Dark Tourism in the land of Sunshine: An intercultural business model for the routes of death and disaster in Portugal
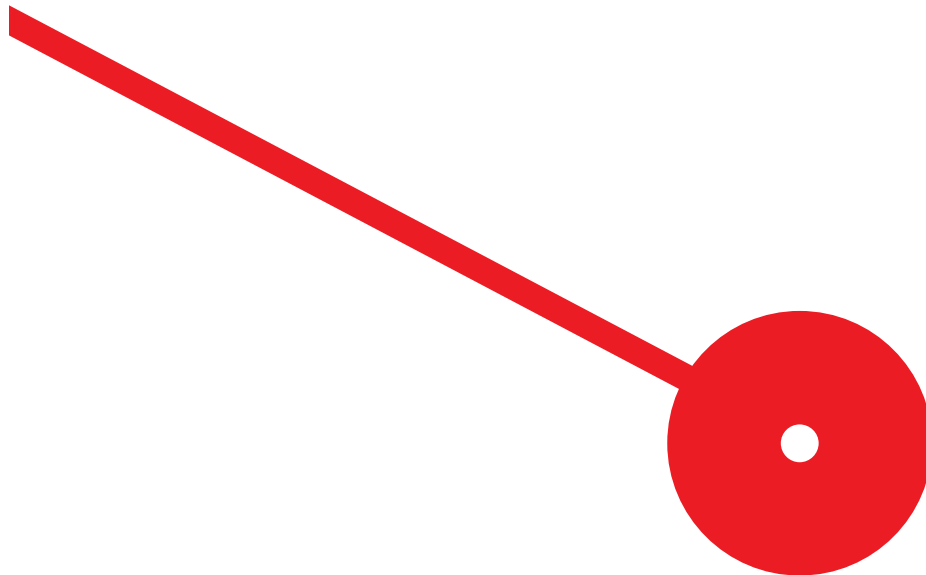
Ana Cristina Resende Rodrigues

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Dark Tourism in the land of Sunshine: An intercultural business model for the routes of death and disaster in Portugal

Ana Cristina Resende Rodrigues

Master Dissertation present to Instituto Superior de Contabilidade e Administração do Porto to obtain the Master's Degree in Intercultural Studies for Business, under the supervision of Professor Clara Maria Laranjeira Sarmento e Santos.

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Dedication

I would like to dedicate this dissertation to my grandfather Manuel Martins Resende, who passed away on December 18, 2017. One of the most important persons in my life, who has always supported me along the way.

I will carry you in my heart, until I find you again.

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This Master's dissertation was supported by some very important people without whom it would not have become true and to whom I will always be grateful. As such, I wish to express my gratitude to all those who, in some way, allowed this dissertation to take place.

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I must express my deeply gratitude to my close family, for their invaluable support and understanding, for the various sacrifices endured, for the constant encouragement in order to continue the elaboration of this work and for helping me to never give up on my dreams.

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Abstract

The main goal of this dissertation is the creation and subsequent implementation of dark tourism routes in Portugal, following a business model that already exists in other cultures. This typology of tourism is an extension of cultural tourism and is classified by the search for places where once disasters, suffering and death occurred. Thus, concentration camps, inactive prisons, serial killers' homes, cemeteries, and all other places that fit into the patterns of death, tragedy and suffering can be considered dark tourism sites.

In Portugal, there are some places associated with the practice of dark tourism, although this type of business is not yet sufficiently explored. Therefore, this dissertation intends to use the country's heritage, which is one of the levers for promoting tourism and an important factor of development, thus justifying the elaboration of a conceptual map associated with tourism.

With the delineation of routes in this dissertation, we intend not only to introduce this market niche in the country, but also to contribute innovatively to the tourist dynamics, in order to blur the existing seasonality, which arises from the demand for sun and sea tourism.

With the conception and design of these routes, we intend to make a pioneering contribution to the creation of a platform to promote dark tourism in the country. The creation of a business model and a marketing plan results from the need to assess the viability of the implementation of this project, and to discuss the best strategies for implementing it.

Key words: Dark Tourism, Routes, Business Model, Marketing Plan

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List of abbreviations

ACTA – Theatre Company of the Algarve

ASCE – Association of Significant Cemeteries in Europe

CP – Comboios de Portugal (Portuguese train company)

ERHT – European Route of Historic Theatres

EU – European Union

GDP – Gross Domestic Product

IANT – National Institute for Tuberculosis Assistance

IMF – International Monetary Fund

INE – National Institute of Statistics

ISCAP – Instituto Superior de Contabilidade e Administração do Porto

IWM – Imperial War Museums

NUTS – Nomenclature of Territorial Units for Statistical purpose

SWOT – Strengths, Weaknesses, Opportunities and Threats

UK – United Kingdom

UNESCO – United Nations Educational, Scientific and Cultural Organization

UNWTO – United Nations World Tourism Organization

USA – United States of America

WTTC – World Travel & Tourism Council

WWI – World War I

WWII – World War II

The present dissertation was carried out as part of the conclusion of the Master in Intercultural Studies in Business, of ISCAP, the Business and Accounting School of the Polytechnic of Porto. The purpose of this dissertation is the creation of dark tourism routes in Portugal, a niche of the tourism sector still very little explored in our country.

Tourism is a complex intercultural phenomenon that involves a wide range of people looking for new and unique experiences in order to satisfy the most diverse motivations. This is why the national and international tourism landscape has been rapidly changing, over the past few years. At this moment, there is a new trend in the search for tourism products, in complement to mass tourism, which has given way to a more individual type of tourism. This new type of tourism is characterized by a greater degree of demand, diversification and specialization, where potential customers are looking for new experiences and less explored destinations. In this sense, dark tourism – the topic of this dissertation – emerges as a new trend and as a market niche to explore.

In Portugal, in the current context of annual growth (this dissertation was written before the Covid-19 pandemic), the sector of tourism established itself as one of the main economic sectors in the country, representing about 8,2% of the national GDP (Gross Domestic Product) and contributing with a positive balance of 16 billion to the Portugal Trade Balance, according to Turismo de Portugal (2019). Thus, this dissertation intends to contribute to the growth of national tourism, proposing new routes that diverge from the usual cultural tourism, focusing on a very specific market segment, dark tourism.

John Lennon and Malcolm Foley introduced this term in the 1990s, more precisely in 1996. The authors describe dark tourism as "the act of travel to sites associated with death, suffering and the seemingly macabre" (Stone, 2006). Dark tourism consist of visiting real or recreated sites associated with death, suffering, disgrace, or the macabre (Farmaki, 2013; Stone, 2006). Places of war, disasters, death and atrocities have always fascinated the human being and have always been the target of visits (Cohen, 2011; Logan & Reeves, 2009; Stone & Sharpley, 2008).

This type of tourism is strongly related to the culture and heritage of destinations, spreading its history and the tragedies that have occurred there. However, the idea of an afterlife and of an immortal soul has been accepted by many religions, causing the human being to become psychologically unprepared to accept the inexorability of death and

decomposition. But one must be aware that "dark tourism is a given element of our culture, just as religion is a given element of many cultures" (Walter, 2009: 53).

Dark tourism can be darker or lighter, more authentic or less authentic, real or fantastic, but in fact, all dark tourism places have a real history behind them, or a myth that supports the existence of these places. Thus, cemeteries, bones chapels or ossuaries, abandoned buildings, haunted places, war battlefields and memorials, holocaust museums and memorials, natural or man-made disasters, witchcraft museums and memorials to witches, pursuing the trails of famous murders, pagan festivals, old sanatoriums and hospitals, among many others, are all different ways to practise dark tourism.

In Portugal, dark tourism is already present in some cities, such as Porto, Lisbon and Évora. Porto already provides some ghost tours and visits to cemeteries, such as Agramonte and Prado do Repouso. In Lisbon, the visits to the National Pantheon (although tourists do not see that as dark tourism) and cemeteries, such as Alto de S. João e Prazeres, are common. Just like in Porto, some ghosts tours are provided in the Portuguese capital. In Évora, a popular dark tourism destination is the Bones Chapel, which belongs to Saint Francis Church, whose interior decoration is made of rows of skulls from cemeteries, churches and convents in the city. This is one of the main attractions of the city and one of the most visited.

However, Portugal has more to offer and there are other places with stories about death and tragedy in addition to those mentioned above. Thus, what is intended with this dissertation is the creation of a company, the "Portugal Darkness Tours", in order to develop dark tourism in Portugal. We propose to follow the model established in the United Kingdom, where this type of tourism is already widely explored. Its implementation would be a way to highlight the country in the international tourist scene, always bearing in mind the ethics involved and the pedagogical process of instructing tourists. Other purposes of this dissertation are the diversification of the country's tourist offer and the attraction of new audiences, thus, escaping the usual Sun and Sea mass tourism, still prominent in some regions of Portugal, such as Algarve.

In summary, we believe that the dissemination and implementation of this alternative form of tourism in Portugal will be positive, because it will provide the emergence of new

products and the reuse and revitalization of existing tourist areas, making new points of interest known and diversifying the offer of the country.

In this dissertation, we used a qualitative criteria, supported by an intense review of the existing literature. Thus, the structure of this dissertation is divided into four chapters. As an extended introduction, the first chapter focus on the tourism sector; it is a theoretical framework about tourism and about the concept itself. Thus, in this chapter, we introduce some definitions of tourism, the various typologies of the sector and the different forms it can take, and, more in detail, cultural and experience tourism, where dark tourism is inserted. The final subchapter is about this specific type of tourism, its definitions and background.

The second chapter encompasses an intercultural perspective of dark tourism. Although, tourism is an intercultural sector by itself, this connection between cultures is more important in dark tourism, because of its ethical and historical nature. In this sense, we will focus on dark tourism in Europe, more precisely, in the case of the United Kingdom, before introducing the business model for dark tourism to Portugal.

In the third chapter, we will present some routes of dark tourism in Portugal, dividing the country into Porto & North, Centre, Lisbon, Alentejo, Algarve and Madeira & Azores. Moreover, in this chapter, we will provide a theoretical guidance for the dark tourism activity and study the implementation of these routes in our country.

In the fourth and last chapter, we will elaborate and develop all the main elements of a marketing plan for launching the company "Portugal Darkness Tours", focusing on the advantages and disadvantages of investing in dark tourism. Finally, in the conclusions of this dissertation, some final considerations will be made regarding the implementation of the company "Portugal Darkness Tours".

The theme for this dissertation was chosen thinking about the near future. The idea was to develop our theoretical and scientific knowledge about dark tourism in a more realistic environment, thus bringing the knowledge produced in the academic world closer to the reality of the business world. This means that our purpose is not only to take advantage of the cultural tourism that already exists, and combine it with dark tourism, but also the creation of something new. Therefore, when circumstances finally allow us to be more

confident, when this pandemic is over, we intend to launch this company and turn this project into reality.

In order to study the policies and actions of tourism based on death and disaster, its relation to different spheres of society and inclusion in the tourist experience, it becomes imperative to understand the historical moment in which the activity begins to be thought, organized and inserted in public strategies, receiving support and encouragement. Historically speaking tourism, began when man started traveling, mainly due to the need to trade with other peoples, therefore it is acceptable to affirm that business tourism preceded leisure tourism.

In the 17th century, young British aristocrats used to travel throughout Europe, for two to three years, returning home only when their cultural education was complete, thus complementing their studies and acquiring different experiences. After all, the Grand Tour was an educational journey. With this new concept, the traveller became, for the first time, a tourist that connects leisure and the eagerness of knowledge with the pleasure of discovering different countries, monuments, traditions, flavours and cultures (Milheiro & Melo, 2005).

Tourism emerges in Europe in the second half of the 19th century, with its origin in the Industrial Revolution, characterizing a trip firstly destined to the wealthiest, who pursued pleasure, rest, fun, consumption and distinction, or what Weber (1988) places as the pleasure of saying that they had travelled. The increase of leisure time, the progress and development of transport facilities, and the improvement of living standards, especially in the most developed countries, have been the main factors of tourism expansion.

All in all, leisure started to be seen as a necessity of the individual; and tourism has effectively contributed to consolidate this imperative, which Urry (2001) perceives as a vital element in modern life. The feeling that travel and vacations are imperative is supported by the idea that physical and mental health will be recovered if people can just travel from time to time. Menezes *et al*. (2010) add that tourism is something that confers status in modern societies. In the 20th century, the tourism sector started to be considered as an economically relevant activity.

The origin of the word "Tourism", according to authors such as Oliveira (2001), Barbosa (2002) and Santos (2010), derives from the English verb "to tour", which means to take a walk. Despite having a long history, tourism is a phenomenon that can be analysed from various perspectives and encompass activities, motivations and social needs in several fields, such as leisure, culture, sports, work, knowing other cultures and geographical

areas, among others. Tourism can be studied according to different approaches, since it is an activity in constant evolution. Torres (2007) argues that in tourism, three elements coexist: the dynamic (the travel); the static (the stay in a place other than the habitual residence); and the intended (formed by the several and different motivations to travel).

In order to simplify the understanding of the tourism concept, some complementary definitions will be mentioned, leading to a perception of the multifaceted ability of this sector that, directly or indirectly, influences various aspects of society.

For Cunha (2010), tourism are all licit activities developed by visitors because of their travels, the attractions and the means that originate them, the facilities created to meet their needs, and the phenomena and relations resulting from both. Brito (2012) distinguishes travel and tourism, taking into account that people travel for various reasons, many of them related to social or professional commitments that have nothing to do with tourism. Travel is just one of the variables included in the activity of tourism.

According to Cunha (2013), the concept of tourism includes all the movements of people, regardless of their motivations, requiring the payment of services during their travel and temporary stay outside the usual residence. Tourism is thus a spatial transfer of purchasing power caused by the movement of people: the income obtained in the areas of residence is transferred by people moving to other places, where they purchase goods or services.

One of the most important definitions, however, is by the "official" UNWTO (2001), for whom tourism includes travel and accommodation in places outside the usual environment, for a consecutive period of time not exceeding one year, for reasons of leisure, business and other reasons not related to paid activity in the place visited.

For this reason, Pereiro (2009) argues that there can be no tourism without culture, since tourism is a cultural expression: therefore, the activity of tourism can be also referred as a touristic culture. In philosophical terms, the whole tourist practice is cultural, taking into account that the desire for culture is growing, adds Henriques (2003).

According to Sarmento (2015), in the 20th century three general categories in the definition of culture can be found: culture as 'civilization', as an object of anthropological study; erudite culture as art; culture as the particular way of life of a people, a group, a historical period or the humanity in general. From this connection between culture and

tourism arises the concept of Cultural Tourism, which will be analysed later in this dissertation.

1.1   Introduction to the Typologies of Tourism

"Tourism constitutes an activity which is developed in different ways in each region mainly because of the diversity of characteristics of each place", according to Coccossis & Constantoglou (2006: 7). To Mansfeld (1992), due to the recognized differences between the motives and the characteristics of the journey, each place attracts different types of tourists.

Cunha (2013) argues that there is a direct relation between the motives that lead people to travel and the characteristics of the several destinations, which can respond to very diversified motivations. In fact, a destination can attract tourists not only by its culture, but also by professional and sporting reasons, among many others. In this way, the types of tourism are identified at the same time by the motivations of the journey and the characteristics of the destinations, both related. And, as there are several reasons that lead people to travel, there is also a multiplicity of attractions, which determines the typologies of tourism diversity.

Recreation or Leisure Tourism is the typology in which travellers are motivated by curiosity and change of environment. After all, some people find pleasure in traveling for the simple pleasure of moving, others for the spirit of imitation or social imposition. The notion of pleasure differs from person to person, but usually these tourists enjoy seeing beautiful landscapes and experience new things different of day life. It encompasses all leisure activities performed during a trip, from tours, parties, culture, sports, holidays, and visits to friends or family.

Health and Wellness Tourism is characterized by the search for physical and mental relaxation or health benefits. Visitors who are dedicated to this type of tourism often intend to physically recover from the daily life stresses. Therefore, they tend to find peaceful places, close to nature, sometimes associated to some kind of relaxing intervention, such as thermal baths or massages.

Nature tourism is often invoked to designate all the activities that are based on a contact, more or less direct, with the environment, as central point of the tourist offer. This tourism

segment is developed in natural areas, with the specific objective of admiring plants and animals, relating, in this way, leisure, environment and tourism.

Sports Tourism involves the traveller's participation in sports activities, both actively and as spectators. This type of tourism has become very relevant, both in terms of traveling to attend sporting events, and to take an active part in a particular sport.

Business Tourism is an important segment for the economic growth of a country or a region, because it moves a complex network of economic activities. Apart from the financial revenue it provides, when accompanied by tourist satisfaction, it can become a multiplier of positive opinions that will attract new tourists. In this type of tourism, trips are usually carried out by companies' senior managers, to participate in meetings, congresses, seminars and exhibitions, among others.

The description of these categories of tourism prove that "there are multiple profits from the creation and use of typologies because they mainly allow the recognition of important dimensions of this activity." (Coccossis & Constantoglou, 2006: 8). In the next subsections, two specific types of tourism will be highlighted: Cultural Tourism and Experience Tourism.

1.2   Cultural Tourism

Culture includes knowledge, art, beliefs, law, morals, customs and all the habits and aptitudes acquired by the human being not only in the family, but also by being part of a society. Culture is a concept that is always in development, it is not static, taking into account that over time it is influenced by new and different ways of thinking inherent to the development of the human being.

For Mintzberg & Quinn (2001), culture focuses on the collective interest and the formation of a unified organization through shared systems, beliefs, habits and traditions. According to Ferin (2002), the concept of culture has a central relevance in the Human Sciences and embraces all fields of life in society. According to Mayo (2003), culture is a whole, referring to the fact that culture refers to historical behavioural systems, processes and expectations that directly and indirectly influence all aspects of society. Therefore culture "cannot be thought of as culture, it has to be thought of as cultures" (Martinelli & Taylor, 2000: 18).

