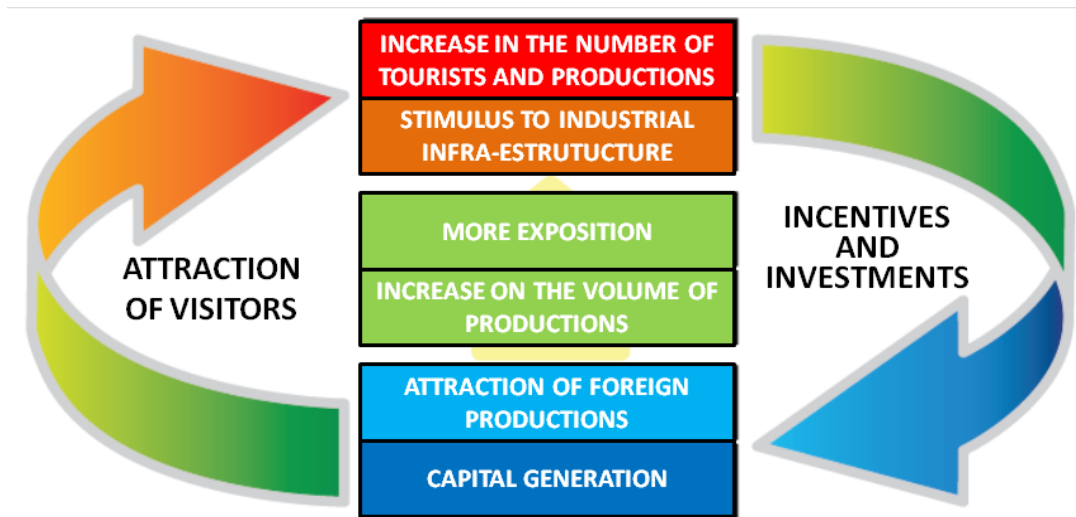
In order to optimize the effects of films on the image of destinations, some authors propose the close collaboration of DMO's with producers (Campo, et al., 2011; Şahbaz & Kiliçlar, 2009), as well as the active sponsorship of productions, since being as "film-friendly" as possible is essential to any destination intending to reach success with film-tourism (Hahm & Wang, 2011; Noelle O'Connor & Bolan, 2008; Noelle O'Connor, et al., 2008). Beeton (2004) also highlights that the financial contribution with film productions is the only way for DMO's to have any control over the way the destination is portrayed.

Other authors also propose more specific actions and attitudes for DMOs to take more advantage of films as a destination image management tool. Even before the producers' interest is manifested, Shani (*et. al.*, 2009) proposes a proactive attitude reflected on an effort towards the capititation of films through the offering of tax benefits to studios interested in using the destination as a film location. The author also proposes the employment of public relations specialists to deal with the studios, as well as offering direct sponsorship.

Once the studios confirm the shooting, Hahm & Wang (2011) propose the presence of DMO representatives to make sure the film portrays the destination favorably. To the production phase, the authors propose the maximization of advertisement through a conjoint work with the producer teams, in order to ensure that a consistent message and an adequate image of the place is transmitted. For after the release, the authors propose advertising efforts aiming to engender or reinforce the connection between the film and the destination in the potential visitors' minds, which can be done, mostly through websites.

Figure 8 summarizes the relationship between cinematographic production and tourism in the places used as location, encompassing the potential benefits and the techniques used to attract productions.

**Figure 8: Impact of films on destinations used as location**



**Source: Adapted from MTUR, 2007**

It's important to mention that different films attract different tourist segments (H. Kim & Richardson, 2003). This must be taken in account by the destination marketing managers when undertaking the actions suggested by the mentioned authors, so they can attract and support the films with potential to bring an audience that is adequate to the destination's profile, rather than investing resources and efforts to attract an undesired audience.

Nevertheless, in spite of the acknowledgement of films as a complete and powerful tourism marketing tool (Shani, *et. al.*, 2009), Croy (2010) observes that DMO's should not have expectations of sudden increases in the reception of tourists, since a greater awareness of the destination is already a great result. The works analyzed to this literature review on films' influence on destination image also provide examples of destinations that took advantage of the practices described here to accomplish success in

their image management using films as allies. The next topic describes some of those cases.

### 3.2.3 Success cases

In some cases the positive results of film-tourism are achieved spontaneously, just as a consequence of the destination's portrayal in a film. This is the case of the "*Devil's Tower National Monument*", in the state of Wyoming, United States, which experienced a 74% visitation increase after the release of "*Close encounters of the third kind*" (Beeton, 2004).

Nonetheless, in most cases, particularly the most recent ones, in which the responsible for the destination marketing are more aware about films' potential as a tourism marketing tool, DMO's make efforts towards the optimization of films' effect over the place's image and tourist visitation.

As Connell (2012), observes, a brief internet search reveals hundreds of local authorities, DMOs and specific film production/promotion units operating across the world to encourage the film makers to use specific geographic areas for on-location sets. Those efforts aim to bring not just the benefits of tourists motivated by a particular film, but also the economic spin-off engendered by the production process.

This is the case of Australia, which launched a new branding campaign for international markets some months before the release of the feature film "*Australia*". The campaign was produced by the director of the film himself, Baz Luhrmann (Hudson, et al., 2011), in order to match the identities of both film and brand campaigns and so engender positive associations between the film and the country.

Another case that may be mentioned is the partnership between the *Oahu Visit Bureau*, *Columbia Pictures*, and an airline to launch an e-marketing campaign aiming to increase visitation on the web-site of the film "*50 first dates*", which has many scenes shot in the island. As part of the campaign, trips to Oahu were raffled (Hahm & Wang, 2011), which aimed to take advantage of the film's release to engender interest in visiting the destination.

Other examples of actions undertaken in order to engender destination image and visitation through films are: the “*Filming Miami*” campaign, launched by *Miami CVB* (Conventions and Visitors Bureau) (Hahm & Wang, 2011; Hudson, et al., 2011) and the film commissions formed by the *Austin-Texas CVB* (Hahm & Wang, 2011), both aiming to encourage studios to make movies in the city. Also to be mentioned is the destination image management process undertaken by New Zealand Tourism Ministry since before the making of the first movie of “*The lord of the rings*” trilogy (Connell, 2012; Croy, 2010; Hahm & Wang, 2011; Shani, et al., 2009), such as they did when “*The Piano*” and “*The Whale Rider*”, both also filmed in the country, were released (Connell, 2012).

As explained on topic 2.4, creating positive associations to the place is possible even when a film is not even shot there. The examples mentioned of that topic, such as “*The chronicles of Narnia: the lion, the witch and the wardrobe*” and “*Braveheart*”, can also be considered success cases in film-tourism.

Also, the opposite situation may occur. Positive results on a destination’s image may be achieved through a film even when it just used that place as a location site, so the story takes place somewhere else, Jewell & McKinnon (2008), which can be either a real or imaginary place. This is the case of the afore mentioned image management process undertaken by New Zealand aiming to take advantage of “*The Lord of the Rings*” trilogy, which is one of the most expressive examples of image change and visitation encouragement through a film.

The results of such actions corroborate films’ potential in changing a place’s image and bringing benefits to the tourism activity. They demonstrate that if films can spontaneously affect the image of a destination, both positively and negatively depending on how they depict them, when the destination managers consider this image formation agent in a proper and consistent planning, and thus take actions and attitudes regarding it, their effects can be optimized.

## **Part 2: Research context and concepts**

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### **4. Brazilian Cinema**

Although Brazil has not much visibility on the international cinema environment, the country has already a long history on the industry. Brazilian cinema experienced many cycles of production featuring talented film-makers and internationally laureate productions. With a great influence of public policies, which both aided and hampered the productions according to the time period, Brazilian cinema has a history of switching between very productive periods and totally infertile ones. The following two topics do a historical characterization of Brazilian cinema, showing the main cycles and the context they were emerged in, as well as a brief analysis of the current situation.

#### **4.1 Historical characterization**

The first cinematographic manifestation registered in Brazil is the video shot by Afonso Segretto, Italian immigrant who filmed scenes in Rio de Janeiro's port in 1888; thirteen years after the Lumière brothers invented the filming process for scientific purposes (Brasil, 2012). Such initiative began the formation of a huge film market in the then federal capital.

The first stable cycle of film production in Brazil took place from then until 1912, in the so called *Belle Époque*, with the release of popular films of various thematics and genders, characterized by the live performance of artists behind the screens synchronized with the images. However, as part of the policies for fomenting the internal market, which took place when the United States had already started to consolidate their world hegemony through the convergence of the audiovisual, telecommunications and information technology industries, the importation of foreign films dominated the exhibition screens, bringing an end to this first cycle of production (Matta, 2012).

After that, the chronic distribution problem, which according to most historians is responsible for the failure of Brazilian cinema, prevented the country to maintain

significant production levels. Most critics state that the policies for the incentive of cinema production normally fail to integrate the distribution channels, resulting in the production of good films that do not reach the great audiences (Autran, 2010; Matta, 2010)

In the 1930 decade, with the beginning of spoken cinema, Brazil reveals pioneer film makers, such as Humberto Mauro, author of “*Ganga Bruta*” (1933). The film was a landmark of national cinema, and represented in that time, what there was of most sophisticated in the cinematographic language (Brasil, 2012). This is also the time of the “chachadas” (musical comedies with popular radio singers and revue theater actresses) and films like “*Alô, alô, Brasil*” and “*Alô, Alô, Carnaval*”, which revealed many artists, such as Carmem Miranda (Brasil, 2012).

In that same decade, the then president Getúlio Vargas created the first national cinema organ, the National Institute of Educative Cinema (*Ince – Instituto Nacional de Cinema Educativo*), in 1937, which supported the production of short documentaries. In the same government period, the program “*Cota de tela*”, which stipulates an amount of days by year in which the rooms have to screen national films, and is valid until current days, was also created (Matta, 2012).

Another landmark on national cinema was the “Veracruz” studio, born from the desire of two Brazilian film-makers to undertake productions that had the same quality level as the international ones. Although it was bankrupt in 1954, the studio had its time of glory when the feature film “*Cangaceiro*”<sup>2</sup> (“*O cangaceiro*”) won the best film award in Cannes Festival 1953 (Brasil, 2012).

As a reaction to the extinction of the Veracruz Studio the first movement to disclose Brazilian cinema to the world arouse: the “Cinema novo” (New cinema), in the 1960’s. The movement featured films with a strong cultural thematic performed by young film-makers. The most highlighted of those was Glauber Rocha, who directed films like

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<sup>2</sup> “*Cangaceiro*” is title in the United States. In Canada, the film was released as “*The Bandit of Brazil*”

“*Black God White Devil*” (*Deus e o Diabo na terra do sol*) (1964) and “*Antônio das mortes*”<sup>3</sup> (“*O dragão da maldade contra o santo guerreiro*”) (1968).

His importance goes beyond film making, as it also comprises the fight for a cinema that promotes a true social transformation (in opposition to the popular “chanchadas”), through the writing of manifestos and articles. Still in the context of “cinema novo”, directors like Cacá Diegues, Joaquim Pedro de Andrade and Ruy Guerra, gained international preeminence by participating on the most important festivals of the world.

However, it was in the following decades that the so called golden era of Brazilian cinema took place. In spite of the authoritarian political regime imposed after the 1964 military coup, the directors of “Cinema novo”, in conjoint with the “*údegrudi*” (ironic term which is a parody of “underground”) generation, made films with social content, full of criticism disguised in metaphors in order to cheat the censorship, such as “*Entranced earth*” (“*Terra em transe*”) (1968), by Gáuber Rocha and “*The red light bandit*” (“*O bandido da luz vermelha*”) (1968) by Rogério Sganzerla. Simultaneously, light comedies known as “pornochanchadas” brought the big audience back to the theaters.

Such context arouse the necessity to organize the audiovisual sector. Aiming to provide such organization, as well as increase the military polity’s popularity, in 1974 the government created the “Brazilian Film Company (Embracine - Empresa Brasileira de Cinema) (Brasil, 2012), starting a closer relationship between Brazilian government and the national film production. The company had mixed capital, was controlled by the state union and used to perform from professional formation to product exportation, covering as well data collection and storage (FilmeB, 2012).

In conjoint with the National Cinema Council (Concine – Conceslho Nacional de Cinema), Embracine was the base of Brazilian cinematographic industry for fifteen years (FilmeB, 2012). During this period, classics from Brazilian cinema such as “*Dona*

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<sup>3</sup> Although the title is also in Portuguese, it is the one present in the international copies.



*Flor and her two husbands*” (*Dona Flor e seus dois maridos*) (1976), by Bruno Barreto; and “*Pixote*” (*Pixote: a lei do mais fraco*) (1980) were released.

The cinematographic creation wins more freedom in 1985, when the military polity and consequently the censorship come to an end, which permitted films to be more daring. However, the expectation created by that fact was interrupted in 1990, when the then president Fernando Collor extinguished Embracine and Concine as part of his state-owned companies’ extinction policy. This drastically reduced Brazilian cinematographic Production, which went down to only three feature films in 1993, and uncontrollably opened the market to foreign films, particularly American ones.

Nevertheless, the national cinema starts to raise again shortly thereafter, by the creation of various cultures incentive laws up from 1991, which permit the financing of cultural initiatives through fiscal tax wavier. Stimulated but the cinematographic class and other segments of society, the federal government launched a tax wavier policy through two main laws, the Rouanet or Patronage law (*Lei Rouanet* or *Lei do Mecenato*) and the Audiovisual law (*Lei do Audiovisual*), which leveraged Brazilian film production in the next years. In contrast with the previous policy, characterized the action of the Embracine, this new policy is supported by indirect intervention, since it just facilitates the access to the resources, not controlling the production itself (Matta, 2012).

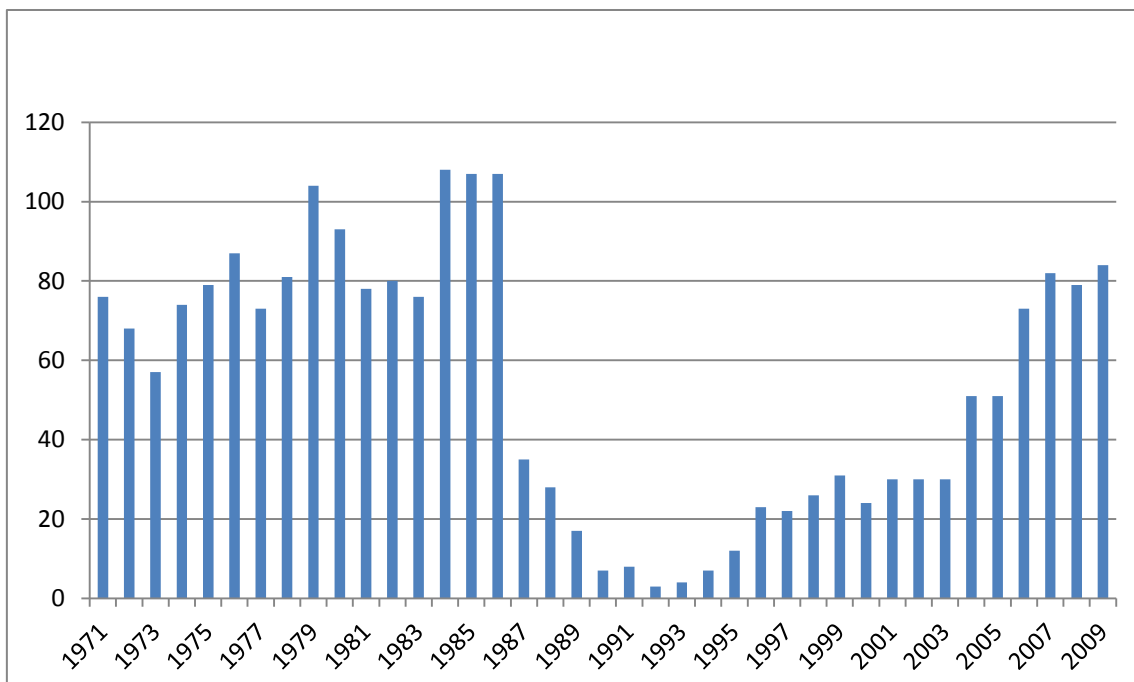
In this context, a movement called “Retomada” (Resumption) is originated (FilmeB, 2012). A landmark of the movement’s beginning was the nomination of three films for the “best movie” category in the Oscar in an interval of four years. Those movies were: “*O Quatrilho*” (1995), by Fábio Barreto; “*Four days in September*” (“*O que é isso, companheiro?*”) (1997), by Bruno Barreto; and “*Central Station*” (“*Central do Brasil*”) (1998) by Walter Salles, which also won the Golden Bear in Berlin International Film Festival.

