



**SUSAN
BELINDA
CARVALHO**

O CINETURISMO – O CASO DE PORTUGAL

**FILM-INDUCED TOURISM – THE CASE OF
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Dissertação apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Gestão e Planeamento em Turismo, realizada sob a orientação científica do Doutor Armando Luís Vieira, Professor Auxiliar do Departamento de Economia, Gestão e Engenharia Industrial da Universidade de Aveiro e coorientação da Doutora Alcina Pereira de Sousa, Professora Auxiliar do Centro de Competências de Artes e Humanidades da Universidade da Madeira.

I dedicate this dissertation to my mum, Celeste Nóbrega for all her support throughout this entire process and for always believing in me.

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palavras-chave

Cineturismo, marketing de destinos, associações de promoção turística, *film commissions*, estratégias de marketing do destino.

resumo

O presente trabalho aborda o tema do cineturismo em Portugal pela perspetiva das associações de promoção turística portuguesas. Dada a escassez de investigação sobre cineturismo em Portugal, devido à novidade do tema, foi desenvolvida investigação primária através de inquéritos por questionário, estudos de caso e entrevistas. A investigação primária conduzida concluiu que Portugal detém todos os recursos e atributos necessários para desenvolver o cineturismo, no entanto as associações de promoção turística e as *film commissions* necessitam de trabalhar em conjunto para garantir que os filmes são promovidos de uma forma que pode ser benéfica para o setor do turismo e para a indústria do cinema.

keywords

Film-induced tourism, film tourism, destination marketing, destination marketing organisations, film commissions, destination marketing strategies.

abstract

The following dissertation discusses the topic of film-induced tourism in Portugal from the perspective of the Portuguese destination marketing organisations. As research concerning film tourism in Portugal was unavailable due to the novelty of the topic, primary research was developed through online survey questionnaires, case studies and interviews. The primary research conducted found that Portugal has all the necessary resources and attributes required to develop film tourism; however DMOs and film commissions need to work together to ensure that films are promoted in a way which can be beneficial to both the tourism sector and the film industry.

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List of Abbreviations

ACVB – Azores Convention & Visitors Bureau

APB – Algarve Promotion Bureau

DMO – Destination Marketing Organisation(s)/Destination Management Organisation

LVCB – Lisbon Visitors & Convention Bureau

MFC – Madeira Film Commission

MPB – Madeira Promotion Bureau

PCVB – Porto Convention & Visitors Bureau

RATP – Regional Association(s) of Tourism Promotion

TAA – *Turismo do Alentejo* Association

TCA – *Turismo do Centro* Association

TP – *Turismo de Portugal*

Chapter 1 - Introduction

1.1 Introduction

This chapter begins with a brief introduction to the master's thesis *Film-Induced Tourism - The Case of Portugal* with a discussion of the relevance of the study and a definition of the current problems encountered concerning film tourism. The introduction also underlines the research objectives and presents the organisation of the research.

1.2 Relevance of the Study

The title *Film-Induced Tourism – The Case of Portugal* arose through initial viewing of international films, such as 20th Century Fox's *Rio* (2011) and Disney Pixar's *Brave* (2012), which increased destination awareness of Rio de Janeiro and Scotland. Moreover, it was noted that other European countries such as France, Italy, Spain, the United Kingdom and Ireland were increasing their exposure through films in which they were featured.

After having watched the Portuguese soap operas, *Flor do Mar* (2008) and *Ilha dos Amores* (2007), it was intriguing to see how they portrayed the scenery, activities and typical traditions of Madeira and the Azores and according to the mass media, were also able to increase the number of domestic tourists visiting the respective islands. Furthermore, the current study intends to understand whether destination marketing strategies developed by the regional associations of tourism promotion (RATP) may have contributed to this increase and whether this increase in visitors and increase in destination awareness could apply in the same way to international films produced in Portugal.

The idea that other European destinations with filming locations, as beautiful and as interesting as the ones in Portugal had recognised the benefits of films with tourism and that Portugal had not, was one of the reasons research would be conducted to understand film tourism in Portugal. Moreover, various feature films set in these European countries were found to have contributed to increase tourism in the filming locations and are

examples of how films could be an opportunity for Portugal to promote specific locations. Some examples of these films are *Midnight in Paris* (2011), filmed in France; *Eat, Pray, Love* (2010), shot in Italy among other countries; *Vicky Cristina Barcelona* (2008), filmed in Spain; the *James Bond* movies¹, shot in the UK and *P.S. I Love You* (2007), filmed in Ireland.

Sue Beeton's book entitled *Film-Induced Tourism* (2005) also influenced the current research study concerning film-induced tourism as the book expands the notion of film tourism and covers new aspects of film tourism that need further research, such as travel programmes and documentaries. Beeton mentioned the need for more practical/applied research in the field; therefore the study of the other forms of films and the case of film tourism in Portugal seem adequate.

1.3 Definition of the Research Problem and Goals

The current economic crisis, especially in Portugal has called for urgent measures which require innovation. With this being said, in Portugal the only economic activity which has survived the world economic crisis is tourism, as tourism receipts in Portugal continue to grow.

Long has it been since tourists came to Portugal based on the quest for sun and sea as the preferred tourism product among tourists; however there are other interesting tourism products, these being subaquatic tourism in the Azores, city breaks in the city of Lisbon, enotourism in Porto, gastronomy tourism and ecotourism. Moreover, the "experience economy" has become the focus of the tourist's experience as he/she seeks new experiences, which can be real or staged as long as the tourist feels he/she is part of the experience (Pine & Gilmore, 1998). This raises serious questions of authenticity and hyperreality which researchers such as MacCannell (1976) have criticised. However contradictory this may be, the reality is that tourists are becoming increasingly curious and more intelligent about how they gather information about the destination. Therefore the

¹ The use of the American English term "movie" is purposefully used throughout the thesis to refer specifically to feature films.

usual brochures, advertising campaigns on TV or on the Internet have proven to be less effective and costly in drawing tourists to a specific destination. Thus, present day tourists rely on various information sources before purchasing a holiday. The tourist is less receptive to advertising because it is seen as less credible and manipulates reality through induced images. Consequently, the tourist draws on organic images viewed through films which were not created purposefully to promote a destination. Films are perceived as more credible sources of information and are important tourism motivators. Moreover, it is important to study film tourism as a new form of tourism which reflects the current postmodern tourist.

There are many case studies on European countries depicted in films, especially concerning the impacts of films on a specific geographical area; however there is a lack of research concerning the relevance of travel series and non-fictional series on film tourism and to date there is no research regarding film tourism in Portugal; therefore suggesting much needed research on both topics. Thus the following work will attempt to understand film tourism in Portugal through the perspective of destination marketing organisations (DMOs) and identify possible opportunities for developing film tourism in this country, as due to the novelty of the research; the impacts of film tourism are difficult to measure. The marketing strategies undertaken by DMOs will also be researched, as well as the relevance of travel series and non-fictional series on film tourism. With this being said this thesis will try to understand the state of film tourism in Portugal through destination marketing organisations and possibly contribute to the film tourism literature.

1.4 Research Objectives

The current work draws on applied research which considers problems encountered in businesses and tries to present practical solutions which may be useful for tourism organisations. Moreover, as with all research, there should be a main objective which encompasses the entire focus of the work and there should be specific objectives which help reach the main objective. The following points specify the main objective and specific objectives of this thesis:

Main objective:

- to understand the state of film-induced tourism in Portugal from the perspective of the Portuguese destination marketing organisations (DMOs).

Specific objectives:

1. to contribute to literature concerning other forms of film tourism, such as travel programmes, documentaries, non-fictional series and non-fictional TV programmes;
2. to identify destination marketing strategies used by the regional associations of tourism promotion regarding film tourism;
3. to identify destination marketing strategies used by the national tourism organisation regarding film tourism;
4. to contribute to the understanding of DMOs concerning film-induced tourism;
5. to gather opinions of DMOs concerning film tourism;
6. to do some research on international films produced in Portugal;
7. to account for various case studies of films produced in Portugal;
8. to understand the relationship between DMOs and film commissions concerning film tourism;
9. to contextualise film tourism in Portugal;
10. to identify the opportunities of film tourism in Portugal and outline the actions that need to be taken.

1.5 Organisation of the Research

The following thesis consists of six chapters, namely introduction; theoretical background concerning film-induced tourism; theoretical background concerning destination

marketing, research methodology; data analysis and conclusions. The relevance of the study, the definition of the problem and objectives of the study have already been mentioned in this chapter. The theoretical background focuses on defining film tourism, film tourism impacts, destination marketing, destination marketing organisations in Portugal and destination marketing strategies through the review of relevant literature. The research methodology considers the tools, techniques and procedures for the secondary and primary data. Moreover, the methodology also presents the criteria for the questionnaire design, for the selection of the respondents, for the data collection and data analyses which support the objectives of the research. The data analysis chapter consists of primary qualitative research retrieved from eight online survey questionnaires sent to the regional associations of tourism promotion in Portugal and *Turismo de Portugal*, two case studies, namely *The Bachelorette* and *Anthony Bourdain: No reservations* and information collected from two semi-structured interviews to understand the relationship between DMOs and film commissions. Lastly, the conclusions outline the research findings, managerial implications, limitations and future research.

1.6 Conclusion

The points referred above acknowledge the importance of film tourism as a new tourism product that has proven to provide much exposure to destinations, such as France, Italy, Spain, the UK and Ireland. The promotion of Portugal through films may be lacking; however Portugal seems to possess all the relevant characteristics sought by film productions, as seen with the soap operas *Flor do Mar* and *Ilha dos Amores*. The lack of information available concerning film tourism in Portugal is a problem and primary research based on secondary research is necessary to understand the state of film-induced tourism in this country. In light of this, the research objectives were defined, being that the main objective of this study is “to understand the state of film-induced tourism in Portugal from the perspective of the Portuguese destination marketing organisations” and the organisation of the research was also outlined. The following chapter will focus in more detail on the literature review.

Chapter 2 - Theoretical Background – Film-Induced Tourism

2.1 Introduction

This chapter attempts to understand the concept of film-induced tourism based on a literature review of relevant research in the field. Furthermore, various definitions of film tourism are presented; the types and forms of film tourism are outlined, as well as the types of film tourists which exist. The relevance of the 3Ps framework is described and the film tourism process according to Sellgren is explained. Subsequently, the positive and negative impacts of film tourism are outlined and the importance of TV soap operas and fictional television series are studied. Lastly and with regards to the specific research objective 1 “to contribute to literature concerning other forms of film tourism, such as travel programmes, documentaries, non-fictional series and non-fictional TV programmes”, travel programmes, documentaries, non-fictional series and non-fictional TV programmes are explained somewhat as these films are also relevant to the success of film tourism. With this being said, focus is given essentially on the destination marketing perspective of film tourism.

2.2 Definition of Film-Induced Tourism

Film-induced tourism also referred in some literature as film tourism, movie-induced tourism, cinema tourism, media related tourism, mediatized tourism, screen tourism and popular media-induced tourism goes back to the beginning of film-making and ever since has been influencing viewers’ perspectives of a destination with the depiction of distinct places and exotic communities (e.g. American Indians in Western films). Films such as *Gone with the Wind* (1939) set in the US, *The Quiet Man* (1952) in Ireland, *Crocodile Dundee* (1986) in Australia and *Braveheart* (1995), set in Scotland but mostly filmed in Ireland, were the first evidenced blockbuster films able to influence destination brand awareness and tourism flows.

Many researchers have studied the effects that cinema and television may have on increasing destination brand awareness. Since the 90's the interest in film tourism, also known as film-induced tourism (Beeton, 2005), has increased to a point which has evolved from the initial stages of simply understanding the concept, the impacts of film tourism on the destinations and on residents and tourist behavior, towards a more complex approach directed at specific issues, such as the effects of specific film forms, celebrity involvement and popular culture. According to O'Connor (2010), there are still many areas and topics relating to film tourism that require further research.

Zimmermann & Reeves (2009, p.156) identify the relationship between film and tourism by referring the "beauty of the gaze" which both provide; thus film narration and touristic staging are joined at the most obvious level into what is defined as film tourism. Gjorgievski & Trpkova (2012, p.98) refer the origin of film tourism as an "incidental phenomenon" which motivated increasing research about this topic. O'Connor (2011) says that film tourism can be interpreted as a spin-off of a very successful entertainment industry. While Gjorgievski & Trpkova (2012) further point out the similarities between film and tourism by acknowledging that both industries enable people to relive or experience as well as see and learn new things through entertainment and pleasure. The authors go on to say that:

while watching a movie, one enters a new world and a new story, meeting new heroes and characters, thereby experiencing a variety of emotions. Within a two-hour projection, one partly satisfies their need to get away from the reality, free of charge, without leaving his/her living room.

(Gjorgievski & Trpkova, 2012, p. 97)

Moreover Gjorgievski & Trpkova (2012) mention that people who wish to experience what they see on the screen need to travel, leave their homes and spend money. As Basanez (2011, p.30) states, "travel nowadays is more about "re-knowing" what is already known".

Early on Butler (1990, cited by Hudson & Ritchie, 2006a) had realised that people were placing less importance on reading and that there had been a shift from using literary texts as a source of information about a destination to the increasing use of visual media. Beeton

(2005) agrees with Butler by stating that the influence of movies, DVDs and television are becoming more pervasive with less people relying on written information. Hence movies and television have become very important sources of information to gain knowledge and are entertaining (Beeton, 2005). O'Connor (2010) also identifies that people are reading less and films and television are becoming more important. However, this author refers that promotional literature enables people to use their imaginations about destinations lesser so than films and television which portray a more realistic visual representation of the destination.

One of the most recent definitions of film tourism which accounts for today's modern technological development is presented by Hudson & Ritchie (2006a). The two authors state that "film tourism is defined as tourist visits to a destination or attraction as a result of the destination being featured on television, video, DVD or the cinema screen" (Hudson & Ritchie, 2006a, p. 256). Connell (2012) further elaborates on this definition and adds that the visualisation of films through other means is increasing and people can now select various personalised means to view films, such as digital or cable TV, video on demand, through direct internet access, internet downloads or by watching films on smartphones or other devices. Thus films have never been so accessible.

As the concept of film tourism is relatively recent there have been multiple attempts to better understand this phenomenon by making comparisons to other tourism forms as done so by Hudson & Ritchie (2006a) who considered film tourism as a form of cultural tourism and Kraaijenzank (2009) who referred to film tourism as a phenomenon similar to niche tourism. Buchmann *et al.* (2010) also compared film tourists to adventure tourists in order to explain film tourism by stating that both types of tourists immerse themselves in the destination. Moreover, Beeton (2005) compares film tourists to pilgrims as they both seek simulacra or representations of what they perceive as reality.

Zimmermann & Reeves (2009) define a film location as the ideal place to visit and where fiction enters reality as it becomes materialised. Film-making has evolved from the initial stages of on-set studio filming during the Hollywood golden era to on-location filming at specific destinations. This represents accessible real-life tangible settings which in some

cases still contain the original constructed film sets. An example of this is *Hobbiton* from *The Lord of the Rings* (Kraaijenzank, 2009) and *The Hobbit: An Unexpected Journey* (2012), which tourists can visit in New Zealand. One of the first well-known movies produced on-location was *The Sound of Music* (1965) which to this day is still one of the reasons people visit Salzburg, in Austria.

Schofield (1996) claims that film-induced tourism is a growing phenomenon which typifies the postmodern tourism experience of a place. The author also claims that postmodern tourism has changed the way destinations can be represented with the formation of visually interesting and attractive environments instead of exact representations making any tourism experience acceptable. In line with this, Connell (2012) recognises that visiting a destination connected with a film, character, scene or author becomes more appealing than visiting the destination based on its intrinsic place qualities, therefore typifying the values of a postmodern society. Iwashita (2006) identified the characteristics of postmodern tourists which were found to be from globalised societies such as Europe, the USA and Japan. This author considered the impact of films through the concept of popular media-induced tourism.

O'Connor (2010) refers the importance of 3D technology, as a way to develop visually and acoustically interesting effects which are perceived as organic images, considered to be less biased and closer to reality. Schofield (1996) believes that film and television images are more familiar and appealing than other communication channels. According to this author, these channels attract large audiences and have the ability to increase a destination's visitor market. Hudson & Ritchie (2006a) support this statement and add that an international movie can reach more than one hundred million viewers as it progresses from cinema to DVD and then television. O'Connor (2010) further explains the progression of films introduced by Hudson & Ritchie (2006a) and adds that films are re-occurring events which go through DVD launches, television airings and subsequent spin-offs which all provide more exposure for the destination.

The overall film tourism experience raises issues of authenticity or the lack of authenticity, especially when tourists visit a film location that is much different to the one seen on

screen. Already in the 70s, MacCannell (1976, cited by Beeton, 2005) stressed that tourists were on the quest for authentic experiences, but unfortunately in many cases failed to find true authenticity. In contrast to this pessimistic view of film tourism, Ritzer & Liska (1997) argue that today tourists are searching for inauthenticity. Furthermore, Baudrillard (1983, cited by Beeton, 2005) claims that the distinction between the real and the apparent is becoming less notable, resulting in hyperreality. The notion of hyperreality claims that reality is already a reproduction in itself and copies or representations of objects are defined as simulacra. Beeton (2005) compares films and film sites with religious pilgrimage sites, as both become simulacra or representations of something else. Urry (2002, cited by Beeton, 2005) confirms that people understand that the media are a simulation and in turn people like to simulate the media because simulation can seem more real than the real. In earlier works, Urry (1990, cited by Beeton, 2005) had indicated that the post-tourist was aware of what authentic was and what it was not; yet hyperreal experiences were preferred. Eco (1983, cited by Beeton, 2005) had already claimed that tourists were at their happiest when experiencing that which is totally inauthentic, namely the hyperreal tourist site. According to Boorstin (1972, cited by Beeton, 2005) tourists no longer care if an experience is authentic or not as long as their expectations of the destination are met. Moreover, tourists are seeking superficial experiences and are satisfied with commercial sites even if they do not represent reality; thus tourist attractions are recognised as pseudo events (Boorstin, 1992, cited by Sellgren, 2010). Urry (1990, cited by Sellgren, 2010) asserts that post-tourists understand and accept that most places are pseudo attractions with staged authenticity; nevertheless they still enjoy visiting them. Carl *et al.* (2007, cited by Connell, 2012) found that hyperreal is a prerequisite in guaranteeing a positive tourist experience, where higher levels of involvement and consumption of a film generate greater tourist satisfaction.

In film tourism, runaway productions can be an issue if a tourist does not encounter what he or she wants to confirm at a film location. This is more common than expected, with films being set in one destination and filmed in another as was the case of *Braveheart* (1995), resulting in a possible inauthentic experience. Although *Braveheart* was mostly filmed in Ireland but set in Scotland, both destination marketing organisations took the opportunity to promote their destinations through the film. Scotland marketed itself as the

primary film destination because of the story having been based on Scotland and the Scottish history; while Ireland had a harder task of promoting the locations where the movie had realistically been filmed (Beeton, 2005). Other issues of authenticity rise concerning tourist participation in movie tours and film attractions, as some tourists believe these activities lessen the authentic tourist experience due to low independence and overcrowded film locations (Sellgren, 2010).

According to Riley *et al.* (1998, p. 919), film tourism is the result of people being induced to visit a specific place based on the scenery, history or story depicted in a movie or on the “silver screen”. Film tourists tend to develop an emotional connection with the film location and become motivated to visit the place where the movie was filmed. These authors claim that the scenery, storylines, events, themes and characters all create hallmark events which in turn develop exotic environments that are not real but that can be recreated through a visit to the location portrayed in the movie. Riley *et al.* (1998) undertook research concerning visitor numbers in specific film locations and identified a substantial increase in the number of people who had visited such areas. This increase was found to be at its peak during the year of the film’s release, but the subsequent years showed considerably high results compared to the results before the release of the films. Hudson & Ritchie (2006b) confirm the findings of Ritchie *et al.* (1998) and emphasise the prolonged effects that films have on destination images. The two authors also agree that films have the power to attract visitors over a long period of time. Consequently, tourists visit places which were once featured in films that continue to remind them of the specific film or television production, resulting in a sentiment of nostalgia (Zimmermann & Reeves, 2009).

Iwashita (2006) agrees that scenery/landscapes, storylines, characters and events can induce people to travel to locations represented in films and television series; hence influencing the audience’s feelings, emotions and attitudes towards destinations. This author continues by saying that films and television programmes have the ability to influence the interest in a destination through imagery, emotions, myths, memories and icons. Moreover, many film tourists visit film locations for specific icons they had seen on screen. Riley *et al.* (1998) recognise that these icons can be places, backgrounds, themes, symbolic content, film plots, unique events, actors, directors or even producers, which

viewers associate with a film location. Icons are important tangible or abstract elements, which become the focal point for visitation linked to a tangible destination; proving the existence of an icon. The association of destinations with certain icons differs from film to film and changes from viewer to viewer.

Regarding film attributes, it has been previously noted that various film attributes influence visitation to a film location; however many researchers have found that the main motivator of film tourism is the scenery because of the portrayal of beautiful and dramatic landscapes. After the scenery, the story and actors are also important film tourism attributes.

Zimmermann & Reeves (2009) refer that there was a time in the past when people could escape from reality and live new experiences as an armchair tourist without in fact visiting the destination. Furthermore, “armchair travels” film tourism has begun to be recognised as a form of film tourism which mirrors and establishes many tourist practices. Nowadays many armchair travellers develop such strong emotions that they want to experience the film location in person; hence people become more active and get off the sofa to be where the filming happened. According to Waade (2009), the armchair tourist is offered a sovereign view of the destination while at home. Zimmermann (2003, cited by Zimmermann & Reeves, p.155) adds that the filming locations work “as a kind of “stargate” where the traveller can enter the realm of his imaginations”. O’Connor (2010) complies with the notion that the activity of viewing films through cinema or television is a distraction from reality and visiting the places seen as a confirmation of the impact these visual media have on people’s travel motivations. Adding to this, O’Connor *et al.* (2010) indicate that tourists are escaping from reality to a better world from their own which is created in films. As Kraaijenzank (2009) describes, film tourism adds pictures to the words heard and increases interest in visiting the destination. Even large well-known tourist destinations can benefit from being represented in films as viewers are able to recognise film locations within these places and become excited (Basanez, 2011).

Iwashita (2006) says that popular culture, such as television and movies, are capable of developing worldwide destination awareness, consciousness and images which create

strong interests in the destination and the possibility of in the future travelling to that destination. Kim & Long (2012) refer that films and television create awareness and curiosity towards filmed locations as well as contextualise what the viewer may experience on visitation. In line with this, Light (2009) mentions that the tourist's pre-travel images, expectations, hopes and dreams about the destination will exert some effect upon his/her performance at the destination. As such, sometimes these destinations are "places for play" or a "playscape" (Junemo, 2004 cited by Light, 2009) as is the example of Hotel Castle Dracula in Transylvania, which enables tourists to reproduce ideas collected from the myth from books, movies and TV series. In the case of the *Harry Potter* novels and films, tourists as fans were so attached to the stories that they would reenact specific scenes at film locations seeking a more intense experience (Lee, 2012).

As previously demonstrated, many definitions have been used to define film tourism, but the current work considers the definition constructed by Sue Beeton (2005) as the most adequate, as it recognises two categories of film tourism: fictional and non-fictional. Fictional film tourism refers to cinema productions, television soap operas or fictional series while non-fictional film tourism corresponds to travel programmes, travelogues, documentaries, and 'lifestyle' programmes (e.g. gastronomy programmes and hotel programmes). As far as has been studied, the latter category has not yet been discussed in detail. This could be due to the concept of film-induced tourism still being misunderstood by many who only relate film tourism to cinema productions and television series. Therefore this study will focus on both categories.

In film tourism, images can be perceived through an array of media types and forms, which are all viable sources of information. Moreover, Connell (2012) believes a distinction should be made between the form and the medium through which image is transmitted due to the fact that filmic images can be viewed in different ways and in various environments, as such there could be an alteration in the way viewers perceive and relate to the images shown.

2.3 Types and Forms of Film Tourism

Beeton (2005) identified the types of film tourism, namely *on-location*, *commercial*, *mistaken identities*, *off-location*, *one-off events* and *armchair travels* and the forms of film tourism (see Table 2.1).

Table 2.1 Types and Forms of Film Tourism (Adapted from Beeton, 2005, pp. 10-11)

Location Film Tourism	<p>Film tourism as a primary travel motivator</p> <p>Film tourism as part of a holiday</p> <p>Film tourism pilgrimage</p> <p>Celebrity film tourism</p> <p>Nostalgic film tourism</p>
Commercial Film Tourism	<p>Constructed film tourism attraction</p> <p>Film/movie tours</p> <p>Guided tours at a specific on-location set</p>
Mistaken Identities Film Tourism	<p>Film tourism to places where the filming is only believed to have taken place</p> <p>Film tourism to places where the film is set but not filmed</p>
Off-Location Film Tourism	<p>Film studio tours</p> <p>Film studio theme park</p>
One-off Events Film Tourism	<p>Movie premieres</p> <p>Film festivals</p>
Armchair Travels Film Tourism	<p>TV travel programmes</p> <p>Gastronomy programmes</p>

2.4 Types of Film Tourists

Macionis (2004, cited by Gjorgievski & Trpkova, 2012) identifies three types of film tourists, namely serendipitous, general and specific. This author states that the closer the film tourist becomes specifically motivated to visit a film location, the more he/she seeks self-actualisation as a personal reward and dismisses authenticity. Figure 2.1 below illustrates the three types of film tourists and provides a definition for each type.



Figure 2.1 Types of Film Tourists (Adapted from Macionis, 2004).

Gjorgievski & Trpkova (2012) identify the specific motivations of each type of film tourist and find that serendipitous film tourists search for social novelty and social interaction; while general film tourists seek novelty, education and nostalgia, which is different to specific film tourists who are motivated by self-actualisation, self-identity, nostalgia, pilgrimage, fantasy and romance. However, Basanaz (2011) identifies two types of film tourists: the cinephiles or film fanatics, who are more likely to seek film spots and people who simply watch films to escape from boredom or as a form of relaxation. The latter type

may enjoy going on film tours (e.g. *Harry Potter* tours, *Sex and The City* walks) as a complement to their holiday.

According to Sellgren (2010) tourists who travel to a destination as a primary motivation to visit a film location, typically have higher expectations of the destination, than tourists who visit film spots as a secondary motivation once at the destination. From the research undertaken by Macionis & Sparks (2006, cited by Sellgren, 2010) film tourism as a secondary tourism motivation is more frequent than as the main reason tourists visit a destination. Furthermore film tourism is considered an interesting complementary tourism product.

2.5 The 3Ps Framework

The film tourism experience is usually based on the 3Ps framework which seeks to understand film tourism motivation based on the importance given to the attributes *place*, *personality* and *performance*. Gjorgievski & Trpkova (2012) explain that these attributes represent the pull factor and that their impact on motivation represents the push factor. The quest for fantasy, search for self-identity, status, prestige, ego enhancement and vicarious experience are the principal motivators encountered by film tourists.

The attribute of *place* denotes the fictional or real location where the film or a specific scene was shot, as well as film attractions, such as film studios, intact film sets and thematic parks, which tourists want to visit based on having seen a film. The attribute of *performance* indicates the country or region where a film was produced which was appealing to tourists because of a storyline, screenplay or traditions viewed that became associated with a destination. Finally, the attribute of *personality* is equally important as it represents tourists' need to visit a place related to famous actors or the reliving of specific scenes through actors (Gjorgievski & Trpkova, 2012).

According to Gjorgievski & Trpkova (2012), the closer the film tourist is to becoming a specific film tourist, the more he/she places importance on push factors, as this tourist wants to be a part of the film and relive or reenact his/her favourite scenes or moments. In

this situation, an increase of cultural value attributed to a film location is common; henceforth each film tourist can interpret a film location differently. The authors further acknowledge the power of film in making popular many heritage sites portrayed through films which gain other meanings through film narration. Moreover, common buildings and streets can acquire interest, status and ambience because of the association with a film or fame (Hudson & Ritchie, 2006b).

