

## A critical examination of film tourism planning and management in Portugal

### Uma análise crítica do planeamento e gestão do turismo cinematográfico em Portugal

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#### Abstract

Film tourism has gained significant notoriety in recent years, emerging as a prominent phenomenon to promote destinations, attract visitors, and stimulate economic and social development. Despite the popularity of Portugal as a filming destination, the extent to which film tourism in Portugal is planned for and managed is currently unknown. Thus, this research examines the current provision and implementation of strategies to plan for and manage film tourism at a national and regional level in Portugal through a quantitative content analysis approach to existing tourism planning and management plans and strategies in Portugal. Findings overall, revealed an overwhelming lack of planning provision for film tourism at national and regional levels. Although some regions appear to promote film tourism, no transparent efforts are being made to plan for or manage its development or impacts sustainably. As such, there is a need for a more strategic and sustainable approach to planning for and managing film tourism at regional and local levels. This could ensure that destinations harness, in the long-term, the multifaceted benefits that can be derived from film tourism while also ensuring that the negative implications of film tourism activities are minimised or mitigated to preserve the sustainability and competitiveness of the film tourism industry.

**Keywords:** Film tourism; Portugal; tourism planning; tourism management; tourism impacts.

#### Resumo

O turismo cinematográfico ganhou uma notoriedade significativa nos últimos anos, tendo emergido como um fenómeno proeminente para promover destinos, atrair visitantes e estimular o desenvolvimento económico e social. Apesar da popularidade de Portugal como um destino de filmagens, desconhece-se até que ponto o turismo cinematográfico em Portugal é planeado e gerido. Assim, esta investigação tem como objetivo examinar a atual provisão e implementação de estratégias para planear e gerir o turismo cinematográfico a nível nacional e regional em Portugal, através de uma abordagem quantitativa de análise de conteúdo dos planos e estratégias de planeamento e gestão do turismo existentes em Portugal. Os resultados revelaram, de um modo geral, uma enorme falta de planeamento do turismo cinematográfico a nível nacional e regional. Embora algumas regiões pareçam estar a promover o turismo cinematográfico, não estão a ser feitos esforços transparentes para planear ou gerir o turismo cinematográfico, o seu desenvolvimento ou os seus impactos, de forma sustentável. Assim, é necessária uma abordagem mais estratégica e sustentável para o planeamento e a gestão do turismo cinematográfico a nível regional e local. Esta abordagem poderá garantir que os destinos aproveitem, a longo prazo, os benefícios multifacetados que podem advir do turismo cinematográfico, assegurando simultaneamente que as implicações negativas das atividades de turismo cinematográfico sejam minimizadas ou atenuadas para preservar a sustentabilidade e a competitividade da indústria do turismo cinematográfico.

**Palavras-chave:** Turismo cinematográfico; Portugal; planeamento turístico; gestão turística; impactos do turismo.

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## 1. Introduction

Tourism has become a significant topic of interest and discussion for destination marketing organisations (DMOs), governments, communities, and film production companies worldwide, given the economic contribution that films and TV series bring to destinations and stakeholders. The increasing popularity of films and TV shows has stimulated a substantial demand for travel, leading to tourists becoming increasingly drawn to locations used for filming and featuring in films (Du *et al.*, 2020). This allows DMOs to capitalise on productions and leverage film tourism by marketing and promoting the locations used for productions, organising tours and events to filming locations, creating attractions, museums and facilities in locations and collaborating with film companies to create unique experiences for visitors (Özdemir & Adan, 2014).

In Portugal, efforts are being made to exploit films for economic gain. However, over a decade ago, Carvalho and colleagues (2014) noted that Turismo de Portugal, the national tourism authority responsible for promoting, enhancing and sustaining tourism activities, recognised the benefits of film tourism. They further noted that they are the only DMO that implements film tourism destination marketing strategies and expressed that the leading reason film tourism was non-existent in Portugal at that point was due to the lack of destination marketing strategies developed. A decade later, little research has been conducted on film tourism destination marketing, nor has research been conducted on the need to plan for and manage film tourism sustainably within the destination. This research bridges this gap by examining the current provision and implementation of strategies to plan for, market and manage film tourism at a national and regional level in Portugal. Strategic marketing planning and management plans and guidelines within destinations are pivotal to attempting to increase travel, ensure that tourism products are developed and planned for effectively taking the needs of communities as well as those of tourists into account and safeguarding those physical environments of destinations (Mason, 2021; Sharpley, 2009) on which film tourism ultimately depends.

Stakeholder collaboration and engagement have long been advocated as being essential for tourism marketing planning and management (Anahita Khazaei & Joppe, 2015; Julie Nyanjom & Slaven, 2018). In the context of film tourism, the relationship between destination marketing organisations, film commissions and film production companies is necessary to ensure that films are promoted in a way that is beneficial not only to the tourism sector and the film industry but also to communities that play host to films and TV series. Major film companies (*e.g.*, Universal Pictures, Warner Bros, Walt Disney Pictures and Paramount) that produce blockbuster films and popular franchises have long showcased various locations worldwide. In turn, the realisation that such franchises can generate unique opportunities for destinations to exploit has resulted in a rapidly growing market as it offers innovative and often immersive tourist experiences.