Currently, the relationship between Brazilian State and national cinema takes place through two main organisms: The secretary of audiovisual and the national Cinema Agency (Ancine – Agência Nacional do Cinema), both connected to the Ministry of Culture (Minc – Ministério da Cultura). The Ancine was created in 2001, from a

proposal developed during the 2000 Brazilian Cinema Congress, in Porto Alegre-RS, aiming to provide the demand for regulation on Brazilian audiovisual sector (FilmeB, 2012).

Therefore, Brazilian cinema’s history in the last four decades might be divided in three periods: the “Golden age” (1971-1987), the “lead years” (1988-1995) and the “Resumption” (up from 1996). The main indicator of such division is the number of films released per year, which is graphically represented in Figure 9. The graphic makes clear that the apogee of national cinema happened through the distribution model developed by Embracine, although it did not directly participate in two thirds of the films produced. It also makes clear that the extinction of the company is responsible for the drastic downfall on the production, since it takes place right in the next year.

**Figure 9: Number of feature films produces by year**



Source: FilmeB, 2012; RECAM, 2012; O.C.A – Ancine, 2012

For some authors, such as Gatti (*apud*. Atran, 2010), those so called cycles of Brazilian cinema are just the intervals between periods of great expectative and great depressions on the production, which only shows that Brazilian Cinema always fails to maintain an expressive production volume due to a lack of industrial orientation.

This is explained by the historical view of the audiovisual sector noticed in Brazil, which the country seems unable to overcome, in both the private and the public environment, which is seeing cinema exclusively as cultural issue. This view is an obstacle for the full use of the commercial potential the activity offers, as others countries do. Although it ensures the support for productions through cultural programs, this view makes Brazilian Market below its potential in such a way that the country is behind not just the word powerful players, like United States, countries from western Europe, Occidental Russia, Japan, Australia and Canada; but also emergent countries in the world scenario, such as Mexico, Argentina, South Africa, Poland, Czech Republic, Hungary, Taiwan, China, New Zeeland and South Korea (MTUR, 2007).

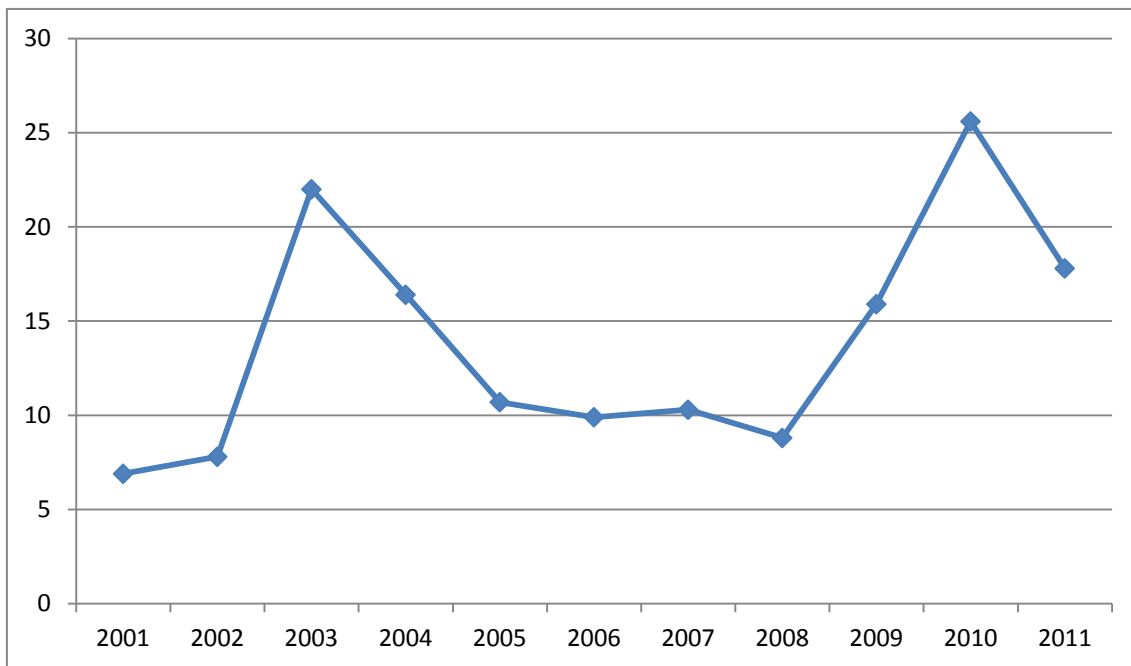
In spite of that historical lack of business orientation on Brazilian cinema, effective actions have been taken lately in order to foment the audiovisual sectors, resulting in very expressive results in terms of quantity, quality and distribution of commercial films, which raises the possibility that the Resumption might be not just another interval between expectation and depression, but a new and effective model of cinematographic production that fits Brazilian view on the sector. The current situation of Brazilian cinema is more minutely discussed on the next topic.

## **4.2 Brazilian cinema today**

After the beginning of the Resumption, Brazilian cinematographic production has been constantly growing, particularly after 2003. So it is that in the last years the numbers were comparable with the ones from the Golden age, excepting the peak period from 1984 to 1986, in which the annual production was more the 100 films. Nonetheless, the films currently produced involve much bigger investments and generate much greater revenue than the ones made four decades ago, as the following data demonstrates.

On the national market, those films' performances are each time more expressive. Although there are periods of both growing and decline on the last decade, the overall performance has enhanced since then, as demonstrated in Figure 10 and Figure 11.

**Figure 10: Evolution of National films' audience in the cinema 2001-2011**

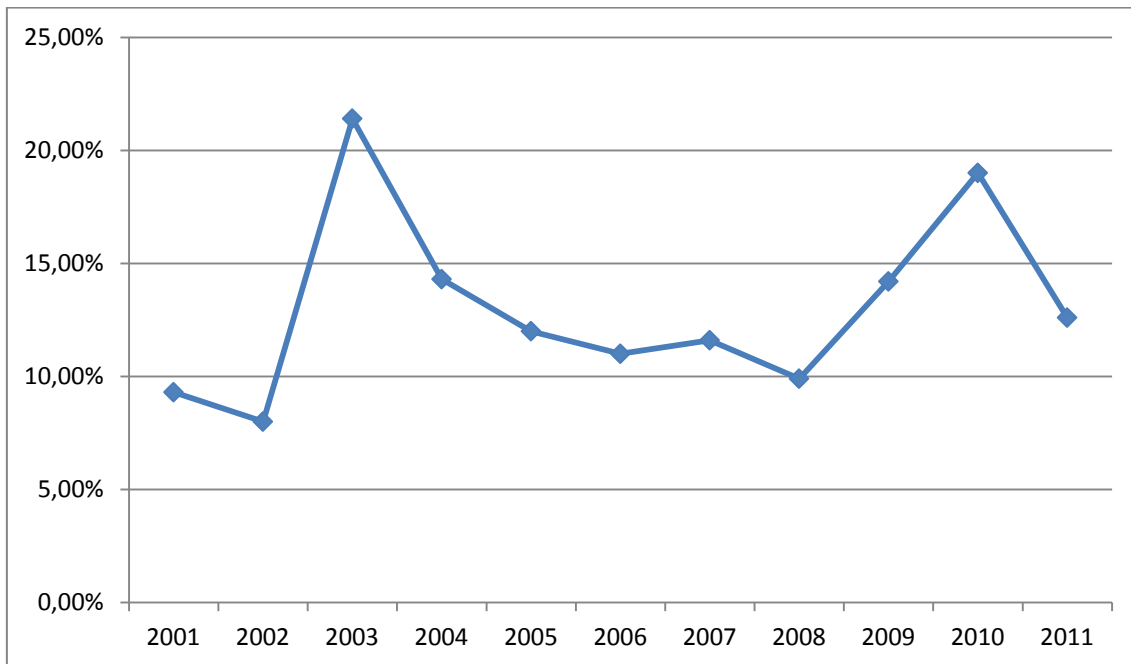


**Source FilmeB (2002)**

In 2010, three from the ten most watched films in Brazilian cinemas were national: “*Elite Squad 2: The enemy within*”, “*Astral city: A spiritual journey*” (“*Nosso lar*”) and “*Chico Xavier*”, all with more than 3 million spectators in theaters (cinemadobrasil, 2012). Therefore, Brazilian films’ market share in the national market ended that year by 19%, an increase of 5% over 2009, and thus accounts for 22 million of the 125 million tickets sold. Table 5 shows the 20 Brazilian films with biggest audiences in the last two decades.

On what concerns to those productions’ performance internationally, the market is more than ever open to Brazilian films. In 2012, the International Program of Support to the participation of Brazilian Films in International Festivals has been in 77 events in about 30 countries, including USA, Holland, France, Germany, Finland, Colombia, Mexico, Uruguay, Argentina, Egypt, Turkey, China, Canada, Portugal, Italy, Spain, Poland, Ukraine and Czech Republic (Ancine, 2012). Every year, this program has been making possible the exhibition of a big amount of films and the closing of important Copyright trade contracts.

**Figure 11: Evolution of National film's market share 2001-2011**



**Source: FilmeB (2012)**

Most of those films were made possible through the mentioned mechanisms of financing that were created up from the beginning of the 1990's. Those resources are however geographically concentrated, as film-makers from the state of Rio de Janeiro capitates 66,26% of the total value distributed between 1995 and 2009 (FilmeB, 2012). Adding to this portion, the one taken by film-makers from the State of São Paulo, two of the 27 Brazilian states got 93,34% of the resources.

In spite of the lack of business view in the sector, some actions have been undertaken in order to foment national cinema, like the audiovisual exportation programs recently initiated, which have been extending with the support of the Brazilian Trade and Investment Agency (*Apex Brasil*), the Ministry of Culture and the Service of Support to the Micro and Small Businesses (SEBRAE – *Serviço de Apoio à Micro e Pequena Empresa*); captained by representative entities from the segments of independent TV, cinema, advertising and music production.

**Table 5: Brazilian films with biggest audiences released from 2001 to 2011**

Title	Distributor	Release	Total audience	Total revenue
01 - Elite Squad 2: the enemy within	ZAZEN/RIOF	2010	11.204.815	102.812.200,00
02 – If I were you 2	FOX	2009	6.137.345	50.543.885,00
03 - Two sons of Francisco	SONY	2005	5.319.677	36.728.278,00
04 - Carandiru	SONY	2003	4.693.853	29.623.481,00
05 - Astral city: A spiritual journey	FOX	2010	4.060.000	36.126.000,00
06 – If I were you	FOX	2006	3.644.956	28.916.137,00
07 - De pernas pro ar	DTF/PARIS	2011	3.563.723	31.521.072,00
08 - Chico Xavier	DTF/SONY	2010	3.414.900	30.300.000,00
09 - <i>City of God</i>	LUMIÈRE	2002	3.370.871	19.066.087,00
10 - Lisbela and the prisoner	FOX	2003	3.174.643	19.915.933,00
11 - Cazuza: Time doesn't stop	SONY	2004	3.082.522	21.320.606,00
12 - Olga	LUMIÈRE	2004	3.078.030	20.375.397,00
13 - Trap.com	DTF/PAR/RIOF	2011	3.020.337	28.362.645,00
14 – So normal	LUMIÈRE	2003	2.006.467	19.874.866,00
15 - Xuxa and the elves	WARNER	2001	2.657.091	11.691.200,00
16 - Elite Squad	UNIVERSAL	2007	2.421.295	20.422.567,00
17 - Xuxa Pop star	WARNER	2000	2.395.326	9.625.191,00
18 - A mulher invisível	WARNER	2009	2.353.136	20.498.576,00
19 - Mary: Mother of the son of God	SONY	2003	2.332.873	12.842.085,00
20 - Xuxa and the elves 2	WARNER	2002	2.301.152	11.485.979,00

Source FilmeB (2012)

Also the following could be highlighted: Law n. 11.437/2006, of December, 2006, which includes television in the audiovisual law, resulting in a greater approximation and cooperation of the national independent production and creates a sector fund for the creation of Brazilian counterparts to the making of international co-productions; the opening of the culture economy sector of the National Bank of Development (BNDES – *Banco Nacional de Desenvolvimento*), with credit lines adapted to the audiovisual

sector; the creation of a division of *Itamaraty* (Brazilian Foreign Office) exclusively dedicated to the audiovisual sector, with an inter ministry work group to deal with the sector's transnational issues; and the creation of the Nacional Association of Film Commissions (ABRAFIC – *Associação Nacional de Film Commissions*), which articulates efforts in order to attract international film productions, as well as to potentiate the results of this interchange.

The results of those actions, particularly the ones related to the culture incentive laws, are mostly reflected in the production of films financially supported through those laws. Table 6 shows all the productions benefitted by those laws since 1997, amongst which figures *City of God*, adopted as research object on the present work.

**Table 6: Top 50 Brazilian films with biggest funding through tax wavier from 1995**

	<b>Title</b>	<b>Total amount</b>
1	The Xango from Baker Street	9.387.582,99
2	Foolish Heart	9.209.282,60
3	Gaijin II	7.682.584,48
4	The Colonel and the werewolf	7.594.119,28
5	<i>City of God</i>	7.584.935,26
6	House of sand	6.952.600,00
7	Blindness	6.900.000,00
8	Out of tune	6.898.044,51
9	Behind the sun	6.841.296,82
10	The assailant (Besouro)	6.829.999,57
11	Primo Basílio	6.825.000,00
12	Romeo and Juliet get married	6.750.000,00
13	Orfeu	6.702.477,99
14	The past <sup>4</sup>	6.689.270,54
15	Olga	6.649.216,81
16	Tainá II	6.537.500,00
17	Elite Squad	6.523.654,01
18	Carandiru	6.445.171,00
19	Castle Rá-tim-bum	6.266.953,22
20	Tainá – An Amazon Adventure	6.153.109,18
21	The greatest love of all	6.150.205,00
22	Irma Vap - o Retorno	6.081.410,38
23	Zuzu Angel	6.036.000,00
24	Polaróides urbanas	5.990.000,00
25	O dono do mar	5.945.700,00
26	The Passion of Jacobina	5.892.276,57
27	My name ain't Johnny	5.805.097,30
28	Two sons of Francisco	5.746.000,00
29	The man who challenged the devil	5.705.000,00
30	Lots of ice and a little bit of water	5.700.940,00
31	In evil hour	5.632.901,82
32	The middle of the world	5.630.000,00
33	City of men	5.610.150,00
34	The battle of Canudos	5.544.736,36
35	Xuxinha and Guto against the space monsters	5.531.013,50
36	Xuxa and the Elves 2	5.524.250,00
37	God is Brazilian	5.498.999,66
38	Monica's gang in na adventure in time	5.435.150,00
39	If I were you 2	5.425.000,00
40	O menino da porteira	5.415.758,97
41	Once upon a time in Rio	5.413.482,55
42	The year my parents went on vocation	5.309.000,00
43	The story of me	5.299.043,27
44	Acquaria	5.177.055,67
45	The ballroom	5.038.324,00
46	The machine	4.994.449,00
47	Sexo com amor?	4.984.034,59
48	Romance	4.950.255,00
49	The warrior Didi and the Ninja Lili	4.936.903,00
50	Mauá - o Imperador e o Rei	4.935.000,00

**Source: Adapted from Ancine (2012)**

<sup>4</sup> Argentinean/Brazilian production, mostly spoken in Spanish, but also in French, English and Portuguese.



## 5. The film and the research

In order to provide an overview of the object of study of the present dissertation, this chapter presents a brief characterization of the film adopted on the experiments. Then, an analysis of the film's main aspects and the research opportunities they generate, is performed, highlighting as well as the methods and measures employed to undertake the research.

### 5.1 The film: *City of God*

In order to study the influence of this new era of Brazilian films on the country's image as a tourist destination, the film *City of God* (*Cidade de Deus*) was adopted as a sample of Brazilian cinema due to a series of aspects. A simple search on the internet is enough to prove that the film is by far the most internationally commented Brazilian film around the world.

On what concerns to more tangible indicators, the film is also the most laureate one, is the best rated recent Brazilian film in the International Movie Database (IMDb), as shown in Table 7, besides being the best placed Brazilian film on the American market, figuring on the 27<sup>th</sup> among all foreign films, and the second best in quality according to the critics of the *Rotten Tomatoes apud.* (Johnson, 2010), only behind *Bus 174*.