2.6 The Film Tourism Process According to Sellgren

Film induced tourism is a complex process which involves various stages, attributes, images, motivations and behaviours. Sellgren (2010) developed a model named *film-induced tourism process* which identifies seven stages through which film tourism occurs (see Figure 2.2 below).

The first stage refers the projection of information through films; the second stage considers authentic and inauthentic experiences, as well as, the 3Ps of film tourism, namely *place, personality* and *performance*, which aggregate attributes identified in films that are sought by viewers, grabbing their attention through cognitive images. The third stage accounts for the influence of the attributes and authenticity on the *pre-destination image*; and stage four considers other organic and induced images from different sources which also influence the *pre-destination image*. Both stages arouse interest through affective images. Then, in stage five, if the push motivators are positively affected by the pull motivations, the viewer will likely consider visiting a film destination; thus developing a desire to see the film location based on affective images. Otherwise the viewer will not consider visitation. Stage six identifies the behavioural patterns of the present film tourist which is based on the importance placed on film attributes, grouping the tourist into one of the three film tourist categories as well as considering the type of authenticity sought at the location. This stage calls for action through the tourist's behaviour at the destination. Lastly, the film tourist forms the *post-visit destination image* and compares it to the *pre-visit destination image*, resulting in a maintained, altered or enhanced image of the destination.

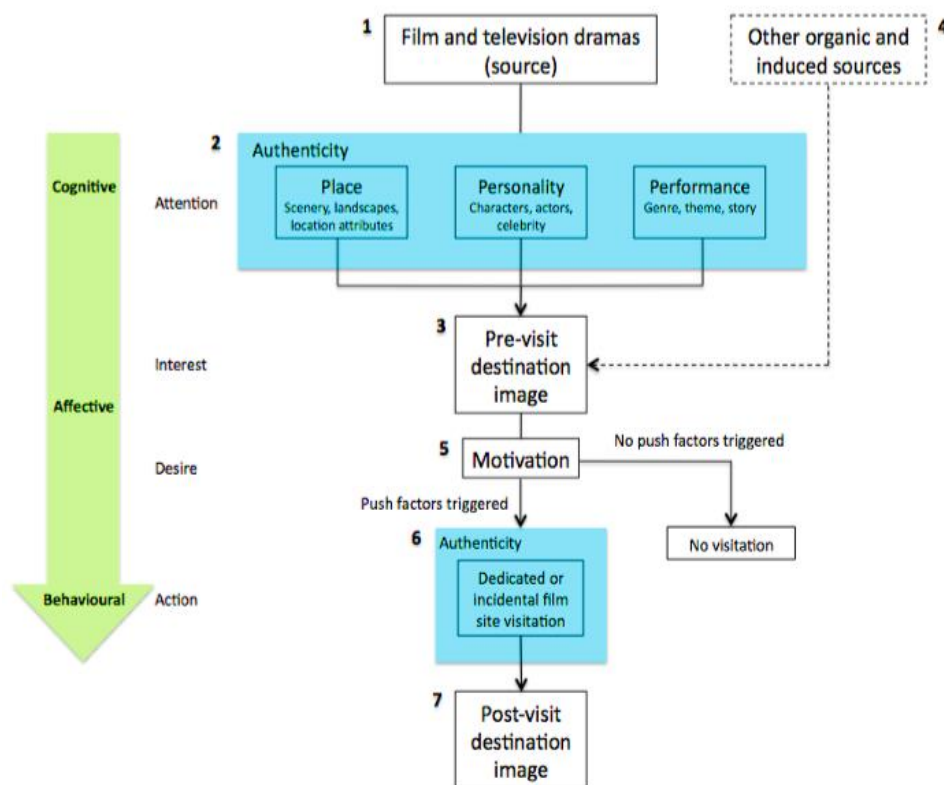


Figure 2.2 *Film-induced tourism process* (Source: Sellgren, 2010, p. 33)

2.7 The Impacts of Film Tourism

Early research carried out in the field of film tourism identified the economic benefits of film tourism, the increase in destination awareness and growth of visitor numbers after a film's release. However; the main focus has been until now mostly on positive impacts of having a destination portrayed in a TV soap opera or movie. Few authors have researched in detail both the positive and negative impacts concerning film tourism, nonetheless, Sue Beeton (2005) found that after having studied several regions where soap opera filming took place, there were many positive and negative impacts which needed to be addressed and discussed. This author accounts for the economic, social, environmental and cultural impacts of film tourism, some of which are identified below.

2.7.1 Positive Impacts

Schofield (1996) states that film tourism is an all-year round, all weather activity which may help reduce negative problems associated with seasonality which affect many destinations, especially wet weather locations. Sometimes, film locations possess all year round attractions and sights which are appealing to visitors at any time; hence this is seen as a positive way of maintaining the long-term benefits of film tourism (Vagionis & Loumioni, 2011). Riley *et al* (1998) indicate that the creation of specialised tours, new uses of sites, promotion of community events, exposure given to local businesses, places featured in a film and film locations are some of the advantages of film tourism.

According to Hyounggon & Richardson (2003, cited by Vagionis & Loumioni, 2011), contrary to elitist culture, which reaches a small percentage of individuals, popular culture is targeted at the general public and has a wider influence on consumption patterns. Furthermore, movies can ensure important information on a destination in less time to large audiences and appeal to wide and diverse markets due to popular media's accessibility (Hudson & Ritchie 2006b).

Film tourism can be a catalyst for the creation of new businesses, services and jobs, prolonging and strengthening the visitor season (Hudson & Ritchie 2006b). O' Connor (2011) believes that film tourism could create niche businesses in film locations which are unique to the characteristics of the film and which cannot be replicated in any other location.

For rural destinations, film tourism has proven to be important in shaping the images related to rural areas and promote visitation to less crowded areas outside the big cities (O'Connor, 2010). Film tourism in rural areas has helped develop local economies and bring life to abandoned rural areas.

Film tourism provides free advertising which is more attractive than traditional marketing campaigns, as both television and cinema reach audiences which destination marketing organisations could not reach through traditional promotional strategies (Beeton, 2005). In

contrast to most marketing campaigns, promoting a destination via film tourism is less costly and is more impactful.

Other positive impacts such as infrastructure improvement, preservation of sites and the enhancement of tourism capabilities are beneficial to film tourism destinations. Moreover, the economic impacts, the increase in visitor numbers, the raising of destination awareness, the growing of the destination appeal and the increase in tourism activity are all positive impacts of film tourism (Riley & Van Doren, 1992; Tooke & Baker, 1996; Riley, *et al.* 1998; Beeton, 2005; Connell, 2012).

2.7.2 Negative Impacts

Riley *et al.* (1998) refer that when films are set in a different location from that of the destination portrayed on screen, problems may arise as visitors do not find what they had viewed on screen and become unsatisfied. The authors further notice that the prices of local products and services can rise due to the inflow of actors, directors and support crew. A destination which has become more familiar to tourists and which encourages film tourist visits can be negatively impacted by a sudden rise in property values (Hudson & Ritchie 2006b) and inflation, making the destination only affordable to the rich and difficult to live for the local communities.

The sudden success of a film may cause a dramatic increase in tourist inflow and lead to overcrowding, which in turn can raise safety concerns (Riley *et al.* 1998). The rapid success of a film destination and increase in visitors can originate constraints on local communities and strain on their everyday lives as communities are faced with little time to prepare themselves for this situation (Connell, 2012). The impacts of film tourism on host communities occur through the exploitation of the locals (Riley *et al.* 1998) and their loss of privacy and cultural amenity (Beeton, 2005). Locals are in some cases even compared to characters in movies and stereotyped and may be expected to behave in a certain way as depicted on screen, causing local resentment towards tourists (Beeton, 2005).

According to Hudson *et al.* (2011), the overdependence of film tourism as the main economic activity and source of income of some destinations can be negative as films may not always attract the most adequate types of tourists to a destination. The large inflow of film tourists to a filming location could, in extreme cases, even destroy the reputation of a destination. Moreover, Tooke & Baker (1996) mention the limited carrying capacity of some film sites due to vehicle traffic and pedestrian congestion. In this case, visitor management is a very important factor.

Beeton (2005) refers to the displacement of visitors and residents being a positive and negative impact of film tourism, with the replacement of sometimes more lucrative traditional tourism markets and new residents. In order to reduce the negative impacts of film-induced tourism, some destination marketing organisations have found the need to adopt demarketing strategies. These demarketing strategies occur through limiting supply by making physical and financial access to destinations more complicated, limiting demand by constraining advertising, or educating potential visitors at the decision-making level through marketing material. Thus, demarketing may be necessary before and after visitation (Beeton, 2005).

Other issues such as air pollution, noise, host-guest conflicts, cultural and spatial appropriation, vandalism, insecurity, trespassing in restricted or private areas, theft of materials from film sites used as souvenirs, concentration of tourism activities in a specific part of a destination, increased labour costs and over-commercialisation of the film destination, all represent problems that may occur because of the bad management of film tourism locations (Tooke & Baker, 1996; Ritchie, *et al.*, 1998; Beeton, 2005; Hudson & Ritchie, 2006b; Hudson, *et al.* 2011; Connell, 2012).

2.8 TV Soap Operas and Fictional Television Series

As has been previously confirmed, films (in this case movies) have the potential to influence destination image and visitation to film locations, nonetheless, according to Kim & Long (2012), TV soap operas generate higher degrees of audience involvement than movies because they are on air for longer periods of time and are more intimate. The

authors state that soap operas require regular viewing and commitment; therefore the level of involvement with the events and characters depicted on screen is usually more intense as viewers become more attached and familiarised with what is portrayed. In line with these thoughts, O'Connor (2010) claims that television series are often extensions of people's lives; therefore the desire to visit the film location is stronger. Furthermore, Kim & Wang (2012) noted that tourists who experienced a higher level of media exposure and more intense audience involvement with a TV drama series reported more positive film location experiences. To sum up, the authors found that the more audiences engage with films, the more probable visitation at the screened locations will occur.

TV soap operas also deal with everyday identifiable issues contrarily to most movies and they are more personal as movies are often based on imagination and fiction. The characters play an even more important role in soap operas than in movies because they are at the centre of the story and become familiar; therefore the viewers feel connected to the characters. This connection is recognised as a parasocial interaction. Lee *et al.* (2008) identify that fans are more attached to mass media depicting their favourite celebrities, making the fans want to gather further information not only about the celebrities but also about the filmed locations, thereby associating celebrity involvement with information search behaviour. These authors conducted a study on Korean popular culture celebrity involvement and found that celebrity involvement was related to destination familiarity and visitation intentions.

Kim & Long (2012) consider that by focusing on everyday matters, TV soap operas are credible representations of reality and as such are an excellent source of information about the people, culture, food, social life, leisure activities, languages and fashion that can be encountered at the filmed destination. Moreover, Kim *et al.* (2010) refer that popular culture is simply created and quickly diffused through television.

2.9 Travel Programmes, Documentaries, Non-fictional Series and Non-fictional -- TV Programmes

Most of the literature concerning film tourism fails to recognise the importance of travel programmes, documentaries, non-fictional series and general non-fictional TV programmes. These forms of films are less costly and provide a longer lasting approach to promote destinations via film tourism. Nonetheless, Kraaijenzank (2009) claims that the effects of television shows on the viewer's destination awareness are the same as with other forms of film.

Most film tourism researchers believe film tourism only consists of movies and television soap operas and consider non-fictional films as another form of advertising. Nonetheless, Beeton (2005) believes this is far from the truth, especially with the increase of travel channels, lifestyle programmes and gastronomy programmes, where celebrity chefs visit various parts of the world on the quest for authentic regional cuisine. Historically, travelogues were the initial focus of reported travel, where the story was centered on the host's own personal travel experiences. However, since the initial focus on travelogues, various genres of TV travel programmes have become more appealing to viewers.

The documentary genre has become of interest to film tourism with the factual portrayal of foreign countries and diverse communities based on certain themes transmitted on the *Discovery Channel* and *National Geographic*; thus introducing the world to new places and environments through visual representations (Beeton, 2005).

Non-fictional series are very similar to the format and duration of fictional series and can be based upon many different themes which draw audiences' attention over longer periods of time. An example of these types of non-fictional series are reality shows which are dramatic and use special effects to enhance emotion; however, still portraying real life situations with intriguing real life stories (e.g. *The Bachelorette*, *Survivor*, *The Amazing Race*).

According to Hanefors & Mossberg (2002, p.235), TV travel shows are a “pre-taste of the destination” and have become popular during the last two decades. These travel shows provide excellent media exposure for the destinations featured as they are able to develop images projected to the viewers, regardless if they are potential tourists or are simply armchair tourists. The viewers of TV travel shows can consume destinations through the experiences and feelings of the presenter. Hanefors & Mossberg (2002, p.235) identified two categories of destinations portrayed through TV travel shows: old destinations and new destinations. In travel shows, the old destinations were presented as born again by presenting new concepts in an interesting way. While new destinations were presented with general descriptions of the destination and activities offered at the location. Hanefors & Mossberg (2002) question the possibility that the more a destination is similar to the viewers’ own surroundings the less is the interest for images of scenery or characters.

The idea of travel shows being directly linked to advertising has evolved with consumers becoming increasingly more demanding about the programmes they would like to see; therefore there exists paid for advertising travel shows and entertainment shows (Hanefors & Mossberg, 2002). Concerning the audience reach of holiday television programmes, Jaworski *et al.* (2003) found that most of these programmes were broadcast on popular channels at peak family viewing times, being transmitted to large audiences and usually addressing mass tourists.

Recently, there has been a growing interest by viewers in travel series as they combine holiday programmes, leisure programmes and travel shows. Bonner (2003, cited by Waade, 2009) and Bell & Hallows (2005, cited by Waade, 2009) define travel series as a similar form of factual and light entertainment series aired at primetime on weekdays. The travel series is a genre which is blurring the distinction between popular TV programmes and travel shows as these series have transformed into popular entertainment allowing for a diversification of viewers, notably those who are interested in travel in general or those who simply want entertaining programmes created by travel networks. Travel series deal with issues of lifestyle, identity and ordinary life (Waade, 2009). This genre of travel TV is transmitted in a series format and typically shows a host guiding the viewer through different destinations each week. The success of the travel series usually relies on the

humour, good mood or drama the host is able to transpose through the camera onto the TV screen, but also on the way the audiovisuals are enhanced to create emotion (Waade, 2009). Moreover, Waade (2009) explains that travel series comprise basic images and ways of assuming destinations, different cultures and people in a way that they are visually and dramatically made. Likewise, information concerning foreign countries and cultures are found appealing to the audience when narrated in an entertaining manner. Travel series depict the exotic, the curious and the strange in cultures in order to create humour, commitment and emotional appeal (Waade, 2009, p.113).

The similarities travel series possess with advertisements lie in their communicative mode; but other than that, the two genres are not comparable in terms of formal features and format. In some ways, it could be said that travel series are more similar to soap operas and series, as they air for longer periods of time than ‘one off’ travel shows and movies; therefore being able to increase the interest of viewers about destinations. Nevertheless, travel series have roots in the genres of documentary, factual entertainment and television advertisements (Waade, 2009). Waade (2009) identifies three types of travel series: documentary mode, factual entertainment mode and consumer mode.

The most known and largest travel television network in the world is *Travel Channel* which transmits 24 hours 7 days a week a variety of travel shows and travel series suitable for many different tourist types and travel forms (Waade, 2009). As Fürsich & Kavoori (2001) mention this television network is shown in various countries on cable TV and offers a range of specialised travel programmes, celebrity travel shows and other travel programmes. The evolution of informative travel shows with presenters visiting different places has evolved to thematic programmes with specific themes, such as nonstop travel and food and lifestyle programmes, which cater to the interests of a global market. Other production companies such as *Discovery Channel*, *Pilot Production* and the *BBC* have also developed this genre further (Hill, 2007, cited by Waade, 2009).

As a consequence of the TV channels’ struggle for audience and market share, the tendency is for new combinations and concepts to be created in travel television, as for the example of *Tina’s kitchen*, which is at the same time a food series and a travel series.

Moreover, travel series represent mediated consumption and lifestyle identity relating to touristic consumer cultures (Waade, 2009).

To summarise the understanding of travel series Waade (2009) states that:

Travel series celebrate the globe as a destination and the armchair traveller can pick and choose from a range of series. This kind of abundance of travel possibilities, delightful images and feel-good television characterising travel series as genre and media entertainment, is important in understanding how the series stage a certain way of looking at the world.

(Waade, 2009, p.106)

2.10 Conclusion

This chapter indicated that there are many definitions regarding film tourism; nonetheless film tourism may be defined as a form of tourism in which viewers visit destinations or specific film locations to experience or relive what was seen on the screen. Movies and television are important sources of tourism information as they are considered by viewers to be less invasive, depict images more organically, are less biased and are closer to reality. Moreover, movies and television create familiar images which are emotionally appealing.

The review of the literature showed that film tourists are motivated to visit film destinations based on scenic or landscape images viewed on screen, the storylines, characters, occurring film events and film icons. Concerning the types of film tourists, it was found that there are serendipitous film tourists, general film tourists and specific film tourists. Serendipitous film tourists find themselves on a film location by chance, while general film tourists participate in film activities as they are already at the destination and specific film tourists visit a destination with the specific intention to partake in film activities.

The 3Ps framework identified the importance placed on the film attributes of *place, personality and performance* concerning film tourism motivation and the film tourism process according to Sellgren. Sellgren (2010) developed a model for the seven stages in which film tourism occurs. Regarding the positive and negative impacts of film tourism, these ranged from economic, social, and environmental to cultural impacts.

In response to research objective 1 “to contribute to literature concerning other forms of film tourism, such as travel programmes, documentaries, non-fictional series and non-fictional TV programmes”, the literature review showed that there is a tendency to focus on movies and soap operas as being the only forms of film which can induce film tourism even though travel series, documentaries and non-fictional series are also important film tourism motivators. Travel series are becoming less documentary styled and more entertaining with the increase in thematic programmes with specific themes, such as nonstop travel, food and lifestyle programmes which cater to the interests of a global market, as well as the traditional armchair traveller. Moreover; chapter 3 will consider film-induced tourism with regards to destination marketing.

Chapter 3 - Theoretical Background - Destination Marketing

3.1 Introduction

Now that the concept of film tourism has been defined, the following literature review will attempt to understand destination marketing and its role in developing film tourism, especially in Portugal. In order to accomplish this, information is gathered from the areas of marketing and tourism which would provide interdisciplinary knowledge about destination marketing and destination marketing organisations. For the understanding of destination marketing organisations in Portugal, online information from the national tourism organisation's (NTO) website is collected and previous knowledge acquired from a four month internship at the Madeira Promotion Bureau is used. Other topics which contribute to destination marketing are also presented, such as destination image, product placement and branded entertainment and destination marketing strategies.

3.2 Definition of Destination Marketing

Destination marketing or also referred to as place marketing consists of "strategic planning and the conscious use of publicity and marketing to promote business investment, visitation or in-migration to a particular country, region or town as well as using it to increase exports" (Nielsen, 2001, cited by Beeton 2005, p. 43). Holcomb (1993, cited by Beeton, 2005) claims that destination marketing focuses on either reinforcing an actual image in the potential tourist's mind, or developing a new image to substitute vague or negative images in order to encourage tourism (Beeton, 2005). Thus, destination marketing should concentrate on communicating and highlighting product value by emphasising tourism amenities as these are key factors which influence consumer decisions (Bécherel & Vellas, 1999). Besides, destination marketing must present an overall vision of the whole tourism product, including other sector services (Bécherel & Vellas, 1999). Yet, Schofield (1996) considers that destination marketing organisations will need to develop new and differentiated products to satisfy new market segments.

Destination marketing should not only be concerned with the increase of economic growth, but should also consider community well-being and lifestyle; therefore requiring cooperation and participation of all sectors of the community, notably the government, local businesses, interest groups, residents and visitors (Beeton, 2005).

According to O'Connor (2011), tourism destinations are one of the most complicated products (although in this case services) to market as they encompass multiple stakeholders and manage a brand image with usually little control of the stakeholders. Therefore, in order for the tourism industry to flourish, all the stakeholders need to be involved with destination marketing and work closer together towards a common goal as the withdrawal of one of the stakeholders could be fatal (O'Connor, 2011).

3.3 Definition of Destination Marketing Organisations

One cannot mention destination marketing without talking about the institutions that develop this activity, namely destination marketing organisations (DMOs) or also known as destination management organisations. Destination marketing organisations are non-profit organisations which aim at generating tourist visitation to a specific area and are responsible for developing the destination image, as well as representing private and public tourism entities, providing information about the destination to visitors and leading the overall tourism industry concerning destination marketing (Prideaux & Cooper 2002, p.116-117, cited by Gretzel *et al.*, 2006).

Dore & Crouch (2003) claim that destination marketing organisations focus on marketing as their main management function and destination promotion is usually the principal activity. These authors state that marketing is much more than simply selling and advertising. The activities used by DMOs to promote a destination consist of public relations, sales and marketing while the communication channels used for the promotion vary from the internet, television, cinema, radio, and print media to outdoors.

Destination marketing organisations are complex agencies which differ in size, structure, duties, roles and authority. These organisations can be public, private or public-private. The types of DMOs outlined by Batchelor (1999) are represented in Figure 3.1 below.

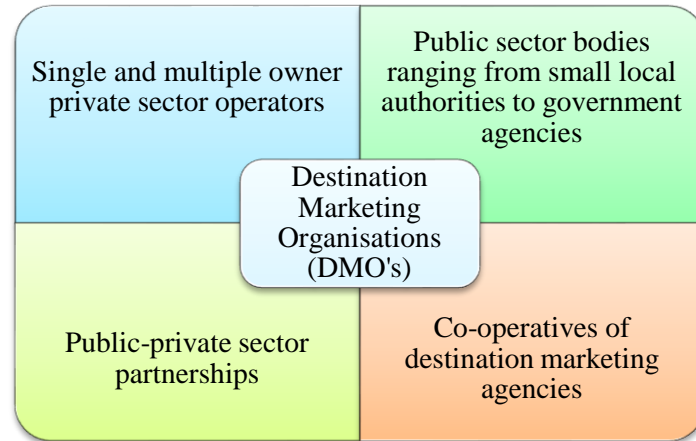


Figure 3.1 Types of Destination Marketing Organisations (Adapted from Batchelor, 1999)

The various types of DMOs can vary depending on the operations executed; the target markets and the means of financing are related to the centralised or decentralised administrative country, as well as the relevance of tourism to the economic growth of the country (Vagionis & Loumioti, 2011).

Many countries have recognised the importance in creating DMOs in order to strengthen their tourism products or better promote them; hence Vagionis & Loumioti (2011) believe the international tendency is to increase in the number of these organisations. The authors go on to say that DMOs are essential in promoting tourist destinations as they are of an official and unbiased nature and are complete sources of information. Destination marketing organisations possess and control the brand of the destination while offering various services and support to consumers. These organisations also maintain close relationships with the suppliers of the touristic product. However, the more DMOs are involved in the marketing of a specific destination, the more complicated it is to maintain a clear and consistent marketing image (Beeton, 2005).

Destination marketing organisations' representatives usually consist of tourism industry directors, hotel and restaurant managers, government authorities and in some cases members of the community. Many DMOs call upon third parties, such as public relations agencies, marketing consultants, on-territory staff, research agencies, media and advertising companies, web designers and universities to conduct projects, develop touristic products and advise them on issues which require specialised knowledge. These advisors are important sources of information and have the expertise, the contacts and the understanding about new trends necessary to promote destinations effectively.

In some literature, destination marketing organisations are referred to as destination management organisations. This shift in meaning from 'marketing' to 'management' reflects the increase in responsibilities attributed to some DMOs; hence many destinations recognise the importance of DMOs and their broader role in developing destinations. As said by Manente & Minghetti (2006), destination management suggests governmental/decisional and functional competences, such as planning, organisation and control of business activities, which are commonly performed by the public sector. Decentralisation occurs and more responsibilities are given to destination management organisations, assuring destination competitiveness through tourism development and planning, infrastructure, quality and visitor management, human resources, crisis management and investments (Paskaleva-Shapira, 2007). Destination management organisations find themselves in a position in which they have to be responsible to both the consumer and the local communities (Gretzel *et al.*, 2006); therefore DMOs develop closer relationships with host communities and are concerned with issues such as sustainability. Destination marketing organisations dedicated to a management role are shifting their focus from external marketing activities to participating in local community matters (Gretzel *et al.*, 2006). Manente & Minghetti (2006) refer that destination management is more than creating specific products for specific market segments because there is a concern for sustainable development of the overall destination, the preservation of local resources, the identity and quality of life of host communities and the quality of life of tourists. Nonetheless, the shift from destination marketing to destination management is a complex process and political challenges often raise barriers to assuming a more proactive

and holistic approach to destination management, especially in terms of product development.

The development of partnerships is essential for the success of a destination, especially in terms of promotion so that the tourism industry stakeholders may have a say about how the destination is promoted and what projects they would like to see developed. These partnerships only fortify relationships between public and private entities by seeking common grounds. According to Fyall & Leask (2007), collaboration is necessary for destinations to survive the increase of competition and environmental challenges. Baker & Cameron (2008) consider the collaboration between stakeholders vital to the success of destination marketing. Moreover, establishing networks at local, regional and national levels are crucial for the survival of DMOs, as well as exploring the degree to which these can overlap and be intertwined (Gretzel *et al.*, 2006).

Furthermore, destination marketing organisations face many challenges every day, such as having to work with reduced budgets which do not allow for product development, the lack of human resources and specialised professionals, having to manage a large portfolio of touristic products at once and work overloads. Gretzel *et al.* (2006) consider the number and nature of audiences with which DMOs need to communicate as a potential problem, as well as the need to respond to stakeholders within the local communities and communicate with external markets. For all this to be possible DMOs require additional resources and capabilities which are difficult to obtain through organisations which work on very limited funding. So DMOs are continually requested to do more with less, especially national tourism organisations funded on tax money, increasing a tendency in the rise in public-private partnerships (LaPage *et al.*, 1995, cited by Donnelly & Vaske, 1997). According to Manente & Minghetti (2006), public-private partnerships and direct involvement of the local community in the planning and management of the destination will be the key for sustainable development in destination marketing organisations. Gretzel *et al.* (2006) further say that funding problems are somewhat caused by bad management of the communication resources allocated to various markets. The authors mention that competition for government funding is another problem faced by many DMOs on top of

marketplace rivalry; hence DMOs are suffering competition with other organisations in their own communities.

3.3.1 Destination Marketing Organisations in Portugal

In Portugal, there are destination marketing organisations at the public level and public-private level. Public destination marketing organisations in Portugal are governmental institutions which represent the interests of the destination in general and are funded by tax money. Portugal has a national tourism organisation (NTO) denominated *Turismo de Portugal* which is:

the national tourism authority responsible for promotion, enhancement and sustainability of tourism activities, aggregating within a single entity all the institutional competencies related to stimulation of tourism activities, from the supply sector to demand.

(Source: <http://www.turismodeportugal.pt/english/TurismodeportugalIP/AboutUs/Pages/AboutUs.aspx>)

The National Tourism Organisation (NTO) is integrated in the new Ministry of the Economy, Innovation and Development. Other smaller scale public DMOs are available at regional secretaries, city councils and parishes. These institutions develop much of their activity based on the compliance with public policies defined by the government and the monitoring of the tourism regions they represent; as such their main focus is not strictly on destination marketing. Furthermore, the central DMOs in Portugal are *Turismo de Portugal* and seven public-private regional DMOs: the Algarve Promotion Bureau (APB), the Lisbon Visitors & Convention Bureau (LVCB), the Madeira Promotion Bureau (MPB), the Porto Convention & Visitors Bureau (PCVB), the Azores Convention & Visitors Bureau (ACVB), the *Turismo do Centro* Association (TCA) and the *Turismo do Alentejo* Association (TAA). Figure 3.2 below represents the national tourism organisation and the regional associations of tourism promotion according to their hierarchy.