The popularity of film tourism in Portugal has resulted in the Portugal Film Commission (PFC, 2022b) created by the Council of Ministers. It reports to government members responsible for areas of culture and tourism and has several roles in promoting synergies between the creative industries and tourism. Their role revolves around providing visibility to Portugal as a destination and improving the tourist experience while affirming Portugal as an international filming destination (PFC, 2022b). They further communicate with regional

film commissions, the diplomatic network and industry associations and companies and provide the necessary support to the film and audio-visual sector, providing information, contacts and promoting partnerships for filming in Portugal while removing bureaucratic obstacles and streamlining the process of filming in Portugal to maintain the attractiveness of the country as a film tourism destination. Major international productions (for example, *Money Heist*, *House of the Dragons* and *Fast and Furious 10*) have been supported by the PFC. At the same time, more efforts are being made to secure investments to develop production companies in the country and create film festivals and film studios to position Portugal as a leading filming destination firmly. This makes the need to understand how and to what extent DMOs, tourism planners and decision-makers in Portugal are planning for and managing film tourism even more important.

## **2. Literature Review**

### **2.1. Defining and understanding film tourism**

As a growing phenomenon worldwide, film tourism, movie-induced tourism, film-induced tourism, and screen tourism are terms used interchangeably in tourism research. Film tourism or film-induced tourism refers to “the growing interest and demand for locations which become popular due to their appearance in films and television series” (Zimmermann, 2003: 76). Busby and Klug (2001: 316) further state that film tourism involves visiting places celebrated for associations with books, authors, television programmes, and films. Film tourism, or screen tourism more widely, is being leveraged by organisations in many destinations and is driven by promotional campaigns used to capitalise on film exposure and opportunities based on the success of film productions. It has garnered a reputation in many destinations as a powerful marketing tool, showcasing destinations to global audiences (Ahmed *et al.*, 2022). This not only facilitates tourism mobility by attracting tourists but also enhances the destination's brand and visibility in the highly competitive tourism market in the long term (O'Connor, 2005). However, even though film tourism can create a lasting impression on viewers and inspire them to visit a destination (Oshriyeh & Capriello, 2022), Gómez-Morales *et al.* (2022) noted that not all audio-visual productions have an equal impact on audiences, as they vary in their depiction of locations and their ability to forge an emotional connection with viewers. Nevertheless, films and TV series now create expectations of potential experiences (Frost, 2010) not only for production companies themselves but also for DMOs and supporters of specific films and TV shows. As such, film tourism plays a pivotal role in generating increased awareness of locations (Domínguez-Azcue *et al.*, 2021). Moreover, film tourism can impact tourism decision-making and planning processes at the destination and local level, which is incremental to ensuring the sustainable development and management of film tourism destinations.

Despite the overwhelming marketing and promotional abilities of film tourism to destinations, the impact of film tourism on host communities is varied. Research has shown how film tourism can act as a powerful source of employment generation and revenue to local economies (Ahmed *et al.*, 2022; Connell, 2012; Tkalec *et al.*, 2017) and how it can contribute to increased standards of living and quality of life for local residents who benefit from film tourism (Havlíková, 2017; Yolal *et al.*, 2016; Yoon *et al.*, 2015). In contrast, however,

film tourism in destinations and communities can create hostility due to potential overcrowding created by film tourism and the interactions between tourists and residents (Kim & Park, 2023). Furthermore, tourism mobility stemming from film tourism poses a potential risk of commodifying local culture and heritage (Connell, 2012; Croy *et al.*, 2019) within communities and destinations. Similarly, the depiction of screen content at times may not align with the values or expectations of the local community, with such misalignment resulting in negative images being conveyed, thereby causing harm to the destinations' image and reputation. Likewise, evidence has shown how destination image can be impacted by degradation and damage to physical environments that have played host to films and TV productions (Hua *et al.*, 2021). In light of such potential negative implications, some tourism organisations and film commissions have hesitated to fully capitalise on its benefits (Croy & Walker, 2003; Hudson & Ritchie, 2006). However, by ensuring that film tourism at key locations is planned for and managed effectively, DMOs and tourism planners would be better positioned to safeguard destinations and communities.

## **2.2. Importance of planning for and managing film tourism**

The importance of planning for and managing film tourism is paramount at a time when the interest in film tourism is reaching peak levels for destinations. With the impacts film tourism is capable of creating, both positive and negative, to host communities and physical environments, film tourism planning and management cannot be underestimated and plays a crucial role in not only leveraging the potential of a destination to attract tourists (Hudson & Ritchie, 2006; Croy & Heitmann, 2011) but also can act as a catalyst to encourage environmental conservation and protection (Mason, 2021). Although screen productions can depict destinations, places, cultures, traditions, and people, which ultimately help to shape tourist experiences (Croy, 2010), awareness and familiarity with such components create expectations and perceptions of destinations and locations. However, the long-term challenge for tourism and destination planners and policymakers is how best to ensure such expectations meet reality for tourists (Skinner & Dimitrios, 2011). As a result of the often harmful and physical implications created by film tourism activity in host locations, DMOs need to take action to guarantee positive perceptions of destinations through practical tourism and destination planning and management.