Unfortunately, more specific data to justify the choice, such as a list of the most seen Brazilian films outside Brazil, could not be collected. Actually, they seem not exist, since they were requested to the responsible entities, which claimed not to have them.

So great was the Film's international impact that (Vieira, 2005) organized a book about it: "*City of God* in several voices: Brazilian cinema as action"<sup>5</sup>, which features essays, comments and original texts from the film's director, Fernando Meirelles; other important Brazilian film makers, such as Walter Salles; literature critical Roberto Schwarz; then Brazilian president, Luiz Inácio "Lula" da Silva; anthropologist and

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<sup>5</sup> Not a translation. The original title and book are actually in English.

political scientist Luiz Eduardo Soares; rapper and social activist MV Bill, journalist and media critical Arnaldo Jabor; professor and screenwriter Leandro Rocha Saraiva and others, mostly Brazilian authors.

**Table 7: Highest rated recent Brazilian films in IMDb<sup>6</sup>**

	<b>Title</b>	<b>Director</b>	<b>Gender</b>	<b>Year</b>
<b>1</b>	<i>City of God</i>	Fernando Meireles	Crime / Drama	2002
<b>2</b>	Elite Squad II – The enemy within	José Padilha	Crime / Drama / Thriller	2010
<b>3</b>	A dog’s will (O Auto da Compadecida)	Guel Arraes	Adventure / Comedy / Drama / Romance	2000
<b>4</b>	Elite Squad	José Padilha	Crime / Drama / Thriller	2007
<b>5</b>	Central Station	Walter Salles	Drama	1998
<b>6</b>	The man who copied	José Furtado	Drama / Comedy / Crime / Romance	2003
<b>7</b>	Seven-headed beast	Laís Bodanzki	Drama	2001
<b>8</b>	Behind the sun	Walter Salles	Drama	2001
<b>9</b>	Estômago: a gastronomic story	Marcos Jorge	Drama	2007
<b>10</b>	Carandiru	Hector Babenco	Crime / Drama	2003

**Source: IMDb (2012), accessed in March, 2012**

The list of international awards the film won includes the best edition from the *British Academy of Film and Television Arts* in 2003, the best foreign film in the *British Independent Film Awards* in 2003, best movie and best director in the *Cartagena Festival* (Colombia) 2003, the *University of Havana Prize*, best actor, best photography, best edition, *Cuban Print Association Prize*; *The International Federation of Film critics* (FIPRESCI) Prize, *Glauber Rocha prize*, *Grand Coral Prize* and *OCIC Prize* in the *Havana Festival* in 2002; best foreign film in the *New York Film Critics Circle*

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<sup>6</sup> Result of a search in the International Movie Database using the following parameters: Portuguese-language feature films, released in 1990 or later, with country of origin Brazil, and at least 100 Votes, in order of rate in IMDb (International Movie Database)

(NYFCC) *Awards* (USA) in 2003 and best foreign language film in the *Satellite Awards*.

Besides that, the film also won awards in Brasil, namely the *Great Prize of the Critic*, from *São Paulo Association of Art Critics*, in 2003; and the prizes of best movie, best director, best adapted plot, best photography, best edition and best sound on the *Great Brazilian Cinema Award* (2003). The film was also nominated to many other awards, including the best film in foreign language on the *Golden Globe Award* 2003 and best direction, best adapted plot, best photography and best edition on the *Oscar* 2004, thus being the Brazilian film with the highest number of nominations in an Oscar.

Just like “*The Motorcycle diaries*” film adopted by Shani (*et. al.*, 2009) on their study on the influence of historical films on the image of South America as a tourist destination, “*City of God*” also features a controversial and negative plot with a story based on actual facts. However, in the case of “*City of God*”, the negative aspects are more intense, especially violence, cruelty, poverty and urban disorder and insecurity.

The film tells the story of Rocket (*Buscapé*), in the context of the actual facts that took place on the favela “*Cidade de Deus*” (*City of God*) in the 70’s, when a war for the control of the traffic arouse, having Li’l Zé (*Zé Pequeno*) and Knockout Ned (*Mané Galinha*) as main characters. Rocket is a young and poor photographer who, living in the *City of God*, has access to the shootings and sometimes to the bandits, and thus gets to cover the whole war, gaining position in a local newspaper.

In the beginning of the film, Li’l Zé, still a little child called Li’l Dice, gets to “kill his thrust of killing” by tricking the tenderness trio, the young bandits he used to hang out with (including Rocket’s brother Goose), during a hold-up in a motel. He makes everyone believe the police is coming, and when the bandits leave, he comes in and kills everyone, including clients in the rooms during sexual acts and all employees. At the age of 18, Li’l Dice is re-baptized in a *Quimbanda* rite of passage, a kind of black magic that legitimizes the route through evil, as Vieira (2005) explains. After that rite he becomes Li’l Zé, a change in name that unleashes all evil within.

As Vieira (2005) explains, the name “Li'l Dice” suggested certain playfulness in the character's taking chances in life, while “Li'l Zé”, is like an imprecation, which uses irony to foretell the magnitude and cruelty of the crimes he would still commit as an adult. After that, Li'l Zé's objective changes from simply robbing people on streets to becoming the greatest drug dealer in the favela, and the path he chooses for that is killing all the other dealers in order to take possession of their business. He takes over all business with ease, with the exception of the one owned by Carrot (*Cenoura*), which counts with the support of Knockout Ned, a pacific former soldier who accepts to ally with carrot after Li'l Zé rapes his wife in front of him and kills his uncle and brother during a massive attack to his house. Then, the war between Li'l Zé and Knockout Ned begins.

Various elements in the film, such as the controversial plot, the duality of its positive and negative aspects, and the connection with stereotypes about Brazil already crystallized in the international environment and its symbolic elements bring about the opportunity to explore an array of theoretical aspects of film-tourism through the influence of the film on Brazil's image as a tourist destination. All those aspects and opportunities are better discussed in the next topic.

## **5.2 Research conceptualization**

The methodology employed in the present work was quantitative, with a comparative approach between the image held about Brazil as a tourist destination by the sample before and after seeing the film. The exact sample used was constituted by 150 students from two universities in Lisbon, from which 132 valid questionnaires were achieved.

The general design of the questionnaires and procedures were mostly inspired on the work of Shani, Wang, Hudson & Gil (2009), who used an experimental design study to investigate the influence of historical movies with controversial plot in the destination image and desire to visit, using South America as the focus destination and the film “*The Motorcycle Diaries*”, as well as in reference articles on the film-tourism and destination image areas.

Compared to The mentioned work, the present study adopts a film with a mostly negative content, in which violence and drug trafficking are the strongest elements on the plot, while the former analyzed a film that balanced adventure and beautiful landscapes with social and structural problems. Thus, the present study also intends to examine the differences in the results obtained in the two situations, in order to assess the specific influence of those kind of factors on the viewers' perception of the depicted destination.

The main characteristic of that kind of films, especially ones shot in destinations like Brazil and other South American countries, which the international audience does not have much consistent information about is that, unlike Hollywood films, they are meant to reflect reality, rather than creating a totally fictitious story. Therefore, it is likely that when spectators watch those films, they associate the context and the facts depicted with Brazil's or South America's reality more than they do when they see a gangster film in set in USA's big cities, which already have an internationally formed image and are not so subject to the influence of films.

The data collection procedures, which took place in September 2012, consisted in screening the film in closed sessions and requesting the participants to fill a pre-test questionnaire and a post-test one. The questionnaire applied before the film was divided in two parts. The first part was formed by multiple choice questions that aimed to form a brief demographical profile of the sample and determine their film seeing profile focused on Brazilian films, as well as weather, how often and when they visited Brazil and what motivated them to.

The second part was formed by three sets of sentences, about one's impressions on Brazil, to which the participants should show their level of agreement or disagreement in a Lickert type scale ranging from 1, which meant "Strongly disagree" to 5, which meant "strongly agree". The first set of sentences intended to collect the sample's impressions about cognitive attributes related to the destination's image, the second one intended to assess their position in a four-item affective image scale, and the third one intended to gauge their behavioral intentions about visiting Brazil.

The questionnaire applied after screening the film was constituted by the same three sets of sentences with the 5 point Lickert scale, in addition to one more, which aimed to identify which elements of the film had more relevance on influencing participant's desire to visit Brazil. Thus, the means achieved before and after screening the film could be compared in order to measure its influence on the sample's cognitive and affective image about Brazil as a tourist destination, as well as on their behavioral intention on visiting the country. On the following paragraphs, the sets of questions answered through the Lickert scale are more minutely described, along with the theoretical aspects they are meant to investigate.

Besides having a controversial and negative plot based on actual facts, the film has other characteristics that bring interest to the study of its impact on the destination's image. First of all, just like "*The Motorcycle Diaries*" "*City of God*" doses certain amounts of romance and adventure in the whole negative context; as well as portraying, besides the unattractive and violent favela, also a beautiful landscape which is Rio de Janeiro's urban beach. However, as already mentioned, the positive aspects are displayed with much less frequency and intensity than their negative counterparts. This whole duality generates the opportunity to explore the role of each positive and negative aspect on the actual influence of the film on Brazil's image as a tourist destination.

Those aspects might have a strong influence on the viewers' perception of cognitive destination attributes. As stated by Baloglu & McCleary (1990), the cognitive evaluations refer to one's beliefs and the knowledge about the attributes of the place. To investigate this, participants' perception on 35 attributes of cognitive destination image were measured before and after screening the film, in order to gauge the film's influence on them. The attributes were represented by sentences, to which the participants were requested to express their level of agreement through the mentioned 5 point Lickert scale.

The list of attributes included the ones provided by Echtner & Ritchie (1993) on their model for definition and measurement of the destination image, as well as other added due to their relevance in the context of the film "*City of God*" and its influence on the image of Brazil as a tourist destination.

Those different elements, especially the duality of positive and negative ones, may as well influence one's affective image about the destination. Baloglu & McCleary (1990) describe one's affective evaluations of a place, in contrast with the cognitive one, defined on the above paragraph, as the feelings toward or attachment to it.

To investigate this, the model provided by Russel (1980), which features a Cartesian graphic with axis that display: "pleasant-unpleasant", "arousing-sleepy", "Exciting-gloomy" and "relaxing-distressing", was adopted. Just like the 35 cognitive image attributes, the participants were asked to express their perception about these affective dimensions regarding Brazil, using the same Lickert scale to classify nine affective attributes both before and after watching the film. Besides the eight attributes provided by Russell's model, the item "hostile" was added for being propitious to the current study.

The mentioned both positive and negative aspects displayed by the film, as well as the story itself and the characters, may also influence the viewers' desire to visit Brazil, since as Macionis (2004) states, films influence people's desire for visiting a destination through three elements: place (expressed by landscapes and scenarios), personality (materialized on characters and actors) and performance (shown by the storyline of plot).

In order to investigate this possibility, a set of four sentences about behavioral intentions related to visiting Brazil was also included on both pre-test and post-test questionnaires, to be answered in the same five level Likert scale. The items of behavioral intentions were based on the hierarchy of effects model (Strong *apud*. Shani, Wang, Hudson & Gil, 2009).

As Vieira (2005) traverses, the film also has a lot of symbolic elements, which may potentiate its influence on the destination image. The characters' nicknames, for example, have a strong symbolic meaning. According to Nagib (*apud*. Vieira, 2005), nick-naming reflects the authoritarianism within the favela, immobilizing the characters within a poverty hierarchy and reflecting prejudices of life shaped as ready-made phrases.

Vieira (2005) complements that view by observing that most nick-names mismatch the characters' actual attributes. The tenderness trio, for example, composed by Goose (marreco), Clipper (alicate) and Shaggy (Cabeleira), is the then most feared group of bandits in Rio de Janeiro. The author also observes that the nick-names that do not mismatch the characters' attributes are mostly based on physical aspects, such as "Mellonhead" (Cabeção). This is interpreted by the author as a sign of the negation of individuality and visibility outside the favela, which only exists for wrong reasons.

All of those symbolic aspects of *City of God's* Characters make their personality stronger. Considering the characters as one of the elements of films that may influence the image one holds about the depicted destination, in accordance with Macionis (2004), it is possible that this strong personality add relevance to their role as an influence element.

As discussed on topic 2.4, Stern & Krakover (1993) explain that films provoke visual and auditive hallucinations, generating empathy, a visceral feeling about other peoples' lives. This permits the spectator to experience the characters' attitudes, movements and sensations. Thus, the film might engender attraction due to the desire of fleeing from everyday reality (Schofield, 2006), which it provides during the moments of vicarious contact with the destination and its attractions.

It might seem unlikely that someone feels attracted to a place by the characteristics of a Favela bandit, however the viewers can identify with the characters in many indirect ways, which does not require them to have a similar personality. Besides, as the attraction may be triggered by the viewer's desire to flee from reality, the bandits' dangerous lifestyle, for instance, may symbolize a counterpoint to a viewers' monotonous routine, and thus engender desire for visitation.

Nevertheless, although the characters' strong personality and symbolic aspects might add relevance to them as an influencing element, the already mentioned intensiveness of both positive and negative landscapes and strongly controversial plot, might also add relevance to place and performance, respectively as influence elements. This raises the



question of which factors are more relevant to the influence exerted by *City of God* in the image of Brazil as a tourist destination.

To investigate this, the relevance of each influencing factor mentioned by Macionis (2004) on the participants' desire to visit Brazil, on the cases in which the film in fact positively influenced this desire, was measured. Each factor (place, personality – which encompasses the characters –, and performance) was expressed in two or three items of the last set of questions of the post-test questionnaire, which were also answered using the same five level Lickert scale.

The influence of “place” was measured using the attributes “landscapes” “scenery” and “cultural attractions”. The influence of personality was measured through the attributes “characters portrayed” and “the actors in the film”. And to measure the influence of “performance”, the attributes “experience of people in the film”, “storyline of plot” and “adventure in the film” were used.

Besides, as Riley & Van Doren (1992) state, the effect exerted by films on the image of tourist destinations in the spectators' minds last much longer than the effect of regular tourism advertisement, in some cases for decades (Hudson *et. al.*, 2011). Considering this, the present work also tested the long term effect of “*City of God*” on the behavioral intention of the participants on visiting Brazil, by checking the relationship between the fact of having seen the film before and the means achieved on the behavioral intentions variables.

The data collected was treated with the software IBM SPSS Statistics 20. Descriptive statistics were applied to the first characterization of the results. To compare the means achieved on the cognitive image attributes, affective image dimensions and behavioral intentions before and after screening the film, paired sample t-tests were employed.

Aiming to investigate the correlations between the film elements and increases in participants' will to visit Brazil, a linear regression was performed, having as dependent variable “behavioral intentions” which was a mean of the four behavioral intentions variables; and as independent variables the eight influencing elements.

At last, in order to verify the influence played by the fact of having seen the film sometime in the past on the participants' intention to go to Brazil, an independent sample t-test was run, comparing the means achieved on the behavioral intentions variables by who had seen the film before with the ones achieved by who had not seen it.

The statistic results acquired were analyzed according to the literature reviewed as well as compared with the ones provided by similar studies. This analysis generated a series of theoretical findings and managerial implications, which are further discussed on the next chapter.

## Part 3: Empirical results

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### 6. Results analysis

As part of the methodological steps undertaken to fulfill the objectives of the present work, the film “*City of God*” was screened in closed session in two universities in Lisbon, adopting undergraduate and mastering students from those institutions as research samples. This experiment’s results are minutely described within the next topics.