One of the most well-known models of culture is the iceberg, developed by the American anthropologist Edward T. Hall in 1976. The similarity between culture and an iceberg is that icebergs are famously disproportionate in terms of visibility. It can be seen the top 10%, but 90% of its mass is below the surface. Culture is similar. In what is known as the iceberg model for understanding culture, one can observe about 10% of a culture, but in order to comprehend the rest, one has to go deeper.

The 10% surface (external culture) is the part of a culture that is immediately apparent. This part can be seen, tasted, smelled, heard, and touched. It includes things like food, music, visual arts, language, celebrations, and games. The 90% deep (internal culture) represents the powerful foundations of culture that are more difficult to spot than the other 10%. The largest part of culture is hidden below the surface, the invisible rules and values that define each culture. Difficulties arise when the rules of one culture are used to interpret the behaviour of another culture with a different set of cultural rules.

Figure 1 - The Cultural Iceberg
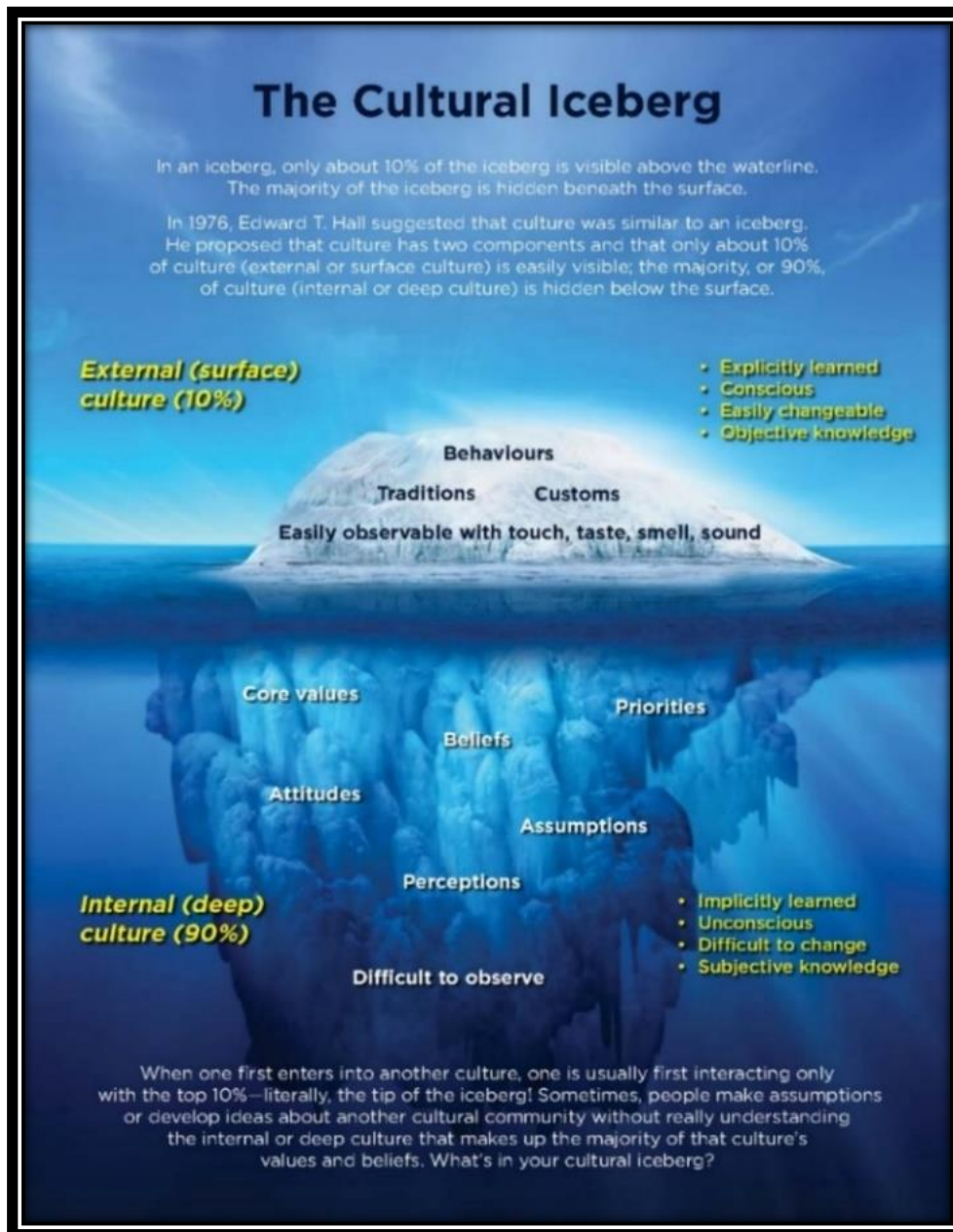
Source: Moziro.com (2017).

According to Martinelli & Taylor (2000: 20), "the iceberg model implies that the visible parts of culture are just expressions of its invisible parts. It also points out, how difficult it is at times to understand people with different cultural backgrounds – because we may spot the visible parts of their iceberg, but we cannot immediately see what are the foundations that these parts rest upon".

The nature of Cultural Tourism is very old, although the study of the connection between tourism and culture is rather recent (Urry 1995; Richards, 2003; OECD, 2009; Pereiro;

2009). This interrelation between culture and tourism has resulted in the type of tourism that is called "cultural tourism". After all, each country has its own culture, which is influenced by various aspects, ideas, behaviours, symbols and social practices. One of the main characteristics of culture is its adaptive mechanism, its constant mutation, which consists in the ability of individuals to respond accordingly to changing habits.

Cultural Tourism is defined by UNWTO as the movement of people due to cultural reasons such as study trips, trips to festivals or other artistic events, visits to heritage sites and monuments, trips to study nature, art, folklore, and pilgrimages. Cultural tourism is considered as the one in which people have a higher degree of demand, looking for places of ancient civilizations and cultural centers, places where great cultural manifestations take place.

Thus, for Andrade (1998), cultural tourism can be defined as that type of tourism that has restrictive connotations and exclusively covers the activities that are carried out by means of displacement for the purpose of encountering artistic, scientific, and educative emotions in various branches of knowledge, as a result of human intelligence and creativity.

1.3   Experience Tourism

Tourism has always been an experience but, in this typology, tourism is transformed into something experiential. In Experience Tourism, the tourist wants to live affective, imaginary and sensorial experiences. It is a new emotional relationship of the tourist with the destiny and the tourist services, a relation that begins to prioritize what one feels. In other words, the tourist wants to feel sensations, to live experiences, to improve one's quality of life. Tourism is no longer just about selling services, it also offers unexpected and extraordinary experiences capable of causing emotion, bonding, affections and sensations.

Experience Tourism seeks to provide unique and memorable moments during a trip through innovative offerings that largely compensate the whole travel. For Kim (2014), providing unique visitor experiences to tourists makes a tourism destination more competitive and distinctive in relation to others. To fall under the category of Experience Tourism, the trip must overcome banality, the trivial, stereotyped and conventional aspects, and structure itself as an experience born of the traveller's personal search for

moments and places that enrich his/her own and personal history. This type of tourist is seeking, above all, to live meaningful experiences.

In fact, according to Tung & Ritchie (2011), for a tourism destination to become memorable, four dimensions were identified as ways of enabling experience aspects, such as affection, expectations, consequence and reminder. The affection undertakes the form of positive emotions associated to the experience; expectations refer to the destination's fulfilment of all requirements that the tourist idealized and even exceed what he or she had in mind; the consequence refers to the importance and the particular preference of each individual; the reminder concerns the mental effort of each person to remember what happened during the experience (Tung & Ritchie, 2011).

Living a sensory experience instigates parts of the brain that make the pleasure sensation more lasting and the memory stronger. Offering experiences that involve music, sounds, colours, smells and, of course, activities that arouse feelings is the key to making a trip valuable and unforgettable. After all, the idea is to stimulate experiences in local communities that generate meaningful and memorable learning. The main difference between traditional cultural tourism and experience tourism is that the tourist does not just visit the place, he exchanges knowledge and experience with the destination (Richards, 2011).

In this sense, Lennon & Foley (2000) claim that Dark Tourism offers two distinct experiences: emotional and educational. After all, according to Light (2017), "places associated with death and tragedy have the potential to produce profoundly emotional experiences" and "many visitors to dark places seek to develop a better understanding of the site and the events that took place there" (Light, 2017).

1.3.1 Dark Tourism: Definitions and Background

The "dark tourism" definition was first used by Malcolm Foley and John Lennon, as "the phenomenon which encompasses the presentation and consumption (by visitors) of real and commodified death and disaster sites" (1996: 198). Later, these same authors add that "dark tourism is both a product of the circumstances of the late modern world and a significant influence upon these circumstances" (Lennon & Foley, 2000). After all, dark tourism is related to the interest in tourism products or services concerned to death.

Stone (2006: 146) refers to this type of cultural tourism as "the act of travel to sites associated with death, suffering and the seemingly macabre". Apparently, at first sight, Dark Tourism is considered as something despicable only for a specific group of society. After all, it is not new that places of war, disaster, death and atrocities fascinate the human being and are thus visited. Since people are able to travel, they have been attracted to places, attractions or events that are, in one way or another, related to death, suffering, violence and disaster.

Lennon & Foley (2000: 3) claim that "tourist interest in recent death, disaster and atrocity is a growing phenomenon", however, according to Stone (2005: 112) this event

> "*is not new (...). Indeed, early examples of death-related tourism may be found in the patronage of Roman gladiatorial games, or attendance at medieval public executions, or perhaps in the guided morgue tours of the Victorian period. Thus travel to sites of death and suffering may simply be an old concept in a new world."*

Stone (2006: 147) adds that "other early examples of dark tourism may be found in the guided morgue tours of the Victorian period, the Chamber of Horrors exhibition of Madame Tussauds."

This type of tourism can be also associated with the word Thanatourism (Seaton, 1996: 240): after all, thanatology is the name of the scientific study concerning death. Although with different terms, Sharpley (2009:10) considers "definitions of dark tourism focus on this relationship between tourism and death". Based on this assumption, for instance, Blom (2000: 26) referred it as "morbid tourism", Dann (1994: 61) as "milking the macabre", Rojek (1993: 63) as "black spot tourism", Beech (2000) as "atrocity tourism". In this sense, for Tarlow (2005: 48) dark tourism represents "visitations to places where tragedies or historically noteworthy death has occurred and that continue to impact our lives".

Stone (2012) considers that the experience of Dark Tourism is theoretically characterized as a reflexive process to help building the meaning of mortality. According to the same author, the visit to these places provides a physical place to connect the living with the dead.

This type of tourism is strongly related to the culture and heritage of the destinations, spreading its history and the tragedies that occurred there, according to Fonseca (2015).

Therefore, the importance of these places is mainly related to their historical value. So much so that several of the cultural attractions most visited by tourists in the world can be considered as dark tourism places. In fact, in Egypt, the pyramids or the Valley of the Kings are tombs or composed by funerary monuments. Even the art exhibited in the Cairo Museum is largely funerary, not to mention the mummies displayed in museums all over the world. In Agra, the Taj Mahal is commonly considered a romantic place; however, it is the mausoleum where the Shah Jahan's wife rests.

One of the most visited places in New York is Ground Zero, the scene of one of the most mediated terrorist attacks of recent years, where thousands of people have seen others die. The concentration camps are morbid places, but have a great cultural interest for those who visit them, being Auschwitz the most well-known concentration camp. Prisons are also some the most sought-after places, like Robben Island, a famous prison in South Africa, where Nelson Mandela spent 18 years of his life. To Mahrouse (2016) the places where wars and political conflicts once took place are also emblematic sites of Dark Tourism, since the tourist seeks to confirm and witness the information provided by the media about these events.

To Stone (2006: 147) "such is the diversity of macabre-related attractions, from fictional death in the 'Dracula Experience' in Whitby, UK, or recreated death in the London Dungeon, UK, to the sites of real 'famous' deaths (…) or major disasters (…) that a full categorisation of supply is complex and multifaceted". In this sense, the same author claims that "dark tourism products may lie along a rather 'fluid spectrum of intensity' whereby particular sites may be conceivably 'darker' than others, dependent upon various defining characteristics, perceptions and product features".

1.3.2   Categories of Dark Tourism

For Miles (2002) there are a dark tourism and a darker tourism, in other words, this author proposes a crucial difference between sites associated with death and suffering, and sites that are of death and suffering, as outlined in Figure 2. For instance, the experience at Auschwitz is darker than the one lived at the United States Holocaust Memorial Museum in Washington DC. Stone (2006: 152) adds that this idea "takes into account possible shades of darkness, that is, a perceived level of 'macabreness' within an overall dark tourism product".

Figure 2 - A Dark Tourism Spectrum
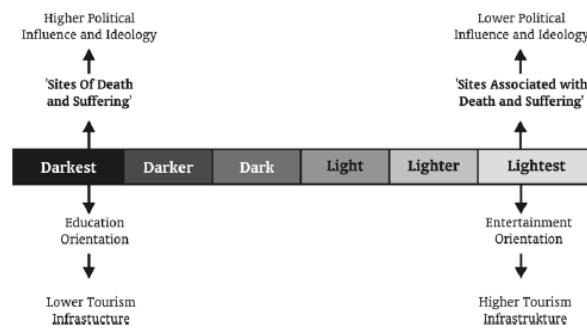
Source: Stone (2006).

Fonseca *et al.* (2016: 3) point out that "the dark tourism supply is much differentiated, in some destinations death really occurred; others were built purposefully to recreate those events. (…) Dark tourism sites can be measured accordingly to their degree of darkness, in a continuum from the darkest to the lightest" (figure 2). With this in mind, Stone (2006: 152) outlines "Seven Dark Suppliers":

Table 1 – Dark Suppliers

Seven Dark Suppliers

Dark Fun Factories	"Alludes to those visitor sites, attractions and tours which predominately have an entertainment focus and commercial ethic, and which present real or fictional death and macabre events. Indeed, these types of products (…) may occupy the lightest edges of the dark tourism spectrum". London Dungeon or Dracula Park.
Dark Exhibitions	"Refer to those exhibitions and sites which essentially blend the product design to reflect education and potential learning opportunities. (…) Thus, these products are perceived as more serious and possess a darker edge". Like the exhibition of September 11 on the Smithsonian Museum.
Dark Dungeons	"Refer to those sites and attractions which present bygone penal and justice codes to the present day consumer, and revolve around (former) prisons and courthouses. (…) occupy the centre-ground of the dark tourism spectrum with a mixture of dark and light elements". Galleries of Justice, or Robben Island.
Dark Resting Places	"Focuses upon the cemetery or grave markers as potential products for dark tourism. (…) may be plotted within the centre of the 'dark tourism spectrum' with both dark and light elements". The famous Père-Lachaise cemetery in Paris.
Dark Shrines	"Dark Shrines are those sites which essentially 'trade' on the act of remembrance and respect for the recently deceased. (…) occupy the darker periphery of the dark tourism spectrum". When Diana, Princess of Wales, died was build a shrine around the Kensington Palace gates.
Dark Conflict Sites	"Revolve around war and battlefields and their commodification as potential tourism products. (…) occupy the lighter end of the dark tourism

	spectrum". Auschwitz Death Camp or Waterloo Battlefield are some examples.
Dark Camps of Genocide	"Represents those sites and places which have genocide, atrocity and catastrophe as the main thanatological theme, and thus occupy the darkest edges of the dark tourism spectrum. (…) genocide sites are not particularly common, but do exist in places such as Rwanda, Cambodia, and Kosovo".

Source: Adapted from Stone (2006).

According to Walter (2009), in Dark Tourism visitors find the dead and, in the darker varieties, they become aware of the existence of unusual types of death. In this sense, Stone (2006) referred that "It is accepted that many products will be multi-layered, and will be perceived differently amongst different groups of people in different parts of the world".

Dann (1998: 3) categorized sites associated with Dark Tourism in a fivefold model that comprises the types listed on table 2 under a descriptive perspective. And under these five main categories, "Dann further lists (…) sub-categories which (…) reveal the diversity of contemporary sites, attractions and exhibitions that are referred to as dark tourism" (Stone, 2006: 148).

Table 2 - Divisions of the Dark

Divisions of the Dark

Perilous Places	Which include towns of terror from the past as well as dangerous destinations of the present.
Houses of Horror	Refer to buildings associated with violated ends. This category also contains edifices that have been appropriated by the tourism industry as places of display (dungeons of death) or accommodation (heinous hotels).
Fields of Fatality	Encompass tracts of land devoted to the commemoration of fear, fame or infamy. This group comprises bloody battlegrounds, the hell of holocaust and cemeteries for celebrities.
Tour of Torment	As the name suggests, place the accent on group visitation of dark attractions. Subsets include trips to sites of mayhem and murder, and meeting with the now notorious.
Themed Thanatos	Relates to various collections that have been constructed around life and death. They include morbid museums and monuments to morality.

Source: Dann (1998).

Dark Tourism plays an important role not only in economy, but also in the destination's image. After all, museums, cemeteries, slums, concentration camps, battlefields, places

of murder and attempted murder, as well as other places of tragedy, can be considered as dark tourism destinations.

In this sense, the next chapter will be an introduction to dark tourism in Europe, especially in the United Kingdom (UK), under an intercultural perspective. Afterwards, the implementation of this business model for tourism in Portugal will be described.