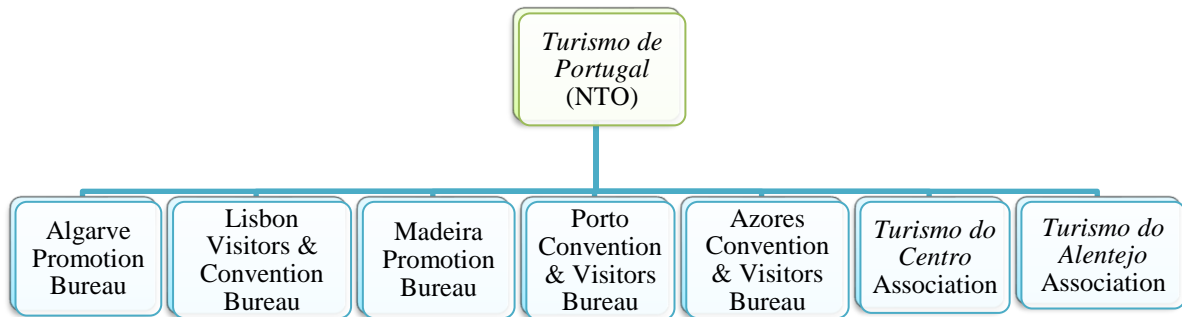


Figure 3.2 Destination Marketing Organisations in Portugal – Organisational structure

(Source: Author)

The seven public-private DMOs aim to promote strategic tourism regions and are specifically referred to as the regional associations of tourism promotion (RATP). These DMOs are non-profit organisations which resulted from partnerships between public entities and private entities and are the official DMOs in Portugal. The RATP not only represent the interests of the public but also the specific interests of micro and small regional tourism companies that constitute most of the national tourism industry; hence these institutions are industry driven and connected to all the tourism stakeholders.

According to the official *Turismo de Portugal* webpage (retrieved from <http://www.turismo2015.pt/default.aspx?content=291>), the main objectives of the Portuguese regional associations of tourism promotion consist of the following:

- the promotion of the regions and of the respective regional products on various levels, namely through research, preparation and the development of specific projects in external tourism markets;
- the discussion with both public entities and private entities towards establishing policies, objectives and regional tourism promotional strategies abroad;
- the preservation of the regional brands and improvement of the touristic product.

3.4 Definition of Destination Image

Concerning image, Horrigan (2009) says that the creation of image is not limited to media channels, but entails the combination of all the experiences a person has with a product or brand, which in this case is the destination. This author points out that a person is influenced by organic and induced images with the former being the most difficult for DMOs to control as destination image is influenced by destination visitation, word-of-mouth and the gathering of large amounts of information.

Moreover, destination image can be defined as a “set of subjective truths about places [...] since every place is a potential tourist destination [...] and is the product of all the experiences of an individual” (Araújo, 2012, p.1). Drawing on Ritchie and Crouch (2003, cited by Beeton, 2005) destination image is an intrinsic, frequently unconscious and hard to control element of the destination marketing process comparatively to destination branding, where the image of the destination is constructed by DMOs. Furthermore, Beeton (2005) believes that branding flattens the richness and complexity of a destination, the culture, environments and its people because the main objective of destination branding is to develop general marketable destination images. Beeton (2005) also adds that the image of a destination plays an important role in motivating the travel decision-making process (Beeton, 2005). LaPage & Cormier (1977, cited by Beeton, 2005) consider that the decision of a tourist on where to travel is more influenced by the image they hold of a destination than by factual information. Beeton (2005) indicates that each type of image requires specific strategies to either capitalise on, in the case of a pre-established positive image, or ameliorate due to the problems negative images may cause. Therefore, there is a need to construct adequate images with the target consumer groups.

3.4.1 Destination Image and Film Tourism

In film tourism it is imperative to discuss destination image as a destination depicted in a movie, TV programme, soap opera, TV series or documentary can convey certain images to its audience which influence the way the destination is internationally perceived. These images, if managed effectively, can be very beneficial to the destination and support

tourism promotion; still if the on screen images are perceived as negative they may have negative effects on the destination's reputation; therefore it may be necessary to substitute these images with more positive associations. The effects of specific film genres are starting to be studied to identify whether genres such as horror and criminal alter in a negative way destination images. For example, Araújo (2012) found that the destination image of Brazil was not significantly portrayed as more negative after people had seen the movie *City of God* (2002) which depicts the criminality in Brazil. Furthermore, to this moment there is no evidence that negative films strongly impact destination images; however positive images are important image creators.

Lee *et al.* (2008, p. 822) consider that destination images are among the most important factors in predicting tourists' destination choices, whereas Connell (2005) finds that destination images can be transformed by television programmes as this source is less biased than promotional campaigns; therefore TV programmes are perceived as more reliable. Moreover, the viewer believes that the images seen on TV programmes are non-manipulated and more credible. Connell further states that people are more likely to be influenced to visit a specific destination based on non-promotional communication, except in the case of lesser known destinations, which in order to influence tourist visitation may require the gathering of information from other sources. However, films which portray lesser known destinations may be the only source of information available concerning these destinations and in this case the destination image may become completely reliant on a single film (Araújo, 2012). Sellgren (2010) refers that movies, TV programmes and documentaries allow people to obtain images and information about unknown places.

Authors such as Hudson & Ritchie (2006a) emphasise that the viewing of films definitely influences travel decisions and that film images provide long-term publicity as well as create identities. The authors stress that films have an impact on destination image if a location is an important part of the film. However, the two authors note that film tourism is not directly linked to the success of a film. In agreement with these views are those by Gjorgievski & Trpkova (2012) who believe films can enhance destination images and increase destination awareness. Kraaijenzank (2009, p.49) states that "the internet cannot compete with movies" as movies make known what is unknown and the internet is the

channel used to gather more information. On the internet the destination can develop its brand and develop the destination image but the first impression usually derives from films.

Iwashita (2006) adds that the way in which a society is depicted in a film or on a television series can influence the destination image perceived by international audiences as images are enduring, cumulative and inefaceable. The author states that “images, signs, symbols, fantasies, associations derived from popular culture are thus pre-eminent in constructing people’s perception of the world” (Iwashita, 2006, p.75). This author also says that people develop collective images of locations based on media representations or imaginative travel without having visited the place, so people are more susceptible to external influences and are instructed to imagine places as depicted in the media; hence these people pursue popular images. In this case, destination images can shape tourists’ perceptions and experiences at the destination, especially when filmed images are frequently partial and selective and therefore can influence the way a destination is viewed, as well as support stereotypical images.

According to Kotler & Gertner (2004, cited by Sellgren, 2010), many country images are stereotypes or extreme simplifications of the reality that frequently do not correspond to the truth, for that reason, once a stereotype of a place or people is developed, it is very difficult to alter. Although stereotypes usually have a negative connotation, this may not be the case for all stereotypes relating to places and people and therefore can even be worth taking advantage of in order to promote a destination, such as Paris, which is portrayed in popular media as the most romantic city in the world. As noted by Vagionis & Loumioti (2011), the romantic association given to Paris derives from production companies using the capital of France as the setting for many romantic comedies. Sellgren (2010) claims that tourists possibly relate the authenticity of a destination based on the similarities it holds with stereotypical images portrayed in films. In this case, both the entertainment industry and the tourism industry may emphasise these stereotypes as many tourists wish to confirm these stereotypes upon their visit. The concepts of authenticity and stereotypes are often confused and considered equivalent in meaning, but this is very far from the truth.

According to Kraaijenzank (2009) the images seen in a movie are not always the only images a viewer has of a destination, as their image may change with the visualisation of other images from different movies, brochures or advertising; therefore it is important to develop a consistent image of the destination. Sellgren (2010) says that throughout people's lives information is collected consciously and unconsciously from diverse sources which build up the images they hold of destinations around the world. O'Connor *et al.* (2010) indicates that locations which are depicted in a dramatic and inspirational manner and associated to famous actors are more likely to influence destination images in a positive way. As seen by Sellgren (2010), actors can even personify an entire place or culture, such as Penelope Cruz, and the way she embodies the Spanish culture in all her movies. Some directors and producers can also be associated with a place, culture, religion or feeling and can represent particular locations.

There are many film locations in the world, however Beeton (2010) believes differentiation through emotionally-based images can help destinations gain a competitive advantage over others. Croy (2010) considers that the key role of films is in producing images of places which can be complex and familiar, developing awareness and motivations to visit the destination built upon expectations.

3.5 From Product Placement to Branded Entertainment Clines

Product placement in films is associated with the strategic placement of products, services, or in this case, destinations in movies, television soap operas, television programmes, travel programmes and documentaries with the main goal being that of to influence favourably the views, opinions, beliefs or behaviour of its audiences towards that destination (Vagionis & Loumiotis, 2011).

According to Horrigan (2009) the conceptualisation of product placement was only evidenced in the late nineteenth century with the linking of movies to product promotion and the impacts these products had on the increase of brand awareness. In the beginning, the placement of products in films was purposefully developed and addressed at the

viewer. As these products were associated with successful movies with emotional appeal and prestigious celebrities, people wanted to have what others on screen had.

Today advertisements are seen as intrusive and are shown everywhere on billboards, on the sides of buses, at the bus stop and on outdoor screens. Even at home people are constantly bombarded by sales representatives knocking at their doors speaking about new products. Overflowing pamphlets stuffed in letterboxes and never ending commercial breaks are all very common nowadays. Furthermore, advertising is considered intrusive and its overall purpose can become ineffective if seen as forced and overly direct. This is where product placement becomes an important marketing strategy because of its indirect advertising nature.

Nowadays, products and services are ‘woven’ into entertainment content (Hudson & Hudson, 2006, cited by Sellgren, 2010, p.5) which makes it difficult for consumers to recognise advertising as their guard is let down and they become more interested with the product. Thus product placement in films creates emotional connections with consumers (Hudson & Hudson, 2006, cited by Sellgren, 2010). Horrigan (2009) found that well placed brands in movie scenes with brand synergy created visibility and could increase brand loyalty by validating consumers’ brand choices.

Product placement can be a useful marketing tool as it features a product in a film which is seen by large audiences. Also, films are a popular media source, which provide organic images that are associated with the film attributes, such as actors. Morgan & Pritchard (1998, cited by Hudson & Ritchie, 2006b) claim that placing a destination in a film is the ultimate in tourism product placement. The exposure a film offers a building, a beach, an island, a city or a country is an advertisement seen by potentially millions of people all around the world, which could not be possible through specifically targeted tourism promotions (Hudson & Ritchie, 2006b). In contrast to the idea of targeting the general public, Hudson *et al.* (2011) believe the best option is to segment and target specific tourism markets, those of which meet the tourist profiles of the destination; in this way contributing to the image reinforcement of the destination. Moreover, product placements

in other films and the promotion of new tourism products can be a good means to re-attract tourists or gain the interest of new visitors (Basanez, 2011).

Many destination marketing organisations are starting to recognise the opportunities product placement offers the promotion of destinations as films are seen as credible sources of information, offering credibility, visibility and synergy. For these reasons DMOs are looking for ways to rent locations to producers (Horrigan, 2009).

Although over the years product placement has created many opportunities for destination marketing, a shift towards the new concept of branded entertainment has become noticeable and is an interesting way to promote destinations. Hudson & Hudson (2006, cited by Horrigan, 2009) suggest that product placement evolved to branded entertainment as a consequence of the increasingly refined entertainment industry altered by new distribution channels. With branded entertainment, the line between advertising and entertainment becomes blurred as the destination and film are seen as one (Hudson & Hudson, 2006, cited by Horrigan, 2009).

Branded entertainment looks to integrate the destination into the storyline, the set and with the actors of the film; therefore making the advertising of the product less artificial, more fluid and apparently more authentic. The brands in branded entertainment become even more credible through the storylines of the entertainment content and are viewed as representations of reality by depicting actual situations individuals could possibly encounter on a visit to a place. To illustrate the level of integration between a destination brand and the film content, Horrigan (2009) developed the Branded Content Value Spectrum. The model suggests that four variables affect the level of integration between destination brand and film content. Therefore, the more a destination is credible to script content and able to develop synergies, the stronger the branded content strategy will be. In addition, the level of consumer impact depends upon the quality of the production and the timing of the production release (see Figure 3.3 below).

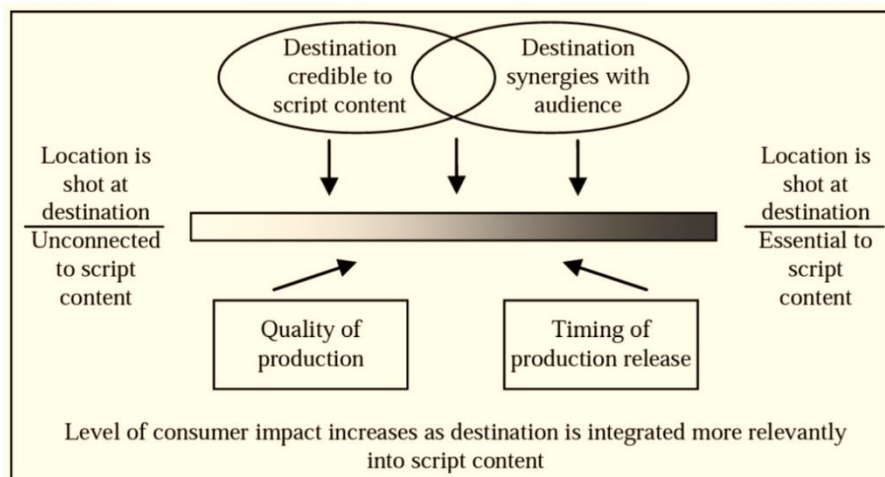


Figure 3.3 Branded Content Value Spectrum (Source: Horrigan, 2009, p.58)

The integration of the destination brand characteristics and the production script content is what distinguishes the strength of the Branded Content Value Spectrum strategy. The relevance of the content, the consistency of the messages and images communicated, as well as the overall integration effort determine the success of the branded content strategy (Horrigan, 2009).

The use of branded entertainment by destination marketing organisations needs to become more sophisticated and film tourism strategies need to progress from attracting production companies to destinations simply to guarantee landscape placement (Horrigan, 2009). Furthermore, Horrigan (2009) suggests that DMOs should focus on the conceptual stage rather than the production stage of content development so as to determine the core brand characteristics of the destination. The compatibility between the brand characteristics and the content of potential scripts become important (Horrigan, 2009) more so than a destination serving solely as a background for a film. With branded entertainment a destination as well as its physical properties and the services it provides can become more familiar to society through a movie or TV, which has real meaning to the messages communicated in the storylines (Horrigan, 2009). According to Horrigan (2009), product placement, branded entertainment and branded content are all common in the subtleness of their implementations, resulting in elaborate destination marketing strategies.

With regards to film tourism, a destination which is intentionally placed in a film and is an integral part of the story has the possibility to increase brand awareness as well as visitor numbers, ultimately triggering the aimed result: film tourism.

3.6 Definition of Destination Marketing Strategies

According to Tribe (1997, cited by Bécherel & Vellas), strategy is a master plan with a medium to long-term basis which is concerned with aims, reaching a specific target, the planning of a desirable future and the development of appropriate ways to fulfil the future. Hence, strategies are designed for situations of uncertainty and survival.

Destination marketing strategies aim at constructing positive images of destinations and strengthening them in the potential tourist's imagination (Beeton, 2005). According to Hall (1995, cited by Beeton, 2005), destination marketing strategies have four main aims that are to entice tourism expenditure, to generate jobs in tourism, to show positive images for potential investors and to draw professional workers towards the tourism industry. However Kotler *et al.* (1993, cited by Beeton, 2005) believe that DMOs rely on four main strategies to attract visitors, residents, business and to leverage exports. These strategies refer to the marketing of image, attractions, infrastructure and people, which can sometimes be controlled by DMOs and other times are at the mercy of circumstantial occurrences or other information sources.

The most frequent strategies used in destination marketing are the marketing mix strategies, which consist of the 7Ps applied to services and 4Cs framework. As the tourism industry is service driven, and due to this fact is much more complicated to market than regular products, there is a need to consider various marketing strategies, namely *product*, *price*, *promotion*, *place*, *people*, *physical evidence* and *process*, as well as, *consumer*, *cost*, *convenience* and *communication* (Bécherel, 1999). All of these strategies are important for the overall marketing of a destination, nonetheless many destination marketing organisations (as opposed to destination management organisations) concentrate exclusively on promotion and communication.

Promotion entails all the methods of communicating the product offering to the target market (Bécherel, 1999). The aim of promotion is to stimulate desired behaviours or actions to increase destination awareness or decision to travel, resulting in quick or immediate effects (adapted from Lindon *et al.*, 2010). There are various types of promotional tools used in destination marketing that can be divided into two groups; the so called above-the-line advertising and below-the-line advertising. The former consists of paid promotion via cinema, television, press, radio, outdoors and internet; while the latter entails public relations, sales and publicity (Bécherel, 1999).

Communication is of paramount importance when promoting a destination as promotion is a one-way process and communication is necessary to ensure feedback and allow two-way communication. Nowadays, being able to identify and understand customers through building relationships is crucial to the success of the destination marketing process (Bécherel, 1999). Furthermore, in destination marketing choosing the adequate communication channels to communicate with visitors is very important as well as the way information is communicated. The implementation of relationship marketing is increasing among destination marketing organisations to cater to increasingly demanding and informative customers. In this case, place and technology play an important role in being able to develop large consumer databases which contain aggregate information about consumer preferences and trends in a quick and organised way (Lindon, 2010). Therefore, DMOs can develop personalised initiatives which correspond to groups of individuals as a way of managing large consumer bases instead of resulting to one-to-one marketing.

3.6.1 Destination Marketing Strategies and Film Tourism

Hudson & Ritchie (2006a) identified four types of marketing strategies DMOs can use to promote film tourism at their destination. These are taking an active approach to attracting film producers to the destination, generating media publicity around the film and location, developing marketing activities promoting the film location post-production and supporting marketing activities which increase film tourism potential. These authors found that the success of film tourism relies on the proactive efforts of destinations to encourage

film studios to film at their destination. Moreover, some destinations engage public relations specialists to strategically place their destinations in film.

Destination marketing strategies concerning film tourism are complex and can occur in three stages; the pre-production stage, production stage and post-production stage. For destinations which are undeveloped film destinations but which would like to tap on the opportunities offered by film tourism, the primary focus should be on the pre-production stage. The production and post-production stages should be developed once film projects are established and filming occurs. Yet many DMOs forget about the importance of marketing strategies during the production stage and keeping potential film tourists informed about filming in the area.

The authors Hudson & Ritchie (2006a) identified the before and after release destination marketing activities (see Figure 3.4), as well as the destination attributes, film specific factors, film commissions, government efforts and location factors which contribute to the success of film tourism.

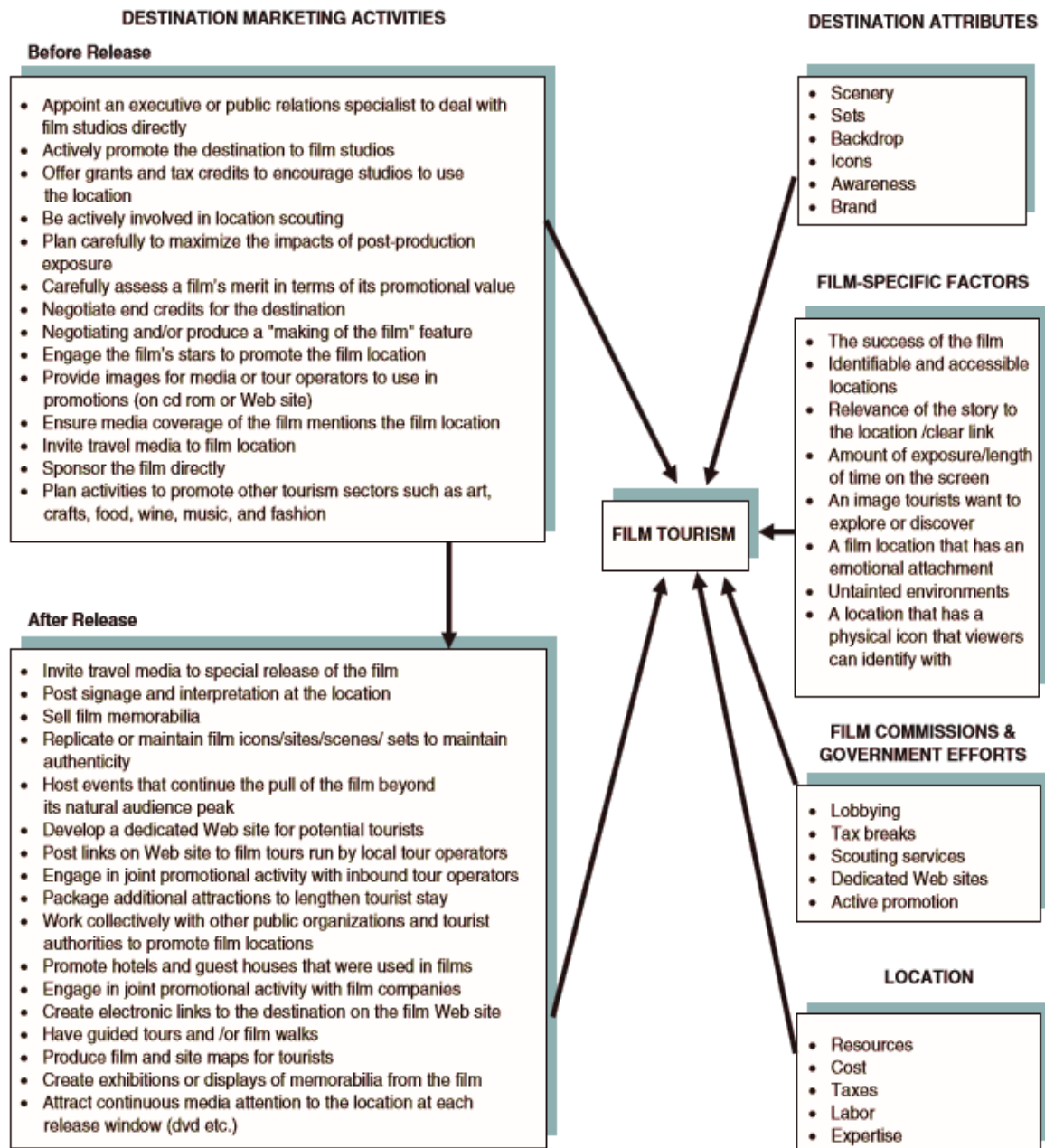


Figure 3.4 Film Tourism: A model for exploiting film marketing opportunities (Source: Hudson & Ritchie 2006a, p.390)

Furthermore, Hudson & Ritchie (2006a) state that when a destination is serving as a film location, media clippings are a good promotional tool to inform film tourists about the event. Destination marketing organisations may also inform potential film tourists about

actors' activities at the destination, as well as develop publicity or marketing campaigns focusing on the experiences of the actors at the destination.

Film tourism can develop film related activities in the film location and promote new activities and attractions, such as film tours, film walks, hotels and houses which were film sets and packaging attractions in order to encourage film tourism (Hudson & Ritchie, 2006a). This form of tourism can also be used to direct attention to unknown or less developed destinations (O'Connor, 2010). Furthermore, D'Angelo *et al.* (2006, cited by Soliman, 2011) reported that DMOs needed to concentrate on actions aimed at increasing the destination's potential, history and heritage by working in cooperation with film producers.

Movie maps are one of the most important promotional tools used in film tourism and are available in print version or online, indicating the sites where films and television soaps or series were filmed. Many destinations featured in films became aware of the benefits of movie maps and have developed interactive online versions which at the same time help promote the destinations where the filming occurred, as well as promote the films. Movie maps are a way to build on the increasing interest in visiting film sites (Beeton, 2005).

Nevertheless, the main constraint of implementing film destination marketing strategies is money, especially in the case of large film productions which require long-term expensive marketing campaigns. Film incentives can be costly and do not offer guaranteed results.

Concerning films produced outside the US, Hudson & Ritchie (2006b) believe that these are an excellent opportunity for countries or regions to attract the lucrative US film market, as well as other foreign productions to different locations. Many destinations are recognising the Bollywood film industry as a new opportunity to promote destinations, therefore many DMOs are encouraging Bollywood producers to film at their destinations as this film industry is very lucrative and represents a larger market than that of Hollywood. For this reason, the film tourism market is becoming very competitive towards seducing film producers to base their productions in particular locations. The portrayal of a

place in a film presents itself as an opportunity for a destination to promote itself to film producers and build the location's film industry (Croy, 2010).

The concept of 'piggyback marketing' arises in film tourism as a way of connecting a film with a destination by investing in promotional spaces and events at film premiers, creating fanfares and advertising through trailers, TV and magazines (Croy, 2010).

Croy (2010) claims that images created by other sectors are usually seen as positive for the reinforcing of the tourism brand and can maximize the effectiveness of the destination brand. Moreover, DMOs should select when possible, films which emulate the image of the destination (Beeton, 2005; O'Connor, 2011). Nonetheless, O'Connor (2010) refers that the only way DMOs can influence the image of the destination depicted through film is through financial incentives or tax breaks. Other incentives can include supplementary costs attributed to personnel travel, accommodations, security support (Horrigan, 2009) and filming equipment. This way DMOs have the ability to negotiate what the destination will obtain from the film producers as a benefit, as well as the requirements for the film being produced at a place (Vagionis, 2011). According to Araújo (2012), the influence of DMOs on the destination image depicted in the film should not be too aggressive in that the productions seem more like tourism advertising campaigns than films as this would threaten the quality of the films, as well as their purpose as unbiased image formation agents. Furthermore, film productions do not choose a film location based on the promotional effects the film may have on tourism, but because the destination fits with the story (Hudson & Ritchie, 2006b).

As film tourism involves both the film industry and the tourism sector, it is important to develop partnerships between DMOs and film commissions in order to track productions and film releases so that action can be taken as soon as possible (Hudson & Ritchie, 2006b; O'Connor, 2010; O'Connor, n.d.; Campo *et al.*, 2011). Moreover, relationships with other tourism authorities, film productions and distribution companies should also be developed. (Zimmermann & Reeves, 2009).

The featuring of the films on the DMOs webpage or the organisation of familiarisation trips for film producers and travel agents are other marketing strategies which help promote film tourism (Hudson & Ritchie, 2006b).

Many destination marketing organisations fail or have difficulty in measuring the impact of film tourism, despite the fact that it is necessary to understand initial audience reaction towards a film, the success of the production, tourism traffic, brand image, DVD release results and staying power. Also, specific objectives and expected results need to be assessed in relation to the overall marketing communications strategy (Horrigan, 2009).

Ultimately, destination marketing strategies used in film tourism should aim at increasing brand awareness. Thus film tourism should not be seen as a tourism motivator but as an image-maker (Beeton, 2005) which increases destination awareness and not necessarily just the influx of visitors (Croy, 2010).

3.7 Conclusion

This chapter recognised that in order for destinations to develop or benefit from film tourism, destination marketing organisations have an important role in marketing the destinations through films. Moreover, destination marketing concerning the development and sustainability of film tourism is important as it consists of strategic planning regarding the use of marketing and publicity to encourage visitation to a particular place. Thus destination marketing should focus on communicating and highlighting product value by emphasising tourism amenities as these are key factors which influence consumer decisions.

Destination marketing organisations are responsible for generating tourist visitation and developing the destination image. The main activities developed by DMOs consist of marketing, public relations and sales. Regarding, film tourism these organisations can develop destination marketing strategies at a pre-production stage, production stage and post-production stage. Destination marketing strategies aim at constructing positive images

of destinations and strengthening them in the potential tourist's imagination based on a medium to long-term plan, usually developed by DMOs.

The literature review found that there are destination marketing organisations and destination management organisations. This shift in meaning from 'marketing' to 'management' reflects the increase in responsibilities attributed to some DMOs; hence many destinations recognise the importance of destination management organisations and their broader role in developing destinations.

