

Film-induced tourism: The case of Portugal

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Resumo | Este artigo 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.

Palavras-chave | Cineturismo, Marketing de destinos, Associações de promoção turística, *Film commissions*, Estratégias de marketing do destino.

Abstract | This paper discusses the topic of film-induced tourism in Portugal from the perspective of the Portuguese destination marketing organizations. 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 destination marketing organizations 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.

Keywords | Film-induced tourism, Film tourism, Destination marketing, Destination marketing organizations (DMOs), Film commissions.

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1. Introduction

In a postmodern society the marketing of destinations is a very complex process as tourists are increasingly more intelligent and demanding about the experiences they seek. These tourists not only gather information about destinations from the usual tourism information sources, such as holiday brochures, direct marketing campaigns, travel agencies and tour operators but also by word-of-mouth, the internet, the media and films.

Previous works have identified the importance that films possess in portraying destinations as films use both image and sound to illustrate a specific theme. Films can be at the same time entertaining and informative. Moreover, people view films to be primarily entertained and are usually unaware that they can also be used to promote destinations through less intrusive methods, therefore viewers become more receptive to films than to direct marketing. The informative factor of films can also benefit destinations, as films are information sources about filming locations and are considered to be less biased by transmitting organic images of destinations. While the purpose of films is to entertain, destinations are portrayed in a different light and are not believed to be associated with the promotion of destinations in an idealist way through manipulated images.

Many destinations hold deeper meanings associated with films and as such motivate tourists to visit filming locations or locations related to films. This movement of tourists to places viewed on the silver screen is called film tourism. In this case, destinations depicted in films become attractive through associations and the reliving of emotions. Thereby, postmodern tourists seek destinations not only because of their scenery, culture, history and monuments, but for deeper meanings.

Just like tourism, films trigger various emotions that allow the viewer to escape everyday life into a fantasy world, idealized place or seemingly interesting location, even if just for a short period

of time. Therefore, the viewer becomes immersed in a tangible reality if he/she decides to take action and personally experience what is portrayed on the silver screen.

The influence of films over destination choice is often disregarded and specifically related to blockbuster movies; however as seen by Beeton (2005), there are various types and forms of film tourism which are divided into fictional and non-fictional films. Nonetheless, it is necessary to acknowledge film tourism as a new form of tourism which symbolizes the current postmodern tourist.

European countries such as France, Italy, Spain, the United Kingdom and Ireland are increasing their exposure through films in which they were featured; however Portugal seems to lack in film tourism initiatives which could improve destination awareness and possibly contribute to an increase in visitor numbers. The advantages of film tourism are important for a country such as Portugal facing an intense economic crisis and with an economy growth based on tourism. Portugal has diverse natural, cultural and historical resources regularly sought by audio-visual productions for filming and locations which cannot be found in other countries. Moreover, films set in 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. Examples of films which contributed to the development of film tourism 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* movies, shot in the UK and *P.S. I Love You* (2007), filmed in Ireland.

Furthermore, there are many case studies on European countries featured in films, specifically regarding the impacts of films on a specific geographical area; however there is a shortage of research concerning the significance of travel series and non-fictional series on film tourism and at this time there is no research regarding film tourism

in Portugal; therefore suggesting much required research on both topics. Thus the current work aims to understand film tourism in Portugal through the perspective of destination marketing organizations (DMOs) and identify possible marketing opportunities for developing film tourism in Portugal, as owing to the novelty of the research; yet, the impacts of film tourism are difficult to measure for the moment. 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 paper points to ways to some understanding of the state of film tourism in Portugal through destination marketing organizations and possibly contributes to the film tourism literature.

2. Literature review

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 has existed since the very start of film-making and ever since has contributed to the creation and development of viewers' images about destinations, especially when viewers have no previous knowledge of faraway places or 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.

Since the nineties the study of film tourism has rapidly evolved from the initial stages of simply understanding the concept, the impacts of film tourism on destinations and residents and tourist behaviour, towards more complex approaches concentrating on 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.