CHAPTER II – AN INTERCULTURAL PERSPECTIVE OF DARK TOURISM

Brito (2008) defines tourism as a phenomenon not only cultural but also intercultural. Actually, cultural interactions, although ephemeral, always translate into any form of cultural change. After all, two cultures (or more) cannot simply compare themselves and ignore each other in the same space. They have to interact, so cultural exchange always happens, to a greater or lesser level. To Pereiro (2009), as a result of intercultural contact, tourists have no longer the daily experience of their home group. They join a new temporary group (the tourist group), build their own stereotypes and give rise to a new cultural form.

In accordance with Sarmento (2012), interculturality is the movement and dynamics between cultures, with the respective departures and arrivals, transmission and reception of information, as the result of a multicultural space shared by people of diverse cultures who recognize the right to live together. Intercultural communication aims at the development of integrated societies and symmetrical relations between cultures, aware that the same and the different are found in all of them, and that living together enriches all the social actors involved (Sarmento, 2015).

Applying this concept to tourism, intercultural communication occurs when tourists come into contact with a different culture and when residents receive foreign tourists (Rocha, 2015). However, what one group considers appropriate, may not be interpreted in the same way by another group (Reisinger, 2009). Although it values the host's culture, intercultural tourism also pays great attention to the cultural references of the tourist, studying the reciprocal influences of the two cultures when they are in contact and the consequences of this contact for both sides. Therefore, intercultural tourism has a double object: the host and the visitor. After all, each traveller has different conducts, values and behaviours as compared to those of the host country or region, which will necessarily interfere with social interaction (Brito, 2008).

According to Pereiro (2009), there can be no tourism without culture, so one can use the concept of touristic culture, because tourism is a cultural expression. In other words, in philosophical terms, every touristic practice is cultural. Moreover, it can be understood as one of the activities that has most fostered intercultural contact between people and groups. Therefore, tourism becomes a form of cultural learning, multicultural education and intercultural relationship. In its own way, tourism is a system of acculturation through intercultural relations (Brito, 2008).

Tourism emerges as a phenomenon that naturally associates mobility with intercultural dialogue, allowing to analyse the dialogues between visitor and host, their expectations, representations and ideals (Rocha, 2015). Thus, tourism acts as a stimulus for those who seek knowledge through experience among different cultures.

Accordingly, as Alrawadieh (2010: 213) notes:

> "*Movement of tourists has many cultural impacts on those who travel from one place to another. One of the most significant impacts is the change that cultural values might witness, where the fruitful interaction between tourists and locals would lead to gradual changes in traditions, values, ideas and social habits.*"

Brito (2008) observes that intercultural tourism provides a better understanding of the meaning of a certain identity. Thus, the worldwide enlargement of certain cultural aspects through tourism, or even the globalization of culture, while maintaining local characteristics, is a natural consequence of the contact between different cultures. Therefore, the intercultural travel can be translated into multiple experiences such as diaspora, border, migration, tourism, pilgrimage or exile (Sarmento, 2015).

Traveling creates intercultural contacts in which tourists admire the destinations, people and activities of others because they offer the illusion of difference in opposition to everyday life. In fact, dark tourism is only one of the several forms of tourism, or more specifically, of experience tourism, that are part of cultural tourism. It is a very different way to experience and interact with another culture, although this experience is only destined for a niche market. As described in the previous chapter, this type of tourism is the act of traveling to places associated with "death, disaster, tragedy and atrocity that have become significant tourist attractions" (Stone, 2005).

All things considered, as Sarmento (2015) points out, referring to intercultural tourism is a redundancy, since tourism implies a confrontation of customs, uses, traditions and cultures. Based on this assumption, in this chapter, it will be further developed the intercultural aspect of dark tourism, regarding dark tourism in Europe and the specific case of the UK. We will also undertake the transferring of a business model for dark tourism to Portugal, necessary for the marketing plan outlined in the last chapter of this dissertation.

2.1   Dark Tourism in Europe

Europe is a continent located between the Atlantic Ocean, the Mediterranean Sea and the Asian continent, and it is the second smallest continent in the world, occupying just 6.8% of the Earth's surface. This continent is formed by 50 countries, two of which are also part of Asia: Turkey and Russia. Most of them are constitutional democracies, however, some are constitutional monarchies, such as the UK, Norway, Sweden, Spain or the Netherlands.

The European Union (EU) is a completely different concept, as it is the alliance of 28 countries to ensure peace, justice and economic prosperity among the member states. Thus, the EU is an economic and political union, made up of 28 European countries, which together cover much of the European continent. According to the European Commission (2018), "the unique feature of the EU is that, although the Member States all remain sovereign and independent states, they have decided to pool some of their 'sovereignty' in areas where it makes sense to work together."

Before pointing out some examples of dark tourism in Europe, it is very important to understand the actual international impact of tourism. According to the World Tourism Organization (UNWTO, 2018), "over the past decades, tourism has become a key driver of socio-economic progress through the generation of jobs, export income and infrastructure development for many destinations around the world". Comprising many large source markets, with a rich cultural heritage and a favourable socio-political environment, Europe (EU and extra-EU) remains the most visited region in the world (UNWTO, 2018).

Table 3 - International tourist arrivals and tourism receipts

	International tourist arrivals				International tourism receipts		
	(million)		Share (%)		(EUR billion)		Share (%)
	2017	2018*	2018*		2017	2018	2018
World	1,329	1,401	100		1,192	1,229	100
Advanced economies	730	762	54.4		769	793	64.6
Emerging economies	598	639	45.6		422	435	35.4
Europe	673.3	710.0	50.7		459.8	483.0	39.3
Asia and the Pacific	324.0	347.7	24.8		350.5	368.7	30.0
Americas	210.8	215.7	15.4		288.4	282.5	23.0
Africa	62.7	67.1	4.8		32.2	32.5	2.6
Middle East	57.7	60.5	4.3		60.5	61.8	5.0

Source: Adapted from UNWTO (2019).

Considering the arrival of tourists by destination, it appears that all the world's regions have varied positively. However, according to the table above from the UNWTO (2019), in 2018, Europe was the world's most visited region, as it had been in the year before. Thus, Europe concentrates the majority of international tourists, welcoming 710 million (50,7%), followed by Asia and the Pacific region, with 347.7 million (24,8%). The Americas remained in the third position, with 215.7 million tourists (15,4%). Africa concentrated 4.8% (67.1 million) of arrivals and, at the end of the table, we find the Middle East, that emerged with a share of 4.3% (60.5 million) of total arrivals.

Table 4 - International tourist arrivals and tourism receipts by Europe Subregions

	International tourist arrivals (million)		International tourism receipts (EUR billion)	
	2017	2018*	2017	2018
Europe	673.3	710.0	459.8	483.0
Northern Europe	78.4	78.9	78	79
Western Europe	192.7	200.4	151	159
Central/Eastern Europe	134.6	141.4	54	58
Southern/Medit. Eur.	267.5	289.4	176	187
- of which EU-28	539.3	562.9	388	407

Source: Adapted from World Tourism Organization (2019).

According to UNWTO (2019), "growth was driven by Southern and Mediterranean Europe (+7%), Central and Eastern Europe (+6%) and Western Europe (+6%). Results in Northern Europe were flat due to the weakness of arrivals to the United Kingdom".

Due to the increasing excess of tourists in its countries, EU is redirecting its efforts not to invest in mass tourism, but to reach different types of tourism. After all, with the growth of tourism in Europe, and more precisely in Northern Europe, there was a need to create several niche markets, such as industrial tourism or dark tourism, in order to avoid some of the less positive features of tourism. A niche is nothing more than a small market, consisting of an individual customer or a small group of customers with the same characteristics or needs (Hooley & Saunders, 1993). With this in mind, we will explore the niche of dark tourism in Europe and, in the next subchapter, in the UK.

Depending on the social and cultural context, dark tourism can be considered as fascinating, educational, and even humorous (Stone, 2006). Moreover, Ashworth (1996: 4) claims that "atrocity heritage is both a highly marketable combination of education and enjoyment and a powerful instrument for the transference of political or social messages". All things considered, "the attention given to events of death, suffering, and atrocity and

the subsequent development of dark tourism sites is attributed to an inherent human curiosity towards mortality and the darker aspects of humanity" (Fonseca *et al.*, 2016).

Accordingly, Stone & Sharpley (2008: 587) claim that "dark tourism, (…), allows individuals to (uncomfortably) indulge their curiosity and fascination with thanatological concerns in a socially acceptable and, indeed, often sanctioned environment, thus providing them with an opportunity to construct their own contemplations of mortality". Thus, "a wide variety of dark tourism consumption practices may seem to be defined by or related to the social world of the tourist; that is, dark tourism experiences may be consumed in order to give some phenomenological meaning to tourists' own social existence" (Sharpley, 2009: 17).

Slightly spread across Europe, dark tourism plays an important role not only in the economy, but also in the image of the country that operates it. This type of tourism can be found in the most common attractions, such as a museum or an art exhibition. A recent study by Powell *et al.* (2018: 27) has aimed to "construct a ranking of Europe's top ten most visited tourism cities in terms of the darkness of the tourism products and services", as follows:

Table 5 - Dark tourism index for Europe's most visited tourism cities

Ranking	City
1st	London
2nd	Amsterdam
3rd	Rome
4th	Paris
5th	Prague
6th	Istanbul
7th	Vienna
8th	Barcelona
9th	Milan
10th	Venice

Source: Powell *et al.* (2018).

Based on the assumption that, as mentioned by the authors, this study has some limitations, like the language of the research (only in English) or the small sample size that was chosen, it can however be considered that "London offers an entertainment-focused dark tourism experience through the promotion of a number of high-volume attractions such as The London Dungeons and Madame Tussaud's Chamber of Horrors". Conversely, Amsterdam presents several authentic dark experiences, such as "Anne

Frank House, (…) a guide to the 'haunted' locations in the city connected to historical executions, dungeons, robbery and famous deaths" (Powell et al., 2018: 28).

Visiting places where natural disasters have occurred is a form of dark tourism. After all, Pompeii is one of the world's most unique disaster sites, and can be considered as a dark tourism place long before the definition even existed. According to Seaton (1996), Pompeii was "the greatest thanatoptic travel destination of the Romantic period", included on the Grand Tour (see the first chapter of this dissertation). This ancient city was destroyed during an eruption of the Vesuvius volcano in the year 79, which completely buried the city. For approximately 1500 years, the city was hidden until it was rediscovered in 1748. Ashes and mud protected the buildings and objects from the effects of the weather, also shaping the bodies of the victims, which were found exactly as they were at the moment when they were hit by the eruption. Since then, excavations have provided an extraordinary archaeological site that constitutes a detailed insight into the life of a city from ancient Roman times.

Notwithstanding, in Europe two dark tourism spots well-known are Auschwitz and Chernobyl. The representation of how dramatic those events were during World War II (WW II) and the nuclear disaster in Pripyat, more precisely in Chernobyl nuclear power plant in Ukraine, are a mark in European history.

Dark tourists seek knowledge: after all, people visit not only concentration camps, but also other places related to WW II, in order to know more about this historical event that destroyed so many lives. Indeed, "the world has come to associate the Nazi German concentration camp Auschwitz as the symbol of the Holocaust, of genocide and terror" (Auschwitz-Birkenau State Museum, 2010: 4). In addition, according to the 2018 report, last year the number of visits in this museum "amounted to nearly 2.2 million people" (Auschwitz-Birkenau State Museum, 2019: 23).

The same thing happens in Chernobyl: the thirst for knowledge about "the worst nuclear accident in history (…) shrouded in secrecy, (…) was a watershed moment in both the Cold War and the history of nuclear power" (Blakemore, 2019). A miniseries premiered in May 2019 about this nuclear incident increased the public interest for Chernobyl. According to Smith (2019), "it received circa 70,000 visitors last year (…) and thanks to the lure of the hit TV programme (…) bookings to the town are now up by as much as

40%". It is very important to understand what happened in the past in order to avoid repeating those same mistakes in the future.

European countries present a lot of dark tourism in a different and unique form, some darker than others. According to Stone (2006) in *Seven Dark Suppliers* – described in the first chapter of this dissertation – it is possible to subdivide dark tourism in Europe accordingly:

Dark Fun Factories – To Stone (2006: 152) "Dark Fun Factories offer sanitized products in terms of representation and are perhaps perceived as less authentic". In fact, Merlin Entertainments Ltd has all sorts of Dark Fun Factories around the world, such as the Dungeons (Stone, 2006), that will be detailed in the next subchapter about the United Kingdom.

Another experience that can be considered as a Dark Fun Factory is everything that involves vampires, ghosts, werewolves, leprechauns or other types of paranormal elements that are considered as fantasy. A very well-known vampire is Dracula, the homonym of the novel written by Irish writer Bram Stoker, first published in 1897. As a matter of fact, according to Romania Tourism (2019), "Dracula (…) was inspired by one of the best-known figures of Romanian history, Vlad Dracula, nicknamed Vlad Tepes (Vlad the Impaler), who was the ruler of Walachia" (Romania Tourism, 2019). Thus, visits to Transylvania in search of the fantasy history behind the book can be considered as a Dark Fun Factory. Romania gets advantage from the book in order to present the king of vampires to the world.

Dark Exhibitions – "Dark Exhibitions offer products which revolve around death, suffering or the macabre with an often commemorative, educational and reflective message", as noticed by Stone (2006: 153). In this sense, the bone chapels and ossuaries can be considered as Dark Exhibitions. Actually, there are many countries with their own type of bone chapels and ossuaries. These buildings are common in Europe and have existed for hundreds of years, the oldest dating back to the 6th century BC.

Based on this assumption the Bone Chapel in Évora (Portugal), the Paris Catacombs (France), the Cappuccini Catacombs in Palermo (Italy), Sedlec Ossuary (Czech Republic), Wamba Ossuary (Spain), the Hallstatt Ossuary (Austria), the Skull Chapel in Czermna (Poland), St. Bernardino alle Ossa in Milan (Italy), among other examples (National Geographic, 2018) can be considered a type of Dark Exhibition. After all,

human bones have always been the object of great interest, and associated with a great mystical component.

Dark Dungeons – "Dark Dungeons are a combination of entertainment and education as a main merchandise focus, (…) occupy sites which were originally nonpurposeful for dark tourism (…) Dark Dungeons exist to represent a more recent past, and consequently have attached a higher level of political influence and ideology", as claimed by Stone (2006: 154).

A famous Dark Dungeon is the Tower of London or, in a less degree of darkness, the Galleries of Justice. Both will be described in more detail in the next subchapter, about dark tourism in the United Kingdom. Another example is the Kilmainham Gaol in Dublin, one of Ireland's most infamous prisons, built in 1787 and in operation until 1924, where many people who fought for Ireland's independence were imprisoned.

Dark Resting Places – "The cemetery within contemporary society is acting as a romanticised, if not rather macabre, urban regeneration tool (…) nevertheless, key product features of Dark Resting Places revolve around a history-centric, conservational and commemorative ethic" (Stone, 2006: 154-155). The famous Père Lachaise Cemetery, according to the Paris Official website of the Convention and Visitors Bureau (2015), "is the most prestigious and most visited necropolis in Paris (...), visitors cross the burial places of famous men and women: Apollinaire, Chopin, Colette, Champollion, Jean de La Fontaine, Molière, Jim Morrison, Alfred de Musset, Edith Piaf, Camille Pissarro and Oscar Wilde are just a few".

"Admire art, history, architecture, nature and heritage in a peaceful and truthful environment" is the purpose of visiting cemeteries, in accordance with the Association of Significant Cemeteries in Europe (2019). An example is the Montjuic Cemetery in Barcelona, where some of the most important figures of Catalan history and culture are buried, like the painter Miró. Another example is the Old Jewish Cemetery in Prague. As Jews cannot destroy tombs of other Jews or even move their bodies, when the cemetery was full, new layers of earth began to be laid over existing tombstones.

The Monumental Cemetery of Staglieno is "a true open-air museum and it is considered one of the most fascinating and important in Europe" (Comune di Genova, 2019), and it is well-known for its monumental sculptures. Almudena Cemetery in Madrid is the largest cemetery in Spain, where some famous Spaniards were buried, such as Pio Baroja,

a novelist, or Alfredo di Stéfano, a well-known footballer. Merry Cemetery in Sapanta (Romania) is a very different type of cemetery: it is famous for its colourful tombstones with paintings describing the lives of the buried. Mirogoj Cemetery in Zagreb (Croatia) is "one of the most beautiful cemeteries in Europe" (European Best Destinations, 2019), not only for its beauty, but also because of some famous people that were buried there, as Zlatko Baloković, a Croatian violinist, or Ivana Brlić-Mažuranić, a writer.

Dark Shrines – "Dark Shrines are often constructed, formally or informally, very close to the site of death and within a very short time period of the death occurring", maintains Stone (2006: 155). Based on this assumption, in 1997, Princess Diana's death was a shock to the world. Soon after, a dark shrine was built around the gates of Kensington Palace and it continues to be a focal point for millions of people (Stone, 2006).

Dark Conflict Sites – "Dark Conflict Sites essentially have an educational and commemorative focus, are history-centric and are originally nonpurposeful in the dark tourism context", in accordance with Stone (2006: 156). Smith (1998) argues that war attractions are the largest category of dark tourist attraction. After all, war tourism is one of the most known forms of practicing dark tourism: visiting war cemeteries or memorials, battlefields, war-related museums, holocaust sites or be present in places where battles are occurring.

Europe keeps in its memory both the First and the Second World War. Significant battlefields and ruins were preserved across France (for instance, Marne, Verdun or Somme) and Belgium (Passchendaele, Ploegsteert or Diksmuide), after the WW I. However, there are many memorials representing the victims of this war across the globe. Visiting battlefields is considered dark tourism, but also, "ritual events, often against a backdrop of village fetes and rural festivals, such as the Battle of Bosworth Reenactment Weekend in the UK, serve to make light of bygone battles" (Stone, 2006: 156). Sites related to WWII and the Holocaust are considered Dark Camps of Genocide (explained in the next paragraph), more than Dark Conflict Sites.