Concerning destination marketing in Portugal, this role is assumed by the public national tourism organisation, notably *Turismo de Portugal* and the seven public-private regional associations of tourism promotion.

Although over the years product placement has created many opportunities for destination marketing, a shift towards the new concept of branded entertainment has become noticeable and is considered a better option to promote destinations because it integrates the destination with the storyline. Therefore, the line between advertising and strict entertainment becomes blurred.

Moreover, chapters 2 and 3 provided some insight into previous research conducted concerning film tourism and destination marketing; nonetheless Chapter 4 will explain the research methodology adopted for this dissertation having in mind all the literature formerly discussed.

Chapter 4 - Research Methodology

4.1 Introduction

This chapter explains the research design of the qualitative data, consisting of descriptive, numerical, exploratory and empirical research. The use of qualitative data was necessary as a way to describe film tourism in Portugal through an inductive approach. The principal research methods for the thesis were the review of the literature, survey questionnaires, case studies and interviews. Figure 4.1 below explains the research methodology established.

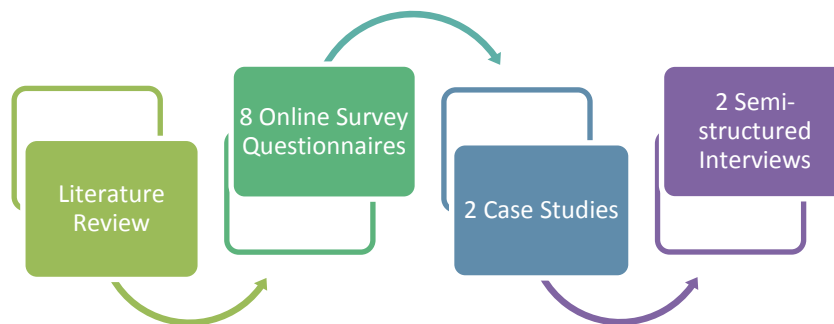


Figure 4.1 Research Methodology (Source: Author)

4.2 Types of Research

According to Veal (2006) descriptive research is used in tourism to describe new research in the field, the changing nature of the phenomena studied and the frequent difference between research and action. Thus, descriptive research provides up-to-date information which is important in social sciences, especially for the study of film tourism in Portugal.

Moreover, new research can also be considered exploratory, such as is the case of the present study as it looks to describe patterns of behavior concerning film tourism which have not yet been studied. According to Kothari (2004), the main purpose of exploratory research is to formulate a problem for more precise investigation from an operational

standpoint. The research developed is also empirical in nature as there is a collection and analysis of data occurring from information from the real world. Furthermore, empirical methods describe more explicit and technical processes.

4.3 Literature Review

In order to understand film-induced tourism in Portugal, this thesis required the review of literature concerning film tourism, destination marketing, destination marketing organisations and film commissions. Both theoretical and applied research was reviewed. The review of previous works in this area was crucial as it would provide deeper knowledge about film tourism and would be important for the elaboration of the primary research. The texts which were consulted ranged from articles in journals written by researchers of film tourism, master theses, doctoral theses and edited books, as well as official national tourism websites, tourism statistical data and film data.

4.4 Survey Questionnaires

According to Singh & Nath (2007), survey questionnaires attempt to determine the status of the phenomena under investigation as they are descriptive in their nature and are concerned with the present. In order to identify the destination marketing strategies used by the RATP and the NTO regarding film tourism (specific objectives 2 and 3 respectively), as well as contribute to the understanding of DMOs concerning film-induced tourism (specific objective 4) and gather opinions of DMOs concerning film tourism (specific objective 5), an online survey questionnaire based on the review of the literature was designed. The type of research undertaken for the elaboration of the online survey questionnaires was based on the study developed by Dore & Crouch (2003). Moreover, Dore & Crouch (2003) influenced the methodological approach concerning the construction of primary research through surveys for the case of Portugal based on a comparative analysis of DMOs. Similar to the research design of the current study, Dore & Crouch (2003) surveyed destination marketing organisations concerning destination marketing strategies. The authors had a sample of ten NTOs in Europe and studied the role of publicity programmes in the context of the NTOs. The research results were

complemented with additional information gathered from online annual reports, strategic plans and other materials.

4.4.1 Sampling Design

After the literature review, it was found that the information available regarding film tourism in Portugal was inexistent; therefore the only way to gather information about this topic would be through the development of primary research as accomplished by many other researchers studying specific film tourism areas. Thus, online survey questionnaires were created and sent to all seven Portuguese regional associations of tourism promotion, as well as the national tourism organisation. The online survey questionnaires had a response rate of 100% which enabled a representation of the whole universe (population); therefore it was unnecessary to make statistical inferences as the author was working with the population.

The research conducted was of an exploratory nature based on empirical research and was able to represent the entire population. In social sciences there are three sampling methods: random/probability sampling, non-random/non-probability sampling and mixed sampling. For this research the most adequate method seemed to be the non-random/non-probability sampling method based on purposive or also known as judgmental sampling. According to Kothari (2004, p.59), “non-probability sampling is that sampling procedure which does not afford any basis for estimating the probability that each item in the population has of being included in the sample”. Concerning purposive sampling, Kothari (2004) refers that units of the universe are chosen purposefully by the researcher, establishing a sample on the basis that it will be representative of the whole. Furthermore, for small inquiries such as the present work, purposive sampling has the advantage of taking less time to develop and is less expensive.

Moreover, the target population or sampling frame comprised the Portuguese regional associations of tourism promotion and the inquired population or sampling unit entailed one employee from each of the Portuguese regional associations of tourism promotion, corresponding to a sample size of eight, namely eight cases. The respondents consisted of executive directors, product managers and marketing managers. *Turismo de Portugal* was

also contacted and a trade relations representative responded to a similar questionnaire that would serve as a comparison to the answers of the regional associations of tourism promotion. These individuals were selected because of their expertise in tourism marketing and for their leadership positions in the organisations. Moreover, managers are well informed individuals about all the initiatives that occur in the organisation, as well as how they are developed and implemented. For this reason, the purposive sampling method was applied in a similar way to the work developed by Vieira (2008).

4.4.2 Survey Questionnaire Design

The online survey questionnaires were sent via email explaining the research study and presenting a link to *Google Forms* where the respondents could provide their answers to the online questionnaires; therefore the research tool used was the internet. Moreover, the emails were sent in April and May and the responses were all gathered by the end of June. The managers who had not responded to the questionnaires upon a first attempt were again contacted by email and telephone so that the analysis would focus on the whole population.

The questionnaires were self-administered and provided the definition of film-induced tourism which would hopefully eliminate any misunderstandings of the concept. The respondents were informed at the beginning of the questionnaire that their identities would remain confidential and that only the name of the association would be considered for posterior data analysis. The questions considered the research objectives and the interpretation of the review of the literature. Concerning the wording of the questions, simple language was used and examples of film forms for specific questions were provided. Even though the respondents were mainly tourism managers, film tourism is still a new concept which may be unknown. Regarding the types of questions, closed questions were tactfully introduced first and open questions were presented last to encourage response. The questionnaires were initially written in Portuguese as the targeted population were the Portuguese regional associations of tourism promotion; however the questionnaires were later translated into English by the author of the present work.

More questions had been developed at the initial stage but it was found that due to the reduced response rate of questionnaires sent regularly to official entities, it would be necessary to reduce the number of questions to encourage responses. This was accomplished with the elimination of redundant questions, questions which did not correspond to the research objectives and repetitive questions. Some of the similar questions were combined so as to reduce potential frustration for the respondents. Concerning the order of the questions, the first questions were of a more general nature and as the questionnaire progressed, specific questions were asked. The respondents were informed that the first two parts of the questionnaire would take approximately seven minutes to respond. Moreover, general instructions about the questionnaire were provided, the purpose of the questionnaire was explained, the assurance of confidentiality was given and the sample selection was described. Section introductions, providing a brief introduction to each part and question instructions were also prominent.

4.4.3 Survey Questionnaire Layout

Regarding the layout of the questionnaires, the first part consisted of six questions about “Film Tourism in Portugal” in general and the second part comprised twelve questions concerning “Film Tourism in the Association”, directed specifically at the study of the regional associations of tourism promotion and their efforts regarding film tourism. The third part of the questionnaire was sent to the RATP which had specific film projects developing in their region. This part of the questionnaire was adapted for each of the RATP which had film projects as it focused on specific questions relating to these projects. Furthermore, the third parts of the questionnaires were applicable to the Lisbon Visitors & Convention Bureau, the Porto Convention & Visitors Bureau, the Azores Convention & Visitors Bureau, the Algarve Promotion Association and the *Turismo do Alentejo* Association. Moreover, the questionnaire sent to *Turismo de Portugal* had two parts, a same first part as that of the RATP and a second part with the equivalent six last questions directed at the RATP. Other specific questions about films in Portugal were also prevalent in the questionnaire sent to TP. Responses to parts 1 and 2 were compulsory, whereas Part 3 was optional. Therefore, the response rate for Part 3 was considerably lower than for other parts and information collected from Part 3 would only be used to complement other data.

Part 1 of the questionnaire required the respondents to rate specific statements on a five-point Likert scale which consisted of five options, namely Option 1 corresponding to “strongly disagree”, Option 2 to “disagree”, Option 3 to “neither agree nor disagree”, Option 4 to “agree” and Option 5 to “strongly agree”. A five point Likert scale seemed adequate as this study is of an exploratory nature and general aspects of film tourism in Portugal are discussed. Also, the Likert scale is an already established questionnaire tool which offers organised information in the mind of any researcher, gathering and presenting information in a more effective way. Moreover, Likert-type scales consist of evaluating a particular item on the basis of how well it discriminates between individuals who scale certain items highly and individuals who score items lowly. The use of Likert-type scales has the advantage of being relatively easy to construct, less timely, reliable as respondents answer each statement as part of the research, provides a considerable amount of information and data, obtains general opinions and is useful to understand how responses differ between people as it is respondent-centred (Kothari, 2004).

Question 3 of Part 1 requested respondents to rate the statements according to Option 1, “undeveloped”; Option 2, “underdeveloped”; Option 3, “don’t know”; Option 4, “developed” and Option 5 “well developed”. Moreover, Part 2 of the questionnaire continued with the same five point Likert scale for questions 1 and 2. Question 3 required responses according to four periods of time, namely “1-4 times a year”, “5-9 times a year”, “10-15 times a year” and “More than 15 times a year”. Furthermore, questions 4 and 5 required a “yes” and “no” response and questions 6 to 9 requested that the respondents classified the frequency they did certain activities, where Option 1 referred to “never”, Option 2 to “rarely”, Option 3 to “occasionally”, Option 4 to “frequently” and Option 5 to “very frequently”.

Nonetheless Question 10 was compulsory with an open-ended response, contrary to the other closed response questions, enabling the respondents to describe and clarify their responses. This gave the respondents the opportunity to discuss the support they provide film productions, as well as marketing strategies utilised to promote all forms of film tourism in the region. The remaining two questions presented a list of options based on the

literary review that respondents were asked to select concerning the limitations of film tourism (Question 11) and the most used communication channels to promote the destinations (Question 12).

4.4.4 Data Collection and Data Analysis of the Survey Questionnaires

The data collection of the online survey questionnaires was realised automatically through the *Google Forms* database. As soon as a questionnaire was completed, the author could view the responses given as well as verify the number of questionnaires completed. However, as the questionnaires were personalised for each organisation it was not possible to retrieve reliable collective data; therefore the data collection process and the analysis of the answers were prepared manually. This resulted in a complex table which enabled the comparison of the answers provided by the regional associations of tourism promotion and the national tourism organisation.

Concerning the data analysis, eight cases were analysed in total. It was found that more in-depth and comparative analyses were required as opposed to analysing the data through the Statistical Package for the Social Sciences, which in turn would be inconclusive and unnecessary. Furthermore, the open-ended responses for Question 10, Part 2, were further analysed through content analysis. The remaining answers were analysed through a four stage process, namely a cross-case analysis between the regional associations of tourism promotion, a comparative analysis between the associations and *Turismo de Portugal*, a within-case analysis so as to analyse each association individually and then in comparison to the other regional associations of tourism promotion and a collective analysis of the three most popular tourist destinations in Portugal: the Algarve, Lisbon and the Archipelago of Madeira. The within-case analysis also involved the studying of the official websites of all the RATP for information concerning film productions, as well as the reading of online documents available on these websites containing information about the roles, objectives, mission, activities and projects developed by each association. The websites of the regional tourism entities, the national tourism organisation and the regional film commissions were also analysed.

4.5 Case Studies

After the analyses of the questionnaire responses, two case studies were selected for more in-depth understanding of film tourism in Portugal, notably *The Bachelorette*, a non-fictional reality television series with an episode dedicated to the island of Madeira, and *Anthony Bourdain: No reservations*, a travel series with an episode filmed in Lisbon. Both case studies were selected based on their forms, as knowledge concerning the impact of non-fictional series and travel series lack in film tourism literature. Moreover, the criteria used to select each case study were based on the film form, the notoriety of the series, audience ratings and emerging tourism markets. The case study of *Anthony Bourdain: No reservations* considers the impact of the production on American tourism in Lisbon since 2012, whereas the case-study of *The Bachelorette* is more recent and cannot yet be quantified in terms of the number of incoming guests of American nationality to the island of Madeira but presents a case study of a non-fictional series with large audience ratings, which could be seen as a marketing opportunity for the Madeira Promotion Bureau and the Madeira Regional Tourism Office.

The use of case studies for this research is important as case studies provide in-depth research of a given unit, resulting in a comprehensive, well organised image of that unit which may focus on specific aspects or the totality of elements and events. Furthermore, case studies examine small samples of units across a large number of variables and conditions, contrary to surveys which study a small number of variables across a large number of units (Daniel & Sam, 2011). Hudson & Ritchie (2006b) refer that case studies provide depth and comprehensiveness for understanding a specific phenomenon, allowing for inductive and rich descriptions. According to Eisenhardt (1989), this method of research is particularly appealing to understand new situations where little is known about the phenomenon and where existing theories are considered inadequate.

4.5.1 Content analysis

Regarding the case studies, content analyses were undertaken with the viewing of both film productions twice from start to finish and then stopping and starting several times.

According to Dawson (2002), a content analysis is a mechanical process and systematic process with the analysis occurring only after all the data is collected. Moreover, the content analysis may involve the assigning of information to pre-developed categories or categories may emerge from the data.

The first time the films were viewed without analysing the content so as to solely enjoy the films for what they were and to gather the first impressions as well as the immediate impact of the productions with as less bias as possible. Whereas the second viewing of the films was not passive but active with regards to the collection of relevant information concerning the impact of the films in terms of film tourism opportunities for Madeira and Lisbon. The analyses of the case studies focused on topics based on the review of the literature to form categories relating to the characters' statements, descriptions about the destinations, the types of images presented, the contexts, the storylines, information provided about the destinations and the types of discourse used. The film forms, audiences, channels, markets, film genres, 3 Ps of film tourism: *place*, *performance* and *personality*, places visited, icons, incorporation of the destinations into the scripts, support provided, host-audience relationships, end credits and opinions of the local entities involved in the productions were also analysed. In order to complement the case studies, additional sources were conferred, such as websites, statistical reports concerning the number of guests visiting the destination before and after the airing of the series, as well as online articles and other websites with relevant information. These sources were also consulted for the within-case analyses of the RATP.

4.6 Interviews

The data from the online questionnaires were not sufficient to explain destination marketing strategies concerning film tourism in Portugal. Nonetheless, the RATP rarely supported non-touristic film productions and there was indication that film commissions could have a role in film tourism. Therefore, the author needed to understand the relationship between the regional associations of tourism promotion and film commissions. In this sense, two semi-structured interviews were conducted with two different approaches to the same methodology as the interview process with the Madeira Promotion Bureau

consisted of a recorded interview which was later transcribed, while the interview with the Madeira Film Commission was unrecorded as the interviewee preferred a less formal environment. Although the interviewee of the MFC had previously sent the answers to the questionnaire, an interview was arranged to clarify some of the responses provided.

Both of the interviewees had received the interview script beforehand so that they would be familiar with the questions and the duration of both interviews lasted approximately one hour. The setting for the interview with the MPB was more formal and was held at the interviewee's workplace; while the interview with the MFC took place at a café esplanade. Furthermore, the interviewees' names will remain confidential as granted in the heading of the interview script.

A semi-structured interview was adopted for both entities to collect specific information that could later be compared and contrasted. According to Dawson (2002), this type of interview allows for flexibility while at the same time sticking to the questions which guide the interview. Thus, this research method is more flexible than a structured interview as it allows the interviewee to express his/her opinions and encourages the discussion of other issues or topics which arise from the interview, establishing continuity. Moreover, the information provided by both entities was also used to complement the content analysis of the first case study and provide a definition of travel series. A questionnaire which was issued to the Madeira Regional Tourism Office also provided useful information.

4.6.1 Comparative Analysis

So for reasons of convenience, the semi-structured interviews were analysed through a comparative analysis with the definition of various categories/views with which the respondents had "common views" on or had "differing views". Dawson (2002) claims that the comparative analysis consists in the comparison and contrasting of data until the researcher is satisfied that new issues will not occur. Therefore, the collection and analysis of the data occurs simultaneously. The texts analysed were an interview transcript of the semi-structured interview with the marketing coordinator of the Madeira Promotion

Bureau and the questionnaire response sent by the director of the Madeira Film Commission complemented with the semi-structured interview.

4.7 Conclusion

This chapter presented the various methods which were adopted to conduct the primary and secondary research and explained in detail the various procedures, techniques and tools necessary for each of the methods used. Moreover, the research methodology acknowledged the complexity of defining a sample, collecting data and analysing data. Thus, a clear description of the research methodology was very important as it will be the basis of the subsequent chapters. The following chapter will discuss in detail the data analysis.

Chapter 5 - Data Analysis

5.1 Introduction

This chapter presents the data analysis of the primary research from the questionnaires, case studies and interviews and complements the findings with secondary research regarding specific films produced in Portugal.

5.2 Questionnaire Analysis

The analysis of the questionnaires corresponds to specific research objective 2 “to identify destination marketing strategies used by the regional associations of tourism promotion regarding film tourism”; specific objective 3 “to identify destination marketing strategies used by the national tourism organisation regarding film tourism”; specific objective 4 “to contribute to the understanding of DMOs concerning film-induced tourism”; specific objective 5 “to gather opinions of DMOs concerning film tourism” and specific objective 6 “to do some research on international films produced in Portugal”.

Concerning the online survey questionnaires about film tourism in Portugal answered by all the seven regional associations of tourism promotion and *Turismo de Portugal*, the majority of the questions were in a forced choice response format, requiring that the respondents rated specific statements on a 5-point Likert scale (De Vaus, 1990). Moreover, the data analysis involved a four-stage process, namely a cross-case analysis between the regional associations of tourism promotion, a comparative analysis between the associations and *Turismo de Portugal*, a within-case analysis so as to analyse each association individually and then in comparison to the other regional associations of tourism promotion, and a collective analysis of the three most popular tourist destinations in Portugal: the Algarve, Lisbon and the Archipelago of Madeira. A content analysis of the open-ended responses to Question 10 was also necessary.

5.2.1 Cross-case Analysis

The first part of the online survey questionnaires represented in Table 5.1 focused on film tourism in Portugal in general and considered respondents' understandings of the concept as well as how film tourism was perceived in terms of its promotional relevance. The eight respondents were asked to rate questions 1 to 6 on a 5-point Likert scale, which consisted of five options, namely Option 1 corresponding to "strongly disagree", Option 2 to "disagree", Option 3 to "neither agree nor disagree", Option 4 to "agree" and Option 5 to "strongly agree".

Regarding Question 1, specifically "Do you agree that films can transmit images, create emotions and motivate purchasing an experience at a destination more effectively than other communication channels?", it was verified that all the RATP "agree" or "strongly agree" that films are the most effective communication channels; however *Turismo do Alentejo* Association was the only DMO which did not agree with the statement. Moreover, the national tourism organisation strongly agreed with the majority of the DMOs.

According to Question 2 "Do you believe Portugal is a good destination to produce films and that its rich heritage is suitable for these productions?", there was a consensus in the opinions of the respondents who "agree" or "strongly agree" that Portugal has the resources which are important for film productions. Furthermore, two of the associations believed that film tourism was still "underdeveloped" in Portugal and three associations stated that they "don't know". This could be a result of the misunderstanding of the film tourism concept or lack of insight in this area due to unavailable research. As for film tourism being at an early stage, *Turismo de Portugal* further confirmed this. Still, the Azores Convention & Visitors Bureau and the *Turismo do Alentejo* Association were more optimistic and considered that film tourism was "developed". The majority of the respondents not knowing how to classify film tourism in Portugal may be a result of the absence of research in this field even though the questionnaires issued explained the definition of film tourism; therefore the respondents were introduced to the concept but were still not able to fully understand the film tourism phenomenon.

In terms of the promotional benefits of international films being produced in Portugal, all of the DMOs agreed or strongly agreed about the promotion films may bring a destination. Nevertheless, the promotional benefits of national films were perceived by the Lisbon Visitors & Convention Bureau and the national tourism organisation. The fact that international productions were perceived as more beneficial to tourism promotion may coincide with Portugal having more international tourists than national ones and that the international market is more lucrative in terms of tourism receipts. According to Instituto Nacional de Estatística (2013), the number of international guests in Portugal in 2012 was approximately 7.7 million; while the number of Portuguese guests in Portugal was approximately 6.2 million.

The question “Do you agree that there exists a market for film tourism in Portugal?” triggered different responses among the RATP, with the Madeira Promotion Bureau, the Azores Convention & Visitors Bureau and the Algarve Promotion Bureau, neither agreeing nor disagreeing with the statement, the *Turismo do Centro* Association strongly disagreed with the statement and the remaining three RATP agreed or strongly agreed. *Turismo de Portugal* strongly agreed that there was a market for film tourism in Portugal. Therefore, when considering *Turismo de Portugal*'s opinion, it is fair to say that there are more destination marketing organisations recognising the potential of the film tourism market than those that are not.

Table 5.1 Results of Part 1 of the Online Survey Questionnaires

Questions	DMOs	MPB	LVCB	TCA	PCVB	ACVB	APB	TAA	TP
1. Do you agree that films can transmit images, create emotions and motivate purchasing an experience at a destination more effectively than other communication channels? (Measured in an agreement Likert scale)		4	4	5	4	4	5	2	5
2. Do you believe Portugal is a good destination to produce films and that its rich heritage is suitable for these productions? (Measured in an agreement Likert scale)		5	4	5	5	5	5	5	5
3. How would you classify film tourism in Portugal? (Likert scale: 1=undeveloped; 2=underdeveloped; 3=don't know; 4=developed; 5=well developed)		3	3	2	2	4	3	4	2
4. Do you agree that producing international films in Portugal are beneficial in terms of promoting a destination? (Measured in an agreement Likert scale)		5	4	5	4	4	5	5	5
5. Do you believe that producing national films in Portugal are beneficial in terms of promoting domestic tourism? (Measured in an agreement Likert scale)		5	3	5	4	4	5	4	3
6. Do you agree that there exists a market for film tourism in Portugal? (Measured in an agreement Likert scale)		3	4	1	4	3	3	5	5

Note: MPB=Madeira Promotion Bureau; LVB=Lisbon Visitors & Convention Bureau; TCA=*Turismo do Centro* Association; PCVB=Porto Convention & Visitors Bureau; ACVB=Azores Convention & Visitors Bureau; APB=Algarve Promotion Bureau; TAA=*Turismo do Alentejo* Association; TP=*Turismo de Portugal*.

The second part of the survey questionnaires represented in Table 5.2 pertains to film tourism specifically concerning each RATP and the way this form of tourism is perceived by each RATP, as well as the RATP's actions towards developing the concept in each region. The responses use the same rating scale as used in Part 1 with the last four questions consisting of a frequency 5-point Likert scale, where Option 1 refers to “never”, Option 2 to “rarely”, Option 3 to “occasionally”, Option 4 to “frequently” and Option 5 to “very frequently”.

The results from Question 1 indicate that all RATP in Portugal agreed that film tourism was an opportunity for the promotion of their destinations. Moreover, four out of seven strongly agreed with this statement. Similarly, the majority of the DMOs believed that film tourism in terms of costs versus benefits was an asset to the promotion of the region, nonetheless the Lisbon Visitors & Convention Bureau, the Porto Convention & Visitors Bureau and the Azores Convention & Visitors Bureau neither agreed nor disagreed with film tourism being an asset to the promotion of their regions.

Furthermore, the data demonstrates that most of the DMOs did not contact and were not sought by travel programmes more than 1-4 times a year to film in the region. Relatively to the elaboration of a strategic film tourism plan, only the Porto Convention & Visitors Bureau claimed to have a plan.

Film festivals are an important motivation for film tourists to visit a specific location; therefore the RATP were asked whether they promoted regional film festivals. Thus it was found that only the Lisbon Visitors & Convention Bureau and the Porto Convention & Visitors Bureau promoted these festivals.

A frequency 5-point Likert scale was adopted to analyse how often DMOs supported specific forms of film tourism or developed incentives for filming in the region. Moreover, it was found that four RATP “occasionally” supported or provided incentives for travel programmes and that the Azores Convention & Visitors Bureau and the Algarve Promotion Bureau were very frequently contacted by film productions or had contacted themselves film producers, which could be due to an increasing interest of travel productions in the Azores and the Algarve. The interest of DMOs in providing more support to travel programmes than other film tourism productions was further enforced by *Turismo de Portugal*'s response. Thus, non-fictional travel programmes which directly focus on the destination and its attributes receive more support from DMOs.

Concerning various film productions on a national scale, three out of the seven regional associations never supported or provided incentives to soaps, series or cinema productions produced in Portugal. Only the Azores Convention & Visitors Bureau responded that they

“very frequently” supported national film productions or provided incentives for these productions. When comparing the response provided by the ACVB with that of *Turismo de Portugal*’s, it was verified that both institutions differed from the responses given by the other RATP concerning national films.

The support provided to international films was identified as more common than the support given to national productions. Most of the RATP claimed that they “occasionally” supported these productions and the Porto Convention & Visitors Bureau “frequently” supported international fictional productions. The reason for this can be explained by the targeting of international tourists, as the number of international tourists visiting Portugal is higher than that of national tourists. The economic crisis in Portugal may be another reason for DMOs to target international tourists. Moreover, the national tourism organisation “frequently” provided support and gave incentives to international fictional film producers. Henceforth, it was noted that the RATP were more supportive of national and international travel programmes and offered more incentives in this particular case. The data also indicated that the PCVB gave more importance on international fictional films, such as movies; the ACVB on national films, such as soap operas and both the ACVB and the APB on travel programmes.

As this thesis intends to account for understanding film tourism in Portugal, the RATP were questioned about how often they actively sought film tourism productions of all forms to film at the destination. The data from the survey questionnaires demonstrated that only the *Turismo do Centro* Association took the initiative to frequently contact film productions and that the majority of the RATP “occasionally” or “never” sought film productions. Comparatively to *Turismo de Portugal*, the responses provided by the RATP in relation to actively seeking films were similar, in that the RATP in Portugal were less active in the search for film productions.

A search on film commissions in Portugal identified five active film commissions in Portugal which promoted films in their regions. The regions found to have a film commission were Madeira, with the Madeira Film Commission; Lisbon, with the Lisboa Film Commission; Porto, with the Porto Film Commission; the Azores, with the Azores

Film Commission and the Algarve, with the Algarve Film Commission. Film commissions for the regions of the *Centro* and the *Alentejo* were not found. Except for the cases of *Turismo do Centro* Association and the *Turismo do Alentejo* Association, which do not have a film commission in their region, the remaining RATP may not seek on their own film productions as they already have film commissions taking on this task for them. Regarding a national film commission, this role is developed by the *Instituto do Cinema e do Audiovisual*, which supports various national and international film productions (retrieved from <http://www.ica-ip.pt/>). Moreover, *Turismo de Portugal* may rely on this institute to contact film producers. After visiting the Algarve Film Commission website, a link to a cinema guide on another website was discovered which enables film producers to gather all the necessary information about filming in Portugal. This guide was available online at <http://www.cineguiaportugal.pt/> and in print media upon request; however the reliability of the website is not confirmed.