The influx of tourists driven by film tourism can increase revenue for local businesses in host destinations, including accommodations, restaurants, transportation services, and retail establishments (Depken *et al.*, 2020; Sousa *et al.*, 2020). Film tourism provides a platform for cultural exchange, as visitors from different regions and backgrounds come together to explore the filming locations and engage with local communities (Beeton, 2010). Moreover, film tourism planning and management can contribute to preserving and conserving historical and cultural heritage sites by facilitating their maintenance and showcasing their significance through the film industry (Bąkiewicz *et al.*, 2017). By actively supporting film productions, DMOs can attract filmmakers, production companies, and related service providers (Bornhorst *et al.*, 2010; Hudson & Tung, 2010), which in turn can lead to the establishment of film studios, production infrastructure, and the skilled workforce, further stimulating job creation and industry development.

Effective film tourism planning and management can contribute to the sustainable development of destinations. This is particularly important given the broad environmental, social, and cultural impacts (Heitmann, 2010) created due to film tourism. Approaches to planning and managing film tourism would facilitate a balance between satisfying tourist demand and protecting the integrity of the filming locations, as well as minimising adverse effects on local communities and the environment (Edgell, 2016). Examining film tourism's impacts on the economic, social, cultural, and environmental resource base of destinations requires attention from DMOs and tourism planners in planning for film tourism and developing strategies for marketing and managing film tourism. By critically examining the provision of planning for film tourism, its development, impacts and subsequent management in Portugal, the researchers can better determine the efforts being made at present to cater for film tourism and to protect destinations and communities from the direct and indirect impacts from film tourism at a national and regional level.

By actively planning for and managing film tourism activity at national and local levels throughout destinations, DMOs and tourism planners can shape and enhance their tourism offerings, thereby strengthening their overall tourism potential (O'Connor, 2010). As highlighted by Tanskanen (2012), it is essential to establish appealing environments that attract film producers to become a successful film tourism destination. DMOs can subsequently play a role here in facilitating and promoting film tourism to international film producers. With most destinations competing globally for tourists, the role of DMOs is crucial as they are seen as the backbone of tourism destinations existing to promote destinations, attract visitors and develop regional and local economies (Pike & Page, 2014). Using films, DMOs can magnify the tourism potential of a destination (Riley & Van Doren, 1992). DMOs have also begun to utilise various activities to attract filmmakers through various strategies to promote destinations and stimulate demand. One such country to do this is Portugal, which has gained popularity as a film tourism destination in recent years, with DMOs and film commissions placing an increased focus on promoting the destination through screen content seen on films and TV shows.

The notoriety of Portugal as a filming destination has been attributed to its diverse characteristics, including its landscapes, picturesque cities, vibrant neighbourhood, historical landmarks, scenic beaches, historical sites and warm climate, attracting several film directors and productions. Lisbon, Portugal's capital city, for example, has served as a backdrop for numerous films and TV shows (*Lisbon Story* (1994), *Night Train to Lisbon* (2013), *Fast and Furious 10* (2023)). The city's distinct architecture, including its colourful tiles and iconic trams, has contributed to its appeal to filmmakers. Similarly, Porto, another major city in Portugal, has seen an increase in film tourism due to its picturesque riverside location and well-preserved historic centre, showcased in movies like *The Portuguese Nun* (2009) and *The Gilded Cage* (2013). The appeal of various cities and locations in Portugal are contributing hugely to its film tourism success, but it is worth noting that such development does not take place in a vacuum, and DMOs, together with tourism planners, policymakers and host communities, must work in sync to cater for the needs of tourists, ensure a competitive tourism protect, meet tourism policy objectives while at the same time protect and preserve host communities.

Thus, when planned for and managed effectively, film tourism presents excellent opportunities for destinations to tap into the power of cinema and attract visitors worldwide delivering economic benefits (Croy, 2011; Nash & O'Connor, 2015; Wray & Croy, 2015; Li *et al.*, 2017), enhance destination branding (Morgan *et al.*, 2003; O'Connor, 2005; Qu *et al.*, 2011), facilitating cultural exchange (Jewell & McKinnon, 2008; Kim & O'Connor, 2011; McElroy & Noonan, 2019), and contribute to the preservation of cultural heritage (Pereira, 2013; Park *et al.*, 2018). By striking a balance between the film industry and sustainable tourism practices, destinations can capitalise on films and TV productions while ensuring a positive and authentic experience for visitors and host communities, minimising any potential adverse effects of film tourism activity on host locations and communities.

Almost two decades ago, Buhalis & Costa (2005) discussed how DMOs have strategically planned for and invested significant sums in developing marketing strategies to access a broader market, reinforce and differentiate the destination image, help fight seasonality and create new tourist attractions. Film tourism is now increasingly used as a strategic tool by destinations to market destinations, and destinations have begun to attract film production companies by capitalising on the promotional value of films and series before, during, and after production (Domínguez-Azcue *et al.*, 2021). By recognising its potential, they can increase the cultural value of film locations and attract greater visitor numbers (Hahm & Wang, 2011). According to Saltik *et al.* (2011), this technique provides a tremendous benefit for destinations to showcase their unique selling points to millions of people from the standpoint of the relationship between film tourism and destination marketing. For this reason, Hudson & Ritchie (2006) point to the fact that considerations including location feasibility, film commission and government initiatives, destination marketing activities, and destination attributes are often the main drivers of the film tourism industry and should be taken into account when it comes to planning for the long-term sustainability and competitiveness of film tourism by destinations through effective planning, marketing, and management especially in a heavily competitive tourism marketplace.