#### 6.1 Sample Characterization

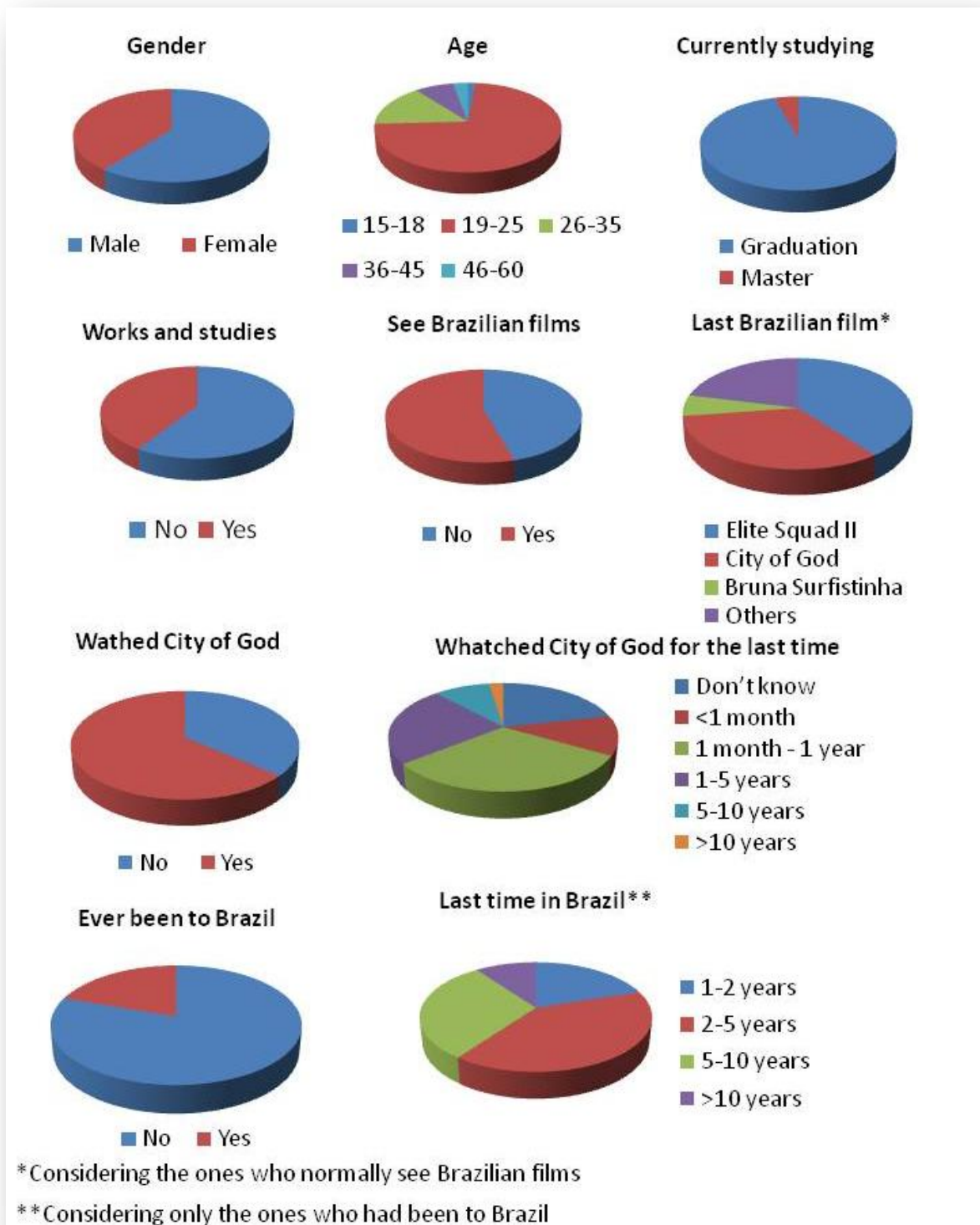
The sample was adopted was constituted 60% by women and 40% by men; mostly undergraduate students (95,5%), with a small participation of master students (5,5%) as well. Most of the participants had age between 19 and 25 years (72,7%), and a little less than half of them (40,9%) had a job besides studying.

On what concerns to the participants’ film seeing profile, more than half of them (56,1%) watch between one and three films weekly, and 56,5% normally watch Brazilian films. Also more than half of the participants (63,6%) had already watched the film “*City of God*” before, most of them within the last year. That means the paired sample t-tests’ results reflect mostly the immediate effect of the film on the viewers’ perceptions, rather than the long-term one, which is more minutely investigated by the independent sample t-tests.

Amongst the participants who affirmed to normally watch Brazilian films, “*Elite Squad II: the enemy within*” was the mostly mentioned as last Brazilian film watched (39,4%), followed by “*City of God*” (33,3%) and “*Bruna Surfistinha*” (6,21%).

Most of the participants had never been to Brazil (80,3%). Amongst the ones who had been to Brazil, 53% (10,44% of the total) had been to Rio de Janeiro, city portrayed in the film. The average amount of times they have been to Brasil was 4 and 60% have been there within the last five years (20% on the last two and 40% from two to five years). The data described above is graphically represented on Figure 12

Figure 12: Sample characterization



Source: the author

The participants responded two questionnaires, one before and one after seeing the film. Both questionnaires had a set of 35 sentences expressing cognitive image attributes, a set of nine sentences expressing affective image dimensions, and a set of four sentences expressing behavioral intentions on visiting Brazil, to which the participants should answer using a five point Likert scale in which 1 = “totally disagree” and 5 = “totally agree”. The pre test results are described on the following topic.

## **6.2 Pre test results: Viewer’s original impressions on Brazil**

The results of the set of sentences about cognitive image attributes on the pre-test, as shown in Table 8, revealed that the participants had, in general, good impressions about Brazil, since most attributes had means above 3,50 with acceptable standard deviations. The attributes that obtained the highest means were “The weather is good”, “There are good beaches there” and “The country has a lot of natural beauty”, all with 4,60; followed by “The country has a great bio-diversity” (4,30), “A vacation in Brazil is an adventure” (4,20) and “There is a lot of natural reserves and wild areas” (4,20).

The attribute with lowest mean was “In general it is a safe place to visit” (2,30), followed by “There is a high standard of living” (2,50) and “The public transportation is good” (2,50). Right above, the following sentences also achieved very low means: “The life quality is high” (2,80), “The streets and highways are in good conditions” (2,80), “The urbanization is good” (2,90) and “Local standards of cleanliness and sanitation are good” (2,90).

A clear pattern can be noticed in those attributes’ results: all the highest rated attributes refer to natural attractive factors, while all the lowest rated attributes refer to structural issues. The results are so clearly organized by those subjects, that with rare exceptions, the means follow this exact configuration: from 2 to 3: attributes related to structural issues; from 3,1 to 4,0: attributes not directly related to natural attractive factors or structural issues; > 4,1: attributes about natural attractive factors.

**Table 8: pre-test results on the 35 cognitive image attributes**

		Minimum	Maximum	Mean	Std. Deviation
High means: mostly natural attributes	The weather is good.	3	5	4,60	0,60
	There are good beaches there	3	5	4,60	0,65
	The country has a lot of natural beauty	2	5	4,60	0,68
	The country has a great bio-diversity	2	5	4,30	0,76
	A vacation in Brazil is an adventure	3	5	4,20	0,76
	There is a lot of natural reserves and wild areas	2	5	4,20	0,80
	There is a lot of open-air activities	2	5	4,10	0,77
	The tourist attractions are famous	2	5	4,10	0,76
	There are good places to make sports.	2	5	3,90	0,77
	People there are friendly	1	5	3,80	0,73
Average means: neutral attributes	There are a lot of interesting cultural events, fairs and exhibits.	3	5	3,80	0,71
	There is a great cultural and religious	2	5	3,80	0,78
	There prices are low / our Money has a lot value there.	1	5	3,80	0,91
	The cities are attractive.	2	5	3,70	0,79
	There is a good availability of accommodations and restaurants.	2	5	3,70	0,76
	There are good places for shopping.	1	5	3,60	0,80
	The food is good.	2	5	3,60	0,70
	There is a good nightlife there.	2	5	3,40	0,82
	Good tourist information is readily available	1	5	3,40	0,77
	Everything is different and fascinating	1	5	3,30	0,92
	It's a good destination for an educational or learning travel experience	1	5	3,30	1,00
	The architecture is familiar.	1	5	3,30	0,75
	There are lots of museums and places of historical interest.	2	5	3,30	0,69
	Tours and excursions are readily available.	1	5	3,20	0,66
	It's a restful and relaxing place to visit	1	5	3,00	0,84
Low means: mostly structural attributes	The food is familiar.	1	4	3,00	0,79
	The country has high levels of education and professional qualification.	1	5	3,00	0,82
	The country has a good political stability	1	5	3,00	0,86
	Local standards of cleanliness and sanitation are good	1	4	2,90	0,69
	The urbanization is good.	1	4	2,90	0,76
	The streets and highways are in good conditions.	1	4	2,80	0,68
	The life quality is high.	1	5	2,80	0,68
	The public transportation is good.	1	4	2,70	0,75
	There is a high standard of living.	1	4	2,50	0,75
	In general, it is a safe place to visit.	1	5	2,30	0,90

Source: the author

The only exceptions to that pattern are “The food is familiar”, which was expected to have a low mean, due to the considered exotic peculiarities of Brazilian cuisine; and “The tourist attractions are famous”, which was expected to have a high mean due to the strong image of landmarks like the Christ the Redeemer, in Rio de Janeiro, and is not totally disconnected with natural factors, since the Christ the redeemer, for instance, is a partially nature based attraction.

This result reflects Brazil’s international image, which the country has been fighting to overcome especially in the last decade, of a country that is rich in natural beauty but poor in resources, with paradisiacal landscapes and precarious urbanization, sanitation and transports. Based on that image, participants generally gave low rates to all structural attributes and high rates to all natural attractions related attributes.

As stated by Baloglu & McCleary (1990), the cognitive evaluations refer to one’s beliefs and the knowledge about the attributes of the place, from which it can be inferred that the students from Portuguese universities believe that Brazil is a beautiful country, with a good weather, good beaches, a lot of natural beauty and great biodiversity; although also dangerous, with a low life quality and precarious transports, urbanization and sanitation.

It is also possible that this image was reinforced by other films, both Brazilian and from other nationalities but shot in Brazil, which explore the image of a paradisiacal and “savage” country. However, finding the connection between this image and films escapes from the scope of the present research, being an interesting theme for a future investigation.

The pre-test results of the affective dimensions also showed general good impressions about the country, since as showed on Table 9, all the positive attributes have significantly higher means than their negative counterparts. Besides the affective dimensions provided by Russel (1980), due to the characteristics of the film adopted on the experiment, the attribute “hostile” was added, and it presented a mean that, although below 3, and thus below any positive affective attribute, was the higher amongst the negative ones.

As stated by Baloglu & McCleary (1990), one’s affective evaluations of a place refer to the feelings toward or attachment to it, from where it can be inferred that the sample associates the feelings “pleasant”, “relaxing”, “exciting” and “arousing” significantly more than “unpleasant”, “distressing”, “gloomy” and “sleepy”.

**Table 9: pre-test results on the affective image dimensions<sup>7</sup>**

Positive attribute	Mean	SD	Negative attribute	Mean	SD
Pleasant	3,90	0,71	Unpleasant	1,90	0,88
Relaxing	3,60	0,76	Distressing	2,70	1,15
Exciting	3,90	0,71	Glooming	2,20	0,95
Arousing	4,30	0,77	Sleepy	2,10	1,01
			Hostile	2,80	1,08

**Source: the author**

The behavioral intentions’ pre test results, represented in Table 10 demonstrated a moderate positive intention to visit Brasil, since all attributes tested reached between 3 and 4. It is worth to mention that, although all means were positive, none reached 4 and all had high standard deviations, which means that a smaller part of the participants actually indicated positive intentions to visit Brazil, while most of them stayed neutral, which limits the generalization of the results.

**Table 10: Pre-test results on the behavioral intentions on visiting Brazil**

	Mean	SD
I currently desire to visit Brazil.	3,8	1,18
I'm currently very likely to book a vacation to Brazil	3,7	1,21
I currently consider brazil as a suitable tourism destination for me.	3,6	1,08
I'm currently interested in getting more information on traveling to Brazil.	3,5	1,04

**Source: the author**

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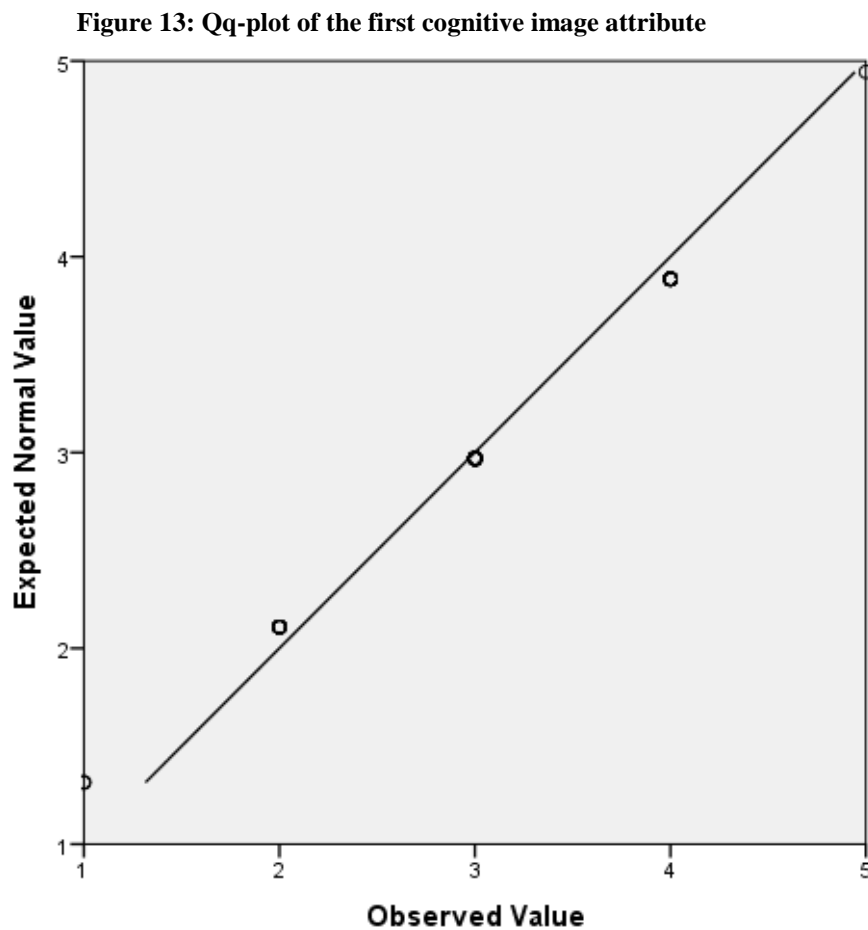
<sup>7</sup> As a of organization, exclusively on this table, the attribute “arousing” was placed amongst the positive ones and the attribute “sleepy” amongst the negatives, although both are neutral attributes, as showed on table 14.



### 6.3 Assessing the film's effect on the destination image

As already mentioned, both pre-test and post-test questionnaires had the same three sets of questions about cognitive destination image attributes, Affective dimensions and behavioral intentions to visit Brazil, all to be answered with the five point Likert scale. Aiming to assess the actual effect of the film on the image held by the viewers about Brazil, paired sample t-tests were undertaken in order to compare the means obtained on those variables before and after seeing the film.

In order to prove that t-tests were applicable, the sample's normality needed to be ensured. In order to do that, qq-plots were employed to all variables, and as showed on Figure 13, their results did ensure that the sample is normal.



Source: the author.

Therefore, with normal samples assumed, paired sample t-tests were undertaken on the mentioned three sets of variables. Its results are minutely described on the following sub-topics.

### **6.3.1 Cognitive destination image**

The results of the paired samples t-test on the 35 cognitive image attributes showed that in a confidence interval of 99%, 24 of the 35 attributes had statistically significant negative changes in mean on the post-test comparing to their results on the pre-test, as shown on Table 11 and graphically represented on Figure 14. The other eleven attributes, as shown on Table 12, had no significant change, although nine of them did achieve lower means on the post-test, while only two had higher ones.

In sum, 24 (68,57%) attributes had significant negative change, 11 (31,43%) attributes had no significant change and no attribute had a significant positive change, from which it can be inferred that the film has a mostly negative effect on the viewers' perceptions and beliefs about Brazil. Resorting again to the definition provided by Baloglu & McCleary (1990) of cognitive evaluations of a destination, which refer to one's knowledge and beliefs about the place, it can be said that the film makes viewer's believe Brazil is, in most aspects, a worse place than how they imagined it before viewing the film. The negative changes in attributes are also graphically represented in figure 14.

The attribute with largest decreases in mean was "People there are friendly" ( $md = 0,87 / p < 0,01$ ), followed by "There is a lot of interesting cultural events, fairs and exhibits" ( $md = 0,66 / p < 0,01$ ), "It's a restful place to visit" ( $md = 0,63 / p < 0,01$ ), "The cities are attractive" ( $md = 0,60 / p < 0,01$ ) and "The tourist attractions are famous" ( $md = 0,60 / p < 0,01$ ).