Table 5.2 Results of Part 2 of the Online Survey Questionnaires

Questions	DMOs	MPB	LVCB	TCA	PCVB	ACVB	APB	TAA	TP
1. Do you agree film tourism is an opportunity for the promotion of your region? (Measured in an agreement Likert scale)		5	4	5	4	4	5	5	-
2. Do you believe that film tourism in terms of costs versus benefits is an asset to the promotion of your region? (Measured in an agreement Likert scale)		5	3	5	3	3	5	5	-
3. The <i>Travel Channel</i> is an international benchmark for travel networks. How many times a year does the DMO contact or is contacted by travel programmes to participate in these productions? (Options: 1-4 times/year; 5-9 times/year; 10-15 times/year; More than 15 times/year)		5-9 times/year	1-4 times/year	1-4 times/year	5-9 times/year	1-4 times/year	1-4 times/year	1-4 times/year	-
4. Does the DMO have any strategic plan for film tourism? (Options Yes/No)		No	No	No	Yes	No	No	No	-
5. Does the DMO promote film festivals? (Options Yes/No)		No	Yes	No	Yes	No	No	No	-
6. How frequently does the DMO provide support to national and international travel programme production teams or develop incentives for their filming at the region? (Measured in a frequency Likert scale)		3	3	3	4	5	5	3	4
7. How frequently does the DMO provide support to national soap opera, series or cinematographic production teams or develop incentives for their filming at the region? (Measured in a frequency Likert scale)		1	1	2	3	5	1	3	4
8. How frequently does the DMO provide support to international fictional film production teams (e.g. short films, feature films or series) or develop incentives for their filming at the region? (Measured in a frequency Likert scale)		2	3	2	4	2	3	3	4
9. How frequently does the DMO take the initiative to contact travel channels, television series and cinema productions to promote the destination? (Measured in a frequency Likert scale)		1	3	4	3	2	1	3	2

Note: MPB=Madeira Promotion Bureau; LVB=Lisbon Visitors & Convention Bureau; TCA=*Turismo do Centro* Association; PCVB=Porto Convention & Visitors Bureau; ACVB=Azores Convention & Visitors Bureau; APB=Algarve Promotion Bureau; TAA=*Turismo do Alentejo* Association; TP=*Turismo de Portugal*.

Other than analysing destination marketing strategies and the support provided to film productions, there was a need to understand the limitations which prevented the RATP and the NTO from further promoting the destination through films. Thus the main limitation of film tourism encountered by all the DMOs, except the *Turismo do Alentejo* Association, was the “reduced internal budget”. *Turismo de Portugal* also considered the reduced internal budget of the institution to be a problem in promoting film tourism. The “focus on other communication channels” and “lack of human resources” entailed the subsequent most mentioned limitations by the DMOs. According to Table 5.3 below, the “reduction in the number of members of the association” and “the members unreceptive to these communication channels” also prevented the RATP from promoting their destinations through the various forms of film.

Table 5.3 Results to Question 11 of the Online Survey Questionnaires

11. Which of the following limitations prevent the DMO from further promoting the destination through films?									
DMOs	MPB	LVCB	TCA	PCVB	ACVB	APB	TAA	TP	
Limitations									
Lack of Government funding									
Reduced internal budget	X	X	X	X	X	X			X
Focus on other communication channels				X	X				
Lack of interest in promoting the destination through films									
Lack of human resources	X					X			
Reduction in the number of members of the association						X			
Members unreceptive to these communication channels						X			
Other							X		X

Note: MPB=Madeira Promotion Bureau; LVB=Lisbon Visitors & Convention Bureau; TCA=*Turismo do Centro* Association; PCVB=Porto Convention & Visitors Bureau; ACVB=Azores Convention & Visitors Bureau; APB=Algarve Promotion Bureau; TAA=*Turismo do Alentejo* Association; TP=*Turismo de Portugal*.

Table 5.4 below identified the internet as the most used communication channel to promote the destinations and was mentioned by all DMOs. The second most utilised channel was the press, then both television and outdoors. Cinema and radio were the least used communication channels. This could be a result of the cost of cinema advertising and the inexistence of visual impact radios have on promoting destinations. Moreover, the Azores Convention & Visitors Bureau and the *Turismo do Alentejo* Association were the DMOs which frequently used a mix of communication channels, including television and in the case of the TAA, also cinema. According to the data presented below, only the ACVB and TAA communicated via television; therefore television was found to be unpopular among the RATP.

Table 5.4 Results to Question 12 of the Online Survey Questionnaires

12. Which communication channels are the most used by the DMO to promote the destination?									
Communication channels	DMOs	MPB	LVCB	TCA	PCVB	ACVB	APB	TAA	TP
Television						X		X	
Cinema								X	
Internet		X	X	X	X	X	X	X	X
Press				X		X		X	X
Outdoors						X		X	
Radio								X	
Other									X

Note: MPB=Madeira Promotion Bureau; LVB=Lisbon Visitors & Convention Bureau; TCA=*Turismo do Centro* Association; PCVB=Porto Convention & Visitors Bureau; ACVB=Azores Convention & Visitors Bureau; APB=Algarve Promotion Bureau; TAA=*Turismo do Alentejo* Association; TP=*Turismo de Portugal*.

In order to better understand the marketing strategies adopted by the RATP concerning film tourism; it was necessary to create an open-ended question, notably Question 10, to enable the RATP to clarify any previous misunderstandings in relation to destination marketing strategies. Therefore, Table 5.5 identifies the responses provided by the RATP

and the response provided by the NTO regarding support given to films and the implementation of specific film marketing strategies.

Table 5.5 Results to Question 10 of the Online Survey Questionnaires

10. Please specify the support which the DMO provides film productions and the marketing strategies used to promote all forms of film tourism in the region.	
MPB	“Production support: travel, accommodation, internal transports, contacts and permit requests for filming. There is no defined marketing strategy. Generally, the support requests originate from the production companies which contact the MPB directly or from the <i>Turismo de Portugal</i> foreign tourism teams (who subsequently forward the requests/contacts to the MPB).”*
LVCB	“We do not promote all the forms nor do we consider in the same way a journalistic piece from a travel channel or a film as for the example <i>Night Train to Lisbon</i> . This explains the difficulty to respond to question 11 despite the lack of Government funding always being a main motive for us not to extend support.”*
TCA	“Always provides all the land arrangements.”*
PCVB	“Licenses, réperage, accommodation, transportation, programmes.”*
ACVB	“Upon request.”*
APB	“Logistical support (accommodation, meals, transport, guides, permits). Strategy: always demonstrate the multiplicity of the products that comprise the destination; depending on the time of the year and/or period to promote (high or low season), there will always be one product that stands out relatively to others, selling the destination as more than sun and sea.”*
TAA	“For both categories: logistical support, attendance at international tourism film festivals, developing relationships with known producers.”*
TP	“Facilitator between the foreign producers and the national producers, as well as the bridge with the various film commissions – promotion and facilitator of technical visits with the various external regional associations of tourism promotion – promotion and publicity by the <i>Turismo de Portugal</i> foreign tourism teams – promoting the destination to site location managers in Portugal presentation workshops abroad.”*

*Translation Mine.

Note: MPB=Madeira Promotion Bureau; LVB=Lisbon Visitors & Convention Bureau; TCA=*Turismo do Centro* Association; PCVB=Porto Convention & Visitors Bureau; ACVB=Azores Convention & Visitors Bureau; APB=Algarve Promotion Bureau; TAA=*Turismo do Alentejo* Association; TP=*Turismo de Portugal*.

After analysing respondents' output to open-ended questions, it was possible to identify in general that the RATP did not have strategies concerning film tourism, other than the Porto Convention & Visitors Bureau, which had a strategic plan for film tourism. However, the PCVB did not refer this plan in Table 5.5. The data from Table 5.5 further indicates that the RATP react to film requests and do not develop film tourism; nonetheless the RATP provide support when necessary. The types of support which were mentioned in the majority of the responses can be identified as the following:

- logistical support, namely with travel, accommodation, transportation, programmes, guides and filming permits. The regional associations of tourism promotion are responsible for all the travel and tourism arrangements before and during filming at the location;
- assisting the *Turismo de Portugal* foreign tourism teams concerning information, contacts and filming requests for film producers wishing to film in the region.

Turismo de Portugal has started to develop some destination marketing strategies regarding film tourism. The following strategy was disclosed in respondent's output:

- promotion and publicity of the destination by the *Turismo de Portugal* foreign tourism teams to site location managers in Portugal presentation *workshops* abroad.

5.2.2 Within-case Analysis

After having achieved a cross-case analysis, a within-case analysis was necessary to study each RATP individually and to identify any inconsistencies among the answers provided. For each of the seven associations an analysis of the objectives, mission, activities and projects was also developed, as well as understanding the role that each RATP had concerning film tourism. However, after having analysed the official regional tourism websites, documents on those websites and the NTO's websites, it was evident that none of the RATP or *Turismo de Portugal* had mentioned on their websites films produced in Portugal even though the internet had been identified as the most used communication

channel. Then the similarities and differences between the analysed RATP were studied in relation to the other RATP. All these analyses are identified below according to each RATP.

5.2.2.1 The Madeira Promotion Bureau

For the first part of the online survey questionnaire, the MPB had a positive outlook on film tourism in Portugal in general and as a way to promote the country. The MPB strongly agreed that film tourism was an opportunity for Madeira, which could have been related to the success of the national television soap opera, *Flor do Mar* (2008), filmed in this region from November 2008 to November 2009. This soap may have contributed to an increase of almost forty thousand Portuguese guests in Madeira. Although, other factors may have also contributed to the increase in 2010, such as a large scale national and international tourism marketing campaign involving famous personalities.

Moreover, the MPB did not promote film festivals, though it was discovered that Madeira has several regional film festivals and two international film festivals. Comparatively to the other RATP, the MPB lacked in the support provided to film productions and the initiatives and contacts undertaken with film producers. Furthermore, the data shows that the MPB strongly agreed that film tourism was an opportunity for their region; however the non-profit organisation did not take the initiative to contact film productions which could also be related to this organisation being contacted 5 to 9 times a year by travel productions. Another reason for this could be due to the lack of human resources mentioned as a limitation to the promotion of film tourism.

5.2.2.2 The Lisbon Visitors & Convention Bureau

The LVCB in the first part of the questionnaire had a general positive opinion of film tourism in Portugal and as a way to promote the country. Although the organisation was unsure about the level of development of film tourism in Portugal and neither agreed nor disagreed about the benefits of promoting domestic tourism through national films.

In Part 2, the LVCB occasionally took the initiative to contact various film productions and it was interesting to observe that the bureau agreed that international films were beneficial to the promotion of a destination, which is in accordance with the organisation occasionally contacting or being contacted by international travel programmes, such as the travel series *Anthony Bourdain: No reservations* (2012), as well as international fictional films, as was the case of *Night Train to Lisbon* (2013), which the association strongly agreed will bring more notoriety to the city of Lisbon, based on the third part of the questionnaire. The LVCB claimed to have participated largely in the promotion of the movie *Night Train to Lisbon*; however on the LVCB's website and on the official regional tourism entity's website, there were no traces of promoting the movie on their most used communication channel. Yet, *Turismo de Portugal* claimed to have promoted Lisbon to German tour operators and tourism agencies with the help of other stakeholders during the movie's premiere in Germany this year, indicating a post-production marketing strategy.

Concerning the third part of the questionnaire, the most recent large scale production verified in Lisbon was the Indian movie *Balupu* (2013), which could help increase the destination awareness of Lisbon in India and influence an increase in Indian tourists visiting the city. The Indian tourist market has grown over the last few years in Europe and could well be an interesting market for DMOs to promote their destinations to people with large purchasing power such as these. Moreover the Indian film industry is the largest film industry in the world and has a very large audience base, which has become of interest to the British NTO.

Furthermore, information provided by *Turismo de Portugal* indicated that the LVCB may have provided logistical support for the crew of *Balupu*. Moreover, the occasional support to international fictional films responded by the TAA in the questionnaire demonstrates that there is a possibility that the TAA was also involved with this production. Information obtained from the online questionnaire sent to *Turismo de Portugal* indicates that this NTO largely supported the productions in terms of facilitating contacts between various film tourism stakeholders, the organisation of the accommodation and other services for the production team and actors. *Turismo de Portugal* also facilitated contacts between the film producers and the Lisboa Film Commission.

Balupu (2013) was initially promoted in India through the foreign *Turismo de Portugal* team in that country. Concerning the pre-production destination marketing strategies used by TP to promote films, this institution claims to have promoted Portugal as a film destination through workshops in India during meetings between the State Secretary of Tourism, TP and Indian film producers. A testimonial provided by Jeremy Irons about his experience of filming *Night Train to Lisbon* in Lisbon was also used to attract Indian film producers to Portugal. The post-production destination marketing strategies mentioned by TP consisted in keeping track of audience numbers and promoting the film through the foreign tourism team in India. Henceforth, TP strongly agreed that *Balupu* and *Night Train to Lisbon* both provide positive images of Portugal and bring notoriety to the destination as a whole. Also, the NTO strongly agreed that international films could significantly increase tourism in Portugal.

5.2.2.3 The *Turismo do Centro* Association

The TCA viewed film tourism in Portugal in general positively and as important to promote the country, nonetheless some inconsistencies were observed regarding the film tourism market, as the TCA strongly disagreed with film tourism having a market in Portugal but in turn strongly agreed in Part 2 that film tourism was an opportunity for their region. Therefore, if the association did not believe there was a market for film tourism then film tourism should not have been considered an opportunity.

The data presented for Question 9, in Part 2, shows that the TCA was the RATP which most frequently contacted travel channels, television series and cinema productions. This active search for film productions could be a consequence of the *Centro de Portugal* region not possessing a film commission to take on this task, unlike the MPB, the LVCB, the PCVB, the ACVB and the APB.

5.2.2.4 The Porto Convention & Visitors Bureau

According to the first part of the survey questionnaire, the PCVB had a positive outlook on film tourism in Portugal and used to promote the country. However, the PCVB recognised

that the concept of film tourism was underdeveloped, which corresponded to the answer of TP.

Concerning Part 2, the fact that the PCVB had a strategic plan for film tourism is very relevant as no other RATP had a plan; therefore if the plan has been implemented, the PCVB may have an initial advantage over the other RATP in terms of film tourism promotion. Moreover, the data pointed to the PCVB being the association which most supported and encouraged all forms of film productions. The overall responses of the PCVB showed more consistent values and fewer discrepancies compared to the other regional associations. Thus, this could be due to the PCVB having a strategic plan for film tourism.

This year, *La Cage Dorée* (2013) was in part filmed in the Douro region and was number one at the Portuguese box office for more than two months with over sixty-five thousand people having watched the movie in Portugal (Cinebox, September 28, 2013). The Franco-Portuguese movie was the fifth most viewed movie in France for three weeks with approximately 1, 2 million viewers (retrieved from http://www.allocine.fr/boxoffice/boxofficedetail_gen_pays=5001.html?date=2013-06-12) and included several Portuguese actors, who portrayed life as Portuguese immigrants in France. The movie was also aired this summer 2013 in Belgium and Germany, therefore reaching large audiences both nationally and internationally. Nonetheless, the success of the movie has not yet been acknowledged by the Porto Convention & Visitors Bureau to promote their destination, especially to the French market. There is also no evidence that the PCVB provided support for the production team of *La Cage Dorée*.

5.2.2.5 The Azores Convention & Visitors Bureau

In general the Azores Convention & Visitors Bureau had a positive overview of film tourism in Portugal and as a way to promote the country. Regarding the second part of the questionnaire, it was found that the ACVB was the only RATP which rather frequently supported and provided incentives to national film productions filmed in the Islands, such as *Ilha dos Amores* (2007).

The third part of the questionnaire directed at the ACVB found that this association strongly agreed that the soap opera *Ilha dos Amores* (2007) was important to promote the Islands domestically. The ACVB confirmed that there had been an increase in Portuguese tourists visiting the region after the filming took place. Moreover, an analysis of the Portuguese guests visiting the Azores during the filming of the soap identified that there was a noteworthy increase from approximately 200,000 guests in 2006 to almost 214,000 in 2007 (Instituto Nacional de Estatística, 2007; 2008). Thus the increase of guests was more evident during the filming process than after, as in 2008 there were 214,300 Portuguese tourists visiting the Azores (Instituto Nacional de Estatística, 2009). An episode of the international travel series *Anthony Bourdain: No reservations* (2009) was also filmed in the Azores and was supported by the association.

The data further identified that the ACVB rarely provided support for international fictional films or contacted film productions. The reason for the latter case could be a result of the film productions having been contacted by the Azores Film Commission.

5.2.2.6 The Algarve Promotion Bureau

The APB had a positive outlook on film tourism in Portugal and used to promote the destination. In Part 2, the results of the table showed that this association was one of the two RATP which very frequently supported or provided incentives to national and international travel programmes, such as the case of *Volta ao Algarve* transmitted on the sports channel *Eurosport*.

According to Question 9, Part 2, the APB never contacted any form of film productions, which was similar to other RATP and could be once again a result of the actions of the Algarve Film Commission. The “lack of human resources” and the “members unreceptive to the communication channels” were limitations which could have contributed to the APB never seeking film productions.

Interestingly, it was discovered that the British feature film *The Right Juice – An Algarve Story* was recently filmed in the Algarve and after an analysis of the film’s website, the

trailer and a news report, it was evident that the film contained components that could influence the region's destination image and tourist interest. Even the title mentions the location of the film "an Algarve story" and could be very beneficial in terms of destination marketing. Until this moment, there is no indication that this production had the support of the APB and there is no evidence of the use of this film towards promoting the destination.

5.2.2.7 The *Turismo do Alentejo* Association

Unlike the other RATP, the data indicated that the TAA disagreed with films having more impact in terms of communicating the destination. Other than Question 1, the remaining five questions of Part 1 of the online survey questionnaire indicated that the TAA agreed or strongly agreed with film tourism in Portugal being positive.

In Part 2, the TAA had similar responses to the other RATP concerning the frequency with which support and incentives were provided to film productions and contacts were undertaken. This was noted to occur occasionally. Nonetheless, the TAA strongly agreed that film tourism was an opportunity to promote the Alentejo and that in terms of cost versus benefits, film tourism was an asset. Still, the TAA only occasionally supported or contacted film productions to film in the region.

In September 2013, the Alentejo became centre stage for the national soap opera *Belmonte* (2013) aired at primetime on the *TVI* television network. The soap received the support of the regional tourism entity; however, the role of the TAA in this process is uncertain. If the soap opera is being supported by the TAA, then the response to Question 7, in Part 2, coincides with the association occasionally supporting national productions. The storyline and its incorporation with the images, culture and people of the region, as well as the renowned national actors, could well contribute to an increase in domestic tourism flows in the Alentejo.

Another part of the Indian film *Balupu* (2013), also filmed in Lisbon, was set in the Alentejo with the support of TP, as was already previously mentioned and the TAA. The TAA was contacted by *Turismo de Portugal* and the film production company to

accompany the pre-production inspection visits. Furthermore, the information provided by the TAA in the third part of the questionnaire indicated that there are no inconsistencies between the answer provided in Question 8, in Part 2, and their actions, as the TAA was said to occasionally support international fictional films. Moreover, in Part 3 of the questionnaire sent to the TAA, the association strongly agreed that *Balupu* provides positive images of the Alentejo and that the film could increase the notoriety of the region, notwithstanding that the promotion of the film by the TAA is unknown.

5.2.3 Collective Analysis of the Algarve, Lisbon and Madeira

The last stage of the data analysis process involved the analysis of the most popular tourism destinations in Portugal, namely the Algarve, Lisbon and the Archipelago of Madeira in order to identify any similarities between the three regions in terms of film tourism, which could help explain their popularity. However, there was no evidence indicating that the popularity of these destinations could be related to the promotion of the regions through film tourism.

5.3 Case Study Analyses

The case studies *The Bachelorette* and *Anthony Bourdain: No reservations* were analysed bearing in mind specific research objective 6 “to do some research on international films produced in Portugal” and more specifically specific objective 7 “to account for various case studies of films produced in Portugal”. The qualitative data obtained from each case study was analysed through content analyses.

5.3.1 Case Study 1: *The Bachelorette*

The Bachelorette is an American reality-TV dating game show which is in its 9th season since it was first aired on the ABC television network in 2003. According to the forms classification of film tourism listed previously in this research work, *The Bachelorette* is a non-fictional series. The series is broadcasted once a year, over an eleven week period every Monday night from 8pm till 10pm on ABC. The episodes air during primetime and year after year continue to grab the attention of large audiences, making this one of the most popular and talked about TV series in the US. The final episodes of *The Bachelorette*

Season 9 were watched by approximately nine million viewers of which a large majority consisted of young female adults (retrieved from http://www.abcmmedianet.com/assets/pr/html/080613_02.html).

As with the previous seasons, the story focuses on a woman who is on a journey around the world to find love. The bachelorette hopes to discover her future husband from a group of 25 contestants, who each week take turns to go on dates. Each episode ends with the bachelorette handing out roses to the contestants who will go on to the next week until she is left with just two. The two remaining contestants will have the opportunity to propose to the bachelorette, but she can only choose one or even none if she is unable to find love. *The Bachelorette* Season 9 introduces viewers to Desiree Hartsock and her dates in Atlantic City, New Jersey, Munich, Barcelona, Madeira and Antigua (retrieved from <http://abc.go.com/shows/the-bachelorette/about-the-show>).

The series is set in various international locations giving way to film tourism opportunities that could help increase destination awareness. The romantic genre and realistic feel are positive for the image of the destinations featured. This year one of the most talked about destinations was Madeira, airing week seven on July 8th 2013 with the duration of 83.26 minutes.

The episode filmed in Madeira portrayed the landscape with footage of the mountains, coastline, hill tops and natural scenery; the local culture and traditions with a Madeiran group singing to Fado music and old men playing dominoes in public areas; the gastronomy with a visit to the farmers' market and wine tasting; the cultural patrimony with a stroll through the Old Town and streets of Funchal, as well as, a fireworks show imitating in smaller proportions the new year's festivities in Madeira.

According to the 3Ps framework, the *place* or *places* are important push motivators; thus in Madeira filming occurred in several locations, namely Funchal, Caniçal, Faial and the *Desertas*. Concerning the relationship viewers had with the protagonist, namely the *personality* factor; people became drawn to Desiree based on her mission to find love and her likeable personality. The viewers may have also empathised with her on personal

levels, felt her emotions through the camera and experienced to a certain degree her experiences whilst at the destination. The *performance* film tourism motivator induced by *The Bachelorette* was based on the quest to find love in Madeira through the experiences lived on the Island and the beautiful scenery.

The association of viewers with the icons would be subjective, however the icons in Madeira retained by the viewers could be the *Largo do Município*, where the Fado singing occurred; the Monte Palace Tropical Garden, where Desiree went on a one-on-one date; the Farmer's Market, where Desiree tasted and bought local exotic fruit; The Old Blandy's Wine Lodge, where she enjoyed a romantic candle lit dinner with Chris; the Municipal Garden in Funchal, where Desiree and Chris went for a walk and kissed; the flower field in the *Deserta Maior*, where Desiree and Chris sat; São Tiago Fortress, where the bachelorette had dinner and was at a fireworks show with Brooks; the toboggans, on which Desiree went down the thrilling hill in Monte; the karting race track, where Drew and Zak raced in a kart for a chance to spend some time with Desiree; the *Quinta do Lorde* Hotel, where the bachelors were accommodated and where Desiree left with Chris on a yacht, as well as where the rose ceremony was held; and the "cloud nine" experience described by Desiree and Brooks during their hike to Pico do Areeiro.

Many comments were made about Madeira throughout the entire episode and when compared to the episodes in Atlantic City, New Jersey, Munich, Barcelona and Antigua, Madeira was the destination which received the most comments and most positive feedback. A large majority of the comments were made in the first two minutes of the episode in Madeira, which quickly gave viewers a good impression about the destination, capturing their attention from the very beginning. The comments which were made about Madeira are identified below, some of which also compare Madeira to the other destinations previously visited:

"Never in my wildest dreams would I have imagined being here in Madeira."

"I think we're in a dream that's absolutely breathtaking here."

“I think we’re on the edge of the world.”

“Everything about it [Madeira] really sets the tone for romance.”

“I think we’re in a dream, we left Barcelona and then we woke up in this dream world of Madeira and its absolutely breathtaking here.”

“This place is certainly a hidden pearl in the Atlantic.”

“If you can’t fall in love with a place like this you better check your pulse because you’re probably not breathing anymore.”

“This is built for love.”

“You see these amazing mountains and these really deep valleys, that’s not something that you even have in a dream. This is an amazing moment to be a part of.”

“I feel like I am on the edge of the world.”

“Picture the best dream you’ve ever had and times that by ten, and then live in it; that is where I am.”

“This is the fairy tale that I signed up for.”

“Being in Madeira is like the cherry on top.” – In relation to the previous destinations visited.

These comments offer strong evidence that the characters transmitted a rather positive outlook on Madeira and that they had not experienced anything quite like it yet. The constant repetition of the name “Madeira” and the detailed descriptions provided about the locations, experiences and activities are all very beneficial in terms of image creation and the gathering of information. Furthermore, at the beginning of the episode and after each

commercial break, the title “Madeira Island Portugal” would appear, so viewers could identify the location easily. Also, various descriptions would be given about Madeira Islands, specific places and activities as can be read below:

“Welcome to Madeira boys.”

“Madeira is beautiful, it’s off the coast of northern Africa in the middle of the Atlantic Ocean, it’s a tropical paradise.”

“We’re in the clouds right now; that is so cool. Well, welcome to cloud nine.” – With reference to Pico do Areeiro.

“This is unlike anything I have ever seen, you’re not above the clouds completely and you’re not beneath them, you’re just in the clouds. We’re lost in the clouds.” – With reference to Pico do Areeiro.

“One of the best days I’ve ever had.” – With reference to the date at Pico do Areeiro.

“This city is beautiful.” – With reference to the city of Funchal.

“That’s so cool.” – With reference to the private fireworks show at Funchal.

“We’ll be going to a deserted island.”

“So we head out to this deserted island and then we pull up and there is beautiful colours, and there is ridges. I mean it’s not something that I could compare to something back in the states.”

“We’ve got all the cliffs to our right and we’ve got the Atlantic to our left.” – With reference to the *Deserta Maior* Island.

“We are taking these toboggans down the hill.”

“Oh my God, this is so cool.” – With reference to the toboggan ride.

“I feel free and I’m enjoying myself. We’re just flying down the hill.” – With reference to the toboggan ride.

“It’s the only way to go down.” – Describing the toboggan ride.

“Look at this city [Funchal] in the background.” – With reference to the experience during the toboggan ride.

It was found that the camera angles and focus on particular images, such as the names of local businesses or entrances of particular buildings could be useful sources of information for any visitor planning on going to Madeira. Moreover, an important formal part of a film production comprises the end credits because these mention all the elements which contribute to the development of the production. In this particular case, the end credits could be useful in terms of helping potential visitors organise their visit to the destination. The end credits of *The Bachelorette* mention the support provided by the Madeira Regional Tourism Office, the accommodation facility and some local businesses. Interestingly, the hotel where the characters were accommodated during the filming has gained such exposure with *The Bachelorette* that it has been contacted for further film productions.

After analysing the official website of the series, an extensive description about what viewers could encounter in the series was found as well as the reference to the trip to Madeira. In comparison to the other locations visited by the bachelorette, Madeira was the only destination described in detail on the website (see <http://abc.go.com/shows/the-bachelorette/about-the-show>). The effects of *The Bachelorre* in terms of tourism publicity are already visible as the online American magazine *Premier Traveler* tells their readers about the romantic experiences tourists may find in Madeira, as did the bachelorette (retrieved from http://www.premiertravelerusa.com/The_Bachelorette_Goes_to_Madeira_Island/76/1447.aspx).