Dark Camps of Genocide – "The Holocaust and the Nazi doctrine that underscored it is a pervasive feature of the collective consciousness", according to Stone (2006: 157). Referring to WWII and the Holocaust, there are many dark places to visit and preserve collective memory. Additionally to Auschwitz and other death camps, there are important places associated to this big atrocity, like the Holocaust Memorial in Berlin (Germany),

Anne Frank's House in Amsterdam (Netherlands), Oskar Schindler Factory in Krakow (Poland), the village of Oradour-sur-Glane (France) and the D-Day Beaches in Normandy (France), among many others spread throughout the world. The knowledge about wars, atrocities or genocides gives a better understanding about the human role in society (Smith, 1998).

Death belongs to life, thus, in Europe, these dark places "associated with death, disaster or suffering" (Stone, 2006: 146) have always attracted tourists. However, it is important that people never forget what they are visiting and respect these places. After all, darkness has always cohabitated with the human being and it is relevant that people do not repeat the dark events that happened in the past, because even Dark Fun Factories are based in some reality. In the next subchapter, Dark Tourism in the United Kingdom will be described in more detail.

2.2   The case of the United Kingdom

The latest data (October 2018) of the International Monetary Fund (IMF) position the United Kingdom as the 5th largest economy in the world. In the EU context, the UK represents 12.9% of the population (about 65.8 million inhabitants) and generates 15.8% of GDP. The Office for National Statistics (2019: 2) reports that "there were fewer overseas residents' visits to the UK in 2018 than in 2017 and also a fall in the number of visits abroad by UK residents. A total of 37.9 million visits were made by overseas residents to the UK in 2018, which was 3% fewer than in 2017".

In UK, dark tourism is already a regular form of tourism, although many people do not realize that. After all, one of the most well-known attractions in the capital is the London Dungeon. But, in this country, there are 4 more Dungeons and also the Warwick Castle which is a similar concept of Merlin Entertainments. The dungeon concept is converting the city's dark events into something funny, teaching city history with some ghosts and myths in between. All in all, the shows are based upon London's history and legends, for example, Jack the Ripper and Sweeney Todd, the Great Fire of London or an escape from the Newgate prison. Other Dungeons follow the same concept, adapted to the dark history of each city. In Edinburgh, the Dungeon shows the witch hunt, the plague, the serial killers Burke and Hare, and some castle ghosts (Merlin Entertainments, 2019).

The famous character *Dracula*, that was already described in the previous subchapter about dark tourism in Europe, is in the UK too. After all, the city of Whitby was one of

the inspiration elements used by Stoker to write *Dracula* (English Heritage, 2019). The ruins of Whitby Abbey, a 13th century church surrounded by tombstones, and the history about Vlad Tepes led to that bestseller. Nowadays, it is possible to experience a vampire environment in Whitby and many tourists are attracted by this.

In the UK, there are several dark tours, for example, to hunt a murderer or to follow a famous wizard's steps, or even to do a ghost tour. In London, it is possible to do a tour of Jack the Ripper's haunts, where the idea goes through revisiting the terror that this serial killer caused around the city in those past dark times. Jack the Ripper was the name given to the serial killer that murdered at least five women and mutilated their bodies in a horrifying way, but the culprit was never caught or even identified. All the mystery behind this history attracts many tourists to know more about his crimes.

Following the books and movies about *Harry Potter*, a famous wizard character, around England and Scotland, is a preference of many tourists, just like the *Dracula* tours in Whitby. According to the official website of Warner Bros., every *Harry Potter* fan would love to "walk in the footsteps of Harry Potter and explore the wonders of the Wizarding World" (Warner Bros. Studio Tour London, 2019). J. K. Rowling drawn this fictional character inspired by British culture that is mystical by nature (starting with King Arthur and his wizard Merlin). Harry Potter is an orphan who, in his 11th birthday, discovers that he is a wizard and everything in his life changes. Nowadays, it is possible to make a tour in the Warner Bros studio or just walk around the country to find Harry Potter's world.

Another series that attracts as many visitors as *Harry Potter* is *Game of Thrones*, a television series based on *A Song of Ice and Fire* saga written by George R. R. Martin. In a world where war and fantasy mix up, this series follows the history of several powerful characters competing with each other to occupy the Iron Throne and rule the Seven Kingdoms. Some of the scenes were filmed in UK, so, like *Harry Potter*, some tours are made focusing the theme of *Game of Thrones*. All that can be considered as Dark Fun Factories (Stone, 2006), as explained before in this dissertation.

All over the country there are a lot of dark exhibitions (Stone, 2006), such as the Wellcome Collection, the Viktor Wynd Museum of Curiosities, Fine Art & Natural History, the Old Operating Theatre Museum, the Order of St. John Crypt, the Belfast Titanic Experience, the Museum of Free Derry/Bloody Sunday Museum or the Museum of Witchcraft & Magic.

The main focus of the Wellcome Collection in London is, according to the museum, to explore the connections between medicine, life and art in the past, present and future (Wellcome Collection, 2019). This museum has two permanent collections that are "Medicine Man" and "Being Human", gathering all of Henry Wellcome's objects in a single, unique experience to the tourist.

Figura 3 - Wellcome Collection

Source: Atlas Obscura (2019).

The Old Operating Theatre Museum (London) is the oldest surgical theatre in Europe and offers a fascinating and unique insight into the medical profession history. It displays a wooden operating table and observation benches, on which spectators witnessed surgeries even before anaesthesia or antiseptics existed. The functioning museum also has a collection of surgical devices and pathological specimens, as well as exhibits about the herbal medicine history.

Viktor Wynd bought and accumulated an extensive collection of antiques, rare and strange objects. These "curiosities" are exhibited in the Viktor Wynd Museum of Curiosities, Fine Art & Natural History (London). According to *Timeout* (2018), "entering the shop (…) reveals a wunderkammer of shells, skulls, taxidermy specimens and assorted oddities". It is a very peculiar and surreal museum that started as a store and now exhibits its different and dark collections.

Titanic was built in Northern Ireland, thus, nowadays there is an entire quarter dedicated to its memory in Belfast. The Titanic Experience recalls the entire history of this ship, from construction to post-shipwreck, and it is located in a building designed to be an architectural landmark of Northern Ireland, in the same place where over 100 years ago the Titanic was built. The building's design is innovative, made to resemble the Titanic bow. The outside of the museum is lined with irregularly placed aluminium sheets to

resemble the sea waves. It is divided into 9 galleries and 6 floors and supports the same number of visitors as the Titanic passengers.

Since 1960, in Cornwall, there is a Museum of Witchcraft & Magic that holds one of the largest collections in the world of items related to witchcraft, the occult and magic. Therefore, with over 3000 objects, a wise woman's cottage, an herb garden and a sanctuary, it is a memorable place. The Museum intrigues visitors with its collections of charms, curses, herbs and cures, and maritime witchcraft. Some of the most popular items are magic tools, such as glass knitting needles, black mirrors, crystals and crystal balls, and the collection of protective talismans made by soldiers in the trenches of WWI.

In UK, there are several Dark Dungeons, such as the National Justice Museum in Nottingham, that "uses original courtrooms, dungeons and prison cells, along with a number of more contemporary galleries to exhibit collections relating to justice, the law, crime and punishment in a fun and interactive way" (National Justice Museum, 2019). Stone (2006) claims that "with entertainment and education as core product features, and with harsh penal codes and suspect justice, it seeks to represent safely secured days gone by".

A very important monument in this country is the infamous prison known as the Tower of London. This fortress is a UNESCO World Heritage site since 1988. Historically these buildings served as royal palace, political prison, execution place, public records office, arsenal, royal mint and menagerie. The Tower of London was not only a political prison but also a torture place and a place of execution. Therefore, among those killed there, were William Wallace (Scottish hero), Anne Boleyn (Henry VIII's second wife), Lady Jane Grey (an English noblewoman that was Queen for 9 days) and Simon Fraser (a Scottish Jacobite leader). Other notable prisoners included Elizabeth I (the Virgin Queen) and the conspirator Guy Fawkes.

In Belfast, there is an old prison known as Crumlin Road Gaol. Built between 1843 and 1845 to replace another jail, Crumlin Road Gaol imprisoned the most diverse people, such as murderers, suffragists, republicans and royalists, and, most shockingly, children. A part of Northern Ireland's history for over 150 years, it was closed in 1996. Nowadays, a variety of dark tours in this place is offered to tourists.

From morbid curiosities to art history and heritage, there is a considerable demand for cemetery tourism in the UK. The Magnificent Seven is an informal term applied to the

seven major cemeteries in London. In the first half of the 19th century, London's population doubled, and "the inner-city cemeteries, mostly the graveyards attached to individual churches, had long been unable to cope with the number of burials and were seen as a hazard to health and an undignified way to treat the dead" (ASCE, 2019). Thus, to alleviate the overcrowding of parish cemeteries, 7 graveyards were built in the outside of central London: Abney Park; Brompton; Highgate; Kensal Green; Nunhead; Tower Hamlets; West Norwood.

Highgate is the most famous cemetery in London city. It was established in 1839 and it is the resting place of many famous people throughout history. Not surprisingly, its most visited monument is dedicated to Karl Marx. In accordance with the Association of Significant Cemeteries in Europe (ASCE, 2019), "Highgate Cemetery was featured in the popular media from the 1960s to the late 1980s for its so-called occult past, particularly as being the alleged site of the "Highgate Vampire"". Even nowadays, it still attracts many dark tourists.

Abney Park was created in 1840 and it was the first cemetery that had no separate graves for different religions, quickly becoming the most popular resting place for Victorian dissidents and nonconformists. This cemetery stands out from other cemeteries thanks to its architecture, highlighting the entrance created in Egyptian Renaissance style, which is a contrast to the Victorian Gothic architecture that dominates most of the cemeteries of that time.

Established in 1840, the Brompton Cemetery project was inspired by Rome's St. Peter's Basilica, replicating an open-air cathedral with a vaulted chapel. A central spiral avenue leads to a large circular courtyard flanked by two curving colonnades. To the European Cemeteries Routes this "is one of the Britain's oldest and most distinguished garden cemeteries" (ASCE, 2019). This cemetery has more than 35,000 monuments, 28 of which are listed, including the tomb of suffragette leader Emmeline Pankhurst and a monument to Samuel Leigh Sotheby, of Sotheby's auction house.

The Victorian Glasgow Necropolis in Scotland was officially inaugurated in 1833. This necropolis kept records of the dead, including age, gender, profession, and cause of death, something very unusual for the time. Today, the cemetery contains many monuments designed by acclaimed Glasgow artists such as James Hamilton and architect Charles

Mackintosh. Erected in 1825, a monument to John Knox dominates the hill (VisitScotland, 2019).

Figure 4 - Glasgow Necropolis

Source: Atlas Obscura (2019).

Established in 1718, the Old Calton Burying Ground in Edinburgh is the resting place of some notable Scots, such as philosopher David Hume, scientist John Playfair or the rival publishers William Blackwood and Archibald Constable. The first statue to a United States of America's President erected outside of the USA can be found in this cemetery. It is known as the American Civil War Memorial or Scottish-American Soldiers Monument. It is dedicated to the Scots who fought and died in the American Civil War in 1893, and represents the President Abraham Lincoln with a slave giving thanks at his feet.

Part of dark tourism is about wars and we are aware that the UK played a leading role in several conflicts. In order not to repeat history, this country, like many others, has created several museums to honour those who fought and died for the country. With this in mind, the Imperial War Museums (IWM) are a set of five museums that cover conflicts and wars since WWI until the present. The museum sites include: IWM London, IWM North in Manchester and IWM Duxford in Cambridgeshire. London has two historic experiences: the Churchill War Rooms and the Royal Navy ship HMS Belfast (IWM, 2019).

In Scotland's Highlands, there is a place, Glencoe, which has a dark past, related to Scottish attempted independence. This chapter of Scottish history happened on February 13, 1692, when their own guests killed thirty-eight men from the MacDonald clan in their homes. Two weeks earlier, the family had received men from the English army, some of them well-known acquaintances and even distant relatives, who belonged to another highland clan. They ate, drank and had fun together with the family, who welcomed the "friends" without suspecting that it was all part of a plot to exterminate the clan. After the

massacre, women and children died of cold and starvation, their homes were burned by the army, they were abandoned in the cold and without resources in an inhospitable, arid land, distant from other clans (Murray, 2015).

In the next subchapter, the main idea of this dissertation will be introduced. We will describe some dark tourism routes in Portugal and we will propose the application of a dark tourism business model in Portugal.

2.3 Transferring a Business Model for Dark Tourism to Portugal

In all areas of knowledge, the digital revolution, the customer era, globalization and the speed of change have directly affected the business world. In this sense, in order to follow such speed, one of the first stages when starting any company is doing a business model. This concept is relatively recent. According to Osterwalder *et al.* (2005), it appears for the first time in 1957, inserted in an academic article, but gained greater importance in the early 2000s.

To understand this concept, we will start by explaining that any business is a system. After all, a system is the combination of several elements, interconnected, to form an organized whole. A business is also a system because it is made up of several parts or functions and needs all of them to be successful. A model is the description of a system. This description can be done in a linear way, with texts and numbers, for instance, or visually, as a drawing or a graphic. In this case, the business model is the possibility to visualize the description of the business and the parts that compose it, so that the idea about the business is understood by anyone who reads the model.

In other words, the business model is how a company creates value for all its key stakeholders. The business model is seen as the foundation needed to develop the structure of a new company, by defining the initial picture of the business. The idea gets a business set up. This means that it is no longer just an idea. It is a visual tool, which avoids excessive text and pages, focusing on a frame that can be viewed on a single sheet of paper. It makes possible that ideas or strategies, still in the embryonic stage, are prototyped and evaluated more easily by different people.

Lewis (2014) defines the business model as "a term of art", and like art itself, the business model is difficult to define. For Magretta (2002), a business model is a story that

companies and entrepreneurs narrate. Both authors (Lewis, 2014; Magretta, 2002) make clear that a business model is the fruit of inspiration and creativity.

For Osterwalder and Pigneur (2010), "business model innovation is about creating value, for companies, customers, and society". After all, according the same authors, "a business model describes the rationale of how an organization creates, delivers, and captures value". The Canvas business model is a drawing tool consisting of nine blocks (Osterwalder and Pigneur, 2010), that are explained in the table below.

Table 6 - Nine Business Model Building Blocks

Pillar	Business Model Building Block	Description
Product	Value Proposition	Gives an overall view of a company's bundie of products and services
Customer Interface	Target Customer	Describes the segments of customers a company wants to offer value to.
	Distribution Channel	Describes the various means of the company to get in touch with its customers.
	Relationship	Explains the kind of links a company establishes between itself and its different customer segments.
Infrastructure Management	Value Configuration	Describes the arrangement of activities and resources.
	Core Competency	Outlines the competencies necessary to execute the company's business model.
	Partner Network	Portrays the network of cooperative agreements with other companies necessary to efficiently offer and commercialize value.
Financial Aspects	Cost Structure	Sums up the monetary consequences of the means employed in the business model.
	Revenue Model	Describes the way a company makes money through a variety of revenue flows.

Source: Osterwalder and Pigneur (2010).

The difference between the model and the business plan is that the business model describes the logic of business creation, that is, it shows the reasoning and interconnection of the parts. At this point, the issue of delivery and capture of value should be very well explored. The business plan describes how the business will be built, with milestones, deadlines, cost sheets and revenues, among others. If the Business Model is changed, then the business plan should be changed as well. The two tools must be kept alive and connected all through the process of creating a business. To summarize, designing the business model precedes the business plan. It is through analysis and reflection that it becomes possible to see if the original idea is viable, if all the parts fit and if they build a

coherent system. Essentially, the business plan is a textual document that ranges from 30 to 50 pages and is based on a rather formal descriptive model.

In the UK, dark tourism is already a structured business model. The purpose of this dissertation is to develop a business model in Portugal similar to the one already existent in the UK, but as a private company, in partnership with the Portuguese State, thus, attracting more dark tourists to the country. After all, although hidden, Portugal has some dark places available for tourists distributed across several regions.

As we have said before, the business model is divided into 9 blocks. Thus, the business model of "Portugal Darkness Tours" has the following structure:

Key Partners: City halls; travel agencies; universities along the country; Comboios de Portugal (CP); Ala Viagens; online platforms, sites and blogs about cultural or dark tourism; ticket sales sites; Online Payment Sites (as Paypal); Museums; Private places present in the routes.

Key Activities: the routes; partners' relationship; promotion; loyalty program maintenance.

Key Resources: distribution channels; skilled staff; Portugal.

Our Value Proposition is: a customized service, that promotes a unique experience for the tourist and leads to the customer's satisfaction.

Customer Relationships: service provision; official website (safe and reliable); e-mail, loyalty program; social networks.

Channels: official website; radio; specialized sites (such as TripAdvisor); social networks (as Facebook, Twitter, Instagram, TikTok, WhatsApp); newsletter; tourism magazines; and, the most important, word of mouth (and e-word of mouth, by social networks).

Customer Segments: cultural travel type; young tourists (20 to 40 years old); high academic degree; interest in the hidden/dark culture; thirsty for knowledge; deep cultural level.

Cost Structure: creation and maintenance of the official website; marketing services; accounting outsourcing; computer software and mobile phone; commission of ticket sales sites and online payment sites; staff payment.

Revenue Streams: Visitor payment; fee on purchases at the official; merchandising sale; advertising in the official website.

In the next chapter, we will create and describe some routes along the country. In the last chapter, we will describe, with more detail, the marketing plan adapted to Portugal. At a later stage, after presenting this business model and marketing plan to State Institutions, with the purpose of establishing partnerships, a business plan will be elaborated and designed to create the company "Portugal Darkness Tours".