Most of these negative changes were predictable, since those attributes are directly related to the negative aspects the film depicts. The attribute "People there are friendly", for example, which had the largest decrease, with a significant difference even to the second largest, was expected to negatively change, since the film depicts mostly cruel

and unscrupulous bandits, so it is normal that it negatively affects viewers' ideas about the friendliness of people in Brazil.

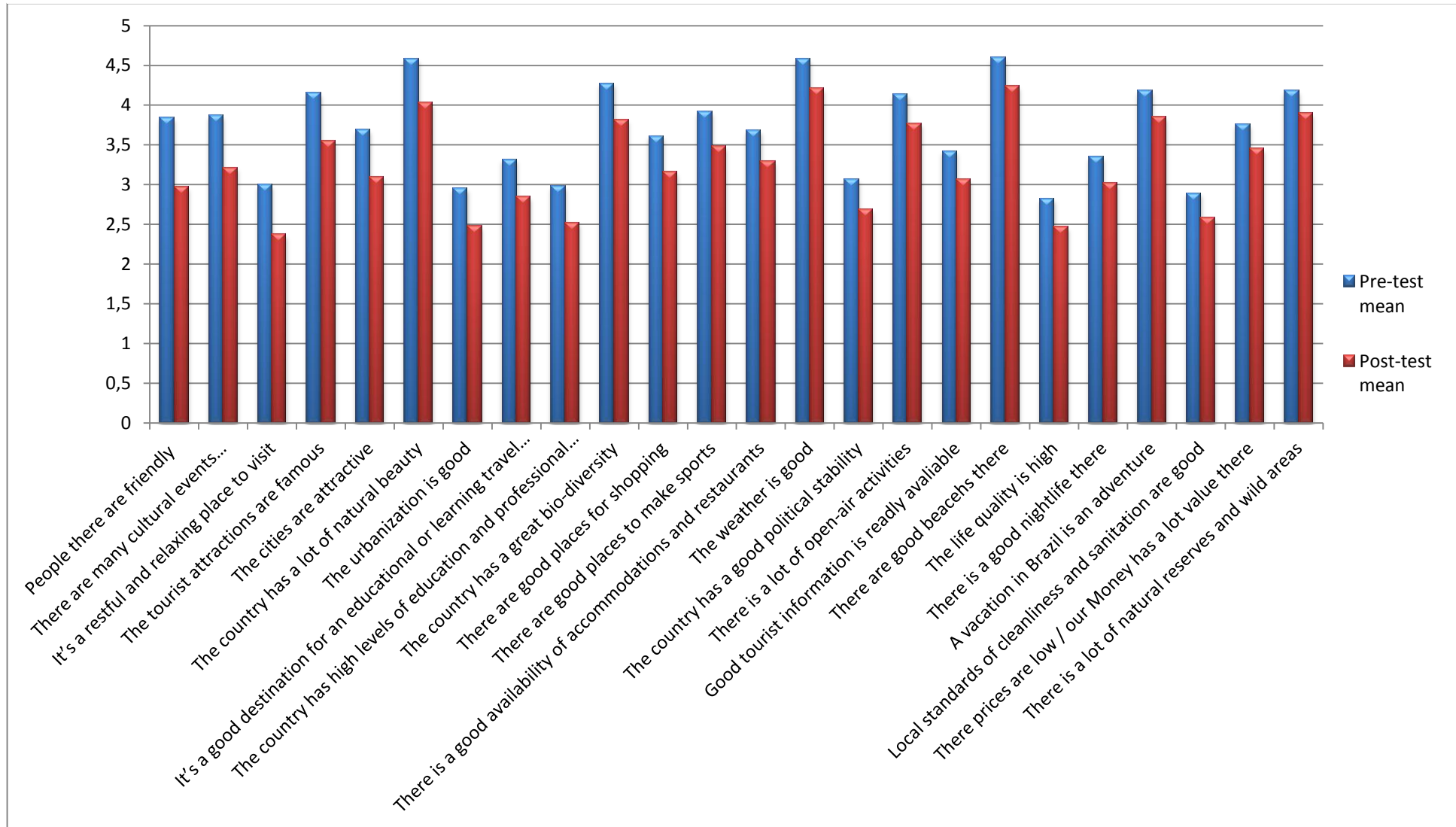
**Table 11: Cognitive destination attributes with negative change**

	Pre-test mean	SD	Post-test mean	SD	Mean difference	df	t	Sig.
People there are friendly	3,84	0,66	2,97	1,09	0,87	122	6,11	0,000
There is a lot of interesting cultural events, fairs and exhibits	3,87	0,69	3,21	0,93	0,66	122	5,09	0,000
It's a restful and relaxing place to visit	3,00	0,83	2,37	1,12	0,63	122	4,21	0,000
The cities are attractive	3,69	0,78	3,10	0,94	0,60	122	4,63	0,000
The tourist attractions are famous	4,15	0,74	3,55	0,88	0,60	122	5,48	0,000
The country has a lot of natural beauty	4,58	0,67	4,03	0,83	0,55	122	5,01	0,000
It's a good destination for an educational or learning travel experience	3,32	0,97	2,85	1,16	0,47	122	3,50	0,001
The country has high levels of education and professional qualification	2,98	0,80	2,52	0,95	0,47	122	4,36	0,000
The urbanization is good	2,95	0,71	2,48	0,88	0,47	122	4,01	0,000
The country has a great bio-diversity	4,27	0,75	3,82	0,90	0,45	122	4,04	0,000
There are good places for shopping	3,61	0,80	3,16	0,94	0,45	122	3,88	0,000
There are good places to make sports	3,92	0,77	3,48	0,97	0,44	122	3,60	0,001
There is a good availability of accommodations and restaurants	3,68	0,76	3,29	1,05	0,39	122	3,28	0,002
The weather is good	4,58	0,62	4,21	0,77	0,37	122	3,89	0,000
There is a lot of open-air activities	4,13	0,77	3,77	0,79	0,37	118	3,86	0,000
The country has a good political stability	3,06	0,85	2,69	1,10	0,37	122	3,50	0,001
There are good beaches there	4,60	0,66	4,24	0,76	0,35	122	3,73	0,000
The life quality is high	2,82	0,64	2,47	0,86	0,35	122	3,36	0,001
Good tourist information is readily available	3,42	0,78	3,06	0,97	0,35	122	2,91	0,005
There is a good nightlife there	3,35	0,79	3,02	0,86	0,34	122	3,01	0,004
A vacation in Brazil is an adventure	4,18	0,76	3,85	0,90	0,32	122	2,82	0,006
There prices are low / our Money has a lot value there	3,76	0,92	3,45	0,90	0,31	122	3,27	0,002
Local standards of cleanliness and sanitation are good.	2,89	0,66	2,58	0,84	0,31	122	3,01	0,004
There is a lot of natural reserves and wild areas	4,18	0,80	3,90	0,84	0,27	122	3,17	0,002

**Source: the author**

The same applies to “It’s a restful place to visit” (md = 0,63 / p < 0,01), since the film depicts a rather dangerous and stressing environment, and “The cities are attractive”,

Figure 14: Cognitive destination image attributes with negative change



Source: the author

since Rio de Janeiro, the city that comes to mind of most foreigners when hearing about Brazil, associated with beauty and happiness, has its most unsightly and unattractive side displayed on the film.

Also, the attribute “In general, it’s a safe place to visit”, that could be expected to have a great decrease, had no significant difference. That happened because this attribute’s mean was already very low on the pre-test, which may be explained to the strong association of the country with urban violence and danger, for which other films with similar characteristics as *City of God* also might play an important role.

However, other attributes having such large negative changes, such as “There is a lot of interesting cultural events, fairs and exhibits” ( $md = 0,66 / p < 0,01$ ), and “The tourist attractions are famous” ( $md = 0,60 / p < 0,01$ ), suggest that the film’s effect on the image of Brazil might go beyond simply negatively influencing the viewers’ ideas about the elements depicted.

**Table 12: cognitive destination attributes with no significant**

	Pre-test mean	SD	Post-test Mean	SD	Mean difference	df	t	Sig.
Everything is different and fascinating	3,27	0,89	2,94	1,02	0,34	122	2,49	0,015
The architecture is familiar	3,32	0,76	3,02	0,78	0,31	122	2,07	0,043
There are lots of museums and places of historical interest	3,34	0,65	3,13	0,82	0,21	122	1,98	0,052
There is a great cultural and religious diversity	3,74	0,77	3,52	0,94	0,23	122	2,23	0,030
The food is good	3,56	0,69	3,66	0,81	-0,10	122	-0,97	0,334
The food is familiar	3,03	0,81	3,40	0,90	-0,37	122	-2,45	0,017
The streets and highways are in good conditions	2,82	0,64	2,53	0,76	0,29	122	2,46	0,017
The public transportation is good	2,68	0,72	2,42	0,86	0,26	122	2,34	0,022
In general, it is a safe place to visit	2,39	0,89	2,29	1,05	0,10	122	0,83	0,410
There is a high standard of living	2,53	0,74	2,35	0,91	0,18	122	1,66	0,101
Tours and excursions are readily available	3,23	0,66	2,95	0,98	0,27	122	2,10	0,040

**Source: the author**

Those attributes both had high means on the pre-test, and although their means kept positive on the post-test, they had a significant decrease, in spite of not being directly related to the negative aspects displayed on the film. The same applies to “The country

has a lot of natural beauty”, which along with “The tourist attractions are famous” had means higher than 4 on the pre-test, were not directly displayed on the film and had large decreases.

This shows that besides turning viewer’s beliefs more negative on the aspects displayed, the film also drags attention away from other aspects, about which viewers had highly positive impressions. Therefore, after seeing the film, spectators associate the destination so intensely with the negative aspects displayed, that they give less credit even to the positive aspects that are not displayed.

Another interesting result is the fact that, despite the negative changes in most of the attributes, the participants ranked them in a very similar way before and after seeing the film. Just like on the pre-test, the attributes with lowest rates on the post-test were the ones related to structural issues. The attributes related to natural attractive aspects were also the ones with higher means on both pre-test and post-test as shown on Table 13.

In fact, the ranking is so similar, that most attributes had the same position or slight changes of at most three positions. The only attributes with significant ranking changes, were “People there are friendly”, which fell from the eleventh position to the twenty first; and “The food is good”, which rose from the seventeenth to the ninth.

Those results show that, in accordance with the results obtained by Shani *et. al.* (2009), although the film had a significant effect on most of the attributes, its influence on the general image was rather discrete. This way, the “savage paradise” image referred on the exposition of the pre-test results was just reinforced, rather than deeply changed.

### **6.3.2 Affective image dimensions**

The second set of variables that had mean differences compared through paired sample t-test was the affective dimensions associated to places, using the dimensions provided by Russel (1980), with the addition of the negative attribute “hostile”, due to its pertinence to the context of the present research.

In contrast with the work of Shani *et. al.* (2009), the affective dimensions were not

**Table 13: Comparison of attributes ranking in pre-test and post-test**

Pre-test results			Post-test results		
1 <sup>o</sup>	There are good beaches there	4,60	There are good beaches there	4,24	
2 <sup>o</sup>	The country has a lot of natural beauty	4,58	The weather is good	4,21	
3 <sup>o</sup>	The weather is good	4,58	The country has a lot of natural beauty	4,03	
4 <sup>o</sup>	The country has a great bio-diversity	4,27	There is a lot of natural reserves and wild areas	3,90	
5 <sup>o</sup>	A vacation in Brazil is an adventure	4,18	A vacation in Brazil is an adventure	3,85	
6 <sup>o</sup>	There is a lot of natural reserves and wild areas	4,18	The country has a great bio-diversity	3,82	
7 <sup>o</sup>	The tourist attractions are famous	4,15	There is a lot of open-air activities	3,77	
8 <sup>o</sup>	There is a lot of open-air activities	4,13	The food is good	3,66	
9 <sup>o</sup>	There are good places to make sports	3,92	The tourist attractions are famous	3,55	
10 <sup>o</sup>	There is a lot of interesting cultural events, fairs and exhibits	3,87	There is a great cultural and religious diversity	3,52	
11 <sup>o</sup>	People there are friendly	3,84	There are good places to make sports	3,48	
12 <sup>o</sup>	There prices are low / our Money has a lot value there	3,76	There prices are low / our Money has a lot value there	3,45	
13 <sup>o</sup>	There is a great cultural and religious diversity	3,74	The food is familiar	3,40	
14 <sup>o</sup>	The cities are attractive	3,69	There is a good availability of accommodations and restaurants	3,29	
15 <sup>o</sup>	There is a good availability of accommodations and restaurants	3,68	There is a lot of interesting cultural events, fairs and exhibits	3,21	
16 <sup>o</sup>	There are good places for shopping	3,61	There are good places for shopping	3,16	
17 <sup>o</sup>	The food is good	3,56	There are lots of museums and places of historical interest	3,13	
18 <sup>o</sup>	Good tourist information is readily available	3,42	The cities are attractive	3,10	
19 <sup>o</sup>	There is a good nightlife there	3,35	Good tourist information is readily available	3,06	
20 <sup>o</sup>	There are lots of museums and places of historical interest	3,34	There is a good nightlife there	3,02	
21 <sup>o</sup>	It's a good destination for an educational or learning travel experience	3,32	The architecture is familiar	3,02	
22 <sup>o</sup>	The architecture is familiar	3,32	People there are friendly	2,97	
23 <sup>o</sup>	Everything is beautiful and fascinating	3,27	Tours and excursions are readily available	2,95	
24 <sup>o</sup>	Tours and excursions are readily available	3,23	Everything is different and fascinating	2,94	
25 <sup>o</sup>	The country has a good political stability	3,06	It's a good destination for an educational or learning travel experience	2,85	
26 <sup>o</sup>	The food is familiar	3,03	The country has a good political stability	2,69	
27 <sup>o</sup>	It's a restful and relaxing place to visit	3,00	Local standards of cleanliness and sanitation are good.	2,58	
28 <sup>o</sup>	The country has high levels of education and professional qualification	2,98	The streets and highways are in good conditions	2,53	
29 <sup>o</sup>	The urbanization is good	2,95	The country has high levels of education and professional qualification	2,52	
30 <sup>o</sup>	Local standards of cleanliness and sanitation are good.	2,89	The urbanization is good	2,48	
31 <sup>o</sup>	The streets and highways are in good conditions	2,82	The life quality is high	2,47	
32 <sup>o</sup>	The life quality is high	2,82	The public transportation is good	2,42	
33 <sup>o</sup>	The public transportation is good	2,68	It's a restful and relaxing place to visit	2,37	
34 <sup>o</sup>	There is a high standard of living	2,53	There is a high standard of living	2,35	
35 <sup>o</sup>	In general, it is a safe place to visit	2,39	In general, it is a safe place to visit	2,29	

Source: the author

presented on semantic differential. Instead, each attribute was evaluated on an independent Likert scale, since this method was considered more adequate to the adopted sample. As a consequence, the results shown in Table 14 present the means of each attribute, instead of the positive-negative continuum, as found on the mentioned work. This method also allowed the attribute “hostile” to be added, without the need of a positive counterpart.

The results of the t-tests on the affective dimensions are similar to the ones obtained with the cognitive destination attributes. As shown on Table 14, most of the positive affective attributes had negative changes, while most of the negative ones had positive changes. In sum, two from the three (66,6%) positive attributes had means significantly decreased, while two from the three negative attributes from Russel’s dimensions plus the added attribute “hostile” (totalizing 75%), higher means on the post-test.

**Table 14: Paired sample t-test on the affective image dimensions**

	Pre-test mean	SD	Post-test mean	SD	Mean difference	t	df	Sig. (2-tailed)	Change
<b>Positive attributes</b>									
Pleasant	3,90	0,72	3,40	1,15	0,55	4,05	122	0,000	Negative
Relaxing	3,60	0,78	3,10	1,05	0,47	3,73	122	0,000	Negative
Exciting	3,90	0,71	3,60	1,00	0,27	2,21	122	0,031	Not significant
<b>Negative attributes</b>									
Unpleasant	1,90	0,89	2,40	1,00	-0,45	-3,01	122	0,004	Positive
Distressing	2,70	1,16	3,20	2,63	-0,56	-1,57	122	0,121	Not significant
Glooming	2,20	0,94	2,70	1,09	-0,53	-3,72	122	0,000	Positive
Hostile	2,87	0,77	3,00	0,96	-0,13	-0,86	122	0,393	Positive
<b>Neutral attributes</b>									
Arousing	4,30	0,77	3,90	0,96	0,48	4,07	122	0,000	Negative
Sleepy	2,10	0,98	2,20	0,92	-0,11	-0,84	122	0,404	Not significant

**Source: the author**

From the two neutral attributes, “Arousing” had a negative change and “Sleepy” had no significant change. The remaining one positive and one negative attributes had no significant change either.