Hudson and Ritchie (2006, p. 256) define film tourism as "tourist visits to a destination or attraction as a result of the destination being featured on television, video, DVD or the cinema screen". Connell (2012) further elaborates on this definition and adds that viewing films through other means is increasing and people can now select various personalized 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. Therefore, films have never been so accessible.

In line with the profile of the postmodern tourist, Schofield (1996) believes that film-induced tourism is a growing phenomenon which typifies the postmodern tourism experience of a place. Furthermore, postmodern tourism has changed the way destinations can be represented with the formation of visually interesting and attractive environments as an alternative to exact representations making any tourism experience acceptable. Moreover, Connell (2012) recognizes that visiting a destination associated 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.

According to Riley, Baker and Van Doren (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". 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. Iwashita (2006) also 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. In line with this, Iwashita (2006) believes that films and television programmes have the capability of increasing interest in a destination through imagery, emotions, myths, memories and icons. Moreover, many film tourists visit film locations for specific icons transposed on screen. These icons vary from places, backgrounds, themes, symbolic content, film plots, unique events, actors, directors to even producers, which viewers associate with a film location (Riley et al., 1998). Icons are therefore important tangible or abstract elements, which become the focal point for visitation linked to a tangible destination. Thus, icons differ from film to film and change from viewer to viewer. Viewers are able to recognize film locations within places and become excited (Basanez, 2011).

Hudson and Ritchie (2006) claim that films influence 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. Gjorgievski and Trpkova (2012) believe films can enhance destination images and increase destination awareness. Kraaijenzank (2009, p. 49) says 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".

Film tourists can be both passive and active. Furthermore, armchair tourists are the protagonists of film tourism and are at a first stage, passive individuals who according to Zimmermann and Reeves (2009) escape from reality and live new experiences without visiting the destination. Hence, 'armchair travels' film tourism has begun to be recognized 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. Waade (2009) considers that armchair tourists are offered a sovereign view of the destination from the comfort of their homes.

The classification provided by Sue Beeton (2005) concerning film tourism (on which this paper is based upon) recognizes 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 been discussed in detail and remains disregarded. A causality of this could possibly be correlated with the novelty of film-induced tourism. Hence, this paper will focus on both categories of film tourism, namely fictional and non-fictional.

The film tourism experience is usually based on the 3 Ps framework which seeks to understand film tourism motivation based on the importance given to the attributes place, personality and performance. Gjorgievski and 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 designates the fictional or real location where the film or a particular 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 originated from 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' needs to visit a place related to famous actors or the reliving of specific scenes through actors (Gjorgievski & Trpkova, 2012).

2.1. Other film forms

Most of the literature available concerning film tourism concentrates on understanding the impacts of movies and soap operas on film tourism and fails to recognize the importance of other film forms, such as non-fictional series, fictional series, travel series, travel programmes, documentaries and non-fictional television series which are considered less costly. Moreover, this paper looks to further understand these other film forms with focus on travel series, travel programmes and non-fictional television series.

According to Bonner (2003, cited by Waade, 2009) and Bell and Hallows (2005, cited by Waade, 2009) travel series are a similar form of factual and light entertainment series 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, namely 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). Kraaijenzank (2009) even suggests that the effects of television shows on the viewer's destination awareness are the same as with other forms of film.

In travel series it is common for a host to guide viewers through various destinations each week. The host's personality is the key and is what defines the success of many travel series (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. Therefore, information provided about foreign countries and cultures is 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.

Beeton (2005) outlines the importance of other film forms, 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. Since the initial focus on travelogues, various genres of TV travel programmes have become more appealing to viewers.

In light of the popularity of travel series, Hanefors and Mossberg (2002, p. 235), claim that these series are a "pre-taste of the destination" and have become popular during the last two decades, providing excellent media exposure for the destinations, regardless if they are potential tourists or are simply armchair tourists. The viewers of TV travel series can consume destinations through the experiences and feelings of the presenter. Hanefors and Mossberg (2002) 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, whereas new destinations were transmitted with general descriptions of the destination and activities offered at the location.

In other words, travel series are more similar to soap operas and series, as they air for longer periods of time when compared to single travel program episodes and movies; therefore being able to intensify the interest of viewers regarding destinations.