The portrayal of Madeira in *The Bachelorette* and the way the destination was incorporated within the storyline, the settings, together with the positive references of Madeira by the characters, all contribute to the promotion of the destination and should be acknowledged by the regional tourism entities as an important destination image creator. The American tourism market in Madeira has risen over the last few years; therefore programmes such as *The Bachelorette* may help further increase tourism in Madeira and destination awareness. According to the director of the Madeira Film Commission, non-fictional film tourism “should deepen and present more details about the destination” (translation mine).

Thus the Madeira Regional Tourism Office and the Madeira Promotion Bureau with the cooperation of the Madeira Film Commission should continue to support and encourage productions of this form which are less biased and more organic.

5.3.2 Case Study 2: *Anthony Bourdain: No reservations*

The award-winning series *Anthony Bourdain: No reservations* is a travel series, also known as a gastronomy series, which lasted for nine seasons since it first aired on the *Travel Channel* in 2005 (retrieved from <http://www.imdb.com/title/tt0475900/>). The travel series was broadcasted every year from 2005 till 2012 with nine to twenty-six episodes per season. Each episode would be aired on Mondays from 9pm till 10pm during primetime at which the number of viewers is at its peak. Although the series was featured on a specialised cable channel, the format and diverse content of the episodes were appealing to various viewer profiles with diverse interests, such as cooking and travelling or viewers who simply liked entertaining TV, which the host and his encounters provided. Moreover, this travel series had an audience of approximately 500,000 people each episode (retrieved from http://www.nytimes.com/2012/09/03/arts/television/anthony-bourdain-no-reservations-final-season.html?_r=0).

The plot consisted in the culinary experiences of the host Anthony Bourdain, who travelled around the world in search of new food and different cultures. Once at the destination, the host was accompanied by local chefs or local personalities who would guide him through the culinary ‘hot spots’ and teach him about the culture. Unlike many other programmes,

the host participated in local activities and was interested in getting to know the local community.

The non-fictional genre and depiction of destinations in an entertaining but educational manner create opportunities for DMOs to promote their locations, as well as restaurants. In Season 8, episode 4, on April 30th 2012, the city of Lisbon was the selected destination to be featured in *Anthony Bourdain: No reservations*. The duration of the episode was 42.22 minutes.

The episode filmed in Lisbon not only portrayed local restaurants and typical local food, but also the landscape with footage of the Tejo River, coastline and hill tops; the local culture and traditions with a visit to a Fado music house, a visit to the North Alvalade Market, the partaking in a local game of *Chinquilho* with Portuguese locals; the cultural patrimony, buildings and architecture are shown throughout the episode with the host walking in the streets of Lisbon and going on a tram ride, not to mention the host's interaction with people by going fishing with a local fisherman, the fisherman's wife and José Avillez, a Portuguese chef, then having lunch in the fisherman's backyard, dining with locals he had played *Chinquilho* with and meeting and talking to local chefs and personalities about Portuguese culture.

As the entire series was based on gastronomy, the restaurants featured in the episode became the focus of the attention and could be considered attractions. The exposure and free publicity that restaurants portrayed in *Anthony Bourdain: No reservations* gained could well help increase the number of clients who visit the restaurants, also increasing interest in the destination. Therefore, both restaurant owners and DMOs should encourage and support this form of publicity.

The Portuguese restaurants visited were: "O Ramiro", where Anthony Bourdain met with local chefs Henrique Sá Pessoa and José Avillez to taste seafood; "Sol e Pesca", where the host enjoyed a beer and tinned fish appetizers with members from a Lisbon music band named *Dead Combo*; "Restaurante Alma", where Bourdain dined at Chef Henrique Sá Pessoa's restaurant with the Portuguese comedian Zé Diogo Quintela; "Cantinho de

Avillez”, where the host had dinner with producer and musician Tozé Brito at Chef José Avillez’s restaurant; “100 Maneiras”, where after a match of *Chinquilho*, Bourdain and some of his *Chinquilho* colleagues had lunch at Chef Ljubomir Stanisic’s restaurant and “O Trevo”, where Anthony Bourdain ended his journey with the traditional *Bifana* and a beer (retrieved from <http://www.travelchannel.com/tv-shows/anthony-bourdain/travel-guides/no-reservations-in-lisbon>).

Bourdain did not forget his beverages, which took him to “A Tasca do Chico”, where he enjoyed Fado music sung by amateurs and the famous Fado singer Carminho, having also met with the author António Lobo Antunes for dinner; “A Ginjinha Registada”, where the host encountered layabouts drinking outside a small establishment and decided to try what they were drinking, notably a traditional alcoholic beverage called *ginjinha*. This encounter became humorous when Bourdain had a little too much to drink.

Regarding the 3Ps framework, the *place* which set the scene and story was the city of Lisbon with some focus on the *Bairro Alto* area. The *personality* factor was one of the key success factors of the travel series since the host is a well-known chef, world traveller, writer, public speaker and famous TV personality. Anthony Bourdain is also known for his sarcastic, grumpy and brutally honest personality which is identified throughout the sharp-tongued comments he made during the episode (retrieved from <http://www.travelchannel.com/tv-shows/anthony-bourdain/articles/anthony-bourdain-no-reservations>). The host’s personality and knowledge of the world were the main reasons viewers watched the series; thus the personality motivator in this case became important in grabbing viewers’ attention to the city of Lisbon. Furthermore, the information retained by viewers from the travel series was considered more credible due to the fact that Bourdain was the host and guide throughout each episode and he is a person who is known to speak his mind; therefore viewers believe the information he gives about destinations, restaurants and food should be true. Moreover, the *performance* factor was based on the culinary experiences the host let transpose on screen to the viewers and the way he embraced the Portuguese culture.

Concerning the association of the viewers with icons, these have been identified above and could consist of restaurants and bars where the host ate, the North Alvalade Market, as well as the tram ride through Lisbon and the city streets. Even a game of *Chinquilho*, as demonstrated by Bourdain, could be considered a film tourism icon.

The episode about Lisbon depicted many conversations between Bourdain and his fellow accomplices concerning Portuguese history, the current economic crisis, the music industry and the Portuguese culture in general. Descriptions and thoughts about the destination, Fado and the traditional Lisbon food were also prevalent throughout the episode. Furthermore, as early as by the first two minutes of the episode, many descriptions and positive comments were given about the destination, which help captivate viewers' attention immediately. The positive comments made by the host and his accomplices about the city of Lisbon are identified below:

“A lot of museums, a lot of theatre.”

“A lot of music.”

“Some of the most incredible coastline, seafood, history, architecture.”

“Such a sense of community.”

“Everything I walk around, it's like, oh, something to discover.”

“You see many layers of time.”

“What other major capitals look like this? None.”

“I've been to Portugal before, the North to the Azores. But I'd never been to Lisbon. It's an old city, the heart of the age of discovery, once the world's richest empire. There's history here, lots of it.”

“We have much to offer in terms of tourism like good weather, good food. We have mountains, we have sea.”

“It’s a beautiful city. They don’t make cities like this. You know I took the tram here [...] Who does this? You know this old thing going through, it’s awesome.”

“[...] where the Tejo River enters in the Atlantic. From where the old Empire launched Vasco da Gama and a thousand ships to circle the globe [...]”

“Well, let’s get this straight, the wine here is great, cheese awesome, olive oil, olives, seafood, some of the best in the world.”

Overall the comments were positive throughout the episode as it was found that the host had a very positive image of Lisbon, its food, its culture, its heritage and its people, which transposes through the camera. The remarks about the city of Lisbon being unlike any other city are important push motivators.

The format of the show and the filming techniques used to transmit various scenes, at the same time, presented a different approach to filming a destination and may have enhanced the viewers’ appeal about the show. It was found that some focus on particular images, such as the names of local businesses or entrances of particular buildings, are useful sources of information for visitors. Furthermore, Portuguese music was heard in the background. This is also a way to promote the work of Portuguese musicians some of which were featured in the episode.

The end credits mentioned that a Portuguese film production company, namely *Production Services Portugal*, was involved in the production of the Lisbon episode and the use of Portuguese production assistants was necessary. Usage of local resources is positive to the destination and offers an excellent opportunity for Lisbon to promote film productions in the region, bringing important economic benefits to the destination. A special thanks was also given to the Lisbon City Council, the *Instituto do Cinema e do Audiovisual*, as well as other supporters of the trip.

The official website of the travel series had several pages dedicated to the Lisbon episode with a description about the city, a travel guide of the restaurants, bars and places visited, as well as the hotel where Bourdain was accommodated. A map of the city was also available on the site, so potential visitors could locate everything seen in the episode. Moreover, the site offered unseen footage of Lisbon and more information about the people of Lisbon (retrieved from <http://www.travelchannel.com/tv-shows/anthony-bourdain/episodes/lisbon>).

The depiction of Lisbon in *Anthony Bourdain: No reservations* and the integration of the destination with the plot and its surroundings, as well as the positive comments made by the host, contribute to the promotion of the destination and should be used to develop the film related image further. The increase in interest of television viewers in travel series, lifestyle series and themed based programmes needs to be recognised by DMOs to market their destinations to wider audiences and develop new tourism opportunities. According to the coordinator of marketing at the Madeira Promotion Bureau, travel series “are programmes which select a theme and that then around that theme the destination ends up standing out and being shown” (translation mine).

According to data collected by Instituto Nacional de Estatística (2013; 2012), the number of guests in Lisbon of American nationality increased after the filming of *Anthony Bourdain: No reservations* in the region; therefore in May 2011 there were 19,500 American tourists in Lisbon; while in 2012 during the same period there were 22,100 American tourists, with the subsequent months exceeding those of 2011. From 2011 to 2012 an increase in the total number of guests of American nationality in Portugal was verified, namely 25,000 guests. This year, in 2013, the number of Americans visiting Portugal continues to increase substantially and figures show that American expenditure in Portugal from January 2013 to July 2013 was registered at 227 million euros, presenting an excellent opportunity for Portuguese tourism (retrieved from http://boasnoticias.sapo.pt/noticias_turistas-norte-americanos-gastam-milhoes-em-portugal_17064.html?page=0). Moreover, DMOs such as the Lisbon Visitors & Convention Bureau, should promote the destination through productions like *Anthony Bourdain: No reservations* which attract wealthy American tourists so as to continue to

increase tourism receipts. Henceforth, the Lisbon City Council and local businesses should continue to support and encourage productions of this type which appeal to specialist tourists, such as film tourists. The Lisbon Visitors & Convention Bureau and the Lisboa Film Commission should also work together towards promoting other travel series in Lisbon.

5.4 Interview Analysis

The analysis of the interviews corresponds to specific research objective 8 “to understand the relationship between DMOs and film commissions concerning film tourism”. Moreover, as has been identified in this research work through the various analyses of the questionnaire responses, the regional film commissions’ websites and the review of the literature, the study of film tourism is much more complex than understanding the role of DMOs concerning film tourism. Furthermore, questions arose regarding whether the RATP were not contacting film productions because the regional film commissions were already doing this. For this reason, the relationship between DMOs and film commissions was analysed for the case of the Archipelago of Madeira through a comparative analysis of semi-structured interviews with the marketing coordinator of the Madeira Promotion Bureau (see Appendix 1) and the director of the Madeira Film Commission (see Appendix 2).

In Portugal the implementation of film commissions is still recent and underdeveloped, as many regions have film commissions in theory, but in practice they are non-existent as was confirmed by complementary research undertaken. The lack of functional film commissions has resulted until now in the non-development of film tourism, as most DMOs have struggled for years, as is the case of the Madeira Promotion Bureau, to respond to film requests. The reduced budgets and the lack of human resources have jeopardised DMOs efforts of supporting film requests other than logistically and attracting film producers to their destinations. However, some DMOs resort to the use of external services, such as public relations and communication companies to attract small to medium scale productions, even on low budgets.

The literature concerning film tourism identified the need for DMOs to form relationships with film commissions; however researchers have failed to analyse the relationship between DMOs and film commissions. Therefore, the study of film tourism should not be undertaken without understanding the role of film commissions in promoting films. With this being said, it was found necessary to analyse both the perspective of the DMO and of the film commission in relation to film tourism.

Regarding the case of the Archipelago of Madeira, until October 2012, the Madeira Film Commission was just a trademark; then a protocol was signed so that the MFC would be under the management and promotion of the *Associação do Filme, Televisão e Multimédia da Madeira (AFTMM)*.

Before the reactivation of the Madeira Film Commission, film production requests would be sent to the Madeira Promotion Bureau or Madeira Regional Tourism Office as might have occurred with the *Turismo do Alentejo* Association and the *Turismo do Centro* Association, which do not have a film commission in their region. In the meantime, the MPB had to respond to the requests with the resources available, as well as with their lack of expertise in film and audiovisual productions, as referred by the director of the MFC. Until the implementation of the MFC, the MPB supported film productions logistically and with filming permits. Moreover, as identified with the analyses of the online questionnaires, the MPB did not have defined pre-production, production or post-production marketing strategies towards promoting Madeira as a film tourism destination. The comparative analysis of the semi-structured interviews consisted in the definition of various categories concerning film tourism with which the respondents had “common views” on or had “differing views”. The comparing and contrasting of the data helped define the categories; therefore, the collection and analysis of the data occurred simultaneously.

Common views:

- Madeira has natural resources which are ideal for films;

MPB: “Madeira [...] has unique conditions for certain types of productions, namely its beauty and landscape diversity” (translation mine).

MFC: “The diversity and quality of the places, the climate, the natural and cultural heritage are differentiating aspects difficult to replicate” (translation mine).

- film productions bring more notoriety to Madeira as a tourism destination;

Both strongly agreed with the statement proposed.

MPB: “I completely agree” (translation mine).

MFC: “Yes, a lot” (translation mine).

- the lack of financial support needed for large film productions is a problem;

MPB: “We know that the large productions require large financial support, large investment that we do not dispose of” (translation mine).

MFC: “Financial support for larger budget productions is desirable in order to guarantee more appeal to the Madeira location, but we are also conscious of the difficult economic-financial situation of the Regional Archipelago of Madeira” (translation mine).

- reduced supply of technical resources in Madeira;

MPB: “there is a lack of technical resources to support productions” (translation mine).

MFC: “our current limitation relates mainly to the reduced supply at the service level” (translation mine).

- focus on film productions directed towards the European market;

MPB: “our scarce financial resources will continue to lie on the promotion [...] of institutional campaigns, mainly in the most important markets like Germany and the United Kingdom” (translation mine).

MFC: “promote the Madeira Film Commission and the Madeira location to the national, European and international market” (translation mine).

- selection of beneficial productions for the Region.

MPB: “It depends on the production companies, but yes we are rather interested and are willing to analyse all the requests” (translation mine).

MFC: “prioritise investments produced in Madeira; prioritise investments that promote Madeira, through images and film scripts, TV or multimedia; positively discriminate audiovisual companies created in Madeira and which sell from Madeira”.

Differing views:

- the MFC believes Madeira has all the location conditions to support the production of films; while the MPB suggests that the insular location of Madeira is a problem;
MPB: “coming to Madeira to film involves operational costs which many other destinations in Europe do not” (translation mine).
MFC: According to the interview provided by the director, Madeira offers good conditions for transporting equipment and insularity is not a constraint for the coming of the productions to the Region.

- the MFC has a plan to attract film productions; while the MPB does not.
MPB: “We do not have a specific plan for the attraction of productions related to film tourism” (translation mine).
MFC: “Tri-annual action plan 2014-2016” (translation mine).

The comparative analysis above shows that there were more common views than differing views. Still, the two entities differed on important film tourism success factors, as the MPB did not have a plan to attract film productions.

According to the questionnaire response and the interview, the MFC is still in its early development, nonetheless plans to promote Madeira as a film destination through events, workshops, film festivals, audiovisual production fairs, a website with an institutional page and an operational page with a film location database and promotional material. Moreover, the action plan for 2014-2016 underlined several future plans for Madeira in terms of film productions, which were to “promote the Madeira Film Commission and the Madeira location in the national, European and international markets”; “establish protocols with the Portuguese and Macaronesian film commissions with a synergy purpose to attract productions where the characteristics of the locations complement one another”; “establish protocols and agreements with entities and other stakeholders to enable quick and objective responses for those who want to produce audiovisuals in Madeira” and “organise, in cooperation with/support by public entities, commercial associations and other stakeholders, “familiarisation trips” in Madeira, for international investors and producers” (see Appendix 2). Furthermore, the director of the MFC mentioned that the commission is

not able to support large film productions at the moment because of the lack of financial resources and the commission focusing on medium scale European productions. The MFC's action plan could help attract films to Madeira and promote the Region among film producers. However, the plan is limited in terms of promoting the region as a tourist destination.

Also, it was found that the MFC encouraged the production of films which emphasised the beauty of the Island and which were beneficial to tourism in Madeira; therefore contributing to the development of film tourism in the future. An example of this was the support provided to the production "Une Famille Formidable", which will be filmed in the Region in November and December 2013. This production consists of an episode from a French series with 12 million viewers which will depict a French family on holiday in Madeira.

Moreover, the MFC was found to provide tax breaks to production companies which based their activity in the Region and provide monetary incentives to productions which were produced in Madeira or which promoted the Region as noted with the statements: "prioritise investments produced in Madeira; prioritise investments that promote Madeira, through images and film scripts, TV or multimedia; positively discriminate audiovisual companies created in Madeira and which sell from Madeira".

The success of film tourism in Madeira requires the redefinition of the roles of both the MFC and the MPB concerning films produced in Madeira, as the activity of the MFC is still very recent and may be misunderstood. Both the MFC and MPB mentioned that they had had a meeting to discuss the plans of the Madeira Film Commission and to clarify these roles and activities. Furthermore, it seems that the MPB will support films logistically when necessary, as well as continue to fund travel programmes, which focus specifically on travel and tourism. While the MFC will seek film productions of all forms, organise and accompany filming locations, respond to filming requests and facilitate contacts between film producers and the regional film company, as well as solve technical issues and suggest regional actors for films. According to the director of the MFC, the commission hopes to work with the MPB and the Madeira Regional Tourism Office in

cross-selling initiatives, so that information about films can be featured at tourism fairs and information about the Island can be available at film events. Beeton (2005) too refers these cross-selling initiatives as product tie-ins, which provide opportunities for DMOs, film commissions and individual businesses to gain exposure and appeal to new markets. This author further notes that this must happen through a coordinated marketing strategy.

Although the comparative analysis is not representative as it only considers one tourism region in Portugal and cannot be generalised to all RATP, it contributes to the understanding of the relationship between DMOs and film commissions and the need to redefine roles in terms of the support provided to film productions and the marketing of filmed regions. Moreover, this analysis helps understand the need for the involvement of various stakeholders towards promoting film tourism.

5.5 Conclusion

The analyses of the online survey questionnaires found that the Portuguese regional associations of tourism promotion considered that films were important to promote their destinations; however these RATP did not have specific destination marketing strategies concerning film tourism, other than the Porto region, which had a strategic plan. Thus the role of the RATP at the moment is passive, consisting in providing logistical support upon request to film productions or when suggested by the foreign tourism teams. Furthermore, it was found that film tourism is still a new form of tourism which is not well understood by the RATP and that the associations are confronted with limited conditions to promote film tourism effectively due to small internal budgets and the lacking of human resources, which are needed to actively seek film productions. Henceforth, the RATP are increasingly relying on the Internet to market their destinations, especially through frequent online marketing campaigns. The research undertaken identified that the development of film tourism in Portugal relies on the efforts of the *Turismo de Portugal* foreign tourism teams who are contacted by film productions and forward film requests to the RATP. The foreign tourism teams are more active in the quest for film productions and establishing relationships with the producers in the market they represent; however there are less than a

handful of representatives for each market and they cannot dedicate sufficient time to actively seeking film productions as they have a heavy workload.

The information collected also demonstrated that contrary to the RATP, *Turismo de Portugal* implemented destination marketing strategies to promote the films *Balupu* (2013) and *Night Train to Lisbon* (2013). *Turismo de Portugal* also facilitated the contacts between the various film and tourism stakeholders. However, the main film tourism strategy identified which applied to the majority of film productions was the promotion and publicity of the destination by the *Turismo de Portugal* foreign tourism teams to site location managers during Portugal presentation workshops abroad.

The role of the RATP towards developing film tourism is passive, not attracting nor seeking film or television productions. The RATP rely on *Turismo de Portugal* and the foreign tourism teams to contact film producers and then the RATP assist with all the logistical support possible as they are more familiar with the local services available. The lack of human resources available and reduced internal budgets contribute to the difficulty of the associations towards providing support to film productions and seeking adequate film projects for the marketing of their regions. Nonetheless, the role of TP concerning film tourism is very important as this institution represents all the tourism regions and products in Portugal and has a major influence over the brand Portugal, as well as how it should be promoted by the RATP.

Concerning the content analyses of the case studies, *The Bachelorette* (2013) and *Anthony Bourdain: No reservations* (2012) demonstrated the importance of also considering non-fictional series and travel programmes in the film tourism category. The case studies illustrated the opportunities the two productions possess in terms of destination awareness, as the placement of the destinations in less touristic contexts captured viewers' attentions and developed new icons and interests concerning different places to visit and activities to do. With both productions the comments made about the destinations were very positive and were even more favourable compared to other destinations. Both productions presented substantial promotional opportunities for DMOs and tourism and film stakeholders, as well as local businesses (e.g. restaurants and hotels).

In relation to the comparative analysis between the MPB and the MFC, it was found that there were more common views encountered than differing views concerning developing film tourism in Madeira. However, the two entities differed on important film tourism success factors as the MPB did not have a plan to attract film productions. Nonetheless, the MPB supported films logistically when necessary and provided financial incentives to programmes focusing on travel and tourism. While, the MFC sought film productions of all forms, organised and accompanied filming locations, responded to filming requests and facilitated contacts between film productions and the regional film company, as well as solved technical issues and suggested regional actors for the productions.

Moreover, the comparative analysis indicated that film commissions are important seekers of film productions and that DMOs should work closely with film commissions through close communication and collaboration to support and attract relevant productions to the destination, which are beneficial to tourism as well as the regional economy. Hence it is important to promote the destination as a tourist destination and as a destination which is suitable for the production of films. The following chapter will outline the conclusions of the thesis.

Chapter 6 - Conclusions

6.1 Introduction

The last chapter of the thesis reflects over all the previous five chapters and refers the contributions of the research to the film tourism applied literature by providing the first insights concerning film tourism in Portugal from the perspective of Portuguese destination marketing organisations. Moreover, a review of the research objectives, the research findings and the managerial implications for the destination marketing organisations will be provided. The limitations of the research will also be acknowledged and suggestions will be given regarding future research in the field.

6.2 Review of the Research Objectives

To summarise all the findings of the research about film tourism in Portugal and check if the initial objectives were met, it is necessary to recall once more the main objective and specific objectives of the thesis.

Main objective:

- to understand the state of film-induced tourism in Portugal from the perspective of the Portuguese destination marketing organisations.

Specific objectives:

1. to contribute to literature concerning other forms of film tourism, such as travel programmes, documentaries, non-fictional series and non-fictional TV programmes;
2. to identify destination marketing strategies used by the regional associations of tourism promotion regarding film tourism;

3. to identify destination marketing strategies used by the national tourism organisation regarding film film tourism;
4. to contribute to the understanding of DMOs concerning film-induced tourism;
5. to gather opinions of DMOs concerning film tourism;
6. to do some research on international films produced in Portugal;
7. to account for various case studies of films produced in Portugal;
8. to understand the relationship between DMOs and film commissions concerning film tourism;
9. to contextualise film tourism in Portugal;
10. to identify the opportunities of film tourism in Portugal and outline the actions that need to be taken.

6.3 Research Findings

Only the most prominent findings will be discussed in Chapter 6 as most of them have already been acknowledged in detail in previous chapters. Therefore this chapter will review the main themes of the study and focus on findings related to specific research objectives 9 and 10.

With regards to specific objective 9 “to contextualise film tourism in Portugal”, it can be said that the Portuguese Government places little importance on developing films in Portugal because it may consider films to be costly and generate insufficient benefits for the national economy other than the benefits of cultural development. Though, this is not

quite the case as the selection of the right films for Portugal may induce many film tourists to visit the country, resulting in more tourism receipts as well as fixed film companies. Film companies which are based in Portugal contribute with tax money. As tourism is the only sector in Portugal which continues to grow and is extremely profitable, the Government should want to continue to develop in new ways this sector even further. Moreover, only if Portugal provides incentives, supports and promotes these film productions, will the destination be able to influence the destination image. In the past, many film companies wanting to film in Portugal opted to take their productions to other destinations, as well as the benefits that come with these productions. The main idea which stands is that films have proven to generate film tourism, create new businesses, jobs and contribute to the growth of national economies, as just one film has the ability to inject millions of euros into an economy.

As the main objective of this thesis was to “to understand the state of film-induced tourism in Portugal from the perspective of the Portuguese destination marketing organisations”, the following research findings delineate the outcomes of the study.

Regarding large scale film productions or feature films developed in Portugal, Government funding is a large concern because in order for film companies to want to film in Portugal they need financial incentives or tax breaks. The reason for this is that the exposure of a film can not only benefit the film company, but also the destination. A destination can gain significant exposure through international films which possess relevant storylines to the destination, as well as attract other film productions to the country.

Moreover, it was found that the Portuguese regional associations of tourism promotion acknowledge that films are important to promote their destinations; however they do not have specific destination marketing strategies concerning film tourism, other than the Porto region, which has a strategic plan for film tourism. At the moment, their role is passive, consisting in providing logistical support upon request to film productions or when suggested by the foreign tourism teams. Furthermore, film tourism is still a new form of tourism which causes misinterpretation and is not well understood by the RATP, although the definition “film tourism” is merely a formality. Henceforth, the efforts towards

promoting destinations through films are still scarce (conforming to specific objective 4). Still, film tourism is useful to promote destinations internationally and open the destination to new tourism opportunities which reflect the target markets of Portuguese tourism (concerning specific objective 2).

Although Portugal was found to possess the necessary conditions and resources for the development of films, namely an excellent climate, diverse landscapes, rich heritage, history, culture, unique gastronomy and friendly people, along with places which are not encountered in any other country, the production of films which emphasise these characteristics are not considered a priority to induce film tourism (corresponding to specific objective 5).

The main reason film tourism is inexistent in Portugal is because of the lack of destination marketing strategies developed not only during the pre-production, but also during the post-production stage as the destination does not use destination marketing strategies to promote the film productions other than being featured in them. Nonetheless, the RATP have limited conditions to promote film tourism effectively as they have reduced internal budgets are lacking in insufficient human resources which are needed to actively seek film productions. However, small to medium scale film productions are less costly and may induce tourism further than costly marketing campaigns. The RATP focus on the internet as their main communication channel; nevertheless the impact of a successful film has proven to be far greater than that of various online marketing campaigns (conforming to specific objective 2).

The development of film tourism in Portugal relies on the efforts of the *Turismo de Portugal* foreign tourism teams, who are contacted by film productions and forward film requests to the RATP. The foreign tourism teams are more active in the quest for film productions and in establishing relationships with the producers in the market they represent; however there are less than a handful of representatives for each market and they cannot dedicate enough time to actively seeking film productions as they have a heavy workload (corresponding to specific objective 2 and 3).

Furthermore, the Portuguese national tourism organisation is beginning to understand the benefits of film tourism in Portugal as identified with the movie *Night Train to Lisbon* (2013) and *Balupu* (2013). Contrary to the RATP, *Turismo de Portugal* implemented destination marketing strategies to promote both movies, such as organising workshops in India with film producers, following audience numbers, promoting the movie *Balupu* through the foreign tourism team in India, sharing Jeremy Iron's testimonial about filming in Lisbon to film producers, promoting the destination at the *Night Train to Lisbon* movie premiere to tour operators and tourism agencies. *Turismo de Portugal* also enabled the contacts between the various film and tourism stakeholders (concerning specific objective 6). However, the main film tourism strategy identified, which applies to the majority of film productions, was the promotion and publicity of the destination by the *Turismo de Portugal* foreign tourism teams to site location managers in Portugal presentation workshops abroad (conforming to specific objective 3).