CHAPTER III – PROPOSALS FOR ROUTES OF DARK TOURISM IN PORTUGAL

Portugal is the westernmost nation of the European continent with an 832km long maritime coast and a mild Mediterranean climate. National borders have remained virtually unchanged since the 13th century, making Portugal a nation with about 900 years of history, and therefore, one of the oldest in the world. Both this privileged location and a strong cultural identity make Portugal a more and more popular destination for tourism.

Figure 5 - Portugal (NUTS II)
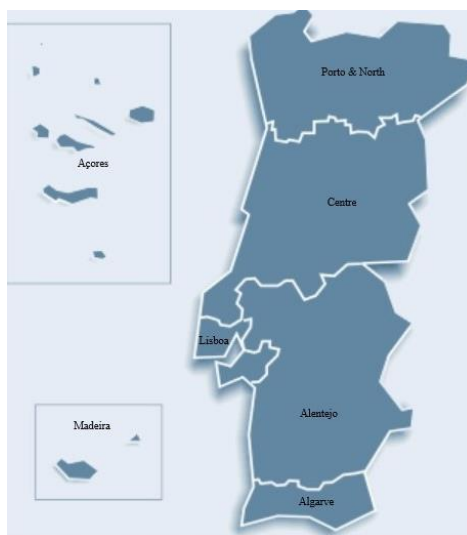
Source: Adapted from INE (2019).

In Portugal the economic activity is expected to continue to expand in 2019, although at a slower pace than in the recent past. Following the growth of 2.4% in 2018, the Banco de Portugal estimates a growth of 2% in 2019. Against the background of a slowdown in the international economy, and more sharply in global trade, exports of goods and services are expected to increase 2.3% in 2019, after a 3.8% increase in 2018. Portuguese exports are expected to continue to gain share in international markets, especially in the tourism and automobile production sectors. Regarding imports, growth is estimated at 4.6%, lower than 2018, with a recorded value of 3.4%.

In accordance with Turismo de Portugal (2019), last year the tourism sector was responsible for 51.5% of service exports and 18.6% of total exports, thus, the tourism revenues contributed 8.2% to Portuguese Gross Domestic Product (GDP). The results released by Banco de Portugal for the Balance of Payments for 2018 indicate that there was a 9.7% increase in the balance of Travel and Tourism, although lower than in 2017, whose growth had been 23%. The change in this balance translates into an increase of 9.6% in 2018, totalling 16.6 billion euros, and an increase of 9.6% in expenses, to reach 4.7 billion euros in 2018 (according to the table below).

Table 7 - The travel and tourism balance as a percentage of GDP, 2014-2018

The travel and tourism balance		2014	2015	2016	2017	2018
Exports	10⁶€	10393,92	11451,08	12680,55	15153,36	16613,99
Imports	10⁶€	3318,25	3612,14	3849,92	4292,7	4704,37
Balance	10⁶€	7075,67	7838,94	8830,63	10860,66	11909,62
	% do GDP	4,1	4,4	4,7	5,5	5,8

Source: Adapted from INE, I.P. (2019).

In 2018, it is estimated that the number of non-resident tourists arriving in Portugal grew by 7.5% to 22.8 million, as compared to 2017. Spain remained as the main issuing market for international tourists, with a share of 25.4%, up by 8.9% in 2018 and contributing with about 30% to the total increase in the number of new arrivals. Tourists from the UK, whose share represents about 5.5% of the total, presented a residual increase of 0.7%. Tourist arrivals from France, whose share is of 13.3%, increased by 4.2%. The German market, which accounts for 8.6% of the total, increased 7.2% and the Brazilian market, which represents 5.2%, increased 13.4%, when compared to 2017.

Table 8 - Tourist arrivals to Portugal (2017-2018)

Residence Country	2017 (10³)	2018 (10³)	Floating rate %	Shares		2018 Increase	
				2017	2018	Amount (10³)	%
Total	21234,5	22816,8	7,5%	100%	100%	1582,3	100%
Spain	5326,2	5799,1	8,9%	25,1%	25,4%	472,8	29,9%
United Kingdom	3503,1	3527,4	0,7%	16,5%	15,5%	24,3	1,5%
France	2920,7	3042,4	4,2%	13,8%	13,3%	121,7	7,7%
Germany	1821,3	1953,3	7,2%	8,6%	8,6%	132	8,3%
Other European Countries	4292,7	4861,4	13,2%	20,2%	21,3%	568,7	35,9%
Brazil	1043,1	1182,6	13,4%	4,9%	5,2%	139,5	8,8%
Others	2327,3	2450,6	5,3%	11%	10,7%	123,3	7,8%

Source: Adapted from Adapted from INE, I.P. (2019).

Portugal is the country in Europe that is showing the highest growth in the tourism and travel sector, according to the World Travel & Tourism Council (WTTC, 2019), which anticipates that this trend will continue in the country in the coming years. Tourism is the brand image of Portugal, which makes this the time for entrepreneurs to invest in new ideas in the sector. This is the main objective of this dissertation.

With this in mind, in this dissertation the criterion chosen for the division of the territory was based on the territorial organization according to the Nomenclature of Territorial

Units for Statistical purposes (NUTS). It is subdivided into three levels: NUTS I, NUTS II and NUTS III (DL No. 46/89 of 15 February). According to the National Institute of Statistics, I.P. (INE, I.P., 2015) the levels are defined according to population, administrative and geographical criteria.

Thus, the territorial division by NUTS I comprises the territory of the Continent, the Autonomous Region of the Azores and the Autonomous Region of Madeira. The territorial division by NUTS II covers the North, Center, Lisbon Metropolitan Area, Alentejo, Algarve, Autonomous Region of the Azores and Autonomous Region of Madeira. Finally, the territorial division by NUTS III includes the Intermunicipal Entities, the Autonomous Region of the Azores and the Autonomous Region of Madeira, which in turn comprise the administrative units (INE, I.P., 2015).

Therefore, in this dissertation, Portugal will be divided into the following regions: Porto & North, Centre, Lisbon & Vale do Tejo, Alentejo, Algarve and Madeira & Azores. The main goal is to delineate several routes of death-related tourism along the country, that allow tourists to better understand the regions involved, as well as their culture and, mainly, to tackle the seasonality of sun and sea tourism in Portugal. Although, in Portugal this type of tourism is a bit unusual, most because of the country's culture, where death is something negative, almost a taboo, that must be hidden from the public eye, except during funerals. In this sense, we will provide theoretical guidance for the dark tourism activity and study the implementation of these routes in the country.

3.1   Porto & North

Characterized by places of great cultural, heritage and historical value and a very unique and welcoming way of life (Turismo de Portugal, 2012), the Porto & North region comprises 4 subregions: Minho, Porto, Trás os Montes, and Douro (INE, I.P., 2015). Besides that, it has five UNESCO qualifications: the Historic Centre of Oporto, Luiz I Bridge and Monastery of Serra do Pilar (1996), the Historic Centre of Guimarães (2001), the Alto Douro Wine Region (2001), the Prehistoric Rock Art Sites in the Côa Valley and Siega Verde (1998, 2010) and the Sanctuary of Bom Jesus do Monte in Braga (2019) are World Heritage Sites (UNESCO, 2019).

The importance of tourism in the Porto & North region has been evolving positively over the last ten years, as a result of the investments made in the region, both in the public and private domains (Turismo do Porto e Norte de Portugal, E.R., 2015).

Figure 6 - Porto & North

Source: VisitPortugal (2019).

A potential route for dark tourism is proposed for the Porto & North region. This type of tourism is still a growing market niche in this region, as well as in the country in general. However, some places can be considered for our route, not only because of their dark past, but also because of their connection to death itself, such as, Agramonte Cemetery in Porto, Mont'Alto Sanatorium in Valongo and Saint Maria Adelaide in Gaia. These places will be described in detail in the next paragraphs.

3.1.1 Agramonte Cemetery - Porto

For the common Portuguese citizen, cemeteries are only burial places for their loved ones, where the population has contact with the undesirable death. Creating subterfuges so that this great fear is alleviated is a secular process that lasts up to this day. After all, the cemetery emerges as a place of symbolic reproduction of the sociocultural universe and of metaphysical expectations, which refers to the relationship between the dead and memory (Pegas, 2013). Nowadays, cemetery heritage is a target for dark tourists: interesting for some, morbid for others, the tendency of this type of tourism is to increase.

In this sense, the Association of Significant Cemeteries in Europe (ASCE), under the umbrella of the Council of Europe, created, in 2010, the European Cemeteries Route, which includes 20 countries, among them Portugal. This route is a promotional circuit in cultural, tourist and economic terms, aiming at the historical-cultural heritage valorisation of the regions. In Portugal, more precisely in the Porto region, only two cemeteries belong to this route: Agramonte and Prado do Repouso Cemeteries (ASCE, 2019).

The implementation of modern cemeteries occurred in 1835 since "for the first time in Portugal, a law pointed the alternatives to inhumation inside the churches: public

cemeteries should be established everywhere, away from houses, surrounded by walls, all consecrated" (Queiroz, 2003).

According to Liberato *et al*. (2018), Agramonte cemetery is a city icon, established in 1855 in the western part of Porto. To Coutinho & Queiroz (2014), it "holds the graves of many important Porto citizens, entrepreneurs, artists, noble families and distinct personalities. It also possesses many significant art pieces, particularly from nearby ceramic companies and famous Portuguese sculptors, and graves and vaults designed or decorated by famous Portuguese architects".

Figure 7 - Memorial to the victims of the Baquet Theatre fire of 1888 at the Agramonte cemetery

Source: Ferguson (2018).

Agramonte is the second cemetery in the city of Porto, and is also known for burying some of the city's individualities, such as the sculptor Soares dos Reis (1847-1889), the film-maker Manoel de Oliveira (1908-2015), the cellist Guillermina Suggia (1885-1950), the photographer Carl Émile Biel (1838-1915), the architect Tomás Soller (1848-1883), among many others (Câmara Municipal do Porto, 2018). Also, it has some emblematic icons, such as the Memorial to the Victims of the Fire in the Baquet Theatre (1888), the mausoleum of Count Ferreira (made by Soares dos Reis in 1876), among other graves of important people that once marked Porto history.

In Porto, since 2003, several historians have guided dark tourists around the city cemeteries, in a mission to demystify these sites and lead people to discover scarcely known works of art, as well as the history of Porto. However, nightly guided tours to these cemeteries have been the most popular, in order to satisfy the curiosity and interest of many dark tourism visitors (Câmara Municipal do Porto, 2017).

3.1.2 Mont'Alto Sanatorium - Valongo

Mont'Alto Sanatorium, also known as Valongo Sanatorium, is located in Santa Justa Mountain (in the nearby satellite city of Valongo) and was the last sanatorium built in Portugal. It is one of the most impressive sanatoriums built during the Estado Novo, more precisely in 1932. It was only established in 1958 and kept active until 1975. It closed 46 years ago and has been abandoned since then.

Figure 8 - Mont'Alto Sanatorium (Valongo)

Source: Silva (2009).

Queen Dona Amelia, King D. Carlos wife and the last to occupy this position in Portugal, founded on June 11, 1899, the National Institute for Tuberculosis Assistance (IANT). At the beginning of the 20th century, the Queen started the building of several sanatoriums all over the country, in order to treat infected patients. The location of Valongo Sanatorium was not a random choice: the fresh air of the mountains helped to treat patients, and it was also isolated from the nearest cities in order to prevent the risk of infection.

This sanatorium was designed by an important Portuguese architect: Júlio José de Brito (1896-1965). On the whole, this huge building was set in an area of 88,000 square meters, had 5 floors, and internment beds with capacity for 500 patients. The surrounding area also had a school, a laundry, a church with direct interior access, a chapel and a water reservoir, which are now vacant and in an advanced state of decay.

Ultimately, the cure for tuberculosis was found and, consequently, the number of patients decreased, leading to the final closure of this sanatorium as well as of other existing sanatoriums in Portugal. After the Carnation Revolution, on April 25, 1974, the facilities were vandalised, robbed and damaged by a series of fires in the area. Since then, degradation has been a constant. Today, it is completely in ruins and all that remains of the interiors have disappeared.

Hundreds of people lost their lives in Mont'alto Sanatorium fighting against the disease. In this sense, it is said that even today this place is haunted by the hundreds of people who died of tuberculosis there (Fidalgo, 2017). Rumours and legends about tormented ghosts and satanic ritual practices remain associated with this place. These have already been explored by various teams dedicated to the paranormal, as is the case of the Team Anormal.

Team Anormal is formed by six members, all of them with some peculiar story about ghosts and paranormal adventures. They research the paranormal activities, trying to prove that there is something superior and hidden in dark places (Coelho *et al.*, 2019). Although not everybody believes in ghosts, people are driven to "darkness" and have curiosity about it. That is why, perhaps, this team has achieved some popularity and appeared in several video reports, such as in the television channel Sic Notícias (Mendonça, 2014), Correio da Manhã TV (CMTV, 2013) or Sábado magazine (Revista Sábado, 2011).

Therefore, the Sanatorium of Valongo remains well known for the practice of dark tourism. It is actually one of the best known in the country, very much for its activity associated with death and the supernatural world.

3.1.3   Santa Maria Adelaide – Gaia

Maria Adelaide de Sam José e Sousa was born in 1835 and could hardly imagine that she would ever be considered a saint. Although her sanctity is not officially recognized by the Catholic Church, it was assigned by the community, that is, the devotion of many Portuguese and foreigners led to her popular sanctification. As a child, Maria Adelaide had a fragile and vulnerable physical condition, most likely due to the cold facilities of the *Corpus Christi* convent in Vila Nova de Gaia, where she lived for much of her life. Doctors suggested that she resided in a coastal region where pines and eucalyptus were abundant. Thus, in 1876, she arrived at Arcozelo, her final resting place.

Figure 9 - Saint Maria Adelaide corpse

Source: Aust (2016).

In Arcozelo, her health improved and charity became one of her most recognized virtues. Maria Adelaide helped the needy with the profits from the sale of cakes and lace that she produced. She had real pleasure in making the lives of the city's children less arduous: she distributed bread, sweets and clothes whenever she could, besides teaching them in the ways of the Christian faith. However, in September 1885, when she was 50 years old, she died of tuberculosis.

She was buried in the Arcozelo cemetery, and the secret of her unaltered face and carnal preservation would have remained hidden by the tomb's walls if the coffin had not been removed due to the sale of her grave (Henriques, 2014). Thus, thirty years after her death, the grave was sold, and upon opening her coffin, those involved in Adelaide's exhumation came across an absolutely preserved body that exuded an intriguing scent of roses.

Despite the requests for secrecy, in no time, all residents of the city and surroundings were aware of the case and mobilized to dig up Maria Adelaide's well-preserved body. And so, in 1916, the still intact corpse was unearthed. Then she was washed, dressed in new clothes, and placed in an urn that allowed everyone to see her remains. In 1924, the saint was moved to the present chapel, continuing to be worshiped by her believers. When the urn was opened again, her corpse was still uncorrupted and exuded a rose scent as in the first time.

Even nowadays, after almost 100 years, this saint continues to attract thousands of visitors to Arcozelo in Vila Nova de Gaia. For decades, brides from around the world have offered wedding dresses to the "saint" in the name of a satisfied request or as a prayer for a happy future. However, the dresses are so many and the museum has so little space to store them, that dresses are lent to women for a maximum of 90 days, with a security deposit of 50 euros, which is reimbursed when the dress is returned to the museum. Alongside wedding dresses, there are also baptism and communion dresses, coins and notes from many

countries, pieces of handicraft, ceramics, necklaces, rings, candles, cropped hair, watches, and many photographs describing miracles and gratitude notes.

Maria Adelaide's tomb has been the target of some attacks and assaults over the years. In 1981, a robber damaged her corpse during a robbery, breaking two fingers on the left hand. However, the most vicious attack occurred in 1983, when a man entered the chapel with a sledgehammer, tried to destroy the body of the saint and struck her face, making it look deformed, which remains to this day. Despite that, Adelaide's urn, inside an ornate chapel that inherited her name, is a source of hope for Christian believers that are seeking inspiration from her pattern of life.

3.2 Centre

The Centre Region is divided into the following regions: Ria de Aveiro, Coimbra, Serra da Estrela, Castelo Branco, West, Viseu and Dão / Lafões, Leiria and Fátima, and Tomar. The region brings together 100 municipalities, with a strong historical and cultural heritage of different times and civilizations.

Lusitanos, Romans, Visigoths and Arabs have left marks of their experience in this region, as attested by the vast and diverse historical and architectural heritage spread throughout the territory. It has four monuments considered as UNESCO World Heritage: Monastery of Batalha (1983), Convent of Christ in Tomar (1983), Monastery of Alcobaça (1989), University of Coimbra – Alta and Sofia (2013).

Figure 10 - Centre

Source: VisitPortugal (2019).

Despite being a region with a small number of itineraries and activities for dark tourism, the Centre has some places for this kind of tourism that will be described in the paragraphs below, such as Serra da Pena Hotel in Sortelha, Peniche Fortress, and the Monastery of Maria d'Alcobaça.

3.2.1 Serra da Pena Hotel (Radium Water) - Sortelha

Serra da Pena Hotel, also known as Radium Water Hotel, is located in the Serra da Pena, more precisely, in Sabugal. Its castellated air stands out in the landscape: it was designed in granite, had about 90 rooms and the capacity to accommodate 150 people, in its prosperous times (Andrade, 2014). This thermal hotel was built in the early 20th century, but there are no records of that, nor of who was the first owner. It is said that it was in these waters that the daughter of a Spanish Count, Don Rodrigo, cured a serious skin disease, and therefore a Thermal Hotel was built there. However, according to Acciaiuoli (1944), until 1920 the waters' quality remained unknown. In that year, Professor Lepierre declared that these springs had radioactive properties and none of Acciaiuoli's (chief engineer of the Water Inspection in those times) reports mentions a Spanish Count.