To illustrate the relevance of travel series on motivating film tourism, Waade (2009) claims 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 characterizing 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)

Furthermore, non-fictional series are very similar to the format and duration of fictional series and focus on 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*).

2.2. Destination marketing through film tourism

In order to understand the state of film tourism in Portugal and the destination marketing opportunities provided by this form of tourism, it is necessary to define destination marketing as well as the institutions which are created to enforce the image of a destination. As such Holcomb (1993, cited by Beeton, 2005) believes 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 so as to encourage tourism.

There are many film locations in the world, however Beeton (2005) 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. Moreover, branded entertainment as opposed to product placement can differentiate one destination from another as it is a marketing strategy used not only to place a destination in a film as a background (done with product placement), but also to incorporate the destination into the storyline, the set and with the actors of a film (Vagionis & Loumioti, 2011).

The institutions which are accountable for the development of film tourism in terms of destination marketing and destination marketing strategies are the destination marketing organisations; also known as destination management organisations, depending on their role in society. Destination marketing organizations are non-profit organizations which centre on generating tourist visitation to a specific area and are responsible for developing the destination image on behalf of private and public

tourism entities, providing information about a destination to visitors and leading the overall tourism industry concerning destination marketing (Prideaux & Cooper 2002, cited by Gretzel, Fesenmaier, Formica & O'Leary, 2006, pp. 116-117).

In Portugal, there are DMOs at the public level and public-private level. The national tourism organization (NTO) denominated *Turismo de Portugal* (TP), which is integrated in the Ministry of the Economy, Innovation and Development, is the main authority responsible for the marketing of Portugal as a tourism destination; however there are also seven public-private regional DMOs designated regional associations of tourism promotion (RATP) which represent key strategic tourism regions: 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).

The national tourism organization transfers many powers to the regional associations of tourism promotion to market their destinations individually due to the intrinsic qualities of each region. According to the official *Turismo de Portugal* webpage (2013), the main objectives of the Portuguese regional associations of tourism promotion consist of the following:

- i) 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;
- ii) The discussion with both public entities and private entities towards establishing policies, objectives and regional tourism promotional strategies abroad;
- iii) The preservation of the regional brands and improvement of the touristic product.

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 principal focus is not strictly on destination marketing.

With regards to film tourism destination marketing strategies, these occur at three stages, namely at a pre-production stage, production stage and post-production stage. Destinations in which film tourism is practically inexistent, should concentrate on pre-production strategies; while the production and post-production stages should be implemented once filming has been confirmed. Hitherto many

DMOs dismiss the importance of marketing strategies during the production stage and keeping potential film tourists informed about filming.

With this being said, Hudson and Ritchie (2006) constructed a model for exploiting film tourism opportunities that identifies and summarizes the main film tourism destination marketing strategies that should be adopted by DMOs in collaboration with other film tourism stakeholders to develop film tourism. This model is the base of all film tourism marketing strategies and presents the before and after release destination marketing activities (see