The study of film tourism should not be exclusively concerned with movies and soap operas as there are many forms of film productions which induce film tourism. Moreover, it was seen that travel series and non-fictional series were as equally important in developing film tourism as movies and soaps, as today travel series and travel programmes are less documentary style and appeal to wider audiences with heterogeneous interests. These productions continue to offer much information about the destinations portrayed, but they are developed around new themes, create emotions, humour and commitment, which attract more audiences. Furthermore, destinations which are well-known should consider promotion through lifestyle programmes or travel series which portray the destination in a different light and describe novelty products. Henceforth, the RATP should promote their destinations through these productions as an alternative to the documentary style travel programmes they frequently support (concerning specific objective 1).

In the case of domestic tourism promotion, soap operas have been found to be good options to promote Portugal as they increase the viewers' interest and familiarity with certain regions through daily viewing. The soap operas *Flor do Mar* (2008) and *Ilha dos Amores* (2007) are success stories in drawing visitors to Madeira and the Azores through soaps.

The Bachelorette (2013) and *Anthony Bourdain: No reservations* (2012) demonstrated the importance of also considering non-fictional series and travel series as forms of films which influence film tourism (corresponding to specific objective 1 and 6). The two productions illustrated the opportunities these films possess in terms of destination awareness. Moreover, the placement of destinations in less touristic contexts has the ability to grab viewers' attentions more easily and create new icons and interests about different places to visit and activities to do. With both productions the comments made about the destinations were rather positive and were even more favourable compared to other destinations; thus demonstrating large promotional appeal. Both productions presented substantial promotional opportunities for DMOs, tourism and film stakeholders, as well as local businesses (e.g. restaurants and hotels), which should encourage and support film productions of these forms (corresponding to specific objective 7).

The study of the relationship between the Madeira Promotion Bureau and the Madeira Film Commission found that both film tourism stakeholders need to communicate and collaborate with one another for film tourism to be successful. Moreover, the differing views need to be discussed and reduced through frequent discussions and the roles of each institution need to be clearly defined so that there is a common goal. Thus, both stakeholders should work closely to attract productions which are positive for tourism and the regional economy. The MPB and the MFC need to work together to promote the destination as a tourist destination and a destination suitable for the production of films (conforming to specific objective 8).

While the regional associations of tourism promotion support films of a more touristic nature, film commissions provide support to all forms of film. Nonetheless, it is important to develop partnerships between destination marketing organisations and film commissions in order to track productions and film releases so that action can be taken as soon as possible (concerning specific objective 8).

In short, the role of the national tourism organisation concerning film tourism is very important as this institution represents all the tourism regions and tourism products in Portugal and has a major influence over Portugal as a tourism destination, as well as how it should be promoted by the RATP. Furthermore, the initial strategies developed by TP concerning film tourism may become the starting point for the growth of this form of tourism in Portugal, especially if the concept becomes better understood and seen as a necessary strategic product (corresponding to the main research objective). With this being said, all the research objectives were met (except for specific objective 10, which will be discussed in the next section) and were able to produce the first findings for film tourism in Portugal based on research of an exploratory nature.

6.4 Managerial Implications

The conclusion of the thesis cannot be achieved without the identification of the managerial implications and the definition of the actions which should be adopted by the RATP and the NTO to develop film tourism in Portugal. This corresponds to specific research objective 10 “to identify the opportunities of film tourism in Portugal and outline the actions that need to be taken”. Furthermore, applied research such as this should identify the problems businesses face and find possible solutions. Therefore, various destination marketing strategies are suggested which are suitable for developing film tourism in the case of Portugal. For other destinations that have the potential to become film destinations, but that have not yet implemented any specific marketing strategies, these film marketing strategies could also be useful.

Destination marketing organisations should market their destinations through films by selecting relevant productions that complement the image of the destination and that will increase destination awareness. In order to use film tourism as a positive disseminator of images and messages about a destination, these organisations need to be proactive from the get go through the use of pre-production marketing strategies, production marketing strategies and post-production marketing strategies. The destination marketing strategies for films which Portugal should seek to undertake are the following:

- contacting film productions directly or through a public relations firm to seek or attract film productions to the destination in the case of the regional associations of tourism promotion with few human resources;
- supporting productions which are relevant to the destination, with adequate storylines and which are rich in tourism opportunities that may result in long-term exposure of the destination;
- providing financial incentives;
- developing cross-selling initiatives with film commissions, so that information about films can be featured at tourism fairs and information about the destination can be available at film events;
- destinations which are well-known should consider promoting through lifestyle programmes or travel series, which portray the destination in a different light and describe novelty products;
- promoting films which are going to be produced, in production or produced on the official tourism website and through media marketing tools;
- providing links on the official tourism website to the film's website and then developing a list of locations indicating where tourists may find the locations seen in the film;
- measuring the impact of non-strictly related tourism film productions produced in the destination concerning prior and post visitor numbers and audience ratings;

- organising familiarisation trips for film producers and travel agents with the collaboration of the film commissions when necessary;
- requesting the collaboration and support of other tourism and film stakeholders, such as hotels where production crews will need to stay, restaurants and local businesses, which could be featured in a film production or audio-visual companies to supply technical resources;
- continuing to support with logistical matters and seeking the expertise of the film commissions concerning technical issues;
- negotiating direct flights from India and more frequent flights from the US and from more states to facilitate the incoming of film productions and increase tourism receipts;
- developing film tourism to attract tourists to lesser known areas;
- using the testimonials of Portuguese soap opera actors to promote domestic tourism by posting their testimonials on the official tourism websites, featuring them on the news and in newspapers;
- providing film images for media or tour operators to use in promotions;
- engaging in joint promotional activity with film companies.

6.5 Limitations

The main limitations encountered during the course of the research were the time constraint for the development of relevant research; the inexistence of organised information and data concerning international films produced in Portugal and film tourism

in Portugal; the scarcity of literature concerning travel programmes; the difficulty and lengthy process to contact and encourage the regional associations of tourism promotion to respond to the online survey questionnaires; the difficulty to develop relevant questions for the questionnaires and interviews due to film tourism being almost inexistent in Portugal and an unknown phenomenon; the novelty of the film tourism concept, which was not well understood by DMOs; the lack of suitable statistics to measure the impacts of film tourism in Portugal and unavailable statistics for the month of July 2013 and subsequent months to analyse the impact of *The Bachelorette* in Madeira after its airing in July 2013.

6.6 Future Research

Regarding future research in the field, the author of this study believes that on an international level more research needs to be developed concerning film tourism based on lifestyle programmes and travel series. Still on an international level, the relationship between DMOs and film commissions requires further understanding through detailed analysis and extensive research.

On a national level, namely for the case of Portugal, a collection of all the international feature films produced in Portugal would be very important. The development of other case studies concerning other films produced in Portugal would contribute to the body of knowledge of film tourism in Portugal. Moreover, it would be interesting to study in detail the impacts of Portuguese soap operas on film tourism.

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Appendices

Appendix 1 – Interview Transcript from the Interview with the Madeira Promotion Bureau

(Transcrição da entrevista realizada à Associação de Promoção da Madeira)

Entrevistador: Hoje é dia 15 de Abril são 10:15 e estou na Associação de Promoção da Madeira a falar com o coordenador de marketing da APM. A entrevista terá uma duração de aproximadamente 30 minutos.

Portanto, na sua opinião qual é a forma mais eficaz de promover a Madeira nos tempos atuais e em que áreas deve haver uma maior aposta?

Coordenador: Pronto a Madeira devido às suas características insulares, depende muito dos operadores turísticos de maneira que eu penso que uma das formas mais eficazes de promover o destino será em parceria com os operadores, portanto a distribuição, nunca discorando naturalmente a comunicação para os clientes finais. Portanto no fundo serão estes dois vetores: comunicar através de campanhas dirigidas aos clientes finais mas também em parceria sempre com os operadores turísticos que no fundo é quem traz os turistas.

Entrevistador: E não acha que deve partir também de iniciativa própria, a Associação entrar diretamente em contacto com os turistas, com o público alvo [...]

Coordenador: Deve sem dúvida haver campanhas institucionais exclusivas do destino, pronto campanhas da Madeira direcionadas para o consumidor final. Aqui coloca-se é a disponibilidade de recursos, nomeadamente financeiros que permitam ter campanhas com o mínimo de impacto e se considerarmos o orçamento atualmente disponível na AP Madeira verificamos que não temos recursos financeiros que nos permitam ter campanhas impactantes nos 14 mercados onde temos de fazer a promoção. De maneira que onde nos concentramos é em menos mercados, sobretudo nos mais importantes como a Alemanha e o Reino Unido e mesmo dentro desses mercados teremos que nos concentrar em cidades ou regiões muito específicas porque não temos de maneira nenhuma recursos que nos permitam fazer mais. Dessa forma, devido aos orçamentos que temos, praticamente só

temos capacidades para fazer campanhas online, não temos capacidades para investir em grandes campanhas outdoor ou televisão ou mesmo de imprensa como já fizemos no passado. Neste momento não temos capacidade para isso.

Entrevistador: E mesmo com a queda do mercado inglês, considera que é importante continuar a apostar neste mercado?

Coordenador: A queda do mercado inglês neste momento já não se verifica porque nós tivemos uma queda acentuada em 2012 até, creio eu até Outubro, Novembro e a partir do momento em que passámos com ligações diretas da Monarch essa queda inverteu-se, portanto neste momento os dados apontam para uma recuperação significativa do mercado inglês sobretudo em relação ao mesmo período do ano passado. Agora, é um mercado tradicional da Madeira, é um mercado que representa sempre cerca de 25% de quota de mercado. De maneira que é um mercado onde é fundamental continuar a comunicar sem dúvida.

Entrevistador: E onde se situa então a Madeira em termos de film tourism?

Coordenador: Pois, eu creio que há coisa de dois ou três meses foi reativado creio eu uma Comissão que já existia mas que de alguma forma estava adormecida e que tanto quanto sei, está a tratar de dinamizar esta área do film tourism através da captação de produções estrangeiras, audiovisuais da Madeira. Eu sei que eles têm recursos também muito escassos mas pronto estão a tentar fazer aquilo que podem com os recursos que têm. Eu não sei exatamente em que ponto é que está a atividade deles. Enfim, da nossa parte, da AP Madeira, as contribuições que nós temos tido na área de film tourism são sobretudo ao nível do apoio logístico, mas não desenvolvemos ações, como que hei de dizer, vá lá, não é um segmento que nós procuramos ativamente porque não temos capacidade financeira para os apoiar. Nós sabemos que as grandes produções requerem grande apoio financeiro, grande investimento que nós não dispomos.

Entrevistador: Mas também não precisamos de esquecer que não é só cinema [...]

Coordenador: Não, não é só cinema.

Entrevistador: Isso claro que requer outro tipo de financiamento, mas se for programas de viagens não tanto.

Coordenador: Sim, e nesse aspeto nós temos colaborado sempre que nos foi pedido. Aliás, eu não me recordo nenhuma situação de uma produção de vídeo que nos tenha pedido apoio que nós tenhamos recusado por falta de verbas. Portanto, tanto quanto me recordo apoiamos sempre que nos foi pedido. Mas lá está, sobretudo em termos de apoio logístico e pronto com as viagens, alojamento, enfim, transportes internos da ilha etc.

Entrevistador: Considera que os programas de viagens trazem uma notoriedade acrescida ao nosso destino e que as pessoas conseguem a partir das suas casas obter imagens que de outra forma não iriam conseguir e atinge assim uma maior audiência? Considera que isto é importante e que os apoios nestas áreas justifiquem os meios?

Coordenador: Eu concordo completamente que os programas de viagem trazem muita notoriedade para os destinos que podem servir de fonte de inspiração para os espetadores decidirem ir de férias para determinado destino ou no fundo decidirem pesquisar mais sobre esse destino porque já diz o ditado que uma imagem vale mais que mil palavras e sobretudo imagens de vídeo que ainda valem mais do que uma fotografia. Portanto eu não tenho qualquer dúvida que sim e enfim que é um elemento muito importante da promoção turística que são os de viagens. Consegue cativar, consegue transmitir emoções. Se consegue alcançar mais audiências que outros meios. Enfim isso depende do próprio programa ou do próprio canal em que o programa é exibido. Enfim, se falarmos do Travel Channel que é dedicado exclusivamente a viagens e turismo, provavelmente vai cativar mais audiências que um canal mais desconhecido, não sei.

Entrevistador: Mas em termos gerais, não considera que têm um maior impacto, esses programas?

Coordenador: Visualmente sim. Têm maior impacto. Agora, se têm um maior alcance já não sei, teria que fazer um estudo relacionado com a audiência dos meios. Por exemplo falemos em Portugal, se um artigo de viagens numa volta ao mundo ou numa revista de viagens terá um maior impacto do que um programa no Travel Channel porque eu não sei qual é a audiência em Portugal do Travel Channel. Mas de uma maneira geral, enfim, um programa terá mais um impacto pelo menos visualmente. Agora se alcança mais pessoas, chega a mais pessoas, não sei. Isso já terá a ver com as audiências de cada meio. Mas sim,

em termos de comunicação creio que terá muito mais impacto do que com um anúncio numa revista ou até mesmo com uma reportagem escrita.

Entrevistador: Em relação a programas de viagens temáticas, não sei se conhece o *Bizarre Foods* ou *International Househunters* [...]

Coordenador: Não.

Entrevistador: [...] *Anthony Bourdain: No Reservations*.

Coordenador: Sim.

Entrevistador: Nesse género de programas que têm um tema e que não estão focados em mostrar as paisagens do destino, por assim dizer, se a Madeira tem participado neste tipo de programas e quais são os temas abordados?

Coordenador: Que eu me recordo assim de repente [...] Eu sei que a Madeira tem participado e a AP Madeira também já tem apoiado [...] Estou a recordar-me especificamente de um programa Belga que agora não me recordo o nome mas que posso ver a seguir que tem a ver com aquele tipo de programas em que vem uma rapariga que tem vários pretendentes. Enfim, vem de férias para ver se a relação funciona, esse tipo de coisas. Estou a me lembrar especificamente do *No Reservations* do Anthony Bourdain...Confesso que fizemos uma aproximação ao Turismo de Portugal em Nova Iorque no sentido de averiguar a possibilidade de ele vir cá. Nunca se concretizou, em parte porque houve um periodo em que ele dedicou pelo menos dois programas, creio que até três, a Portugal, um aos Açores, um ao Norte e um especificamente a Lisboa o que de alguma forma, pronto, saturou um bocadinho o destino em termos de novas visitas do Anthony Bourdain. Outros, *Portugueses pelo mundo*, neste caso específico, apoiamos os *Galegos pelo mundo* e os *Espanhóis pelo mundo*. Assim mais programas temáticos, confesso que assim de repente não me estou a recordar mas é possível que haja mais.

Entrevistador: Mas a Associação não gostava de participar se tivesse a oportunidade mais vezes neste tipo de programas porque não estão único e exclusivamente destinados a mostrar as paisagens, a cultura e as tradições, mas sim outro lado do destino?

Coordenador: Naturalmente, naturalmente que sim, com muito interesse porque são programas que pegam num tema e que depois à volta desse tema o destino acaba por ser muito destacado e mostrado.

Entrevistador: E normalmente não é necessário apoiar de forma tão [...]

Coordenador: Sim e não. Depende das produtoras, mas sim teríamos todo o interesse e teremos toda a disponibilidade para analisar todos os pedidos nesse sentido.

Entrevistador: E o marketing do destino Madeira, considera que está mais dirigido ao consumidor final?

Coordenador: Sim. Sem dúvida, seja através de campanhas exclusivas da Madeira. Portanto, campanhas institucionais, seja através de campanhas em parceria com operadores turísticos, agentes de viagens, companhias aéreas. Mas sim, dirige-se sobretudo ao consumidor final.

Entrevistador: Então tem mais a intenção de levar diretamente à compra, influenciar a compra direta e não tanto despertar o interesse em comprar?

Coordenador: Eu penso que trabalhamos aqui a dois níveis. Quando se trata de campanhas institucionais, portanto campanhas exclusivas do destino, o nosso principal interesse é despertar interesse pelo destino, criar notoriedade para o destino. Portanto, levar o destino até as pessoas. Quando trabalhamos campanhas em parceria com a distribuição, com as companhias aéreas ou os operadores turísticos. Aí o enfoque já é mais a venda. É em concretizar a venda, sim. Até porque, pronto, as companhias aéreas e os operadores vivem da venda não é. Portanto, eles têm que vender. De maneira que, digamos que há dois tipos de campanhas institucionais dirigidas para o consumidor final, no sentido de despertar o interesse pelo destino, campanhas em co-branding com companhias aéreas ou operadores turísticos com uma tónica muito mais acentuada na venda.

Entrevistador: Ok. Acredita que os filmes ficcionais, por exemplo, o cinema, séries, novelas poderão servir de complemento a outras motivações para visitar a Madeira?

Coordenador: Sim. Sem dúvida, porque a partir do momento em que se mostra o destino até enquadrado numa série ficcional ou o que for, eu creio que se criam motivos de

interesse para as pessoas que estão a ver o programa quererem visitar o destino. Veem coisas, até pela associação se calhar, enfim, a actores ou pessoas mais famosas do público em geral que passam a associar o destino a determinada série ou a determinado filme ou até determinado ator ou determinada pessoa e que se calhar até inconscientemente lhes leva a quererem repetir a experiência que viram na televisão ou em vídeo ou o que for. De maneira que acredito que os filmes ficcionais podem servir de grande complemento e que podem servir de grande incentivo às pessoas quererem visitar determinado destino.

Entrevistador: Porque nós quando falamos em film tourists e film tourism, não são necessariamente pessoas que vão atrás mesmo daquele local porque se tenha realizado um filme ou uma série mas sim, muitas vezes é um complemento. Pode ser importante [...]

Coordenador: Exatamente.

Entrevistador: [...] e se lembrarem ah foi neste local que foi filmado uma série, uma novela e eu gostava de visitar essa atração, esse local, onde aconteceu [...]

Coordenador: Exatamente. Sem dúvida, eu concordo completamente.

Entrevistador: [...] Isso também ajuda a complementar.

Coordenador: Pode ser uma motivação adicional.

Entrevistador: Este ano celebram-se os 100 anos de filmes rodados na Madeira, como já deve saber, e começa hoje o Madeira Film Festival e também temos o Funchal International Film Festival, considera que estes ajudam a promover o destino Madeira e explique o porquê da sua resposta?

Coordenador: Não, ajudar, ajudam. Portanto, todo o que forem eventos realizados na Madeira que sejam divulgados no exterior ajudam a promover o destino porque inevitavelmente vai-se falar do destino mesmo que seja a uma escala reduzida. Ajudam também pelo facto de se trazerem personalidades internacionais que, pronto, que dão algum destaque ao destino e quanto mais não seja, pela recomendação que essas próprias personalidades públicas que depois fazem junto dos seus familiares e dos seus amigos. Agora se me pergunta se este tipo de festivais especificamente o Madeira Film Festival e o International Film Festival se são festivais que por si contribuem muito para a promoção

do destino, eu creio que ainda não. Ainda são festivais a uma escala muito reduzida e basta nós vermos a nível internacional deve haver festivais de cinema na Europa todas as semanas pelo menos. Portanto, estão aqui a competir num mercado, enfim, muito concorrencial o que não quer dizer que não possam evoluir e tornarem-se grandes atrações no futuro. Eu creio que é difícil mas se vermos se calhar as grandes referências em termos de festivais de cinema a nível europeu, é o de Veneza, o de Berlim, não sei se calhar mais algum. Portanto, creio que não têm condições para chegar a esse nível mas se calhar a um nível intermédio é possível, não sei. Eu creio que é muito difícil mas, enfim.

Entrevistador: Considera que também pode ser uma espécie de atração a chegar ao nível da Festa da Flor?

Coordenador: Não, não acredito.

Entrevistador: Do Carnaval?

Coordenador: Não acredito porque a Festa da Flor pega em tradições muito genuínas da Madeira, portanto pega no fundo o produto Madeira e mostra-o de uma forma diferente.

Entrevistador: Mas não será também na forma como é promovido?

Coordenador: Não.

Entrevistador: A Festa da Flor talvés?

Coordenador: Mas a Festa da Flor é um evento único que está muito associado às próprias características da Madeira, Natureza, flores etc. Os festivais de cinema, enfim não têm nada, eu pelo menos ainda não consegui identificar o que é que os diferencia de outro festival de cinema qualquer. Não sei, se calhar fosse um festival de cinema de filmes de animação, se calhar não há tantos festivais de cinema de animação.

Entrevistador: Mas neste caso temos um relacionado com a Laurissilva com produções da Natureza.

Coordenador: Eu vou ser sincero, eu ainda não percebi qual é a relação com a Laurissilva. Chama-se Madeira Film Festival, aparentemente tem alguma ligação à Natureza. São filmes que abordam a temática da Natureza é isso que eu percebi até agora. Portanto, se

calhar podia chamar-se Madeira Nature Film Festival ou qualquer coisa do género porque só pelo nome eu não consigo chegar lá. E depois a associação à Laurissilva, enfim, parece-me que foi algo que foi criado para tentar justificar o festival quase. Não, não, não vejo o festival com características assim francamente diferenciadoras e únicas do que se faz lá fora.

Entrevistador: Ok. Qual é a relação atual da APM com o Madeira Film Commission e a Associação do Filme, Televisão e Multimédia da Madeira?

Coordenador: Portanto, são duas comissões diferentes ou [...]?

Entrevistador: Não...

Coordenador: Eu confesso que fiquei com dúvidas nesta questão porque não [...]

Entrevistador: Não, antes existia o Madeira Film Commission. Agora criaram uma associação que consegue entrar em contacto com as produtoras. Agora trabalham em conjunto com o Madeira Film Commission que estava na Secretaria de Turismo e que tentava entrar em contacto com essas produtoras, mas de forma a entrar em contacto com mais pessoas e ser mais abrangente criaram a Associação do Filme, Televisão e Multimédia da Madeira que agora tem as suas próprias funções e tenta [...]

Coordenador: Exatamente.

Entrevistador: [...] dinamizar os festivals e encontrar produtores. Também de forma a promover também um pedacinho o turismo da Madeira.

Coordenador: Não, sem dúvida, sem dúvida. Isso é promoção sem dúvida.

Entrevistador: Mas isso também foi criado o ano passado.

Coordenador: Foi, foi criado no passado e nós reunimo-nos com a Associação de Filme Televisão e Multimédia da Madeira em Fevereiro deste ano, se não estou em erro. Pronto, que vieram apresentar-nos o projeto, vieram apresentar-nos os objetivos e aquilo que pretendem fazer e pronto nós conforme referimos na altura, estamos disponíveis para os apoiar em todo o que for possível. Já lhes passámos inclusivé o contacto de uma produtora alemã que andava à procura de um campo de cana de açúcar para utilizar nas filmagens.

Esse pedido chegou até nós e nós transmitimos-lhes a eles. Portanto, temos toda a disponibilidade para colaborar sempre que nos for possível, inclusivamente até através de apoio logístico, seja de viagens ou estadias ou todo o que nos for possível.

Entrevistador: Mas acha que as iniciativas devem partir daquela associação ou também a Associação de Promoção deve [...]

Coordenador: Não. Não.

Entrevistador: [...] deve também chegar a um meio termo?

Coordenador: As iniciativas devem partir daquela associação. Sem dúvida. É para isso que ela foi criada, é para isso que ela trabalha. Nós por muito boa vontade que tenhamos, não estamos, enfim, não temos os recursos nem os contactos para desenvolver esse trabalho. E quando eu digo esse trabalho, é um trabalho de procura ativa de produções. Nós temos a capacidade de poder apoiar em termos logísticos, mas não temos a capacidade de fazer uma busca e um contacto contínuo e ativo de procura de produções que venham para a Madeira. E até digo mais, eu creio que a Madeira tem um grande handicap ao nível de apoio à produção. Há aqui uma desvantagem que eu vejo logo à partida que é facto de vir para a Madeira fazer filmagens envolve custos operacionais que muitos outros destinos na Europa não envolvem porque eu posso montar uma grande produção através de um caminhão para qualquer parte da Europa. Para a Madeira tem de vir de barco, as equipas têm de vir de avião etc. E depois faltam as próprias empresas especializadas nesse tipo de atuação. Portanto, aqui ao nível da Madeira eu não sei se há produtores que tenham recursos, nem humanos, é mesmo materiais. Estou a falar ao nível de câmaras de filmar desse tipo de recursos técnicos que permitam apoiar grandes produções. Portanto, isso implica que as próprias produtoras tenham de trazer o seu próprio material ou que também por sua vez irá encarecer a produção. De maneira que a Madeira por um lado tem condições únicas para determinado tipo de produções, nomeadamente a sua beleza e diversidade paisagística, mas depois faltam recursos técnicos de apoio à produção. Isto é a minha opinião.

Entrevistador: Ok. A APM alguma vez foi contactada para apoiar as produções cinematográficas neste caso?

Coordenador: Já. Recordo-me especificamente de uma série alemã que é o *Das Traumschiff*, creio eu, que é uma espécie de barco do amor versão alemã e que realizou eu creio que foi apenas um episódio aqui na Madeira. E depois se quiser os pormenores eu posso dar-lhe os pormenores porque terá sido por volta de 2008 se não me engano, 2008, 2009 por aí, em que tivemos duas pessoas propriamente dedicadas exclusivamente a essa produção durante bastante tempo.

Entrevistador: Têm tido mais?

Coordenador: Em termos de séries ou outras reportagens assim de repente é a única de que me recordo, mas se quiser eu confirmo.

Entrevistador: Pode-se esperar. E como surgiu esta oportunidade e se surgissem outras vocês estariam dispostos a ajudar da mesma forma?

Coordenador: Claro que sim.

Entrevistador: E que tipo de apoios iriam dar? De forma logística [...]

Coordenador: Sim. São os apoios habituais. De forma logística, seja através da obtenção de alojamento ou arranjando preços muito especiais. Portanto, na negociação de alojamento, disponibilização de transportes terrestres aqui dentro da ilha.

Entrevistador: E indicar locais para filmar?

Coordenador: Isso sem dúvida.

Entrevistador: Sugestões [...]

Coordenador: Ajudar vá la numa visita de inspeção. Agora sugerir locais, sem dúvida, fazer esse tipo de acompanhamento. Arranjar as autorizações necessárias para as filmagens. No fundo, uma assistência à produção, se quiser, mas isso sim.

Entrevistador: O film tourism ficcional geralmente quando é bem sucedido atinge grandes públicos, considera que é uma vantagem para a Madeira.

Coordenador: Eu creio que sim porque tudo o que for para levar a Madeira a públicos fora da Madeira é positivo. Portanto, tudo o que for mostrado da Madeira para o público [...]

Entrevistador: Mas neste caso é o público em geral [...]

Coordenador: Sim, para o público em geral. Eu creio que é sempre positivo porque inevitavelmente acaba por se mostrar o destino também. Agora, enfim, por exemplo, eu recordo-me a telenovela da TVI que foi rodada aqui na Madeira a alguns anos. Enfim, apesar de não ter acompanhado a telenovela não tenho dúvidas que aquilo terá tido um grande impacto no mercado nacional em termos que o público viu as paisagens etc.

Entrevistador: Mas será que o impacto é de longo prazo? Porque muitas vezes [...]

Coordenador: Eu acredito que sim. Acredito que sim porque as pessoas acompanham uma telenovela que decorre durante meses, não é.

Entrevistador: Sim, durante as gravações normalmente há pessoas que procuram esse destino quando é bem sucedido ou não, mas depois das gravações será que o impacto continua?