### **3. Methodology**

#### **3.1. Research approach and methodology**

Quantitative research was employed in this study as it is used to generate numerical data and concrete facts, utilising statistical, logical, and mathematical techniques (Ahmad *et al.*, 2019). Quantitative research aims to describe current situations, establish relationships between variables, and, at times, endeavour to explain causal relationships between these variables (Mertler, 2021). An advantage of quantitative research is that it permits quantification and analysis of variables to obtain outcomes. A quantitative content analysis was adopted to critically examine the provision and implementation of film tourism planning and management strategies in Portugal. Through the quantitative content analysis technique, researchers can analyse tourism planning and management strategies and plans. This flexible research approach can be applied to various text sources (Koufogiannakis *et al.*, 2004; Rose *et al.*, 2014). Lock & Seele (2015) note that this method offers the researcher the opportunity to analyse secondary communication material that can encompass texts, sentences, single

words, and visual content like videos, or even auditory pieces such as speeches or songs, which are predominantly qualitative, however, it allows researchers to analyse qualitative data quantitatively.

Neuendorf (2016) explored the analytical nature of quantitative content analysis, emphasising the examination of controlled variables, while Bryman (2015) highlighted its focus on analytical procedures to enhance the validity of findings by minimising biases. In quantitative content analysis, the goal is to systematically code and analyse large amounts of text data to identify patterns and trends in the data (Hsieh & Shannon, 2005) and has been applied to many tourism management and events management research studies as a valuable tool to examine tourism management documentation (Maguire, 2021; Maguire & McLoughlin, 2020; McLoughlin & Hanrahan, 2017). Therefore, examining the provision and content of existing tourism plans and strategies helped determine how much film tourism is featured and catered for at the national and regional levels in Portugal.

**Table 1. Criteria in Analysis**

<b>Terminology (Frequency of Words)</b>
“Tourism”
“Film tourism”
“Film”
“Filming”
“Cinema”
“Audio-visual”
“TV series”
“Filming production”
“Film festival”
“Marketing”
“Planning”
<b>Strategic Planning for Film Tourism</b>
Is there a strategy for film tourism?
Do they refer to specific films or TV series?
Do they refer to specific film festivals?
<b>Are Film Tourism Impacts recognised within existing plans and strategies?</b>
Economic impacts
Sociocultural impacts
Environmental impacts

To conduct the content analysis of existing tourism plans and guidelines, criteria must be determined to examine existing tourism documentation. As this research is focused on examining the provision of planning for film tourism in Portugal, criteria included keywords such as tourism, film tourism, filming, film, etc. (see Table 1). This enabled the researchers to examine just how much film tourism was catered for within the broader tourism agenda in Portugal. It was also necessary to determine if there was a specific strategy for film tourism in Portugal. Furthermore, there was a need to determine if film tourism impacts, whether positive or negative, across the economic, socio-cultural and environmental domains, were planned for at the national and regional levels in Portugal, given the reputation of film tourism impacts across those environments. Once criteria were developed, it was necessary to identify tourism documentation (see Table 2), and this was achieved by searching the web to identify tourism planning and management documentation at the national and regional

levels in Portugal. A content analysis assessment matrix had to be developed to compare results across the various documentation (see Table 3). This allowed the documents to be examined following the criteria by marking ‘x’ whenever they were featured within the existing documentation. This then enabled the researcher to make comparisons and numerically identify patterns. This assessment matrix and examination of documentation following keywords allowed the researchers to analyse and categorise relevant content from the documents, which permitted an understanding of the current planning provisions for film tourism in Portugal at the national and regional levels.

### 3.2. Sampling and selections

To understand the extent to which national and regional tourism entities plan for film tourism destination planning and management in Portugal, 15 tourism-specific strategic plans, reports and guideline documents specific to tourism at the national and regional levels in Portugal were selected. For the purpose of analysis, these plans have been coded from PD01 to PD15, as presented in Table 2. These national and regional documents selected for this sample are instrumental in understanding the country's strategic positioning and provisions for film tourism. This is essential since film tourism is viewed as a valuable tool for economic growth in Portugal.

**Table 2. National and Regional Tourism Planning and Management plans and strategies in Portugal used in the data analysis**

Code	Year	National Document Title	Organisation
PD01	2017	Tourism Strategy 2027: Leading the tourism of the future	Tourism of Portugal
PD02	2019	Activities Report	Tourism of Portugal
PD03	2020	Activities Report	Tourism of Portugal
PD04	2021	Activities Report	Tourism of Portugal
PD05	2021	Action Plan to Reactivate Tourism   Build the Future	Tourism of Portugal
PD06	2021	Sustainable Tourism Plan 2020-2023	Tourism of Portugal
Code	Year	Regional Document Title	Organisation
PD07	2015	Tourism Marketing Strategy for Porto and Northern Portugal (2015-2020)	Tourism of Porto and Northern Portugal
PD08	2017	Madeira Tourism Strategy (2017-2021)	Regional Government of Madeira
PD09	2019	Action Plan 2019 – 2027: Sustainability of the Azores Tourist Destination	Government of Azores
PD10	2019	Strategic Tourism Plan for the Lisbon Region 2020-2024	Regional Tourism Entity of the Lisbon Region
PD11	2020	Regional Tourism Development Plan 2020-2030	Tourism Centre of Portugal
PD12	2020	Marketing Plan (2020-2030)	Tourism Centre of Portugal
PD13	2021	Alentejo Regional Strategy 2030	CCDR Alentejo
PD14	2021	Algarve Tourism Strategic Marketing Plan (2020-2023)	Tourism of Algarve
PD15	2022	Sustainability Action Plan 2022-2030 Destination Madeira	IPDT – Turismo Consultoria (Madeira)