In 1923, Henrique Gonsalvez Fuentes (Acciaiuoli, 1944) obtained the license for the exploration of three water springs near the mines, where the presence of radioactive elements was attested. At that time, the thermal hotel already existed. In the early thirties, the thermal exploration was leased to the company Sociedade Águas Rádium, Lda, until 1940. In addition to the therapies already provided, this company introduced other types of treatment, such as radioactive electric compresses, sludge application and colon hydrotherapy. In 1940, the contract ended but the concession continued through the heirs of Enrique Gosales Fuentes (Andrade, 2014).

Figure 11 - Serra da Pena Hotel

Source: DJorge (2016).

According to Andrade (2014), in Portugal and throughout Europe, in the early 20th century, there was a fever related to the radioactivity of thermal waters. The presence of radioactive elements was extremely valued at this time, as it was considered a beneficial element for health. Such properties could be found in the Radium Waters, and it was in this context that the Serra da Pena hotel gained importance. In 1927, at a congress in

Lyon, France, these Radium Waters were considered one of the most radioactive in the world.

But the reputation of the radium waters properties didn't last many decades. The American Medical Association, in 1933, issued a vehement warning about their probable uselessness, or even worse, about the probable danger of ingesting radioactive water and using medicines with Radium. In this sense, the hotel started to lose its importance. Without further advertising in newspapers about Radium Waters, and with the atomic bombings of Hiroshima and Nagasaki, the devastating effects of radioactive elements were finally understood.

After 1940, the hotel had just around 40 registration per year and, in 1945, the thermal activity was suspended. In 1951, the owner changed to Companhia Portuguesa de Rádium, which invested only in the hotel. But even this change did not bring income: soon after, the hotel would also cease activity.

The hotel is now completely abandoned, lost in time, waiting for better days. Only the abandoned castle remains, maintaining its imposing granite construction. Nevertheless, there are rumours about the souls of the many people who drank from these radioactive waters still roaming around, doors slamming, dogs entering and refusing to go to certain places in the building, and cars that crash without any possible explanation.

3.2.2 Peniche Fortress - Peniche

Peniche Fortress is located at the south of the Peniche peninsula, Leiria district, and played a vital role for several times in Portuguese history. It was one of the political prisons during the Estado Novo dictatorship, from which, in 1960, Álvaro Cunhal escaped, providing one of the most remarkable episodes of the fight against the dictatorial regime. This Fort became not only a symbol of Estado Novo authoritarianism, but also an important symbol of the political opposition to the regime.

Dating back to 1645, during King John IV's reign, it was classified as a National Monument in 1938. Between 1934 and 1974, it was a political prison, and after the Carnation Revolution (on April 25, 1974), between 1977 and 1982, the Fortress functioned as a provisional accommodation for Portuguese families returned from the former colonies. Since 1984, it has become the municipal Museum of Peniche.

Figure 12 - Municipal Museum of Peniche

Source: Pporto.pt (2019).

The National Resistance and Freedom Museum was born of the recognition of Peniche Fortress as a memory space and major symbol of the struggle for freedom at a national scale, with international resonances in the ancestral and current struggle for democracy and respect for human rights. In this sense, the museum reports remarkable moments of contemporary history from objects, images, graphic and audiovisual documents. Its collection documents the repression and violation of human rights by the Military Dictatorship during Estado Novo (1926 until 1974), alongside documents on the Colonial War, the Resistance to Fascism, April 25, 1974 and the Democratic Regime.

On April 25, 2019, a Memorial to former political prisoners was inaugurated, consecrating 2,510 opponents to the fascist regime imprisoned in the Peniche Fortress prison between 1934 and 1974. This museum is a great tribute to political prisoners, their families, the people of Peniche and the thousands of people who, for nearly half a century, sacrificed freedom and life in the fight against fascism and for democracy (Museu Nacional Resistência e Liberdade, 2019).

3.2.3 Monastery of Maria d'Alcobaça - Alcobaça

In the Monastery of Alcobaça lies the eternal love between D. Pedro and D. Inês de Castro. The history of this monument, however, began well before - ten years after the founding of the country - and is therefore the oldest of the four World Heritage Sites of Central Portugal, recognized by UNESCO in 1989. In 1153, D. Afonso Henriques gave the Cistercian Order a territory of about 44,000 hectares. This abbey became one of the most relevant cultural, religious and ideological headquarters in the Portuguese territory at the time: "Its size, the purity of its architectural style, the beauty of the materials and the care with which it was built make this a masterpiece of Cistercian Gothic art" (UNESCO, 2019).

The Monastery of Alcobaça appears in this dark tourism route because of Pedro and Inês's story, a love story that ended in a very sad way and moulded the king's personality during his reign. The position of the tombs inside the Monastery is by itself a big exception that had never happened before: tombs are facing the feet of each other, so that when they rise in the afterlife, they will meet face to face.

Figure 13 - D. Inês de Castro Tomb

Source: Coelho & Rebelo (2016).

This love story marked the Portuguese history. D. Inês de Castro was the lady in waiting of the Queen, D. Constança Manuel. Despite his marriage, the Infante arranged romantic meetings with Inês. After D. Constança's death in 1345, D. Pedro began to live in couple with Inês, which eventually confronted King D. Afonso IV, father of the future king, who strongly condemned the connection, that was provoking strong disapproval by the court and the people.

Pedro and Inês lived in Coimbra with their three children, for years. However, the increasing censorship by the court constantly put pressure on D. Afonso IV, who eventually ordered Inês de Castro to be murdered in January 1355. Madly in pain, Pedro led a revolt against the king, never forgiving his father for the murder of his beloved wife. When Pedro finally took the crown in 1357, he ordered the arrest and killing of Inês's murderers, ripping out their hearts, which earned him the nickname of "the Cruel".

In 1360, Pedro ordered the transferring of Inês's mortal remains to Alcobaça Monastery. However,

> "*Legend holds that Pedro ordered Inês' body to be disinterred, her corpse dressed in finery and propped up in the throne room. Pedro then ordered his vassals to pledge*

their obedience and loyalty to this corpse he called his wife and queen, and further demanded that they kiss her dead hand" (Atlas Obscura, 2019).

In the Monastery, he had two magnificent tombs built, so that he could rest forever with his eternal beloved, and have immortalized in stone his painful love story. The tombs are inscribed with the phrase "Until the end of the world".

3.3   Lisbon & Vale do Tejo

The Lisbon Metropolitan Area comprises 18 municipalities grouped into two subregions: Lisbon itself and the Setúbal Peninsula. This region has three UNESCO World Heritage sites: Monastery of the Hieronymites and Tower of Belém in Lisbon (1983), Cultural Landscape of Sintra (1995), and Royal Building of Mafra – Palace, Basilica, Convent, Cerco Garden and Hunting Park (Tapada) (2019).

Tourism represents a consolidated economic sector in the Lisbon region with expression in the most modern forms of international tourist demand, such as city breaks, business and cruise tourism, golf, nature tourism and the classic sun and sea (CCDRLVT, 2013).

Figure 14 - Lisbon

Source: VisitPortugal (2019).

Lisbon has some important places for our route, such as the National Pantheon, the Prazeres Cemetery and Biester Chalet. This last one is located in Sintra, a beautiful village surrounded by mysterious legends. The dark tourism in this village will be further developed as a next step of the "Portugal Darkness Tours". We will create a specific route just for this location.

3.3.1   National Pantheon or Church of Santa Engrácia - Lisbon

Founded in 1568 by order of Infanta D. Maria, daughter of King D. Manuel I, the Church of Santa Engrácia became a religious centre for a powerful religious sect known as the

Brotherhood of the Slaves of the Holy Sacrament. In 1630 the church was desecrated and Simão Solis was found guilty and sentenced to death by the Brotherhood. His death was brutal: his hands were cut off, he was dragged through the streets, and then burned to death. This unjust sentence is said to have motivated the curse upon the works of the Church of Holy Engrace, doomed to remain eternally dragged in time. Nowadays, nothing remains from the original temple.

The building remained unfinished until the early 60's, when the Estado Novo regime decided to finish it and continue the law of 1916, which determined the adaptation of the temple to a National Pantheon. In 1964, Salazar visited the monument, deciding to take advantage of an image of endless work, trapped in popular superstition, and ordered its completion in two years. The inauguration coincided with the regime's 40th anniversary celebrations, in 1966. At a particularly difficult time, it was important to show the Portuguese and the world how the Estado Novo had the strength to destroy old myths of incapacity.

Four hundred years of construction lead local residents to doubt whether it would ever be finished and coined the popular adage "Works of Santa Engrácia" (Obras de Santa Engrácia) about the monument that is nowadays the National Pantheon (Panteão Nacional, 2019), a synonym for endless construction projects.

Figure 15 - National Pantheon – Church of Santa Engrácia

Source: Lorenzi &Lorenzi (2019).

According to Law No. 28/2000, the National Pantheon is intended to honour and preserve the memory of Portuguese citizens who have distinguished themselves for services rendered to the Country, in the exercise of high public office, high military services, in the expansion of Portuguese culture, in the literary, scientific and artistic creation or in the defence of civilization values, on behalf of the human dignity and freedom.

After 50 years, the National Pantheon was finally established in the Church of Santa Engrácia. Then, the remains of Almeida Garrett, João de Deus and Guerra Junqueiro and of the Presidents of the Republic Teófilo Braga, Sidónio Pais and Óscar Carmona were transferred into there. Also, there are buried the "fado" singer Amália Rodrigues, the writer Aquilino Ribeiro and the military Humberto Delgado. In the central nave of the church there are Luís Vaz de Camões, Vasco da Gama, D. Nuno Álvares Pereira, Afonso de Albuquerque, Pedro Álvares Cabral and Infante D. Henrique. Without the physical presence of the remains of these noble figures, the solution was a simple memorial, evocative of their deeds.

More recently, in 2014, the writer Sophia de Mello Breyner Andresen, ten years after her dead, was transferred to the National Pantheon and, in 2015, the famous Portuguese footballer Eusébio da Silva Ferreira, one year after his death, was the first footballer in the Pantheon.

3.3.2 Prazeres Cemetery - Lisbon

Prazeres Cemetery, the largest cemetery in the Portuguese capital, was built in 1833 to accommodate the thousands of deadly victims of the 'cholera morbus' epidemic that devastated Lisbon that year. It is located in the western part of Lisbon, in a neighbourhood of aristocratic residences, and consequently became the graveyard of families with more power and influence. For reasons of public health, burials in religious spaces, usual at that time, were banned in that year.

Figure 16 - Prazeres Cemetery

Source: História de Portugal (2011).

Almost exclusively made up of private graves, it is possible to admire monuments by anonymous authors, side by side with pieces by renowned architects from the 19th century to the present day, as well as works by some of our greatest sculptors. In Prazeres, there

is the largest private mausoleum in Europe: the tomb of the Palmela Dukes. Built in 1847, inside the mausoleum, the elite of servants is buried, and in the pyramid-shaped chapel, lies the family and some friends, with the Duke of Palmela at the center. The tomb has about 200 family remains, along with the remains of two priest friends of the family.

In Prazeres Cemetery it is also possible to find the largest and oldest concentration of cypresses in the Iberian Peninsula. These trees give color to the space of more than 12 hectares, where more than 7,000 deposits are dispersed, while delimiting the streets where visitors can circulate. Actors, singers, writers, painters and television hosts are buried there, such as: António Gedeão, Cândida Branca Flor, Carlos Paredes, Henrique Mendes, Maluda, Mario Cesariny, Raúl Indipwo and Cesario Verde, Vasco Santana, Fernando Mauricio, Raul Solnado, among many others. Thus, in "Talhão dos Artistas", some of the biggest names of Portuguese culture are buried. In this cemetery Aquilino Ribeiro and Amália Rodrigues were also buried, before being transferred to the National Pantheon.

Besides ornamentation, the organization of galleries, space planning and afforestation have made urban cemeteries a reference space for visitors, (Queiroz, 2007). By demystifying the idea that cemeteries are only places of sadness and pain, Lisbon City Hall has preserved and valued the architectural and cultural heritage of Lisbon cemeteries, while promoting activities such as guided tours, which can be generalist or framed in different thematic areas and routes.

In Prazeres cemetery, the guided tours are organized depending on the time of the year, so the themes change accordingly. For instance, last year, on Valentine's Day, the theme was "Enamorados por Lisboa" (Lisbon Lovers). According to Ferro (2019), during the 14th and 15th of February 2019, the guided visit focused on meeting three characters of a famous love stories - the Countess of D´Edla, the Duke of Palmela and José Augusto Pinto de Magalhães, immortalized in the novel by Agustina Bessa-Luís, *Fanny Owen*. Another example, on October 1, 2019, the day associated with the celebration of World Music Day, the guided tour "Voltas e Notas – Músicos no Cemitério dos Prazeres" (Musicians at the Cemitério dos Prazeres) was created to show the life and work of musicians who are buried in this cemetery (Lusa, 2019). Thus, the visits are planned not only for touring the cemetery but also for understanding the history of those who are buried there.

3.3.3 Biester Chalet - Sintra

The hidden paths of Serra de Sintra offer the perfect place to build beautiful and mysterious private mansions. The most impressive one is Biester Chalet, whose neogothic architecture and rumoured seven-story underground has given it a reputation worthy of a movie on the supernatural. This Chalet dates from 1890 and was built by architect José Luís Monteiro, responsible for, among other works, the Rossio Station nave and the extension of Eduardo VII Park. For the interior was chosen Luigi Manini, an architect and painter responsible for Buçaco Palace Hotel and Quinta da Regaleira, in Sintra.

Figure 17 - Biester Chalet

Source: Guerra (2013).

This mansion was the stage of a supernatural thriller *The Ninth Gate* with Johnny Deep as the protagonist and directed by Roman Polanski. However, even without the movie, this Chalet has always been surrounded by myths. Its conical roofs gave it the name of Witches House and it has also the reputation of being haunted. In 1911, Estevam dos Santos, a worker in this house, committed suicide near the Quinta da Penha Longa, triggering a successive and strange wave of suicides in Sintra. It is a popular belief that these tormented souls are haunting the house.

3.4 Alentejo

The largest region in Portugal is Alentejo, very rich in landscapes with contrasting realities along their way. Alentejo has two UNESCO classifications as World Heritage: the Historic Centre of Évora (1986) and the Garrison Border Town of Elvas and its Fortifications (2012).

Figure 18 - Alentejo

Source: VisitPortugal (2019).

Alentejo is a peaceful region in Portugal, however, as the other regions in this country, has some dark places that we will include in our route, such as the Bones Chapel, in Évora and the Vera Cruz de Marmelar Church in Portel.

3.4.1   Bones Chapel – Évora

The Bones Chapel in Évora dates back to the 17th century and is part of the St. Francis Church. It was built on the initiative of three Franciscan monks to represent the transience of life. The design of this Chapel was based on San Bernardino *alle Ossa* Ossuary in Milan, Italy. More than five thousand bones and skulls adorn the walls, ceiling, columns and outside of this chapel. On the exit of the chapel, there is a tile panel made by the architect Siza Vieira that is allusive to life, opposed to death. This Bones Chapel represents an allegory of death, and it reads at the entrance the motto "We bones that are here, for yours we wait" ("Nós ossos que aqui estamos, pelos vossos esperamos").

There are still two whole corpses hung by chains from the wall next to a cross, one of which is a child. According to the legend, both father and son beat their wife/mother, thus, when they died, their bodies were exposed in the chapel as a form of punishment for their actions.

Figure 19 - Bones Chapel Évora

Although the habit of building bones chapels does not exist today, because contemporary culture says it is macabre and morbid, centuries ago this devotion to death itself was not seen as such. Several religious organizations responsible for this type of monuments say that their goal was to remind the population that life was just a gateway to the other world, to appeal to detachment from material goods, and to a sinless lifestyle. Bones Chapel or Ossuaries are currently one of the most popular dark tourist attractions in Europe.

In conclusion, the Bones Chapel in Évora is considered macabre, peculiar and above all disturbing. Notwithstanding, the fascination for the macabre continues to attract hundreds of visitors each year to St. Francis Church, not so much for the church, but for what is within it. Hundreds of years after its construction, the Bones Chapel continues to play the same role it had when it was conceived: to appeal to reflection, not only on death but, above all, on life.

3.4.2 Vera Cruz de Marmelar Church – Portel

The origins of Vera Cruz de Marmelar Church are very remote, since the present temple was built on previous foundations. Although it suffered later works, namely in the seventeenth century, the temple structure dates mostly from the Gothic period. However, this Church is known for other reasons, that started with Adam and the "Golden Legend". It is said that Adam asked his son Seth to go to the archangel Michael to get a seed from the tree of life. Then, according to the legend, Seth placed the seed in his father's mouth before burying him. From this prodigious seed a tree was born, used in the construction of a bridge. Eventually the wood from this bridge was used in the crucifix on which Jesus was crucified, thus completing a magic link between Adam and Jesus (Maio, 2012).

Figure 20 - Vera Cruz de Marmelar Church

Source: Ramalho (2011).

Helena (mother of the emperor Constantine) claimed three hundred years later, this cross, or what was left of it, after revealing visions of the place where it was hidden. Then, the Crusaders kept it as a treasure in the capital of the Eastern Roman Empire until the conquest of Constantinople (now Istanbul) in 1204. The "Vera Cruz" was then cut to pieces and spread throughout several Christendom realms, from Paris to Jerusalem, passing by Marmelar.