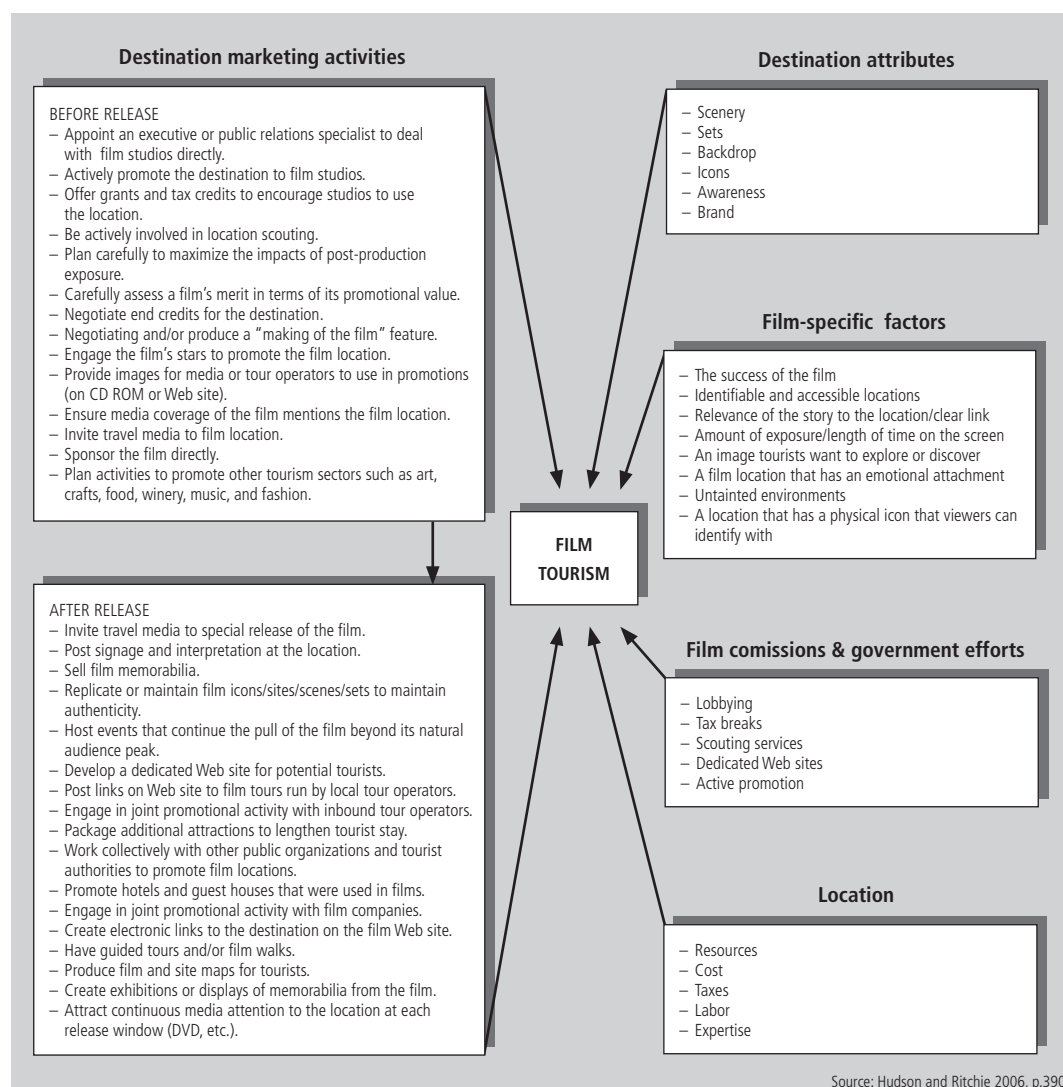


Figure 1 | Film Tourism: A model for exploiting film marketing opportunities.

figure 1), including the destination attributes, film specific factors, film commissions, government efforts and location factors which add to the success of film tourism. Nevertheless, specific film tourism marketing strategies may vary from destination to destination, though keeping in line with the main strategies identified by Hudson and Ritchie.

3. Research methodology

Prior to the literature review, it was found that the information available on the subject of film tourism in Portugal was inexistent; for that reason the only way to gather information would be through the assignment of primary research as accomplished by many other researchers studying specific film tourism areas. As such in order to understand the state of film-induced tourism in Portugal, qualitative research methods through an inductive approach were adopted and were found to be the most efficient to study a phenomenon which lacks knowledge at a national level. Hence, online survey questionnaires were administered to the seven regional associations of tourism promotion and the national tourism organization (comprising the Portuguese destination marketing organizations), two case studies were selected for analysis and two interviews were conducted.

According to Veal (2006) descriptive research, as is the case, describes new research in the field, the changing nature of the phenomena studied and the frequent difference between research and action. As a result, descriptive research provides up-to-date information which is necessary in social sciences. Furthermore, new research can also be considered exploratory as it looks to refer patterns of behaviour concerning film tourism which have not yet been studied. Also Kothari (2004) believes the main purpose of exploratory research is to formulate a problem for more precise investigation from an operational perspective. The research developed is also empirical in nature as there is a collection and

analysis of data occurring from information collected from the real world. Thus, empirical methods describe more explicit and technical processes.