Six national plans (PD01 to PD06) from Tourism of Portugal and nine regional plans (PD07- PD15) were analysed. Portugal is divided into seven regions (Porto and North, Centre, Lisbon, Alentejo, Algarve, Autonomous Region of Madeira, and Autonomous Region of Azores), and regarding the regional plans, three were produced by the regional governments/DMO (PD08 and PD15 – Madeira; and PD09 – Azores) and six by the regional tourism organisations (PD07 - Porto and North of Portugal; PD10 – Lisbon; PD11 and PD12 – Centre of Portugal; PD13 – Alentejo; and PD14 – Algarve) that are responsible for regional tourism development, aligned with national guidelines for the tourism area. This sample was selected to facilitate consistent comparison and analysis of planning activities conducted by national and regional



authorities. Given the specific research focus on film tourism destination planning and management in Portugal, it is logical to anticipate that film tourism would be a prevalent subject in pertinent tourism-related documents. However, this is currently unknown, and as such, this research sets out to determine the extent to which film tourism is catered to within such documents.

**3.3. Data analysis**

To compare the findings between the various national and regional tourism documents using the content analysis approach, information was manually entered into an assessment matrix designed to permit the content analysis (see Table 3). An assessment matrix provides a structured and systematic way to help organise data collected transparently and understandably (Maguire, 2021). It acts as a guide for analysing patterns, trends, and relationships within the content, leading to more accurate and meaningful conclusions. The assessment matrix was a useful tool to promote consistency, reliability, transparency, and efficiency in the coding and interpretation of data. For this research, the guidelines were analysed following various criteria. The researchers examined each document to search for the presence and frequencies of some keywords. As the documents were written and published in Portuguese, data analysis was conducted in Portuguese and later translated into English. When analysing the concept ‘film tourism’, there are not as many variations in Portuguese as in English, so ‘turismo cinematográfico’ and ‘cineturismo’ were selected to identify this concept and later coded as ‘film tourism’. Table 3 presents the assessment matrix for this study.

As shown in Table 3, the word ‘tourism’ is given different priority in different documents, once it is present between 241 (PD05) and 444 (PD02) times in national documents and between 32 (PD15) to more than 999 (PD14) times in regional documents. When analysing ‘film tourism’, the numbers are much lower, with no national documents referring to the concept and only three regional documents acknowledging it (PD11, PD12 and PD14). Considering this, film tourism may not be getting adequate attention in planning and management at the national and regional levels despite its popularity and use by many state organisations.

**Table 3. Example of assessment framework for examining national and regional tourism planning and Management plans and strategies in Portugal**

	National Documents						Regional Documents								
	PD 01	PD 02	PD 03	PD 04	PD 05	PD 06	PD 07	PD 08	PD 09	PD 10	PD 11	PD 12	PD 13	PD 14	PD 15
Year of publication	17	19	20	21	21	21	15	17	19	19	20	20	21	21	22
Number of pages	66	90	96	103	50	86	60	136	62	221	176	116	62	317	92
<b>Terminology (Frequency of Words)</b>															
“Tourism”	342	444	395	378	241	372	75	412	78	214	622	410	34	+999	32
“Film tourism”	0	0	0	0	0	0	0	0	0	0	3	2	0	7	0

**4. Analysis and discussion**

This study provided insight into the implementation of film tourism planning and management in Portugal through a quantitative content analysis of tourism planning and

management plans and strategies. To do so, 15 tourism-related strategic planning documents (six national and nine regional) from 2017 to 2022 were examined based on the frequency of common terminology relating to film tourism and evident in film tourism strategies and plans on a national and regional level. The strategic planning for film tourism within these documents was also examined, and the impacts derived from film tourism across the economic, sociocultural, and environmental resource base by such organisations were recognised. These documents were produced by organisations including the Tourism of Portugal (6 national documents), Tourism of Porto and Northern Portugal (1 document), Regional Government of Madeira (1 document), IPDT Madeira (1 document), Government of Azores (1 document), Regional Tourism Entity of the Lisbon Region (1 document), Tourism Centre of Portugal (2 documents), CCDR Alentejo (1 document) and Tourism of Algarve (1 document). As shown below, table 4 presents the current priority placed on film tourism in existing national and regional planning and management plans and strategies in Portugal.

In recent years, Portugal has actively promoted its film tourism potential through collaborations with international film festivals, participation in film markets, and targeted marketing campaigns (Lavaredas, 2023). The country's film commissions, and tourism organisations have been working together to attract more film productions, capitalise on the exposure generated by these productions, and leverage the associated tourism opportunities (PFC, 2022b; Turismo Centro Portugal, n.d.). With the growing popularity of Portugal as a filming location, this research sought to examine evidence of keywords relating to film tourism within the selected documentation to determine if film tourism is prioritised within existing plans and guidelines for tourism in Portugal.