According to the legend, Pires de Farinha brought this famous relic from Palestine, probably after his participation in the 7th crusade. The donation of the vast estate dominated by the monastery is justified by spiritual, but above all by geostrategic reasons. D. Afonso III needed to install reliable people in the strategic mountain range of Portel, as in many other religious buildings, which at that time multiplied throughout Christian Europe.

Vera Cruz de Marmelar Church became an exorcism epicenter, mainly because of the relic inside its doors. The most famous cases occurred in the 80's, by the hand of Father Silvério, who performed numerous exorcisms reported by the media of the time. However, after the death of this priest, the Church denied the performance of exorcisms in Vera Cruz, although some locals say that it is not entirely truth.

3.5 Algarve

Algarve is the most well-known region of Portugal by foreigners, due to the attractiveness of the sun and sea tourism. Algarve presents a great landscape beauty, magnificent beaches and a very diversified coast. From the Roman presence to the long Muslim heritage, from the Christian reconquest to the Portuguese Discoveries, there is a lot more than sun and beach tourism in this region.

Figure 21 - Algarve

Source: VisitPortugal (2019).

The Algarve is known for its beaches (as already mentioned before), but alongside this, the region has some dark tourism potential. With this in mind, we will focus on Lethes Theatre for our route.

3.5.1 Lethes Theatre – Faro

Lethes Theater was initially a Jesuit College and the former college chapel was located exactly where the stage is today. In 1843, Dr. Lazaro Doglioni expressed his intention to build a theatre in Faro, similar to S. Carlos in Lisbon and "À Scalla" in Milan. On April 4, 1845, the Lethes Theatre was inaugurated, joining the celebrations of the birthday of Queen D. Maria II. In 1920, the decline of the shows began and, consequently, of the Theatre itself, which closed its doors in 1925. The property was sold to the Portuguese Red Cross, whose possession it still holds.

Figure 22 - Lethes Theatre

Source: Câmara Municipal de Faro (2019).

In 2012, under a protocol between the Faro City Hall and the Portuguese Red Cross, the Lethes Theatre recovered its original design. The Theatre Company of the Algarve (ACTA), as the resident structure, is responsible for the performances and for the equipment management (Teatro Lethes, 2019). It is a member of the Perspectiv-Association of Historic Theaters in Europe and one of the "120 of the best preserved and most interesting theatre buildings" included in the Iberia Route of the European Route of Historic Theatres (ERHT, 2019).

However, there are two mystic episodes reported to have happened in this theatre: a dancer who committed suicide on stage due to an unrequited love, and a Napoleonic military whose skeleton was found immured where the electric cabin is installed today. It is said that sometimes, when everything is silent, it is possible to hear footsteps and the

wood of the main stage creaking, because the soul of the dancer still walks (or dances) there.

3.6 Madeira & Azores

In 1419, Madeira was discovered by the Portuguese sailors Tristão Vaz Teixeira, Bartolomeu Perestrelo and João Gonçalves Zarco, who nicknamed the island 'Madeira' due to the abundance of this raw material. In 1976, Madeira became an Autonomous Region, thus gaining legislative power. Tourism is the largest source of revenue for the Madeiran economy. In the agricultural sector, banana production, flowers and the famous Madeira wine also make an important contribution to the regional economy.

Azores has 9 islands, all of volcanic origin, located in the middle of the North Atlantic. In Azores it is possible to enjoy the pure state of nature, through green fields, lakes and lagoons, waterfalls, craters, among other magnificent elements of natural landscape.

Madeira has one classification has World Heritage site – Laurisilva of Madeira (1999) – while Azores has two: the Central Zone of the Town of Angra do Heroismo (1983), and the Landscape of the Pico Island Vineyard Culture (2004).

Figure 23 - Madeira

Source: VisitPortugal (2019).

In Madeira we don't find many places to visit related with dark tourism, so we will focus on a legend about King D. Sebastião. This king was always surrounded by mystery. It is said that some fogy day the king will appear again to reign Portugal. There are also, some other legends that spreaded across the kingdom after the king's mysterious disappearance in the Alcacér-Quibir battle, one of which will be described in the following paragraphs.

Figure 24 - Azores

Source: VisitPortugal (2019).

Azores, like Madeira, do not have much dark places to visit, however, we will include in our route an abandoned hotel in São Miguel that is surrounded by some mysterious histories.

3.6.1 D. Sebastião Legend – Funchal (Madeira)

Funchal was the location of the church of the martyr S. Sebastião, whose foundation coincides with the reign of D. Sebastião. Before leaving for war in Alcacér-Quibir (and never coming back) the young king D. Sebastião ordered that every village should build a church or chapel for the saint with his name. The population declared this saint as the protector of Funchal due to the Black Death that in the 16th century decimated part of its population.

In 1803, the temple was demolished in the name of urban modernization, and was never rebuilt. King D. Sebastião only survived in a plaque giving his name to the square. However, later on, for an unknown reason, a new plaque replaced the one with the martyr's name, and the place became "Chafariz Square". It is possible that the event annoyed the soul of the young monarch, says popular superstition.

People say that, after dismantling the temple, late every night D. Sebastião appears and crosses the square that once had his name. To the few adventurers who risked to go there in the late hours, the ghost showed up very sad, and whispered that the future would bring unexpected changes, that one day waves will sweep away the streets of Funchal and the city will disappear under the seawater. Then he ended the prophecy by saying that men would pay dearly if they did not quickly build the former holy house in the place where it had always been.

This legend is already being forgotten by younger generations, and it is not reported that the square has ever changed its name again. The original place exists only in the increasingly forgotten memory of oral tradition.

3.6.2 Monte Palace Hotel – São Miguel (Azores)

In the late 1980s, a luxury hotel was built on the São Miguel island, going bankrupt only a year and a half later. It opened with a show by Fafá de Belém, on April 15, 1989, and was the most luxurious hotel in the Azores. Nowadays, the Monte Palace is in ruins. Consisting of 5 floors, it had 88 rooms, including one presidential suite, 4 large luxury suites, 4 double rooms with sitting room, 27 double rooms and 52 junior suites. It also had two restaurants, three conference rooms, a disco and several shops. By that time, many thought that tourism in the Azores would have a great development, but the problem was that just a few people went there actually.

Thus, in the 1990's, the hotel bankrupted and closed, on the same day that the owner announced that he had received a Hotel of the Year award. In 2011, the building was no longer guarded and everything had been taken, from furniture, to doors, carpeting, baths, and even the lifts.

Figure 25 - Monte Palace Hotel

Souce: Lusa (2018).

After more than 28 years of neglect, 8 of them with robberies, there is a probability that the actual owner rebuild the hotel under a different brand and name. According to Level Constellation (2017), the company that owns this space since 2017, the building has 14,000 m2 of building area, incorporating an area of 50 hectares of natural vegetation. The breathtaking view of the Sete Cidades Lagoon, the most important ex-libris of the Azores, gives the whole area an international notoriety.

It is said, by popular superstition, that this hotel is haunted, because in some nights it is possible to hear strange noises coming from there. Dark tourism is related to the dark side of humanity, and not only it is believed that this place is haunted, but also the way that people abandoned such beautiful place without a satisfactory explanation leads to the creation of a dark place that will be included in our route.

In conclusion, this route will include several types of dark tourism, some darker than others. The route will include the visit to cemeteries, churches, bones chapel, haunted/abandoned buildings, dictatorship prisons, and historical legends. This type of tourism can be introduced in other cultural routes, always with an ethical focus, because, as we have already said, it is important that tourists respect the residents. It is possible do not believe in something, but always respecting the beliefs and suffering of others.

In the next chapter, we will focus on the marketing plan to our company "Portugal Darkness Tours". After the business model and the route are completed, it is important to highlight the next step when creating a business: the marketing plan.

A Marketing Plan is a management tool that should be regularly used and updated, as it allows analysing the market, adapting to its constant changes, and identifying trends. Through it, managers are able to define results to be reached and formulate actions to achieve competitiveness. By knowing the market, it is possible to draw a profile of the consumer, make decisions regarding objectives, promotion and communication actions, price, distribution, products and services appropriate to the target market, that is, actions necessary for the satisfaction of its customers and the success of the business. Thus, the main goal of this dissertation is the elaboration of a marketing strategy for the creation and development of a new market niche in Portugal: dark tourism. In the previous chapter some dark routes were elaborated throughout Portugal and now a marketing plan will be made in order to accomplish the desired market.

This business concept focuses on the creation of a company of dark tourism routes, located in Portugal, operating from North to South of the country, and also in the archipelagos. The idea would optimise the offer of the national territory by attracting dark tourists, taking advantage of the increase in attractiveness of this type of tourism, and of the advertising that Netflix has provided through the journalist David Ferrier, in a documentary series about dark tourism[1].

These routes will be organized in order to recreate remarkable moments of the theme, in order to provide different experiences to the consumer and create unforgettable memories. After all, the vital objective is to satisfy the consumers' need for an attractive quality/price ratio and make them feel involved in their environment, creating the desire to return with curiosity to take another route.

In this sense, for this dissertation, we will adapt the marketing plan suggested by Wood (2017). This author considers that the steps to develop a marketing plan include executive summary, situation analysis, SWOT analysis, definition of objectives and target market, consumer analysis and positioning. Then, the steps that follow are the definition of the marketing strategy and programs, that is, of the actions that organizations propose to implement. Finally, the financial plan, the implementation and monitoring are described. The adapted marketing plan will be as follows:

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[1] Dark Tourist is a series of Netflix documentaries about the phenomenon of dark tourism, presented by journalist David Farrier. The first season has eight episodes and it was released in 2018. https://www.netflix.com/title/80189791?jbv=80189791&jbp=1&jbr=2

Table 9 - Marketing Plan Model

Executive Summary
Advantages and Disadvantages
SWOT Analysis
Mission, Vision, Values and Objectives
Target Market, Segmentation, Market Positioning and Brand
Marketing Strategy (Marketing-Mix)
Action Plan
Financial Plan
Implementation and Monitoring

Source: Adapted from Wood (2017).

It is important to note that this dissertation will not put these last three points into practice, as a strategy is being defined for a service to be launched in the future, and these are the object of further developments.

4.1 Executive Summary

In this dissertation, we propose a marketing plan for the launching of dark tourism routes in Portugal, the "Portugal Darkness Tours".

To this end, a market analysis and a study of trends and opportunities for the business were performed. From an external situation analysis, the main opportunities identified for the launching of this company are Portugal's attractiveness, the increasing of the tourism sector in Portugal and the diversity in tourism. The main threats are the high competitiveness in the tourism sector (although not exactly in dark tourism), the seasonality of touristic flows, and the lack of strategic focus on tourism in some of the regions where these routes take place.

Regarding the internal situation analysis, the main strengths are the international projection of some of these places in the route and the different itineraries that dark tourists can choose. The weaknesses are the Portuguese close mentality about subjects such as death itself, the fact that there are no records about the number of dark tourists in Portugal, and the fact that the dynamization of such routes can imply ethical issues.

It is intended that the implementation of the company takes place by the end of next year (2020), reaches the critical sales point in the fifth year of activity and begins to be profitable in the sixth year. Based on the situation analysis and the defined objectives, "Portugal Darkness Tours" will develop a differentiation strategy, trying to capture young tourists, with high academic degree and an interest for dark places.

The intended positioning is a pioneer in this touristic activity (Portuguese dark routes), with a quality service, refined and customized to each type of tourist. Thus, the company intends to provide a service with a high-quality image, betting not only on the historical heritage of the country, but also on local legends/myths as well. The pricing policy to be applied will be based on a slightly higher price than similar services. Regarding the place, a selective strategy will be used, that is, it is intended to work with selected markets and, consequently, with selected distributors.

Regarding the promotion used to spread this service, in a first stage, advertising will be used, with the posting of advertisements on social networks, as well as on websites and blogs specialized in tourism. Public relations actions will also be chosen, namely an inauguration event.

The purpose of this promotion is to make "Portugal Darkness Tours" known, create notoriety and lead to customer experimentation. Secondly, the official website and a newsletter will be used as ways to promote the business and to maintain good relationships with customers and business partners.

4.2   Invest in Dark Tourism – Advantages *Versus* Disadvantages

The development of any project requires an analysis of the pros and cons of running it. Such analysis allows a better understanding of risks and potentialities. In projects where large investments are required, only by conducting a good analysis of the advantages and disadvantages can investors be convinced to enter the project and release the necessary funding.

Table 10 - Advantages *Versus* Disadvantages

Advantages	Disadvantages
• It is an educational type of tourism • Know historically important places and connect with the past • Escape from traditional travel routes • Emotional benefits, such as paying tribute • Attract more tourists to Portugal • Draw attention of academic researchers and the media • Relate to other tourism activities • Recovery of visited sites	• Ethical issues • Risk of being misunderstood • Taking selfies at places associated to death and catastrophes • Expensive itineraries in deserted places • People with lower levels of education may not be interested in it • Insufficient research about it • The sector is not so clear yet, and can be confused with another type of tourism

Source: Own Elaboration.

4.3 SWOT Analysis

For Reis (2008), the SWOT analysis is a strategic tool that allows to combine or relate, within an internal analysis, the strengths and weaknesses of the company, with an external analysis of the threats and opportunities of a given context. This implies that companies should focus on improving their own skills and get advantage of the opportunities in the right moment. In this sense, a SWOT analysis was conducted pointing out the strengths, the weaknesses, the opportunities and threats for the company "Portugal Darkness Tours":

Table 11 - SWOT Analysis

Strengths	Weaknesses
• Agramonte and Prado do Repouso Cemeteries belong to the European Cemeteries Route, Monastery of Alcobaça is a UNESCO World Heritage site and Lethes Theatre belongs to the Iberian Route of the European Route of Historic Theatres, which gives them an international projection • Historical, artistic and architectural diversity of the heritage included in these routes • Itineraries available for dark tourism • Portugal has a very good geographical location • Portugal is a safe country	• Portuguese closed mentality about subjects such as death itself • Dynamization implies ethical issues • Ensure public accessibility in private locations • No records of the number of dark tourists; • Lack of use of existing resources and potential • Low resource sustainability and exploration
Opportunities	**Threats**
• Portugal's attractiveness is influenced by several factors, among them, climate, heritage and low-cost travel • In Portugal the tourism sector is increasing year after year • Dark tourism is increasing around the world, even more after "Dark Tourist", a Netflix documentary about dark tourism • Portugal brand positioning • Diversity in tourism allows tour operators to create a diversified package and get new forms of income	• Competition with other routes • Seasonality of touristic flows • Inability to fix excursionists and turn them into tourists • The profile of tourists who visit Portugal is not the most desirable for dark tourism • Low articulation with the national and international tour operators' network • Lack of strategic focus on tourism in some of these routes' sites • Lack of information about this type of tourism

• Protection, qualification and promotion of the country's cultural resources led to the increase of Cultural Tourism • Increase of tourist arrivals	• The covid-19 pandemic is a real threat to the creation of the company

Source: Own Elaboration.

The analysis of the company's internal environment includes Strengths and Weaknesses. The first one translates into the successful implementation of a skill or into the correct exploitation of a critical factor for the development of the organization's competitiveness. Weaknesses summarize the failure in the application of a skill or the incorrect exploitation of a critical factor that weakens the company's competitiveness.

"Portugal Darkness Tours" has several positive factors, or strengths, that enhance the creation of the company in Portugal. Some of the sites included in the routes have international projection, because they belong to worldwide institutions, such as the European Cemeteries Route, the UNESCO World Heritage, and the Iberian Route of the European Route of Historic Theatres. The itineraries are made specifically for this type of tourist and not for everyone, as in cultural tourism. Portugal has a very good geographical position that attracts many tourists, alongside with its safety and a great diversity of heritage all over the country.

Regarding the negative factors or weaknesses, it is noteworthy the closed mentality of Portuguese people about death. For instance, for many of them, the idea of visiting cemeteries is only possible when someone dies and never as tourism. There are no records of dark tourists in Portugal, which implies that we do not know for sure how many tourists come to Portugal to visit the sites we propose. It is difficult to ensure the visits to private locations such as Biester Chalet. Portugal has a lack of use of existing resources and potential.

However, the ethical issues will be the most difficult to face, because it is impossible to forbid people to take selfies in a cemetery, in the tomb of Santa Maria Adelaide or in the Bones Chapel, as it happens already in Auschwitz. People are responsible for their own behaviour, but it is our obligation to explain them why it is important to respect the places

that we have in our routes. Although these are negative factors, they are not impediments for the implementation of the company in Portugal.

The analysis of the external environment is constituted by Opportunities and Threats. Opportunities refer to external conditions that can positively impact critical performance parameters and improve competitive advantage, provided positive actions are taken in time. Threats are external conditions that can negatively impact critical performance parameters and reduce competitive advantage if positive action is not taken in a timely manner.

Regarding the Opportunities, it should be noted that Portugal's attractiveness is influenced by several factors, such as climate, heritage and low-cost travel, which leads people to visit the country. Portugal brand positioning and the increase in the arrival of tourist, make the sector grow every year. Likewise, the protection, qualification and promotion of the country's cultural resources led to the increase of Cultural Tourism in Portugal. But the most important opportunity is that Dark tourism is actually increasing around the world, even more after the success of "Dark Tourist", a Netflix documentary about dark tourism. After all, the diversity in tourism allows tour operators to create a diversified package and get new forms of income.

Regarding the threats, it should be noted that national tourism remains very focused on the traditional sun and beach paradigm, and that is one of the reasons for the seasonality of touristic flows. The inability to fix excursionists and turn them into tourists does not allow to visit every route that we propose. Additionally, there is some competition in this area, such as ghost tours or visits to cemeteries. Another threat is the low articulation with the national and international tour operators' network. Furthermore, the profile of tourists that visit Portugal is not the most desirable for dark tourism. Besides, the lack of information about this type of tourism and the lack of strategic focus on tourism in some of these routes' sites – such as in Valongo Sanatorium, Serra da Pena Hotel, Biester Chalet and the Monte Palace Hotel – are a challenge to solve.