The survey questionnaire method adopted was based on the work of Dore and Crouch (2003) concerning the role of publicity programmes in ten national tourism organizations. Additional information was collected from online annual reports, strategic plans and other materials to corroborate or contradict the results of the questionnaires. The online survey questionnaires had a response rate of 100% which enabled a representation of the whole universe (population) and the non-probability purposive sampling method was found to suit the nature of the study underhand. Purposive sampling has the advantage of taking less time to develop, is less expensive and focuses on expert groups. Furthermore, the target population were the Portuguese regional associations of tourism promotion, the inquired population was one employee (marketing managers, executive directors, product managers) from each association and one trade relations representative from *Turismo de Portugal* and a five-point Likert scale was used to measure the level of agreement or frequency respondents had in relation to certain statements.

The first part of the questionnaires consisted of six questions concerning 'Film Tourism in Portugal' in broad terms and the second part comprised twelve questions regarding 'Film Tourism in the Association', addressed specifically at the study of the regional associations of tourism promotion and their efforts regarding film tourism. While the third part of the questionnaire was sent to the RATP which were known to have specific film projects occurring 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. 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.

The closed response 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. Question ten from part two, was analysed through a content analysis of the open-ended answers.

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 set in Madeira, and *Anthony Bourdain: No Reservations*, a travel series with an episode dedicated to Lisbon. Content analyses were undertaken with the viewing of both film productions twice from start to finish and then stopping and starting various times, gathering information based on pre-developed categories regarding characters' statements, descriptions about the destinations, the types of images presented, the contexts, the storylines, other information provided about the destinations and the types of discourse used. The film forms, audiences, channels, markets, film genres, three 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.

As a result of the responses from the questionnaires, two semi-structured interviews were conducted to understand the relationship between the regional associations of tourism promotion and film commissions. These interviews were with the Madeira Promotion Bureau (MPB) and the Madeira Film Commission (MFC) and were analysed through a comparative analysis with the definition of various categories with which the respondents shared 'common views' on or 'differing views'.

4. Data analysis

4.1. Survey questionnaires

All the responses of the survey questionnaires were analysed in detail and all contributed to the understanding of film tourism in Portugal; nonetheless it seems only necessary to highlight the most important results of the study. As such, when asked 'Do you believe Portugal is a good destination to produce films and that its rich heritage is suitable for these productions?', the destination marketing organizations agreed or strongly agreed that Portugal possesses important resources for film productions. Concerning the reach of film productions, international productions were perceived by all the associations as more beneficial in terms of tourism promotion when compared to films produced in Portugal. All RATP in Portugal agreed that film tourism was an opportunity for the promotion of their destinations, namely four out of seven strongly agreed with this statement. The majority of the DMOs believed that film tourism in terms of costs versus benefits was an asset to the promotion of the region, however 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.

The data demonstrated that most of the DMOs did not contact and were not sought by travel programs more than one to four 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. The interest of DMOs in providing more support to travel programmes than other film tourism productions was further enforced by *Turismo de Portugal*. The data also indicated that the PCVB attributed more importance to international fictional films, such as movies; the ACVB to national films, such as soap operas and both the ACVB and the APB to travel programs.

The RATP were questioned on how often they actively sought film tourism productions of all forms to film at the destination. Of all the respondents only the *Turismo do Centro* Association had the initiative to frequently contact film productions while the other 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. Table 1 shows the most relevant answers provided by the destination marketing organizations regarding their opinions on film tourism. The answers for the first four questions were rated on an agreement Likert scale, where 1 corresponded to ‘strongly disagree’, 2 to ‘disagree’, 3 to ‘neither agree nor disagree’, 4 to ‘agree’ and 5 to ‘strongly agree’. Whereas, the answers for the last question were rated on a frequency Likert scale, where 1 referred to ‘never’, 2 to ‘rarely’, 3 to ‘occasionally’, 4 to ‘frequently’ and 5 to ‘very frequently’.

The main limitations mentioned to the development of film tourism in Portugal were the ‘reduced internal budget’, ‘focus on other communication channels’ and ‘lack of human resources’. The ‘reduced internal

budget’ was the most common limitation observed in the responses provided.