**Table 4. Current priority placed on film tourism in existing national and regional tourism planning and management plans and strategies in Portugal**

	National Documents						Regional Documents								
	PD 01	PD 02	PD 03	PD 04	PD 05	PD 06	PD 07	PD 08	PD 09	PD 10	PD 11	PD 12	PD 13	PD 14	PD 15
Year of publication	2017	2019	2020	2021	2021	2021	2015	2017	2019	2019	2020	2020	2021	2021	2022
Number of pages	66	90	96	103	50	86	60	136	62	221	176	116	62	317	92
Terminology (Frequency of Words)															
"Tourism"	342	444	395	378	241	372	75	412	78	214	622	410	34	+999	32
"Film tourism"	0	0	0	0	0	0	0	0	0	0	3	2	0	7	0
"Film"	0	3	3	2	0	0	0	3	2	2	3	3	0	2	0
"Filming"	1	4	4	5	0	0	0	0	0	0	2	2	0	7	0
"Cinema"	0	1	1	0	0	0	0	1	0	2	0	0	0	10	0
"Audio-visual"	0	1	0	0	0	0	0	0	0	0	0	0	0	11	0
"TV series"	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0
"Filming production"	1	0	0	0	0	0	0	0	0	0	2	2	0	0	0
"Film festival"	0	0	0	0	0	0	0	3	0	1	0	0	0	0	0
"Marketing"	3	25	26	22	1	0	59	121	2	6	70	175	1	324	0
"Planning"	3	7	12	4	0	2	2	0	3	9	4	3	17	17	3
Strategic Planning for Film Tourism															
Is there a strategy for film tourism?											X	X		X	
Do they refer to specific films or tv series?									X	X					
Do they refer to specific film festivals?								X		X					
Are Film Tourism Impacts recognized within existing plans and strategies?															
Economic impacts															X
Sociocultural impacts														X	
Environmental impacts															

#### 4.1. Frequency of film tourism-related terminology used in documentation

The frequency of the keyword ‘tourism’ is notably elevated, appearing several times across the fourteen tourism-related documentation, varying from 241 times (PD05 - Action Plan to Reactivate Tourism | Build the Future) to 444 times (PD02 - Activities Report, 2019) in the national documents, and 32 times [PD15 - Sustainability Action Plan 2022-2030 Destination Madeira] to more than 999 times [PD14 - Algarve Tourism Strategic Marketing Plan (2020-2023), by Tourism of Algarve] in the regional documents. These numbers are expected to be high once tourism represents a big part of the country’s Gross Domestic Product (GDP). Tourism Consumption in the Economic Territory (TCET) was equivalent to 15.8% of GDP in 2022 (9.8% in 2021), also above 2019 levels, when it equalled 15.3% of GDP (INEP, 2023).

On the other hand, ‘film tourism’, a well-accepted concept that has been defined throughout the years (Beeton, 2005; Connell, 2012; Grihault, 2003; Nizioł, 2009; Tanskanen, 2012; Yi *et al.*, 2022), is not acknowledged at all in any of the national documents and is only referred in three regional documents: 3 times in PD11, 2 times in PD12 - the Marketing Plan (2020-2030), both from Tourism Centre Portugal where the dynamisation of film tourism is presented as a way to position the Region as an international destination of film production and 7 times in PD14 by Tourism of Algarve with film tourism being presented as one of the region's products/segments and the critical factors for its success. The lack of explicit reference to film tourism in national documents may suggest a potential oversight or limited recognition of film tourism's importance and potential benefits as a marketing and economic tool for the country.

The observed frequency of terms related to ‘filming’ and ‘filming production’ in both national and regional documents indicates a certain degree of recognition within Portugal's tourism planning and management discourse, with the first appearing in four national documents by Tourism of Portugal (1 time in PD01- Tourism Strategy 2027: Leading the tourism of the future, 4 times in PD02, 4 times in PD03 - Activities Report 2020, and 5 times in PD04 - Activities Report 2021) and three regional documents by Tourism Centre of Portugal and Tourism of Algarve (2 times both in PD11 and PD12 and 7 times in PD14), and the second referred 1 time in a national document (PD01) and 4 times in regional documents both by Tourism Centre of Portugal (2 times in PD11 and 2 times in PD12). The prominence of these terms in national documents not only reflects a broader acknowledgement of the role of filming but also implies a synergistic relationship between national tourism objectives and the initiatives of entities like the Portugal Film Commission (PFC, 2022a). This connection underscores the intertwined nature of film tourism promotion and national tourism strategy, with collaborative efforts playing a vital role in shaping Portugal's cinematic and touristic narrative.

The identified lower frequency of ‘film tourism’ in regional documents compared to ‘marketing’ and ‘planning’ aligns with the literature emphasising the importance of meticulous planning in leveraging positive impacts for tourism (Hudson & Ritchie, 2006; Skinner & Dimitrios, 2011). This observation suggests a potential oversight or limited recognition of film tourism's significance as a marketing and economic tool. Moreover, it is important to balance the interests of the film industry with sustainable tourism practices (Buhalis & Costa, 2005; Hahm & Wang, 2011) and the lower frequency of film tourism in

regional documents compared to marketing and planning suggests a potential gap in striking this balance, possibly leaning more towards established concepts at the expense of film tourism. For Heitmann (2010), the multifaceted impacts of film tourism on economic, social, cultural, and environmental dimensions require attention from DMOs and tourism planners; however, the lower frequency of film tourism in regional documents implies a need for increased attention to this aspect in planning and management strategies to fully harness its potential benefits, as outlined in the literature.