The positive attribute with larger decrease was “pleasant” ( $md = 0,55 / p < 0,01$ ) and the negative one with larger increase was “distressing” ( $md = 0,56 / p < 0,01$ ).

It is worth to mention, however, that as more clearly shown on Figure 15, only on the dimension “relaxing-distressing” the mean differences were enough to actually make the viewer’s perception dominantly negative after seeing the film. On all other dimensions, despite the decreases on the positive attributes’ means and the increases on the negatives’, viewers’ overall emotional evaluations remained positive, since the negative attributes’ means did not surpass the positives’.

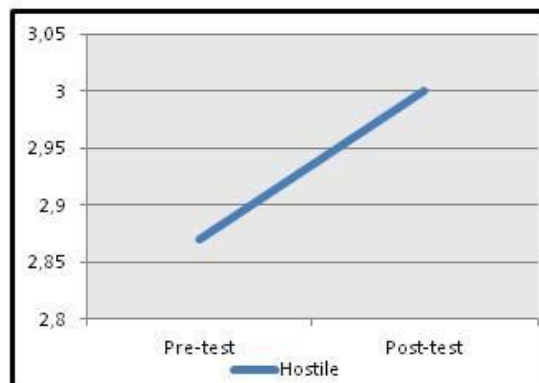
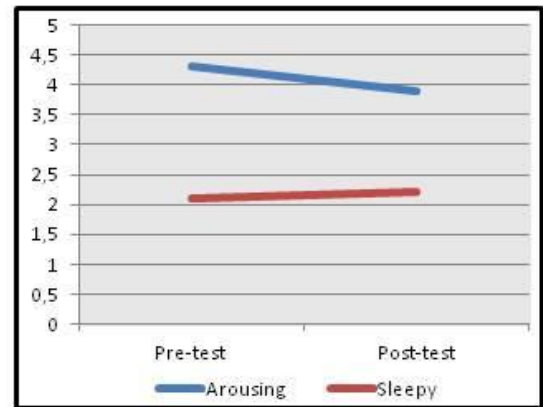
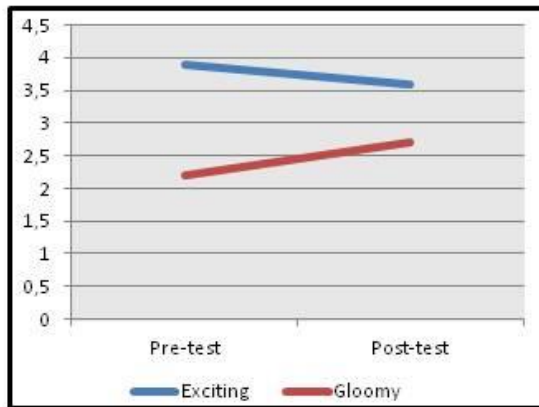
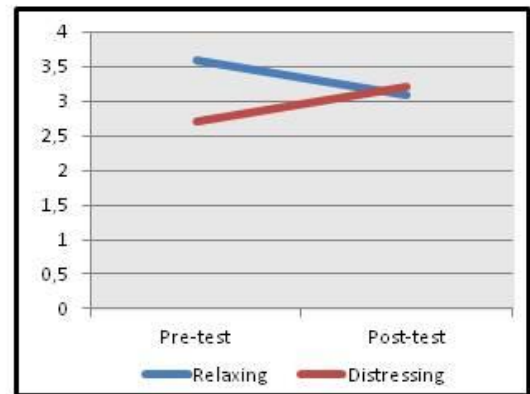
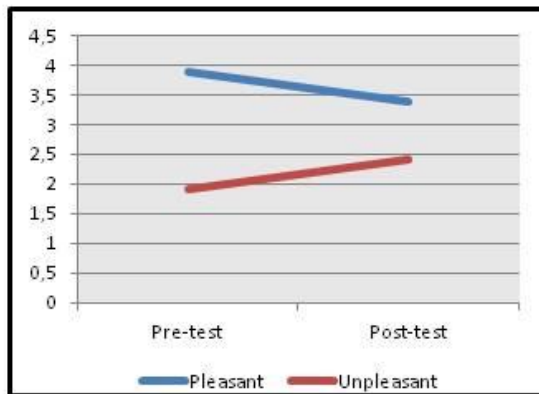
It is also interesting to observe that this happens exactly on this dimension, in which the negative attribute had the highest mean on the pre-test (considering only the attributes from Russel’s dimensions), and the positive one had the lowest. This is also in accordance with the results of the t-test on the cognitive destination image attributes, since the attribute “It’s a restful and relaxing place to visit” had one of the lowest means already on the pre-test (3,00) and still had the third largest decrease ( $md = 0,47 / p < 0,01$ ).

In the other hand, on the dimension “pleasant-unpleasant”, where a larger gap between the positive and the negative attributes’ means could be noticed on the pre-test, despite the former’s decrease and the latter’s increase, there was still a significant difference of almost two point on the post-test.

Those facts show that the film simply turns viewer’s evaluations on each dimension more negative, decreasing their positive associations and increasing their negative ones. It does not have the power, however, of totally inverting evaluations, turning totally positive dimensions on negative or vice-versa.

Thus, the general evaluation on an affective dimension tends to turn from positive to negative when it was already closer from a neutral point, which on the model adopted by the present research is indicated by a narrow difference in means for the positive and the negative attribute.

Figure 15: Mean changes on the affective evaluation dimensions



Source: the author

This reinforces the results obtained with the cognitive image attributes, showing that, also on what concerns to the affective image, the film has the power to significantly change the attributes, but has little influence on the general image.

### 6.3.3 Behavioral intentions

The last set of questions present on both pre-test and post-test questionnaires was the one about respondents' intentions on visiting Brazil, which aimed to assess the influence of the film on those intentions. Reflecting the results obtained on the cognitive destination image and affective dimensions, the paired sample t-tests on the behavioral intentions also showed a rather negative influence of the film.

As shown in Table 15, and graphically represented on Figure 16, three of the four sentences (75%) representing behavioral intentions had means decreased after the film. Meanwhile, the item "I'm currently interested in getting more information on traveling to Brazil" did not have statistically significant change, although its post-test mean was also lower.

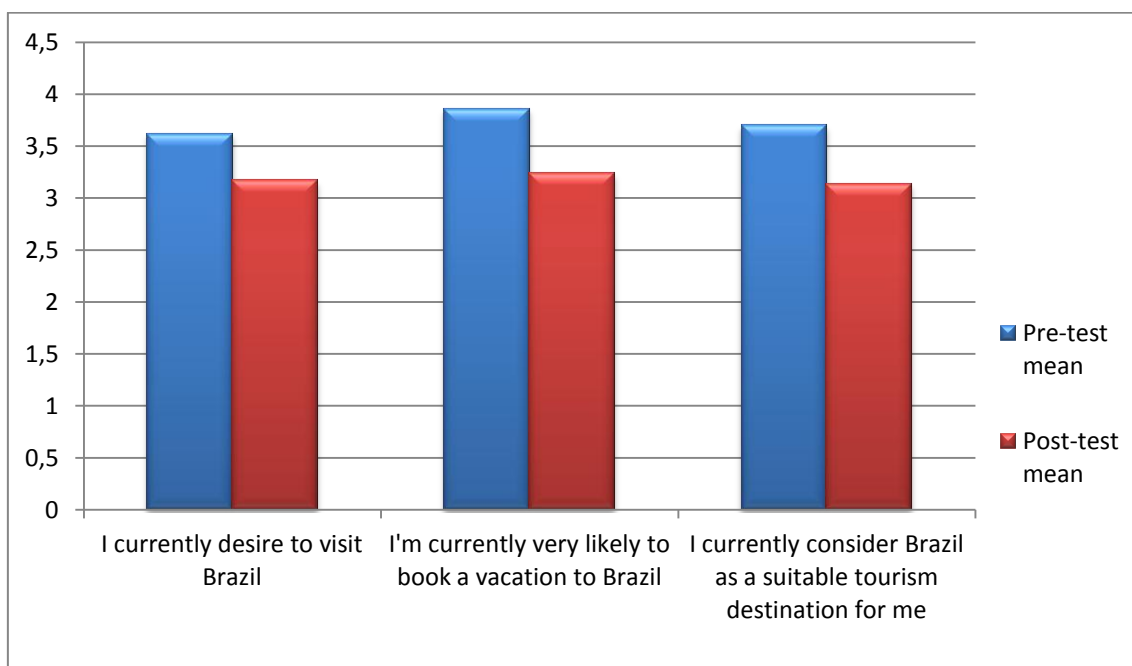
**Table 15: Paired sample t-tests on the four behavioral intentions**

	Pre-test mean	sd	Post-test mean	sd	Mean difference	t	df	Sig.
<b>With negative change</b>								
I currently desire to visit Brazil	3,86	1,148	3,24	1,316	0,62	5,22	124	0,000
I'm currently very likely to book a vacation to Brazil	3,70	1,173	3,14	1,318	0,56	5,14	124	0,000
I currently consider Brazil as a suitable tourism destination for me	3,62	1,038	3,17	1,314	0,44	3,54	124	0,001
<b>With no significant change</b>								
I'm currently interested in getting more information on traveling to Brazil	3,51	1,014	3,32	1,229	0,19	1,89	124	0,064

Source: the author

Also, like the cognitive destinations attributes and affective image dimensions, the t-test on the behavioral intentions did not reveal any item actually positively influenced by the film. Therefore, it can be inferred by the paired sample t-tests that the film negatively influence viewers' impressions about Brazil in most aspects, and plays no significant influence on the others. In other words, after watching "City of God", people tend to have all of their ideas, emotional associations and visit intentions about Brazil either negatively influenced or unchanged, while none of those aspects tend to be positively affected.

**Figure 16: Behavioral intentions with negative change**



**Source: The author**

This result contrasts with the one obtained by the mentioned work of Shani *et. al.* (2009), which obtained both positive and negative changes on the three groups. The most likely explanation for that difference is the stronger negativity of the film adopted by the present research, in which the negative aspects are displayed with much more frequency and intensity than the positive ones; in contrast with the one analyzed by the mentioned study, where the landscapes and attraction are as highlighted as the social problems. Also, on *City of God*, the violence and the war for controlling the drug trafficking is the focus subject the film, while *The motorcycle diaries* is centered on The characters' adventure through South America.

However, the film did positively influenced the intentions to visit Brazil of a small group of participants. Thus, in order to examine the role of each aspect of the film on positive change, a set of eight sentences representing attributes based on the three film influencing elements provided by Macionis (2004) was included on the post-test questionnaire, also to be answered through the 5 point Likert scale. A linear regression correlating those attributes and the mean differences on the behavioral intentions was undertaken.

This test provided an insight about the extent in which those influencing elements explain those positive intention changes, as well as which element played the most relevant role on this influence. The linear regression results are described on the following topic.

#### **6.4 Influencing elements**

The last set of questions of the post-test questionnaire consisted in eight sentences representing attributes of the film, which meant to represent the three influencing elements of a film on the viewers' intentions to visit the depicted destination provided by Macionis (2004). The element Place was measured by the attributes "the landscapes depicted", "the sceneries created" and "the cultural attractions of the destination"; to measure the influence of "personality", the attributes "the characters portrayed by the actors" and "the actors in the film" were used; and the attributes "the experience of people in the film", "the storyline of plot of the film" and "the adventure in the film" were employed to assess the influence of the element "performance".

In contrast with the mentioned work of Shani *et. al.* (2009), that used descriptive statistics to rank the factors that, according to the participants, most positively influenced their will to visit the destination; this set of questions aimed to assess in which extent those elements in fact explain the positive changes on the intentions of visit. In order to do this, a linear regression was employed to correlate the eight factors with a mean of the behavioral intentions.

Naturally, the objective was to assess the role of those factors in increasing participants intentions to visit Brazil in the specific cases in which the film actually positively

influenced it. However the overall influence of the film was negative, since all variables had either negative or no significant change on the post-test. Therefore, for this goal, the participants with negative change on the behavioral intentions were excluded. This way, the regression could assess the actual influence of each factor on the viewer's whose desire to visit Brazil was in fact positively influenced by the film.

As a very small number of participants did have positive changes on the behavioral intentions after seeing the film, the participants with identical means on pre-test and post-test questionnaires also had to be considered on the linear regression, otherwise, the sample would not be enough to generate "t" and "sigma" values. As a consequence, the extent in which the influencing factors explain viewers' positive intentions must be underestimated.

In fact, a linear regression was undertaken with only the participants with positive change on behavioral intentions, and the Adjusted R Square was actually 1, which means the factors explain in 100% of the intentions' increases. However, those results could not be included on this work because, since, as mentioned above, they were not enough to generate "t" and "sigma" values. Also due to the small proportion of participants with positive change on the behavioral intentions, a confidence interval of 95%, instead of the 99% used to the t-tests, had to be used on the linear regression.

As shown Table 16, the influence elements examined explain only 45,2% of the behavioral intention increases. As afore mentioned, this result might be underestimated due to the mentioned consideration of participants with no change on the behavioral intentions, which was necessary since of the number of participants with actual increase on those intentions was too small.

Those results also show that the attributes "the landscapes depicted" ( $\beta = 0,87 / p < 0,05$ ), "the actors in the film" ( $\beta = 0,73 / p < 0,05$ ) and "the adventure in the film" ( $\beta = 0,51 / p < 0,05$ ) play a statistically significant role on explaining the intention increases. The attribute "the characters portrayed by the authors", on the other hand, negatively influences the behavioral intentions ( $\beta = -0,66 / p < 0,05$ ), while "the cultural attraction

of the destination”, “the storyline of plot of the film” and “the experience of people in the film” had no significant influence.

**Table 16: Linear regression correlating influencing factors behavioral intentions**

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Adjusted R Square	F (sig)
	B	Std. Error	Beta				
The landscapes depicted	0,71	0,20	0,81	3,66	0,001	0,452	3,994 (0,05b)
The actors in the film	0,56	0,22	0,73	2,58	0,018		
The adventure in the film	0,39	0,19	0,49	2,12	0,046		
The cultural attractions of the destination	0,17	0,23	0,19	0,71	0,483		
The storyline of plot of the film	-0,15	0,22	-0,18	-0,67	0,508		
The experience of people in the film	-0,18	0,24	-0,21	-0,74	0,466		
The scenery created	-0,33	0,25	-0,36	-1,33	0,198		
The characters portrayed by the actors	-0,54	0,26	-0,66	-2,11	0,047		

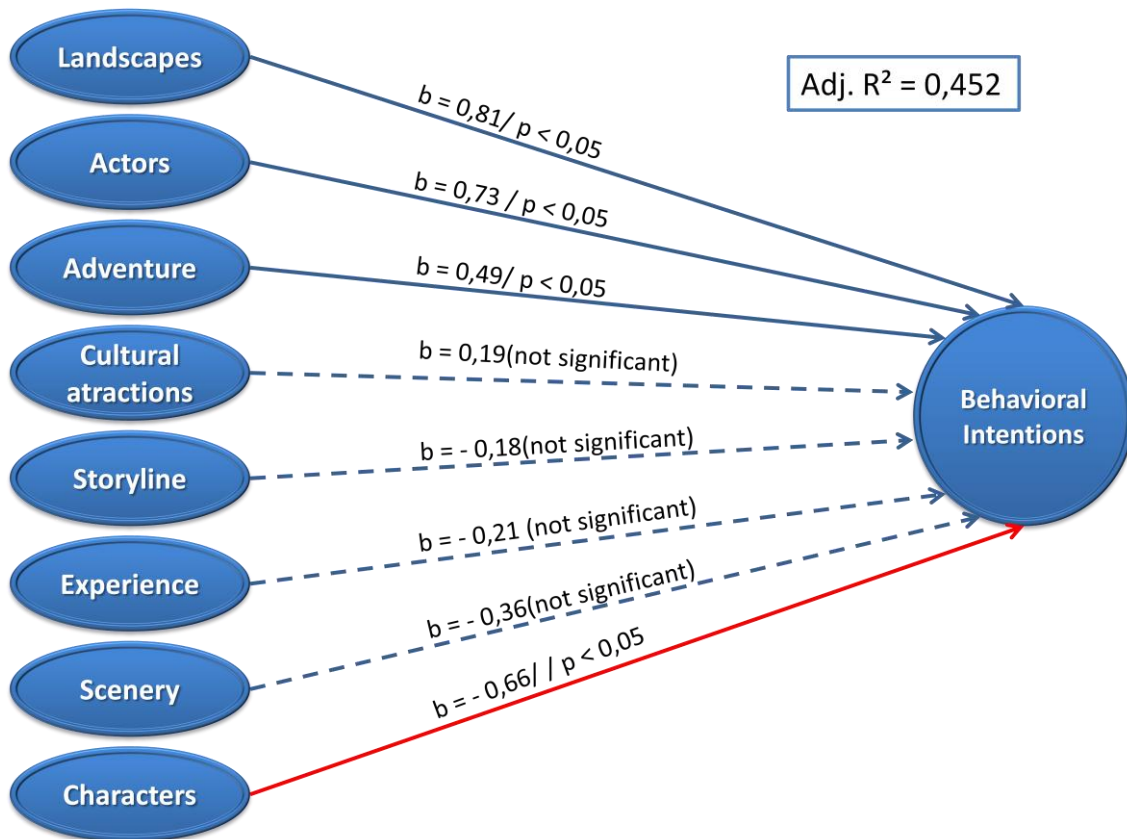
**Source: the author**

It is interesting to notice that one attribute used to measure the influence of each of the three elements provided by Macionis (2004) showed a significant degree of relevance in explaining the intentions’ increase. “The landscapes depicted” was one of the three attributes used to represent the element “place”, “the actors in the film” was one of the two attributes representing the element “personality” and “the adventure in the film” was amongst the attributes representing the element “performance”. This shows that viewers are not necessarily attracted by one or more of Manioni’s (2004) elements specifically. They can also be attracted by a mix of sub-elements within different elements

Analyzing each of the attributes found to be relevant for the intentions’ increase, “landscapes” being the most relevant is a natural and expected result, since this is the most basic way as a film influences people’s impressions and intentions on visiting the portrayed destination. Thus, the result corroborates the statements of Macionis (2004) as well as of Im & Chon (2008); Jewell & McKinnon (2010); Kim & Richardson (2003);

Croy (2010); Hahm & Wang (2011) Riley & Van Doren (1992) and Hudson (*et. al.* 2011), showing that also on the case of films with extremely negative plots, the landscapes are the elements that most engender desire to visit on the viewers.