Regarding the question ‘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’, it was evident that the RATP did not have film tourism marketing strategies, other than the Porto Convention & Visitors Bureau, which had a strategic plan for film tourism. The data further indicates that the RATP react to film requests and do not develop film tourism; nonetheless the RATP provide support when necessary. The type of support mentioned in the majority of the responses were all related to logistical support, notably with travel, accommodation, transportation, programmes, guides and filming permits while assisting the *Turismo de Portugal* foreign tourism teams when needed with regards to specific information, contacts and filming requests for film producers wishing to film in the region. Yet *Turismo de Portugal* has begun developing destination marketing strategies regarding film tourism with the promotion and publicity of Portugal by the *Turismo de Portugal* foreign tourism teams to site location managers in Portugal presentation workshops

Table 1 | Survey questionnaire answers.

Questions	DMOs	MPB	LVCB	TCA	PCVB	ACVB	APB	TAA	TP
Do you believe Portugal is a good destination to produce films and that its rich heritage is suitable for these productions?		5	4	5	5	5	5	5	5
Do you agree that producing international films in Portugal are beneficial in terms of promoting a destination?		5	4	5	4	4	5	5	5
Do you agree film tourism is an opportunity for the promotion of your region?		5	4	5	4	4	5	5	-
Do you believe that film tourism in terms of costs versus benefits is an asset to the promotion of your region?		5	3	5	3	3	5	5	-
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?		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	-
How frequently does the DMO take the initiative to contact travel channels, television series and cinema productions to promote the destination?		1	3	4	3	2	1	3	2

Source: Own construction.

abroad and in the case of the film *Night Train to Lisbon*, promoting 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.

Moreover, the Indian movie *Balupu* (2013) was promoted post-production in India by the foreign *Turismo de Portugal* team and through workshops 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. Besides, the NTO strongly agreed that international films could significantly increase tourism in Portugal.

4.2. Case studies

The content analyses of the film *The Bachelorette* and *Anthony Bourdain: No Reservations* found that Madeira and Lisbon were portrayed in an unconventional but interesting manner and that a film which is entertaining can also inform potential tourists about a destination. It was also identified that the hosts' comments and descriptions of the destinations were very positive and prevalent throughout the episodes. The attributes of place, performance and personality, as well as the way images were presented in a different light, offer many destination marketing opportunities that could benefit regional tourism companies and film related businesses.

With reference to *The Bachelorette*, the performance attribute of film tourism was based on the quest to find love in Madeira through the

experiences lived on the Island and the beautiful scenery. Thus, the association of a place with romance and romantic emotions is in itself a strong motivation to visit a specific location and add more to its meaning, especially when depicted in a production viewed by millions of potential tourists.

In the case of *Anthony Bourdain: No Reservations*, the personality factor was especially important since the host is a well-known chef, world traveller, writer, public speaker and famous TV personality who is known for being sarcastic, grumpy and brutally honest. The host's personality and knowledge of the world were reasons viewers watched the series; therefore, the personality motivator in this case became important in grabbing viewers' attention to Lisbon. Furthermore, information retained by viewers from the travel series can have a longer effect on viewers' memories as it is considered truthful coming from a personality such as Bourdain.

4.3. Interviews

The study of film tourism could not be fully developed without understanding the role of film commissions in promoting films, as such it was found necessary to analyse both the perspective of the DMOs and of the film commissions in relation to film tourism.

Furthermore, the comparative analysis of the interviews with the Madeira Promotion Bureau and Madeira Film Commission recognized that the two institutions shared more common views than differing views. The institutions had common views regarding Madeira possessing the natural resources ideal for films; film productions bringing more notoriety to Madeira as a tourism destination; the lack of financial support needed for large film productions being a problem; there being a reduced supply of technical resources in Madeira; the need to focus on film productions directed towards the European market and the importance of selecting productions which are beneficial to the Region.

Still, the two entities differed on important film tourism success factors, as the MPB did not have a plan to attract film productions; while the MFC believed Madeira has all the location conditions to support the production of films, the MPB considers that the insular location of Madeira is a problem.