Keywords such as 'film' were introduced from 2 times (PD04) to 3 times (PD02 and PD03) in national documents and 2 times in documents produced by the Government of Azores (PD09 - Action Plan 2019 – 2027: Sustainability of the Azores Tourist Destination), the Regional Tourism Entity of the Lisbon Region (PD10 - Strategic Tourism Plan for the Lisbon Region 2020-2024) and Tourism of Algarve (PD14) and 3 times by IPDT – Turismo Consultoria of Madeira (PD08 - Madeira Tourism Strategy (2017-2021)) and Tourism Centre of Portugal (PD11 and PD12). The use of the term 'cinema' is relatively consistent across the documents, with a noticeable increase in PD14 (10 times) from Algarve. These numbers for this region are substantiated once Tourism of Algarve refers to the Tourism and Cinema Support Fund which was established in 2018 and is considered one of the most competitive incentive systems in Europe that aims to support projects that contribute to strengthening Portugal's positioning as a tourist destination, through incentives for cinematographic and audio-visual production, the capture of international filming for Portugal and international events (ICA, 2020). It also recognises the work of the Portugal Film Commission to promote Portugal as a filming destination and the various film studios in the Algarve region. This demonstrates a big awareness regarding the importance of film tourism when it comes to Tourism of Algarve, which is actively working to promote its region and market it has the best place for filming (nationally and internationally).

Film tourism is not limited to films; it encompasses various audio-visual productions, including television series, which contribute to destination marketing and tourist attraction (Domínguez-Azcue *et al.*, 2021). The concept 'audio-visual' appeared once in PD02 national document and 11 times in the regional document PD14, which indicates a greater emphasis on the broader audio-visual industry within the regional context, specifically in the Algarve region, however since Tourism of Algarve considers the concept 'film tourism and audio-visual' as a whole it is not surprising that the numbers are so high. As for 'TV series', the concept shows only once in the regional document PD10, which suggests that the specific consideration of TV series in relation to tourism planning and management may be less prominent compared to other aspects of film tourism in Portugal. The analysis of the prominence of these concepts in regional documents suggests that destination planners in Portugal are recognizing the broader audio-visual industry's significance. According to Gómez-Morales *et al.* (2022) and Hudson & Ritchie (2006) understanding the emphasis on these concepts can contribute to effective planning for film tourism, considering its diverse forms and potential impacts on destination image.

Regional destinations often leverage film productions to promote their unique attractions and create a distinctive identity (Hudson, 2011; Wray & Croy, 2015), and the relatively higher frequencies in keywords related to film tourism in PD14 by the Tourism of Algarve indicates a potentially stronger emphasis on film tourism within this region.

Collaboration between DMOs, local authorities, and private companies is essential for successful film tourism planning and management (O'Connor, 2010; Pike & Page, 2014). Thus, the Algarve region has been marking itself as the perfect filming region with production companies and studios. As an example, FTV Productions Algarve Unipessoal Lda., also known as Production Algarve, operates as a production service company specialising in providing extensive local expertise for various media productions, including commercials, photo shoots, TV productions, feature films, and music videos. Effective destination marketing, as demonstrated by the Algarve region, can attract filmmakers and enhance the region's appeal for film productions (Hudson & Ritchie, 2006; Tanskanen, 2012). The description of Algarve's efforts, including the website Film Algarve (<https://filmalgarve.com/algarve>), displays all the services, studios, crews, amongst other facilities available in the region and even exhibits through pictures that anyone can reach a Hollywood-level filming production by comparing the Californian landscape to the ones that can be found in Algarve or Algarve Film Commission, a private non-profit association which aims to position and promote the Algarve as a filming place of national and international cinema and audio-visual productions, created in 2006 emphasise the role of the destination in promoting its filming locations.

According to Connell (2012), 'film festivals' are a form of film tourism; however, this concept is only recognised in two regional documents by the Regional Government of Madeira (3 times in PD08) and the Regional Tourism Entity of the Lisbon Region (1 time in PD10). Centre of Portugal perceives only the concept of 'film tourism' but is not once referred to as 'film festivals', which is unexpected given that the Tourism Centre of Portugal made a campaign promoting film tourism in the region, and it comprises eight film festivals (Turismo Centro Portugal, n.d). Concepts such as 'marketing' and 'planning' are also extremely important and popular within these documents, being the first present from 1 time (PD05) to 26 times (PD03) in national documents, and 1 time (PD13 - Alentejo Regional Strategy 2030) to 324 times (PD14) in regional documents; and the second was introduced from 2 times (PD06 - Sustainable Tourism Plan 2020-2023) to 12 times (PD03) in national documents and 2 times (PD07 - Tourism Marketing Strategy for Porto and Northern Portugal 2015-2020) to 17 times (PD13 and PD14) in regional documents. The occurrence rate of these keywords indicates that policymakers and stakeholders are aware of the importance of marketing as a successful factor for effective tourism planning in Portugal.