**Figure 17: Influence of film elements on behavioral intentions**



**Source: the author**

The attribute “actors”, in the second position amongst the relevant ones, however, was not predictable, especially when “characters”, the other attribute used to represent the element “personality” had a negative influence on the behavioral intentions. One possible explanation for this is the fact that although the characters negatively affected viewers’ desire to visit Brazil, probably due to their cruel and violent natures, the actor’s performance, in which humor might have played an important role, as well as the emotions expressed, somehow captivated the viewer’s, so that their characteristics were also associated to the destination.



The attribute “adventure”, according to the literature, was also likely to figure amongst the ones that show relevance on explaining the positive impact on the intentions. Stern & Krakover (1993) explain that when they state that, by provoking visual and auditive hallucinations, film generate empathy, permitting the spectators to experience characters attitudes and sensations.

As commented before, it could seem unlikely that viewers felt attracted to Brazil through the life of favela bandits, however, Schofield (2006) explain that people are attracted due to their own desire to flee from everyday reality. Although involving life risk, the adventure environment depicted by the film might have positive associations as well, since it can represent the opposite of the monotony part of the participants might associate to their own lives, and thus attract them.

Besides corroborating the theories of vicarious consumption of places through cinema, that attraction also illustrates Gammack’s (2005) ideas about the somehow contradictory effect exerted by negative film elements on the image of the depicted destinations. The author observes that highlighting negative aspects about the destination can indeed be advantageous, however, only for very specific segments, giving as example the depiction of natural disasters, which might attract adventure and risk seeking tourists. Therefore, the group of participants whose intentions to visit Brazil were indeed increased after seeing the film may also be considered as making part of those restrict segments.

Those results, as well as the ones achieved by the tests described so far, collected viewers’ immediate impressions on the destination right after seeing the film. However, it is widely acknowledged on the literature that films’ effects on destinations images last much longer than the ones of regular tourist advertising. Thus, as a complement of the present work, the long term effect of films on viewer’s image and desire to visit the destination also received attention. The results of the tests undertaken with that goal are described on the following topic.

## 6.5 Complementary tests: the film's long-lasting effect

It is widely acknowledged on literature that as autonomous sources of information about destinations, films are less manageable and biased than regular tourist advertisement, for example, and thus considered more reliable (Schofield, 2006). Duo to this aspect in addition to the possibilities of customization offered by films, Riley & Van Doren (1992) affirm that the effect films exert on destinations' images are memorized and retained more permanently, which Hudson *et. al.* (2011) complements stating they can last for decades.

In this context, as a complement of the present research, based on the above mentioned authors' affirmations, the long term effects of the film on viewer's intention to visit Brazil was also tested. In order to measure this effect, independent sample t-tests were employed to compare the means achieved on the cognitive destination attributes, affective dimensions and behavioral intentions variables on the pre-test by the participants who had already seen the film with those of the participants who had not.

As shown on table 17, participants who had seen the film had higher means on 21 of the 35 cognitive destination attributes and higher ones on the remaining 14. Nevertheless, none of those differences was statistically significant, so no conclusions could be assumed from those results alone.

On the affective image dimensions, as shown on Table 18, participants who had seen the film achieved higher means on two of the three positive attributes and lower means on the remaining one. They also had lower means on all the three negative affective attributes from Russel's (1980) dimensions as well as on the added attribute "hostile". Nonetheless, those differences were not statistically significant either.

**Table 17: Cognitive image attributes of who saw the film and who did not**

	Saw mean	SD	Did not see mean	SD	Mean Difference	t	df	Sig. (2-tailed)
A vacation in Brazil is an adventure.	4,33	0,72	3,92	0,78	0,42	2,20	128	0,032
There are good beaches there. (NEV)	4,76	0,53	4,38	0,77	0,39	2,18	72	0,036
The country has a great bio-diversity.	4,43	0,67	4,04	0,86	0,39	2,04	128	0,046
It's a good destination for an educational or learning travel experience (NEV)	3,40	1,06	3,04	0,86	0,36	1,51	113	0,136
There is a lot of natural reserves and wild areas	4,29	0,77	3,96	0,81	0,33	1,63	128	0,108
The country has a lot of natural beauty. (NEV)	4,69	0,52	4,38	0,88	0,32	1,61	65	0,117
There are a lot of open-air activities.	4,24	0,77	3,96	0,75	0,29	1,46	126	0,149
There is a great cultural and religious	3,86	0,84	3,63	0,65	0,23	1,17	128	0,248
There are a lot of interesting cultural events, fairs and exhibits.	3,93	0,75	3,71	0,62	0,22	1,22	128	0,226
There are good places to make sports.	4,00	0,83	3,79	0,66	0,21	1,06	128	0,294
There are lots of museums and places of historical interest.	3,40	0,73	3,21	0,59	0,20	1,12	128	0,267
The urbanization is good.	3,00	0,70	2,83	0,87	0,17	0,85	128	0,397
It's a restful and relaxing place to visit	3,02	0,87	2,88	0,80	0,15	0,69	128	0,493
The tourist attractions are famous. (NEV)	4,19	0,77	4,04	0,75	0,15	0,77	98	0,447
Good tourist information is readily available	3,48	0,80	3,33	0,70	0,14	0,73	128	0,470
The cities are attractive.	3,71	0,86	3,58	0,65	0,13	0,64	128	0,522
There is a good nightlife there.	3,45	0,89	3,33	0,70	0,12	0,56	128	0,576
There is a good availability of accommodations and restaurants.	3,74	0,80	3,63	0,71	0,11	0,58	128	0,567
The life quality is high.	2,86	0,68	2,75	0,68	0,11	0,62	128	0,541
The weather is good.	4,64	0,58	4,54	0,66	0,10	0,65	128	0,517
There are good places for shopping.	3,64	0,85	3,58	0,72	0,06	0,29	128	0,774
People there are friendly	3,79	0,81	3,79	0,59	-0,01	-0,03	128	0,975
The food is good.	3,57	0,74	3,58	0,65	-0,01	-0,07	128	0,948
The country has a good political stability	3,02	0,95	3,04	0,69	-0,02	-0,08	128	0,936
Tours and excursions are readily available.	3,19	0,63	3,21	0,72	-0,02	-0,10	128	0,917
The architecture is familiar.	3,29	0,74	3,38	0,77	-0,09	-0,46	128	0,644
Everything is different and fascinating	3,21	0,95	3,33	0,87	-0,12	-0,50	128	0,616
The food is familiar.	3,00	0,80	3,13	0,80	-0,13	-0,61	128	0,542
There is a high standard of living.	2,45	0,77	2,58	0,72	-0,13	-0,68	128	0,499
In general, it is a safe place to visit.	2,29	0,89	2,46	0,93	-0,17	-0,74	128	0,459
The streets and highways are in good conditions. (NEV)	2,74	0,77	2,92	0,50	-0,18	-1,14	125	0,259
The country has high levels of education and professional qualification.	2,90	0,79	3,08	0,88	-0,18	-0,85	128	0,400
Local standards of cleanliness and sanitation are good. (NEV)	2,81	0,77	3,00	0,51	-0,19	-1,20	125	0,234
The public transportation is good.	2,57	0,74	2,83	0,76	-0,26	-1,37	128	0,175
There prices are low / our Money has a lot value there.	3,64	0,93	4,00	0,83	-0,36	-1,55	128	0,125

Source: the author

**Table 18: Affective attributes of who saw the film and who did not**

	Saw mean	SD	Did not see mean	SD	Mean difference	t	df	Sig. (2-tailed)	Difference
<b>Positive attributes</b>									
Pleasant	3,86	0,75	4,04	0,62	-0,18	-1,02	128,00	0,312	Not significant
Relaxing	3,64	0,79	3,58	0,72	0,06	0,30	128,00	0,762	Not significant
Exciting	3,93	0,71	3,79	0,72	0,14	0,75	128,00	0,457	Not significant
<b>Negative attributes</b>									
Unpleasant	1,86	0,84	2,04	0,95	-0,18	-0,82	128,00	0,418	Not significant
Distressing	2,64	1,21	2,71	1,08	-0,07	-0,22	128,00	0,827	Not significant
Gloomy	2,00	0,94	2,42	0,93	-0,42	-1,74	128,00	0,086	Not significant
Hostile	2,79	1,07	2,88	1,12	-0,09	-0,32	128,00	0,749	Not significant
<b>Neutral attributes</b>									
Arousing	4,33	0,87	4,38	0,58	-0,04	-0,21	128,00	0,835	Not significant
Sleepy	2,10	0,96	2,21	1,10	-0,11	-0,44	128,00	0,664	Not significant

Source: the author

Finally, as shown on Table 19, participants who had seen the film scored lower on all four behavioral intentions variables. However just like the results of the two previously described independent sample t-tests, differences were not statistically significant.

**Table 19: Behavioral intentions of who saw the film and who did not**

	Saw mean	SD	Did not see mean	Mean Difference	SD	t	df	Sig. (2-tailed)
I currently consider brazil as a suitable tourism destination for me.	3,60	1,15	3,63	-0,030	0,97	-0,11	128,00	0,92
I'm currently very likely to book a vacation to Brazil	3,64	1,28	3,71	-0,065	1,08	-0,21	128,00	0,83
I currently desire to visit Brazil.	3,76	1,25	3,88	-0,113	1,08	-0,37	128,00	0,71
I'm currently interested in getting more information on traveling to Brazil.	3,33	1,14	3,71	-0,375	0,81	-1,42	128,00	0,16

Source: the author

As statistical significance could not be achieved by any of the variables within the three sets of questions about cognitive destination attributes, affective dimensions and behavioral intentions on visiting Brazil, the statements of Riley & Van Doren (1992)

and Schofield (2006) about the long-lasting effect of films could not be proved in the case of *City of God* and the image of Brazil as a tourist destination.

There are several possible explanations for that. The answers of participants who did not see the film could be as well influenced by other Brazilian films portraying similar elements; or the authors' statements might not apply to films with predominantly negative plots, for example. Further researches on the long-lasting effect of films with negative plots on the image of tourist destination and intention to visit them are needed to define such aspects.

## Part 4: Conclusions

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### 7. Conclusions

The present dissertation had as main purpose to investigate the influence of films with mostly negative plots, specifically when based on recent history, on the image of the destinations they depict. In order to do that, the case of Brazilian recent violent films was selected. Thus *City of God*, the most internationally renowned and laureate Brazilian film, was adopted in the experiments. The selection of this theme was motivated by the noticed shortage of empirical studies specifically investigating the effect of films with negative plots on the image of the depicted destinations.

In fact, studies like Shani (2009) investigated the effect of historical films that combine interesting cultural elements and beautiful landscapes with controversial plots. However, none of those studies investigated the effect of films with predominantly negative aspects, such as violence, poverty, drug trafficking, parallel power, urban disorder and insecurity, which was specifically investigated by the present work.

Therefore, the general objective of the present dissertation is:

- Investigate the influence of recent history-based films with mostly negative plots on the image of the destinations they depict and spectators' visit intentions;

In order to achieve this, the following specific objectives were adopted:

4. Gauge the influence of the film *City of God* on the viewers' cognitive and affective image of Brazil as a tourist destination;
5. Measure the effect of the film *City of God* on the viewers' behavioral intentions of visiting Brazil;
6. Measure the relevance of each element of the film on increasing viewers' visit intentions, on the cases in which it in fact contributes to those intentions.

In order fulfill those objectives; firstly a deep literature review was undertaken, aiming to gain an insight on the tourist destination image formation process, the role of films on

this process and the main methods and measures to assess that role. Then, an experiment including screening the film in closed sessions in two universities in Lisbon and requesting participants to fill out one questionnaire before and one after seeing it was undertaken.

This experiment aimed to assess viewers' impressions regarding 35 cognitive destination attributes, four affective dimensions and four behavioral intentions, as well as the relevance of each element of the film on the cases in which those intentions were increased. Those steps lead to the fulfillment of all the research's objectives, which, along with the theoretical findings they lead to are described on the following paragraphs.

Regarding the two first specific objectives, the results show that the influence of the film on viewer's cognitive and affective image of Brazil, as well as on their intentions on visiting the country is negative. Regarding the third specific objective, in the few cases in which the film positively influenced viewer's intentions on going to Brazil, the most relevant element to that influence was the landscapes depicted, followed by the actors and the adventure in the film.

Therefore, it is concluded that films with negative plots tend to have a mostly negative effect on the image viewers hold of the depicted destination, as well as on their intentions to visit it.

This conclusion is based on the fact that all cognitive destination image attributes, affective dimensions and behavioral intentions had either negative or no significant change after participants saw the film. Therefore, those results are different from the ones obtained by the mentioned study of Shani *et. al.* (2008), which is explained by the predominant negativity of the analyzed film, unlike the one adopted on the mentioned work, which focuses on the adventure, while the social and structural problems are on second plan.

The mentioned study investigated the influence of the film "*The motorcycle diaries*" on the image of South America, concluding that even with a controversial plot the film was able to increase participants' desire to visit the destination, suggesting the even

controversial films were advantageous as long as they showed positive aspects strong enough to balance. The results obtained by the present study imply that this conclusion does not apply to films with a mostly negative plot, since the landscape and the adventure environment depicted on “City of god” were not enough to overcome the effect of the violence and poverty, resulting in a decrease on the visit intentions.

Also, the results are in accordance with the view of authors like Campo *et. al.* (2011), Gammack (2005), Hahm & Wang (2001) and Im & chon (2008), which support the idea that films’ effects on the depicted destinations are not always positive.

The fact that even the aspects that were not depicted on the film also had negative changes suggests that, besides negatively affecting spectator’s views on the negatively depicted aspects, films with controversial plots also make viewers give less credit to other aspects, which they used to have good impressions about. In other words, the results suggest that films with predominantly negative contents turn viewers’ cognitive evaluation of the depicted place generally lower, including on the aspects not directly depicted on the film.

Although the film negatively influenced most of the cognitive and affective destination image attributes of Brazil, it had a very discrete effect on the general image. Also, regarding the affective image in particular, the change was not enough to turn it from positive to negative, except on the one case in which it was already close from neutral, namely the affective dimension “relaxing-distressing”.