Coordenador: Durante os meses que as pessoas acompanham a série ou a telenovela na televisão estão permanentemente em contacto com o destino. E portanto, criam uma imagem do destino, ficam com uma imagem inevitavelmente, portanto, eu creio que o impacto é sempre positivo porque se calhar muitas vezes essas telenovelas são exibidas por pessoas que não têm nenhuma imagem formada sobre o destino, neste caso sobre a Madeira e portanto passam a ter uma imagem do que é que é a Madeira. E eu creio que, enfim, se a imagem for positiva, inevitavelmente vai despertar interesse por querer conhecer aquilo. Agora se se materializa numa visita ao destino ou não, isso já não sei. Isso aí teria que haver estudos de mercado que pudessem avaliar. Mas que sem dúvida, que desperta o interesse, isso não tenho qualquer dúvida e portanto é uma imagem, é uma sensação que creio que perdurará durante muito muito tempo se não mesmo para sempre.

Entrevistador: Mesmo com a queda do mercado português, neste momento?

Coordenador: Queda do mercado português [...]

Entrevistador: Essa novela ainda terá um impacto?

Coordenador: Eu acredito que sim porque as pessoas que não tinham qualquer imagem da Madeira passaram a ter uma imagem da Madeira. Portanto, passaram a associar a Madeira

a um destino de Natureza, a um destino verde com montanhas, com mar, com bom tempo. Não tenho qualquer dúvida mesmo que não tenham a possibilidade de vir à Madeira por questões materiais financeiras, provavelmente gostariam de poder vir. Agora a queda do mercado português tem sobretudo a ver, creio eu, com a falta de poder de compra neste momento porque as pessoas não têm dinheiro para viajar. A Madeira não é um destino barato porque implica uma viagem de avião portanto se calhar uma pessoa que no passado tinha capacidade para vir à Madeira, neste se calhar, só tem capacidade para ir ao Algarve, não sei.

Entrevistador: Neste momento, quais são as estratégias de marketing utilizadas pela Associação para cativar equipas de filmagens televisivas e cinematográficas?

Coordenador: Não temos. Não está definido uma estratégia de marketing. Portanto, quando falamos de estratégias significa que há aqui uma proatividade, que há um plano definido e que há ações que visam atingir os objetivos definidos na estratégia. Não há de facto uma estratégia que vise captar o segmento do film tourism. No fundo há, em vez de haver uma proatividade há uma reatividade porque o que é que acontece, o Turismo de Portugal com origem em vários países da Europa que por vezes são contactados por produtoras e que posteriormente são reencaminhadas para nós. Portanto, nós limitamos a receber pedidos quando o desejável se calhar era que fôssemos atrás desses pedidos mas não temos. Até pelo facto de não dispormos, como tivemos no passado, de agências de relações públicas em determinados mercados e de facto a maior parte, senão todas as produções, séries etc. que decorreram na Madeira no passado com o nosso apoio chegaram até nós através das agências de relações públicas.

Entrevistador: E acreditam que no futuro possam ter essas estratégias de marketing e irem ao encontro desses produtores ou não será possível?

Coordenador: Ter uma estratégia ativa nesse sentido passaria por ter agências de relações públicas nesses mercados. Portanto, no fundo seria quem representava a Madeira, seria os nossos olhos e a nossa boca nesses mercados. Seria quem podia fazer uma busca ativa de produções, portanto entrar em contacto com as produtoras etc. Nós, enfim, não temos capacidade para nos deslocarmos para Londres ou Paris ou etc. e ir contactar produtoras e ver porque é que não vêm para a Madeira que nós apoiamos. Primeiro porque não temos

capacidade de recursos humanos para fazer esse trabalho, segundo, porque não temos capacidade financeira de depois os apoiar como eles estão à espera. Para além disso, com o surgimento da Associação do Filme, Televisão e Multimédia da Madeira, eu creio que essa tarefa lhes compete a eles e não à Associação de Promoção.

Entrevistador: Ok. Em termos gerais, considera que o film tourism ficcional pode ser vantajoso para a Região e explique a sua razão?

Coordenador: Creio que sim, até pelos motivos que já falámos um bocadinho atrás porque, pronto, ao se exibir uma série, uma telenovela, ou seja, sobre um destino, apesar da história não centrar no destino, a história gira à volta de qualquer coisa, mas o destino está sempre presente. Pronto, inevitavelmente acaba por ser mostrado e inevitavelmente acaba por, enfim, se a impressão for boa para o espetador, para a pessoa que está a ver a série, acaba por despertar interesse e vontade de visitar aquele. Temos um caso muito famoso, o *Senhor dos Anéis* na Nova Zelândia etc.

Entrevistador: Isso também são grandes produções, nem todos os destinos podem fazer isso [...]

Coordenador: Mega. São mega produções. São mega produções, mas [...]

Entrevistador: e foi um caso de sucesso mas nem todos os casos realmente são.

Coordenador: Foi um caso de sucesso e pronto também a escala, a dimensão da Nova Zelândia não se compara à dimensão da Madeira. A Nova Zelândia deve ter provavelmente duas ou três vezes o tamanho de Portugal, senão mais. Portanto, estamos a falar de um país e a Madeira é um micro destino. Agora foi um caso que deu muito para falar, falou-se muito das filmagens da Nova Zelândia etc. Eu vou ser sincero, eu quando vi o filme nem sequer sabia que aquilo tinha sido filmado na Nova Zelândia e pronto vim a saber posteriormente. Portanto, não só pelas imagens que se mostraram da Nova Zelândia mas também pelo facto de se ter falado muito da Nova Zelândia por causa do filme. Portanto, foi [...]

Entrevistador: Também foram as estratégias de marketing todas usadas para [...]

Coordenador: Exatamente, mesmo que ninguém tenha reparado nas coisas [...]

Entrevistador: [...] ninguém conhecia.

Coordenador: Toda a gente ficou a saber, ah, aquilo foi filmado na Nova Zelândia, toda a gente falou na Nova Zelândia. Pronto, foi uma forma que a Nova Zelândia acabou por se promover por aí.

Entrevistador: E quais são os planos então para o futuro em termos de film tourism e onde estarão as vossas prioridades?

Coordenador: Pois, não temos planos. Não temos um plano específico para a captação de produções no âmbito do film tourism e as nossas prioridades neste momento, e pronto infelizmente tenho que referir novamente, tendo em conta os nossos escassos recursos financeiros vão continuar a acentar na promoção em parceria com a distribuição, portanto, companhias aéreas, operadores turísticos e sempre que os orçamentos o permitirem, nas campanhas institucionais, sobretudo nos mercados mais importantes como a Alemanha e o Reino Unido e também manter as ações de relações públicas. Portanto, o apoio à vinda de jornalistas que podem ser também de televisão como tem acontecido, mas que são sobretudo de revistas de imprensa, portanto, meios impressos e é basicamente isso. Manter o apoio às relações públicas através da captação de viagens de imprensa e campanhas em parceria com a distribuição.

Entrevistador: Ok. Obrigada pelo seu tempo e pela entrevista.

Coordenador: Ora essa. Foi um prazer.

Appendix 2 – Questionnaire Response from the Madeira Film Commission

(Respostas do questionário da *Madeira Film Commission*)

1. Quais são os objetivos e as funções da Associação do Filme, Televisão e Multimédia da Madeira?

A AFTM é uma associação de direito privado sem fins lucrativos, fundada em 2012 com o intuito de incluir a Região Autónoma da Madeira (RAM) nas rotas de produção audiovisual e cinematográfica internacional e atrair à Região a realização de filmes, documentários, spots publicitários, etc., servindo assim a promoção da Madeira e com repercussões no turismo e na economia regional. A AFTM pretende também ser a entidade de referência da Madeira a nível do setor, que permita estimular a colaboração e cooperação dos criativos e produtores locais, em prol do desenvolvimento do setor da produção AV regional². A AFTM tem como sócios fundadores pessoas de reconhecido mérito e experiência na administração pública, gestão cultural, produção audiovisual e multimédia e ainda na direção de festivais de cinema de âmbito nacional e internacional³.

2. Por favor explique a diferença entre a Madeira Film Commission e a AFTM.

A Madeira Film Commission é uma marca registada, propriedade do Governo Regional da Madeira, criada há mais de dez anos. A gestão da marca foi quase inexistente ao longo deste tempo e agora a AFTM reuniu as condições necessárias para a sua gestão e promoção. A gestão da Madeira Film Commission passou a ser feita pela AFTM a partir da celebração formal do protocolo de julho deste ano, embora esteja a trabalhar neste âmbito desde o último trimestre de 2012, após entendimento

² Segundo o que foi dito pelo Diretor durante a entrevista, a AFTM presta serviços na área dos audiovisuais e recomenda empresas locais a produtoras nacionais e internacionais que pretendam filmar na Madeira. Assim, a AFTM consegue estabelecer um contacto mais formal e credível com as produtoras. Nas palavras do entrevistado a MFC é o “ponto de contacto para que as coisas aconteçam”.

³ Durante a entrevista, o Diretor referiu que a MFC não tratava da organização dos festivais de cinema, no entanto cooperava com o responsável dos festivais e de outros eventos cinematográficos quando necessário.

estabelecido com o governo regional, através da Direção Regional de Cultura, que tinha a tutela da MFC.

3. Quais são as estratégias utilizadas pela Associação do Filme, Televisão e Multimédia da Madeira para cativar equipas de filmagens televisivas e cinematográficas?

A AFTM aposta numa nova abordagem à marca Madeira Film Commission, vista como fator central da sua atividade em prol da prossecução dos seus objetivos. A AFTM e o Governo Regional da Madeira formalizaram um protocolo de cedência da gestão da MFC pela AFTM, em julho de 2012, com vista a acertar metodologias operacionais e ações estratégicas de organização e promoção da Madeira Film Commission junto dos seus públicos alvo no exterior, procurando atrair para a Região Autónoma da Madeira produções audiovisuais ligadas ao cinema, televisão, publicidade e multimédia⁴.

A AFTM preparou e apresentou um plano estratégico para a MFC em vários eixos:

Eixo1 - Marca MFC

Eixo 2 - Requalificação de incentivos ao setor audiovisual e multimédia

Eixo 3 - Atração de investimento

3.1 - Feiras

3.2 - Location^{*}

Eixo 4 - Criação de emprego e empresas⁵

Eixo 5 - Aumento de Receitas

* A Madeira tem de investir em setores que tenham um grande valor acrescentado e que não sejam facilmente replicáveis. A diversidade e qualidade dos lugares, o clima, o património natural e cultural são aspetos diferenciadores difíceis de replicar. Estes e outros aspetos como a segurança, os acessos e a qualidade dos serviços devem ser incluídos numa plataforma que permita apresentar a Madeira como “location” atrativa para a produção AV.

⁴ Durante a entrevista, o entrevistado referiu que a Madeira como *location* devia diferenciar-se pela rapidez das respostas a pedidos de filmagens. Mais ainda, a organização de eventos e exposições na área dos audiovisuais foi considerado importante em termos estratégicos.

⁵ O Diretor mencionou que haviam três funcionários na MFC (sem incluir o mesmo) e que outras três pessoas trabalhavam em prol da Fábrica de Indústria Criativa no âmbito das atividades da AFTM. As principais atividades desenvolvidas pela MFC consistiam na organização de eventos, no contacto com produtoras e no desenvolvimento de atividades administrativas.

4. Até o momento, quais têm sido os projetos desenvolvidos e que tipo de apoios fornecem às equipas de produção?

Estamos a apoiar a produção de um episódio da série *Une Famille Formidable*, da *TF1*, uma série de grande audiência em França e nos diversos países onde a série é distribuída, em particular na Escandinávia (Suécia, Noruega e Finlândia), Bélgica e Suíça.

s. Este episódio será sobre as férias que a família vem passar à Madeira, o que constitui um excelente complemento à promoção da Madeira em França, com cerca de 90 minutos em *primetime*, dedicados à Madeira. Neste caso foi feita uma seleção de locais de acordo com os pedidos formulados pela produção e feito o acompanhamento aos locais bem como a obtenção de todas as autorizações para acesso a locais restritos. A nível da produção de apoio local foi proposto a participação de um produtor local bem como a indicação de vários prestadores de serviços específicos para esta produção.

Outro projeto da AFTM é a co-produção de um documentário sobre os mares da Madeira, que será rodado em 2014, com fotógrafos e mergulhadores reconhecidos a nível nacional e internacional. Estamos ainda a apoiar, a nível de consultadoria, uma empresa de gestão cultural e uma produtora local de TV que regista um crescimento significativo junto das comunidades madeirenses.

Por último estamos a iniciar o apoio a uma produção inglesa dedicada à aventura, a qual pretende trazer à Madeira um pivot muito conhecido internacionalmente e uma estrela de cinema ou TV para passarem um fim de semana selvagem nas zonas mais recônditas da ilha da Madeira.

Desde Outubro de 2012 já prestamos apoios básicos (primeiros contactos e informações genéricas sobre condições de filmagem) a 3 produtores europeus, algo que se prevê continuar a acontecer a uma escala progressivamente maior. A nível de apoios concedidos estamos a funcionar como um hub de ligações entre as produtoras locais, entidades públicas e privadas e os responsáveis pelas produções estrangeiras. Através deste processo foi já possível obter acesso a espaços públicos e

privados de acesso restrito e também isenção de taxas⁶. A AFTM propõe-se também articular com as entidades que tutelam os sistemas de incentivos na RAM no sentido de se definirem e criarem condições de acesso a incentivos por empresas e empresários que queiram realizar investimentos no sector audiovisual e multimédia, com 3 critérios base:

- privilegiar investimentos produzidos na Madeira;
- privilegiar investimentos que promovam a Madeira, através de imagens e guiões de cinema, TV ou multimédia⁷;
- discriminar positivamente empresas de audiovisuais criadas na Madeira e que façam as vendas a partir da Madeira⁸.

5. Que canais de comunicação são utilizados para promover o destino enquanto local para produções audiovisuais?

Um dos canais mais utilizados é a internet⁹ e o correio eletrónico. A breve prazo teremos também um vídeo promocional da Madeira enquanto *location* e iremos realizar ações específicas de promoção da location Madeira em 3 grandes eventos da indústria audiovisual, a nível europeu, nosso principal mercado alvo. A presença da Madeira Film Commission nestes eventos é crucial para o sucesso na divulgação da *location* junto dos produtores europeus. Para além disso a AFTM/MFC irá reativar os contactos institucionais com as entidades nacionais e internacionais ligadas à indústria cinematográfica.

⁶ O entrevistado também mencionou que a AFTM consegue obter acesso a diversos locais na Região e encerrar estradas de forma quase instantânea.

⁷ Na entrevista falou-se sobre a influência da AFTM na forma como a imagem da Madeira é transmitida nas produções e segundo o Diretor a única forma de influenciar a imagem transmitida é através de incentivos; contudo as produções têm a liberdade de mostrar o que quiserem. O entrevistado referiu que várias produções são realizadas na Madeira sem conhecimento ou apoio da AFTM.

⁸ Os incentivos financeiros foram os mais mencionados pelo Diretor na entrevista, pois foi referido que qualquer produção realizada na Madeira normalmente requer ¼ de investimento regional devido aos custos de produção.

⁹ Durante a entrevista, verificou-se que a MFC na realidade não detém uma página na internet nem material promocional; no entanto existem planos para no futuro ser desenvolvido um site onde as produtores possam encontrar diversas informações sobre filmar na Madeira e onde possam aceder a uma base de dados sobre locais específicos para filmar. O site terá uma parte institucional e uma parte operacional com uma plataforma Madeira *location* onde os visitantes poderão introduzir *key words* sobre o que procuram.

6. Existem determinados requisitos que são exigidos às produtoras que pretendem filmar na Madeira e que tipo de seleção é feita para captar produções de interesse?

As produções que interessam à Região são aquelas que potenciem a Madeira enquanto destino turístico, as que façam investimento direto e significativo na economia da Região e aquelas que visem nichos de atividade considerados prioritários para a economia e turismo da Madeira. Contudo, não estabelecemos quaisquer restrições à vinda de outras produções mas os apoios, neste caso, não são prioritários nem relevantes para a AFTM e MFC¹⁰.

7. Em que mercados está a AFTM a apostar e em que tipo de produções (ex. cinema, televisão, séries, documentários, programas de viagens, spots publicitários)?

O mercado alvo da AFTM/MFC é o mercado europeu de produções de média dimensão, sejam elas de que tipo for. A nossa limitação atual prende-se sobretudo com a oferta reduzida a nível de serviços¹¹. Os apoios financeiros a produções de maior orçamento são desejáveis para garantir uma maior atratividade da location Madeira mas também estamos conscientes da difícil situação económico-financeira da RAM. A AFTM pretende promover internacionalmente a Madeira como destino inovador ao nível da produção audiovisual europeia, através da participação ativa em festivais de cinema e feiras de produção audiovisual. Através de uma promoção cirúrgica e cuidada, a Madeira Film Commission poderá atrair anualmente para a Madeira entre 5 a 10 produções de longas-metragens de cinema, com um investimento direto estrangeiro na ordem dos 12 a 15 milhões de euros anuais¹².

7.1 Devido ao crescente interesse de Bollywood em Portugal, acredita que o cinema indiano é uma oportunidade para a Região?

¹⁰ Na entrevista falou-se sobre a obrigatoriedade ou não de o destino Madeira e o MFC serem referenciados nos créditos finais de filmes ou durante os filmes. Porém, o Diretor explicou que de momento não existe um acordo que estabeleça esta obrigatoriedade, contudo, a referência à Madeira ou à MFC nos filmes é bom.

¹¹ Atualmente só existe uma empresa de produção audiovisual na Região, no entanto esta empresa já foi responsável por diversas produções internacionais realizadas na Madeira, sobretudo séries para o mercado francês e alemão, produzindo assim 2 a 3 séries por ano.

¹² O entrevistado não descartou o interesse em apoiar novelas quando questionado sobre a relevância deste tipo de produções.

Neste momento a Madeira não tem condições para ser competitiva e atrair as grandes produções de Bollywood mas o interesse em Portugal poderá ser aproveitado pois pode ser uma janela de oportunidade para produções de média dimensão que necessitem de cenários e condições como a Madeira oferece atualmente. Não descartamos a possibilidade de trazer Bollywood à Região.

8. Explique a relação da AFTM com os outros stakeholders desta indústria, nomeadamente empresas de audiovisuais, hotéis, restaurantes, atores locais e o público em geral?

O reconhecimento da AFTM está ainda numa fase inicial mas foi já alvo de um plano de contactos alargado, que permitiu sensibilizar vários agentes e entidades públicas e privadas para a importância da ação da AFTM e, sobretudo, do papel da Madeira Film Commission. Estas ações de relacionamento institucional foram de algum modo facilitadas pela credibilidade e experiência dos interlocutores envolvidos, tem sido possível estabelecer contatos e acordos muito satisfatórios, sobretudo com entidades públicas e algumas privadas¹³. A nível nacional apadrinhamos a negociação para fixação de 2 empresas da fileira do cinema na Zona Franca da Madeira¹⁴.

9. Considera que os filmes e outras produções audiovisuais são importantes para aumentar a notoriedade do destino enquanto local para férias?

Sim, muito. Sobretudo a nível do *film tourism* não ficcional, há todo o interesse em promover a vinda de produções que aumentem, de forma, exponencial o alcance da promoção do destino Madeira.

¹³ A AFTM como uma associação sem fins lucrativos depende dos seus associados, por isso o entrevistado foi interrogado acerca do número de associados que a AFTM detém. Segundo o Diretor, atualmente não existem muitas empresas associadas como a AFTM é uma organização recente, no entanto o Diretor acredita que vários stakeholders vão ficar interessados em tornarem-se associados e vão entrar em contacto com a AFTM. Segundo o mesmo, a associação já tem estabelecido diversos contactos.

¹⁴ A Zona Franca da Madeira foi considerada pelo Diretor como uma oportunidade para atrair para a Região empresas internacionais de cinema que possam exercer a sua atividade na Madeira e desta forma, contribuir para a economia regional. Para além disto, estas empresas são importantes para captar produções internacionais. O Diretor acredita que seria importante criar incentivos para fixar novas empresas na área dos audiovisuais e que teriam de estar no mínimo cinco anos na Madeira.

10. Na sua opinião, deve haver uma preocupação por parte da AFTM em termos de captar produções que sejam benéficas para a promoção da Madeira enquanto destino turístico?

Sim, em absoluto. Um bom exemplo é a série francesa que vai estar em rodagem em novembro e dezembro deste ano na Madeira. A AFTM está a apoiar com todos os seus recursos esta produção, pois trata-se de um episódio dedicado a um destino de férias da família que é o elemento chave da série e a Madeira será referenciada e apresentada como um local privilegiado para as férias de uma família, algo que encaixa perfeitamente no perfil do consumidor pretendido para a Madeira. Trata-se de cerca de 90 minutos de um episódio normalmente transmitido em primetime no canal *TF1*, e por isso se prevê ter cerca de 12 milhões de espetadores, algo extraordinário para a promoção do destino Madeira no mercado francês.

11. Qual é a relação atual da Associação do Filme, Televisão e Multimédia da Madeira com a Associação de Promoção da Madeira e Direção Regional de Turismo?

A AFTM reconhece na APM e DRT dois dos seus principais parceiros no âmbito da sua atividade da Madeira Film Commission¹⁵. A Direção Regional de Turismo tem, na pessoa do seu diretor, representação na comissão interna criada pelo Governo Regional para acompanhar o protocolo celebrado entre a AFTM e GR para a gestão da MFC. A articulação que está a ser feita entre as entidades é muito boa e contribuirá por certo para o sucesso do plano estratégico definido pela AFTM para a MFC.

11.1 A AFTM tem desenvolvido projetos com estas entidades?

Sim, a AFTM está a trabalhar com a DRT na definição da imagem de marca da MFC que se associe de forma clara à imagem gráfica utilizada pelo GR a nível do destino Madeira e

¹⁵ Em relação à APM, o Diretor salientou que “estamos a trabalhar com eles [APM] sobre a atividade para o mesmo destino”.

tem previsto articular a participação em ações de promoção, do tipo *cross-selling*¹⁶. A Associação de Promoção da Madeira foi quem recebeu os primeiros contactos das duas produções que estão quase certas vir a rodar na Madeira. A articulação conseguida permitiu dar uma resposta célere às solicitações dos produtores, algo muito importante num mercado em que há muitos outros locais interessados em acolher este tipo de atividade¹⁷.

12. A série norte-americana *The Bachelorette* filmada recentemente na Madeira teve o apoio da AFTM?

Não teve. A fase de negociação da vinda da série ocorreu antes da entrada em funcionamento da Madeira Film Commission.

12.1 Acredita que esta série trará mais notoriedade à Região enquanto destino turístico e de produções audiovisuais?

Todas as produções desse tipo podem trazer alguma notoriedade como destino turístico mas como destino de produções audiovisuais só se for integrado num plano de promoção específico para essa indústria, uma vez que os canais de comunicação são diferentes na grande maioria dos casos. Por outro lado, o *film tourism* não ficcional deverá ser o que permitirá aprofundar e apresentar mais detalhes sobre o destino.

13. Em termos gerais, considera que o *film tourism* ficcional e não ficcional podem ser vantajosos para a Madeira? Por favor, explique a razão da sua resposta.

Sim, podem ser vantajosos pois alcançam públicos que dificilmente poderiam ser alcançados com campanhas de promoção, pelo elevado valor que estas atingem. A promoção da Madeira não pode evitar de agir nos mercados tradicionais mas também não terá orçamentos significativos para cobrir novos mercados e o *film*

¹⁶ Segundo a entrevista com o Diretor, o *cross-selling* deverá ser realizado através da troca de materiais turísticos e materiais de promoção cinematográfica em eventos e feiras de turismo e eventos de cinema.

¹⁷ O Diretor referiu na entrevista que a MFC faz o acompanhamento no terreno das produções e trata da *réperage* envolvida ao contrário da APM que não possui especialistas nestas áreas. O entrevistado referiu ainda que o primeiro ponto de contacto deve ser a MFC e que é a *film commission* que deve despertar o processo.

tourism pode ser uma excelente oportunidade para atingir esses mercados de grande dimensão sem investimentos elevados. As estatísticas internacionais indicam ganhos, em alguns casos, de mais de 35% no fluxo de turistas a locais onde foram rodados filmes de grande distribuição. Exemplos são os casos dos filmes do *Senhor dos Aneis* e o aumento de turistas na Nova Zelândia, bem como os filmes do novo cinema brasileiro e o aumento de turistas no Brasil e sobretudo, Rio de Janeiro. A nível de documentários, basta citar o show *No Reservations* (Não Aceitamos Reservas) de Anthony Bourdain, guia televisivo de viagens gastronómicas de culto, quando visitou Lisboa. Falta no entanto obter dados sobre a realidade da Madeira e a AFTM está atenta a uma possível colaboração com instituições de ensino superior neste domínio.

14. Na sua opinião, existe o potencial da Madeira se tornar num destino de *film tourism*?

A Madeira tem muito potencial enquanto *location* e destino de *film tourism*¹⁸. A alta qualidade no alojamento e serviços associados (restauração, catering, transportes, guias, etc.) para além de um património natural de exceção, com uma grande diversidade de ambientes e cenários. O património edificado, a cultura, os acessos¹⁹, a segurança e talvez dos mais importantes fatores: o clima ameno, as condições de luminosidade e latitude de cor. Estes últimos aspetos permitem filmagens quase todo o ano, algo que faz a Madeira ser atrativa para uma Europa sujeita, por exemplo, aos rigores do inverno e aos extremos de calor no verão²⁰.

¹⁸ O entrevistado considera que as produções audiovisuais conseguem gerar mais receitas para a Madeira do que o setor do turismo.

¹⁹ Segundo o Diretor, a Madeira oferece boas condições para transportar equipamentos e a insularidade não é um constrangimento para a vinda de produções à Região.

²⁰ Na opinião do Diretor, o Algarve não oferece as mesmas condições climáticas e de luz que a Madeira oferece ao longo de todo o ano. Segundo o mesmo, a Madeira oferece cenários que variam desde a floresta, o mar, a cidade até o campo.

15. Quais são os planos e as prioridades da AFTM para o futuro?

Plano de ação triénio 2014-2016 (com possível arranque parcial ainda em 2013)

A nível global:

- conceber e implementar uma estratégia de promoção e divulgação da MFC e da *location* Madeira para o mercado nacional, europeu e internacional;
- estabelecer protocolos com as film commission portuguesas e da Macaronésia, numa lógica de sinergia para atração de produções em que as características das *locations* se complementem, oferecendo maior probabilidade de sucesso no investimento externo nas *locations* desta zona geográfica;
- estabelecer parcerias com entidades de distribuição audiovisual, para apoio à distribuição de obras regionais.

A nível local:

- criar um sistema integrado de referenciação virtual de *location* associado a bases de dados de última geração, disponibilizados num software para internet e aplicações móveis;
- fomentar um programa de apoio aos criativos regionais para criação de uma base de dados de recursos, empresas e profissionais liberais indispensável à produção audiovisual e multimédia na RAM;
- estabelecer protocolos e acordos com entidades e outros stakeholders para permitir respostas céleres e objetivas a quem quer produzir AV na RAM;
- organizar festivais e projetos de incentivo à produção audiovisual na RAM;
- promover workshops e conferências em parceria com entidades do ensino superior e profissional do setor.

A nível nacional e internacional:

- criar um sistema online de distribuição e visualização das obras audiovisuais regionais, através de streaming em HD para promoção de jovens autores madeirenses;
- promover o sistema de distribuição e plataforma de *location* em eventos de relevo na indústria audiovisual mundial;
- organizar, em parceria/apoio de entidades públicas, associações comerciais e outros stakeholders, “FAM trips” na RAM, para investidores e produtores internacionais.

Considerações finais: Para concretizar as ações indicadas a AFTM pretende apresentar candidaturas a fundos comunitários, a nível do IDR e noutros programas de financiamento que venham a ser identificados como viáveis para potenciar este plano.