#### **4.2. Evidence of strategic planning of film tourism in documentation**

When analysing the strategic planning of film tourism in the documents, the national documents (PD01 to PD06) lack any specific strategies or references to films, TV series, or film festivals despite the country's rich cinematic culture. However, certain regional documents demonstrate a greater focus on film tourism, as only three (PD07 from the Porto and Northern Portugal region, PD13 from the Alentejo region and PD15 from Madeira) do not address film tourism strategies, films, TV series, or film festivals. As an example, the Strategic Lines of Action addressed by the Tourism Centre of Portugal (PD11 and PD12) encompass various programs and initiatives within which the "promotion of film tourism in order to position the Region as an international destination for film production (shooting)" is one of them. Yet Tourism of Algarve displays a whole section dedicated to film tourism where they

address the key success factors for the development of the product/segment, its importance/product segment in the region, the main weaknesses, and the main projects (Turismo do Algarve, 2021) being the only region presenting a clear and structured plan for film tourism.

The film campaign in PD09 (Azores) and the inclusion of film festivals in PD09, PD10 (Azores and Porto/Northern Portugal) translates the use of local stories and film festivals to promote film tourism. This reflects an understanding that leveraging local cultural elements and hosting film festivals can attract tourists, contribute to a destination's appeal, and enhance its image (Domínguez-Azcue *et al.*, 2021; Siam, 2022). The Madeira Film Festival and Madeira Micro International Film Festival in PD08 (Madeira) suggest an effort to use film festivals for destination branding, supporting the literature's discussion on their role in attracting visitors and enhancing a destination's cultural capital (Ooi & Pedersen, 2010; Qu *et al.*, 2011). Similarly, PD10 refers to Cannes as an example of a renowned film festival destination, and while not explicitly related to Portugal, the recognition of Cannes implies an understanding of the association between film festivals and tourism, raising awareness of the potential benefits of hosting film festivals and their impact on attracting visitors.

Despite the numerous film festivals in the Central region of Portugal and having all the necessary conditions to shoot a film, PD11 and PD12 do not acknowledge any film festival in the region. This lack of attention to film tourism strategies and the limited awareness of film festivals in the documents signify a missed opportunity to fully capitalise on the potential impact of film tourism. By developing comprehensive strategies and promoting the country's cinematic assets, Portugal could harness the power of film tourism to attract a wider audience, stimulate local economies, and enhance its overall tourism industry.

#### **4.3. Evidence of recognition of impacts derived from film tourism**

Acknowledging the impacts derived from film tourism is essential for making informed decisions, promoting sustainable practices (Thelen *et al.*, 2020), and maximising the positive contributions of this industry to both destinations and the film sector (Li *et al.*, 2017). When analysing film tourism impacts (economic, sociocultural, and environmental), only one document from Tourism of Algarve (PD14) addresses the economic and socio-cultural impacts, which is not unexpected given the fact that this is the region that gives more thought to film tourism and allocates more resources to this area. The lack of recognition of these impacts in other documents suggests a potential oversight in understanding and addressing the broader potential effects of film tourism. Ultimately, to fully harness the potential of film tourism, policymakers and stakeholders must recognise and evaluate its economic, sociocultural, and environmental impacts (Wray & Croy, 2015), as these aspects play a significant role in destination development and tourism sustainability.

### **5. Conclusions and recommendations**

This study aimed to critically examine the prevision and implementation of film tourism planning and management strategies in Portugal through a quantitative content analysis of tourism planning and management plans and strategies, and it has highlighted the need to integrate film tourism into national and regional tourism strategies. The limited awareness of film tourism in national documents raises important questions regarding the strategic

approach towards leveraging its potential and integrating it into tourism planning and management at both national and regional levels. It is unanticipated that the Tourism Centre of Portugal does not display a film festival in their documents when it promotes eight film festivals on its website or that only the Algarve region considers the impacts of film tourism.

The overall state of plans and guidelines for tourism in Portugal does not emphasise film tourism with only one regional document (Algarve), having a clear and structured strategic plan. There is an opportunity for Portugal to capitalise further on film tourism; however, it requires a more assertive and comprehensive approach. Explicit strategies dedicated to film tourism should be integrated into national and regional plans, providing clear goals, initiatives, and timelines. It is imperative to go beyond mere acknowledgement of film festivals and actively incorporate them into strategic planning, recognising their pivotal role in promoting film tourism. Furthermore, there is a need to broaden the understanding of the impacts of film tourism beyond economic aspects, encompassing socio-cultural and environmental dimensions. Portugal can establish a roadmap for effectively promoting film tourism by developing detailed and well-defined plans.

To optimise these strategies, it is essential to leverage the findings of this research, particularly the insights gained from the quantitative content analysis of tourism plans and strategies. The identified gaps and opportunities should inform the development of targeted interventions and planning adjustments. This will not only elevate Portugal's position as a film tourism destination, but it will contribute to attracting a wider audience, stimulating local economies, and ensuring the sustainability and positive impact of the country's tourism industry. Considering that Portugal also has regional Film Commissions (Filmporto — Film Commission, Centre of Portugal Film Commission, Lisboa Film Commission, Alentejo e Ribatejo Film Commission, Algarve Film Commission, Azores Film Commission and Madeira Film Commission) it will be important to analyse their role in promoting Portugal as a film tourism destination and create a strategy to link them to each plan developed by each regional entity. In future research, it will be important to adopt a qualitative research approach to reach key stakeholders to understand why film tourism is not receiving its deserving attention and perceive which strategies and partnerships are being implemented to promote Portugal as a filming destination that are not being displayed in these planning and management plans.

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