This result reinforces the one obtained by Shani *et. al.* (2009), proving that, also on the case of films with mostly negative content, their effect on the destination image is much more noticeable on the image attributes than on the general image. Thus, films are much more likely to reinforce an existing image, like in the case studied, or even to reduce its intensity, than to actually deeply change. However, naturally, there must be exceptions, such as the cases in which the audience have too little information about destination, so the film will be the main source, and thus, shape it completely.

Regarding the cases in which the film did have a positive influence on the intentions to visit the country, the results are in accordance with Croy (2010); Hahm & Wang (2011);



Hudson (*et. al.* 2011); Im & Chon (2008); Jewell & McKinnon (2010); Kim & Richardson (2003) and Riley & Van Doren (1992), who support the idea that the landscapes are the most relevant influencing element.

The results prove that also in the case of films with negative plots, which have an overall negative effect on the destination image, the landscapes keep being the factor through which viewers are most attracted to the destination. Naturally, this applies for the viewers that are indeed more attracted to the destination after seeing the film than they were before, which is a minor portion. Besides, this also only applies for the cases in which the film does display some attractive landscape.

In the case of *City of God*, although the general content is negative, the film still portrays some scenes on the beach. It is possible then, that in films with similar negative aspects and no beautiful landscape at all, like one mostly shot in a jail, such as *Carandiru*, positive changes in behavioral intentions would not be found in any of the participants

About “the adventure in the film” figuring amongst the relevant elements of influence, this result is in accordance with Stern & Krakover (1993) and Schofield (1996). The formers state that, by provoking visual and auditive hallucinations, films engender empathy, which permits spectators to experience the characters’ attitudes and sensations. The latter explains that, through this process, viewers are attracted due to their own desire to flee from everyday reality.

Although it might include life danger and suffering, the adventure depicted on the film might as well represent the opposite of the monotony some participants could associate with their own routines, and thus attract them.

Besides corroborating the mentioned theories of empathy and vicarious consumption of places through films, those results also illustrate the idea exposed by Gammack (2005) about the somehow contradictory effect exerted by negative elements of films. The author explains that highlighting negative aspects can indeed be advantageous, since it might attract some specific segments. Therefore, the adventure seeking viewers attracted to Brazil after watching *City of God* may be considered as part of those groups.

It is also worth to mention that the pre-test results show generally positive original impressions about the country. However, it also showed that the image of an exotic and borderline savage land with paradisiacal landscapes contrasting with precarious life-conditions is also vivid. It is possible that other films depicting Brazil also play a role on that image.

A point in literature that could not be verified in the analyzed film was the long-lasting effect of films on destination images. Riley & Van Doren (1992) affirm that the effect films exert on destinations' images are memorized and retained more permanently, than the one of tourist advertising, which Hudson *et. al.* (2011) complements by stating they can last for decades. However, no significant differences were found between the cognitive images, affective image or behavioral intentions of participants who had seen the film sometime in the past from the ones of the participants who had never seen it.

There are several possible explanations for that. One of them is the existence of participants who normally watch Brazilian films but did not watch *City of God* particularly. On those cases, other films from Brazil portraying similar elements, such as "*Elite Squad II: the enemy within*", for example, which was the most mentioned as last Brazilian film watched, might have negatively influenced their cognitive and affective images of Brazil, as well as their intentions to visit the country.

Another possibility is that that those author's statements might not apply to films with controversial plots and mostly negative elements, such as violence, urban disorder and insecurity, such as "*City of God*". In that case, the long-lasting effect would be mostly exerted by films that positively portray the destination, while negative impacts of films on the destination image would be only vivid right after seeing the film. More investigations on the long-term effect of films with negative plots on the image of the depicted destinations are needed to empirically define such aspects.

### **Managerial implications**

The present research empirically corroborated the idea that films with predominantly negative elements tend to exert a mostly negative influence on the image of the depicted destination on the viewers' minds. As explained on topic 3.2.1, stakeholders of tourism

and cinema might have conflicting interests, since the latter prioritize the creation of a high quality entertainment that brings them profits (Warnick, et al., 2006) rather than the contribution to the destination's positive image.

Considering this, the suggestions that could be addressed to DMOs in general are the same mentioned on chapter 3.2.2, such as close collaboration with producers (Campo, et al., 2011; Şahbaz & Kiliçlar, 2009) and active sponsorship of productions, since being as “film-friendly” as possible is essential to any destination intending to reach success with film-tourism (Hahm & Wang, 2011; Noelle O'Connor & Bolan, 2008; Noelle O'Connor, et al., 2008).

More specific suggestions however are addressed to the organisms responsible for tourism marketing in Brazil. The film adopted on the present research was selected for being considered adequate as a sample of contemporary Brazilian cinema, since it is the main representative of the current trend of films shot in favelas and environments alike, which includes most of the films with international repercussion. That means the results found are generally applicable to most Brazilian contemporary films with international repercussion, and thus, relevant to the country's image as a tourist destination.

As afore mentioned, a close collaboration with the film producers is the only way for DMOs to have some control over the image of the destination that is transmitted to the world through films. However, with the same intensity in which cinema incentive policies in Brazil fail to consider the distributing channels, resulting in good movies that do not reach the great audiences (Autran, 2010; Matta, 2010), Brazilian tourism marketing also seems to fail in considering national cinema as an important factor influencing the country's image as a tourist destination.

Naturally, films like “*City of God*”, “*Carandiru*” and *Bus 174*” cannot just stop being made in benefit of the country's tourism, since they have a great artistic and commercial value. However, their effect should be considered by national and state DMOs, which should as well work together with filmmakers, in order to match their interests, as proposed by Hahm & Wang (2011). The public organ responsible for the country's

tourist market, *Embratur*, could take advantage of the fact that most major films are funded by culture incentive programs to have some control over the productions.

There could be defined, for example, items on the edicts for the selection of projects, in favor of films with a potential of positive influence on the country's image. Naturally, it should not be done aiming to reduce national cinema production to films that look more like tourist advertising pieces, since it would jeopardize, not only the films' quality, but also their potential positively changing the image, as the advantage of films as image formation agents is exactly their non-advertising and unbiased character, as discussed on topic 3.1.3.

However, a matching could be done on the interests of national tourism and national cinema, since both are beneficial for the country and the former is managed by the government while the latter has an indirect participation, since it is funded with tax wavier. This way, the country could use films to overcome the image of a "savage paradise", which they currently reinforce, as showed by the present work's results.

On what concerns to the specific audience which according to Gammack (2005) is attracted by certain negative aspects films depict, some enterprises already take advantage of the attraction exerted by films like *City of God*, such as the receptive agencies that offer tours in favelas, in Rio de Janeiro. Other enterprises or even DMOs targeting those specific segments could match campaigns with the international release of films, or launch other film-related marketing actions, in order to make the best benefit from those opportunities.

### **Limitations and further researches**

Despite the rigor on the methods and measures employed by the present research, some limitations may be pointed, based on which, future research topics are suggested. Firstly, the sample scale, due to the difficulties faced to gather big groups of people willing to dedicate about two and a half hours to volunteer on a research, was below the average number on the consulted works with similar methods, which ranges around 200.

Also regarding the sample, the research shares a limitation with most of the studies involving the kind of methods employed, which is the homogeneity of the sample, more specifically, its limitation to university students. Also, the fact that the participants were either Portuguese or residents in Portugal, and thus have a high familiarity with Brazil, might also have influenced the results. On what concerns to the subject of work, due to the exploratory nature of the work, the results are still limited to the case studied.

In this context, future research with bigger and more varied samples, including participants with other main occupations and other nationalities would be useful to a more accurate validation of the results. It should also be observed that destination image is formed by perception and cognition, where the latter is influenced, amongst other factors, by social demographical characteristics, which also highlights that need.

Also, researches with other Brazilian are necessary to assess the influence of other films on the original image shown by the pre test results. Equally, studies with films from other countries are important to empirically check the generalization of the results, as well as finding differences in each reality researched.

Also, the present research could not verify the long-lasting effects of the film on the country's image, which might be related to the influence of other Brazilian films, like *Elite Squad II: the enemy within*, on the viewer's original image of Brazil. In this context, further researches focused on long-lasting effect of films with negative plots on the image of the depicted destinations and viewers' intentions to visit it are also recommendable.

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# Annexes

## A1. Pre-test questionnaire



### O cinema brasileiro e a Imagem do país como destino Turístico

1

Responder esta página antes do filme

1. Gênero: ( ) Masc. ( ) Fem. ( ) Quando passam em canais brasileiros que assisto
2. Idade: ( ) 15-18 ( ) 18-25 ( ) 26-35 ( ) Quando alguém me indica um
- ( ) 36-45 ( ) 46-60 ( ) 61+ ( ) Procuro novos filmes para alugar ou fazer download / ver online
3. Grau que frequenta ( ) Licenciatura ( ) Mestrado ( ) Esporadicamente
- ( ) Doutorado
4. É trabalhador estudante? 9. Qual foi o último filme brasileiro que viu?
- ( ) Sim ( ) Não
6. Quantos filmes costuma assistir semanalmente? 10. Há quanto tempo o viu?
- ( ) menos que 1 ( ) 1 a 3
- ( ) 3 a 5 ( ) mais que 5
7. Costuma assistir filmes Brasileiros? 11. Já viu o filme "Cidade de Deus"?
- Se não, passar diretamente à questão 11. Se não, passar diretamente à questão 14.
- ( ) Sim ( ) Não ( ) Sim ( ) Não
8. Com que frequência? 12. Quantas vezes?
- ( ) Sempre que estão em cartaz no cinema
- ( ) Quando passam na TV portuguesa 13. Há quanto tempo viu este filme pela última vez?
14. Já foi ao Brasil? 16. Quando lá foi pela última vez?
- Se não, passar diretamente à questão 18. ( ) No último ano
- ( ) Sim ( ) Não ( ) Nos últimos 2 anos
15. Quantas vezes? ( ) Nos últimos 5 anos
- ( ) 1 ( ) 2 ( ) 3 ( ) 4 ( ) 5+ ( ) Nos últimos 10 anos
15. A que cidade(s) ou região(ões)? ( ) há mais de 10 anos
17. O que o motivou a ir ao Brasil?

18. Demonstra o teu nível de concordância com as seguintes afirmações sobre o Brasil assinalando-as de 1 a 5, considerando que: 1 = Discordo completamente; 2 = Discordo; 3 = Nem concordo nem discordo; 4 = Concordo; 5 = Concordo completamente

	1	2	3	4	5
É um lugar sossegado e relaxante para se visitar.					
As pessoas lá são amigáveis.					
Tudo lá é diferente e fascinante.					
É um bom destino para uma viagem educacional ou de aprendizagem.					
Umaz férias no Brasil são uma aventura.					
O clima lá é bom.					
Há lá boas praias.					
Tem-se lá uma boa vida noturna.					
A arquitetura é similar à familiar.					
O país oferece muita beleza natural.					
O país tem uma grande biodiversidade.					
Há muitas atividades ao ar livre.					
Há muitas reservas naturais e áreas selvagens.					
As cidades são atrativas.					
Há muitos museus e lugares históricos.					
As atrações turísticas são famosas.					
Há muitos eventos culturais interessantes.					
Há uma grande diversidade cultural e religiosa.					
Há boa disponibilidade de hospedagem e alimentação.					
Há bons locais para se praticar desportos.					
Há bons lugares para compra.					
Os preços são baixos / nosso dinheiro rende bastante lá.					
A comida é familiar.					
A comida é similar à portuguesa.					
As estradas e ruas têm boas condições.					
Há boas condições de limpeza pública e saneamento.					
Lá há uma boa qualidade de vida					

	1	2	3	4	5
O país tem bons níveis de educação e qualificação profissional.					
A urbanização é boa.					
O transporte público é bom.					
Em geral, é um lugar seguro para se visitar.					
O país tem boa estabilidade política.					
O nível de vida é elevado.					
Há boa disponibilidade de informações turísticas.					
Consegue-se realizar passeios e excursões com facilidade.					

19. Expressa o nível em que as seguintes afirmações se enquadram em tua opinião pessoal marcando-os de 1 a 5, considerando os mesmos significados que na questão anterior.

	1	2	3	4	5
Para mim, o Brasil é um país agradável.					
Para mim, o Brasil é um lugar estressante.					
Para mim, o Brasil é um lugar tenebroso (sombrio).					
Para mim, o Brasil é um lugar relaxante.					
Para mim, o Brasil é um país hostil.					
Para mim, o Brasil é um lugar emocionante.					
Para mim, o Brasil é um lugar entediante.					
Para mim, o Brasil é um lugar desagradável.					
Para mim, o Brasil é um lugar animado/alegre					

20. Expressa o nível em que as seguintes afirmações se enquadram em tua opinião pessoal marcando-os de 1 a 5, considerando os mesmos significados que na questão 18.

	1	2	3	4	5
Neste momento, considero o Brasil como um destino turístico adequado para mim					
Neste momento, desejo conhecer o Brasil					
Neste momento, pretendo passar umas férias no Brasil					
Neste momento, estou interessado em adquirir mais informações sobre viagens ao Brasil					

## A2. Post-test questionnaire



### O cinema brasileiro e a Imagem do país como destino Turístico Responder esta página depois do filme

2

01. Demonstra o teu nível de concordância com as seguintes afirmações sobre o Brasil assinalando-as de 1 a 5, considerando que: 1 = Discordo completamente; 2 = Discordo; 3 = Nem concordo nem discordo; 4 = Concordo; 5= Concordo completamente

	1	2	3	4	5
É um lugar sossegado e relaxante para se visitar.					
As pessoas lá são amigáveis.					
Tudo lá é diferente e fascinante.					
É um bom destino para uma viagem educacional ou de aprendizagem.					
Uma férias no Brasil são uma aventura.					
O clima lá é bom.					
Há lá boas praias.					
Tem-se lá uma boa vida noturna.					
A arquitetura é familiar.					
O país oferece muita beleza natural.					
O país tem uma grande biodiversidade.					
Há muitas atividades ao ar livre.					
Há muitas reservas naturais e áreas selvagens.					
As cidades são atrativas.					
Há muitos museus e lugares históricos.					
As atrações turísticas são famosas.					
Há muitos eventos culturais interessantes.					
Há uma grande diversidade cultural e religiosa.					
Há boa disponibilidade de hospedagem e alimentação.					
Há bons locais para se praticar desportos.					
Há bons lugares para compra.					
Os preços são baixos / nosso dinheiro rende bastante lá.					
A comida é boa.					
A comida é familiar.					
As estradas e ruas têm boas condições.					
Há boas condições de limpeza pública e saneamento.					
Lá há uma boa qualidade de vida					
O país tem bons níveis de educação e qualificação profissional.					
A urbanização é boa.					
O transporte público é bom.					
Em geral, é um lugar seguro para se visitar.					
O país tem boa estabilidade política.					
O nível de vida é elevado					
Há boa disponibilidade de informações turísticas.					
Consegue-se realizar passeios e excursões com facilidade					

02. Expressa o nível em que as seguintes afirmações se enquadram em tua opinião pessoal marcando-os de 1 a 5, considerando os mesmos significados que na questão anterior.

	1	2	3	4	5
Para mim, o Brasil é um país agradável.					
Para mim, o Brasil é um lugar estressante.					
Para mim, o Brasil é um lugar tenebroso (sombrio).					
Para mim, o Brasil é um lugar relaxante.					
Para mim, o Brasil é um país hostil.					
Para mim, o Brasil é um lugar emocionante.					
Para mim, o Brasil é um lugar antedistante.					
Para mim, o Brasil é um lugar desagradável.					
Para mim, o Brasil é um lugar animado/alegre					

03. Expressa o nível em que as seguintes afirmações se enquadram em tua opinião pessoal marcando-os de 1 a 5, considerando os mesmos significados que na questão 18.

	1	2	3	4	5
Neste momento, considero o Brasil como um destino turístico adequado para mim					
Neste momento, desejo conhecer o Brasil					
Neste momento, pretendo passar umas férias no Brasil					
Neste momento, estou interessado em adquirir mais informações sobre viagens ao Brasil					

04. Indica o nível de influência que os seguintes elementos do filme tiveram na sua intenção de visitar o Brasil marcando-os de 1 a 5, considerando que : 1 = "Nenhuma influência" e 5 = "Muito influência".

	1	2	3	4	5
Paisagens mostradas					
Cenários criados					
Atrações culturais do destino					
Experiências das pessoas no filme					
Enredo e trama do filme					
A aventura no filme					
Os personagens interpretados pelos atores					
Os atores do filme					