Also, the interviews suggested that the MPB supports films logistically when necessary and continues to provide monetary incentives to travel programmes, which focus specifically on travel and tourism. Whereas the MFC seeks film productions of all forms, organizes and accompanies filming at locations, responds to filming requests and facilitates contacts between film producers and the regional film companies, equally solving technical issues and suggesting regional actors for films.

Even though the comparative analysis is not representative as it only considers the Madeira region and cannot be generalized 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. Thus; the analysis identifies the need for the involvement of various stakeholders in promoting film tourism.

5. Conclusions

The research carried out on film tourism in Portugal found that travel series and non-fictional series are important film tourism motivators that can be equally entertaining while providing specific information about destinations. With this being said, *The Bachelorette* and *Anthony Bourdain: No Reservations* are prime examples of the need to also consider non-fictional series and travel series as forms of films which influence film tourism.

The Portuguese RATP acknowledge that films are important to promote their destinations and

that the innate characteristics of the destination are attractive for filming; however they do not have specific destination marketing strategies concerning film tourism and the Porto region is the only destination with a strategic plan for film tourism. The role of the RATP concerning film tourism is passive, consisting in providing logistical support upon request. Nevertheless, *Turismo de Portugal* is beginning to recognize the benefits of film tourism and is the only DMO to implement film tourism destination marketing strategies.

The main reason film tourism is inexistent in Portugal is due to the lack of destination marketing strategies developed. The reduced internal budgets and lack of human resources to support film tourism initiatives are limitations to developing film tourism. Also, the foreign tourism teams are more active in the quest for film productions, although they are limited by staff numbers.

Moreover, destination marketing organizations should form close relationships with film commissions to enable quick responses to filming requests and the promotion of destinations through films. Still it was found that the RATP support films of a more touristic nature, while film commissions support all forms of film.

Turismo de Portugal has a major influence over Portugal as a tourism destination, as well as how it should be promoted by the RATP. Hence, the initial strategies developed by TP indicate the interest in marketing Portugal as a good place to produce films and a place where tourists can discover, experience and live what was seen on screen.

5.1. Managerial implications

Being this research of an essentially practical nature intended at understanding film tourism in Portugal and identifying film tourism opportunities where applicable, various destination marketing strategies, which should be adopted by the Portuguese DMOs to develop film tourism nationally, are outlined below:

- Contacting film productions directly or through a public relations firm to seek or attract film productions;
- Supporting productions which are relevant to the destination, with adequate storylines;
- Providing financial incentives;
- Developing cross-selling initiatives with film commissions;
- 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 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 specific locations;
- Measuring the impact of non-strictly related tourism film productions produced in the destination concerning prior and post visitor numbers and audience ratings;
- Organising 'fam trips' (familiarisation trips) for film producers and travel agents with the collaboration of film commissions;
- Requesting the collaboration and support of other tourism and film stakeholders;
- Continuing to support with logistical matters and seeking the expertise of film commissions regarding technical issues;
- Negotiating direct flights from India and more frequent flights from the US 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;
- Providing film images for media or tour operators to use in promotions;
- Engaging in joint promotional activity with film companies.

5.2. Limitations and future research

The main limitations encountered throughout the course of the research were the inexistence of organized information and data concerning films produced in Portugal and film tourism in Portugal; the scarcity of literature on travel programmes; the difficulty to contact the Portuguese destination marketing organizations, as well as, get them to cooperate with the research and the novelty of the subject underhand.

Ideally, additional interviews should have been conducted to assess whether the case studies corroborate the study's results. However, due to several research constraints, mainly due to the absence of feedback from the targeted interviewees within timescales, it was not possible to conduct the referred interviews, which on the one hand, can be viewed as a limitation of the study or, on the other hand, constitutes an interesting avenue for future research.

With regards to future research, it would be just as interesting to further study on an international level the influence of lifestyle programmes and travel series on film tourism and understand in more detail the relationship between DMOs and film commissions. While on a national level, it would be useful to collect and identify all the international feature films produced in Portugal, develop more case studies and research the impacts of Portuguese soap operas on film tourism as a way to promote domestic tourism.

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