This SWOT analysis concluded that, although there are weaknesses and threats, such as ethical issues or the fact that the tourist profile that visits Portugal is not the desirable one for dark tourism, among others, these are largely outweighed by the strengths and opportunities presented for "Portugal Darkness Tours".

4.4 Planning

4.4.1 Mission, Vision and Values

Mission

Teixeira (2013) argues that the mission of an organization consists in defining its general strategic purposes. It is the statement of the general and permanent purposes that express the fundamental intentions of the global management of the company, providing guidelines for its future development. It must be formally expressed, contain guidelines and transmit a reliable image. Defining the mission means establishing the reason of the company's existence, what is the business, and how it will operate in the market. It should be simple, short and extremely objective.

Thus, our mission will be acting with excellence in travel agency services and accommodation, ensuring customer satisfaction through unique experiences that only dark tourism can ensure.

Vision

The vision indicates the way to go, how to use resources to follow a trajectory. It is very important, since it determines all the effort to be made to achieve results. It describes what the organization intends to accomplish in the coming years. For Scott, Jaffe & Tobe (2011), visions are based on reality, but they visualize the future. The vision establishes a common identity regarding the company's purposes for the future, in order to guide people's behaviour as regards to the target that the organization wants to achieve (Chiavenato, 2008).

As a result of this business model, the vision is to be a leader in the dark tourism segment in Portugal, providing unique and customized experiences to customers.

Values

Values should be understood as the principles or beliefs that serve as guidelines or criteria for the behaviours, attitudes and decisions of the employees of the organization. The values are reflected in the exercise of their functions and the execution of the objectives, thus accomplishing the mission directed by the vision. With the implementation and assimilation of the organization's values, it is possible to predict the functional organic and organizational behaviour of its employees. In this sense, Barret (2000) considers that

in an organization, the values say and the behaviours do. The values for "Portugal Darkness Tours" are:

a) Customer focus, because, after all, the assumption of this business model is based on the ability to win the trust and respect of visitors;

b) Relationship of proximity, through a total appreciation of partners and suppliers;

c) Quality, which is one of the basic pillars for the business. The dark tourism experience has to meet customers' expectations, otherwise, some of them could not understand and cease doing this type of tourism;

d) Culture, as it is extremely important to understand Portuguese culture in order to practice dark tourism. After all, this type of tourism is not only about cultural heritage but also about people's history;

e) Sustainability, because tourism must be sustainable and responsible and, as such, Portugal must always bet on these values.

f) A strong commitment with competence and qualification of tourism, because the basic pillar of these routes is essentially based on quality. Although quantity is an important factor, poor quality is not sustainable.

4.4.2 Objectives

The implementation stage is aimed at a faster development, with a focus on the sustainability of the business idea in order to provide an adequate growth and thus avoid any difficulties in developing the associated concepts. For a proper management of resources and for maximizing the promoter's competences, it is intended to consolidate the market position as a tourist agent by focusing on:

1. Providing a service of excellence, with professional management, thus, improving the attractiveness of the country.
2. Developing the reputation of the destination as a dark tourism agent.
3. Developing the performance of tourist activities related to dark tourism.
4. Contributing to the economic and social development of the country.
5. Promoting sustainable partnerships.

4.5 Target Market

Tourist markets are very different due to the heterogeneity of consumers. Thus, without knowing these markets, it will be difficult to achieve certain goals. The main issuing

markets for Portugal in 2018, were the UK (9.1 million), Germany (6.2 million) and Spain (4.8 million), with a total of 66.1 million overnight stays (46.5 million overnight stays from foreigners and 19.6 million overnight stays from nationals), in accordance with Turismo de Portugal, 2019. As such, alongside Portuguese tourists, these will be the other three markets that, in this first stage, are intended to be attracted for dark tourism routes. After all, these markets also have the appropriate type of segment to do this type of tourism (segmentation in the following subchapter). Below, there is a short summary of each market, including the national.

In 2018, the Portuguese made 22.1 million tourist trips, of which 19.6 million within the national territory. The main reason for travel in 2018 was "leisure, recreation or vacation", totalling 10.3 million trips (46.5% of the total), a growth of 7.2%, +1.3 percentage points (pp) compared to 2017. Centro and North accounted for the largest number of domestic trips, with shares of 30.1% and 25.7%, respectively. The Portuguese spent on average € 121.5 on each trip in Portugal (Turismo de Portugal, 2019).

In 2018, the UK was responsible for 2.0 million guests, 9.1 million overnight stays and € 2.810 million in tourist revenues. Algarve is the main national destination for British tourists visiting Portugal (62.3%), followed by Madeira (20.5%) and Lisbon (10.4%). Thus, from a destination perspective, the UK is the 1st market in the set of external demand for Algarve and 2nd for Madeira (Turismo de Portugal, 2019).

In accordance with Turismo de Portugal (2019), Germany accounted for 1.5 million guests, 6.2 million overnight stays and € 1.901 million in tourist revenues, in 2018. Frankfurt, Munich, Berlin, Dusseldorf and Cologne are the main tourist sources for Portugal. In the overnight stays' indicator, Algarve is the main national destination for German tourists visiting Portugal (33%), followed by Madeira (31%) and Lisbon Metropolitan Area (20%). Thus, Germany is the 1st market in the set of external demand for Madeira and Azores and 2nd for Algarve.

Spain, in 2018, was responsible for 2.0 million guests, 4.8 million overnight stays and € 2.158 million in tourist revenues. In the overnight stays' indicator, the Lisbon Metropolitan Area is the main national destination for Spanish tourists visiting Portugal (28.6%), followed by the North (24.2%) and Algarve (21.4%). Thus, from a destination perspective, Spain is the 1st market in the set of external demand for the North, Centre

and Alentejo and 3rd for the Lisbon Metropolitan Area and the Azores. Madrid and Barcelona are the main tourist sources for Portugal (Turismo de Portugal, 2019).

After this summary about the target markets, the customer segmentation, based on them, will be described.

4.6   Segmentation

According to Kibicho (2006), the main advantage of segmentation is the ability to introduce different benefits for each segment. Thus, in such a large market as tourism, segmentation needs to be done, so that the segments can be reached more effectively with services that meet the needs of tourist consumers. Market segmentation has gained importance over the last few years, constituting the first stage in the effective formulation of a marketing strategy (Serra, 2005). Moreover, tourists are categorised by different characteristics, needs and motivations, because the tourist demand for a place is very different from individual to individual.

Every purchase decision is influenced and conditioned by several factors, whether internal or external (Lindon et al., 2011). Understanding the decision-making process of buying a trip and choosing a destination helps in the proper development of marketing strategies (Heung, Qu, & Chua, 2001). Identifying visitor motivations is a key element for any destination (Prideaux & Crosswell, 2006).

Therefore, in order to reach a segmentation of dark tourism in Portugal, it is necessary to understand the tourist's motivation. What are the reasons for visiting places related to death and/or suffering? According to Dann (1998: 25), "fear of phantoms, chasing change, yearning for yesteryear, nurture of nastiness, juggling justice, present progress, dicing with death and postmodern promotion". However, this simple description, as the author himself claims, is not enough to describe the reasons for this type of tourism. After all, "tourists [are] looking for emotional stimuli, and they want to buy the feelings rather than products" (Minić, 2012: 82).

Motivation is the force that activates and gives meaning to consumer behaviour, because in a purchase decision there may be several motivations that lead to consumption. This variable is considered the most important in the sense that it is the motor or dynamic element by which the process begins.

As Sharpley & Stone (2009) explain, the motivation to visit dark tourism sites is still a poorly studied area, but after analysing the concept in the first chapter of this dissertation, it was understood that it is not possible to generalize, given the diversity of dark tourism, because the demand differs as well as the reasons. Nevertheless, "as horror movies always find their audience, so there is always a place for dark tourism" (Minić, 2012: 81).

However, as a rule, it can be inferred that those seeking dark tourism have a high academic level, a deep cultural knowledge and interest about it, since these dark places are not only mostly emblematic, but also have a high cultural level that is necessary to focus on, alongside death itself. That is, the segmentation is quite similar to the one of cultural tourism, considering that dark tourism is a niche market belonging to cultural tourism.

Therefore, after bibliographical analysis, the company will focus on the following market segment: young tourists (20 to 40 years old), with a high academic degree, with interest in the hidden culture of a destination, thirst for knowledge and discovery, on the most smallest and with keen curiosity regarding dark places, that is, where tragic events occurred and/or that involve death and suffering.

4.7 Market Positioning

Searching for a strategy that can give the company and its products a credible position, differentiates them and shows their attractiveness within markets and the minds of customers. Positioning is the mental image that the consumer has about the company and the product, relative to certain attributes and competitors (Trout & Ries, 2009). The company should identify the positioning attributes, the strengths of the products and services, or of the destination Portugal, in the face of competition.

Regarding the company's positioning in the market, it should be considered its pioneering character, which means that it wants to be a market leader in the medium term, becoming a reference for the market when choosing dark tourism. It is also intended to convey an image of quality, refinement and exclusivity enhanced by both the historical and dark surroundings.

4.8 Brand

A company identity is the brand, that is, the way in which it will be known, consequently it must translate the image that the company wishes to pass to the market, in this case, to the company's positioning. Therefore, the definition of business positioning and its

advantages over the competition are essential factors when thinking and creating a new brand, if performed previously. The aim is to create a careful image that transmits from the first moment a sense of exclusivity, quality and refinement that attracts the selected target audience, with medium purchasing power and medium/high cultural level.

Figure 26 - Company Logo

Source: Own Elaboration.

The name of the brand will be "Portugal Darkness Tours", as dark routes will be the new product, with the name of the routes associated to death and suffering. The company logo will be the company's name in white with a black background and a moon rising over the clouds. The intended meaning is not only related to mystery, night and death, but also to some simplicity and timelessness. In this context, the moon in the back represents the passage from life to death, and vice versa (like vampires, werewolves and other dark/moon-related myths). It also symbolizes femininity, passivity, fertility, periodicity, renewal, the night, the cold, the humidity, the subconscious, the dream, the psyche, and all that is unstable, transient and related to reflection.

In addition to the logo, a slogan will also be developed for the brand, to reinforce its positioning and help establishing the desired differentiation points. For this purpose, we defined the slogan "Portugal Darkness Tours - Prepare yourself for the unknown".

4.9   Marketing

Kotler, Setiwan, & Kartajaya (2016) stated that Marketing is a way of thinking and approaching the market and the customer, which will make the difference from the competition. In fact, customer satisfaction must be the focus of any business, whether touristic or not. Aaker *et al.* (2012) explain that Marketing is a process of planning, pricing, promotion and distribution of ideas, goods and services, in order to create exchanges that meet individual and organizational goals. In this sense, all products,

whether goods or services, deliver a customer benefit package (Hoffman & Bateson, 2010).

However, tourism is different from other industries or activities, because the service provided is an amalgam that may include components such as transportation, accommodation, food, drink, attractions and cultural visits, which are usually provided by different companies and institutions. These components can be sold directly and separately to tourists or combined in packages (Baker & Cameron, 2008; Cooper & Hall, 2008).

In conclusion, marketing can be defined as the process of customizing products or services, in order to respond to the needs of consumers, adding value to customers and society in general.

4.9.1 Marketing-Mix

Product

A fundamental item in any strategy, the touristic product/service allows for the distinction between destinations, according to their abundance or peculiarity, which makes a destination more or less attractive for the consumer or tourist. Thus, the product can be considered as tangible (product) or intangible (service). The present case is an intangible asset, given the specificity of the service offered. The strategy will be focused on introducing services into a completely new market segment – dark tourism – so the main strategy at the service level will be dissemination to ensure knowledge about the routes offered by "Portugal Darkness Tours". Customers may choose to visit only cemeteries, abandoned and/or haunted places, national monuments, sites with skeletons and corpses, or choose a route from the Porto & North, Centre, Lisbon, Alentejo & Algarve or Madeira & Azores. The route can be customized according to the dark tourists' motivations.

Price

Price is how much the service is worth to the consumer. In any business, the ideal selling price is the one that covers the costs of the service and still provides the desired return for the company. Given that in Portugal there is no direct competition, at least in the segment to be targeted and in similar services, the pricing strategy involves placing high prices and adapting price flexibility. For instance, different prices will be charged to different

buyers, bearing in mind that prices are not static and can be flexible through the practice of discounts and promotions.

Thus, the company will apply promotional prices that will consist of short-term planned reductions in price, creating an incentive for consumers to buy. For instance, business partners who wish to make a dark route will have a special discount. Also, pricing will be defined according to different segments: as entrance prices are often reduced to half for seniors and students, the company will make these routes more affordable for these specific customers. We will also practice seasonal prices, because one of the points to avoid is precisely seasonality. Prices in high season will be more expensive in order to motivate tourists to make the routes in the low season.

From the moment, the company presents a better positioning, due to the differentiation of its products and the quality of its services, that is, when it becomes more competitive and recognized, prices should be increased.

Place

Kotler & Armstrong (2017) define place as the several interdependent organizations involved in the acquisition process for the use or consumption of a final consumer or business user. Thus, place is about how the business will be operationalized, that is, how the product will be made available to the customer. Proper location and structure, product and/or service distribution channels and supplier relationships, are the key elements to offer customers what they need. The choice of channel will depend on the business and on the ease of services' distribution to the target market.

In the present case, a selective strategy will be used, that is, we intend to work with selected markets and, consequently, with selected distributors to reach those markets. A short distribution channel will be applied, because in this circuit there are no wholesalers, the product transits from the producer to a retailer, or reduced number of retailers. After all, it has the advantage of allowing a better coverage of the market, which is why it was chosen. Therefore, the place policy will be based initially on the direct sale to the end consumer through online channels. Links will be created throughout social networks for an easy access to the official website.

As partners for this strategy, the travel agencies Abreu, Halcon Viagens and TopAtlântico were chosen. This choice was based on the fact that they are the largest travel agencies

operating in the national territory, thus allowing to cover the largest number of potential customers within the defined target markets. And also, we intend to create partnerships with Portuguese universities, attracting higher education students that have curiosity about dark tourism.

A website for the company will be created as a way to make it known. Through this site, potential customers can not only get to know the routes but also make reservations. In addition to this site, the company will also be present in various specialized sites, such as TripAdvisor, Airbnb and Odisseias, and reservations will be made from there too. Reservations can also be made through a cell phone number, available on the official website.

Promotion

Promotion is used to stimulate the demand, relating the service offered to the customers' needs and desires. Thus, information must be based on customers' needs and made through the right communication channels. After all, the key to success is to attract and retain the customer's attention. Communication is a major element in the process of promoting a destination. If a destination's promotion is effective, more tourists will be attracted to that destination.

The promotion is established with three main goals: inform potential customers about the existence of the products/services and their advantages; inform where and how they can get these products/services; and remember the existence of these products/services. After all, without an effective communication, services offered will not reach the target market and those three objectives above will not be accomplished. Therefore, these several marketing communication instruments are absolutely crucial to build brand awareness and establish positive brand identities, by making products/services desirable.

Advertising is one of the most widely used marketing tools to consolidate and perpetuate a company's brand image, keeping the customer informed about its products/services, through numerous media strands. Understanding consumers and their environment is the key to create an advertisement that stimulates the attention of the intended market and meets their needs. A good image can influence purchasing intentions, as well as encourage new consumers to try certain products/services.

To generate business value, it is essential that marketing communication is integrated. That is, promotion should be carried out in more than one media for a higher scope and efficiency. This integrated communication must convey the same message in order to achieve a strong image in the market. Thus, promotion will be made through:

- Opening free invitations, that is, during the first day, customers can take a free tour in Porto (10 a.m. until 1 p.m.) and another in Lisbon (6 p.m. until 9 p.m.).
- Flyers, not only in business partners but also in coffee shops and stores.
- Newsletter, social media and the official website.
- Radio advertising (Radio Comercial and RFM, to begin with).
- Customer loyalty policy: sending birthday cards and special promotions on commemorative dates.
- Events such as Halloween and Carnival.

Word-of-mouth advertising will be also important to create prestige for the product, so it is very important to bet on a very high quality of the service, because the first impression is the most important. In particular, customers will always remember the first impression and share it with friends and family. Nowadays, with the internet, information circulates faster than ever and a negative image can mean the end of any company.

It is intended, in a first stage, which will extend over a period of one year, to use a high-intensity communication strategy, to be gradually reduced as the company gains prominence among selected audiences. Once the desired notoriety is achieved, the promotion will be based on the official website, social networks (Facebook, Instagram, Twitter, etc.) and newsletter.

This dissertation aimed to explore the possibility of applying and developing a relatively new concept of tourism in Portugal – dark tourism – through the creation of a company that, with the support of the State, will become, not only a service capable of attracting visitors interested in this niche market, but also a complement to the cultural tourism that already exists in the country. The launching of dark tourism in Portugal, combined with cultural tourism, will contribute to longer visits to the country, and increase the consumption by visiting. Thus, the purpose of this dissertation is to explore the most characteristic sites associated with dark tourism in Portugal, trusting that the suggestions given may constitute a development lever for the implementation of a route in the country, inspired by the business model that already exists in the United Kingdom.

According to Blom, "more recently there has been increasing reference to particular niches in tourism. The tourism industry has developed and is still developing in a complex and multifaceted manner, where our demands are satisfied at the same time as we are offered experiences and attractions we have not primarily demanded" (2000: 35). In this sense, dark tourism is a niche, which allows visitors to contact death and build their own constructions about mortality in a safe and sanctioned environment, where they can confront death and suffering and reflect on mortality (Stone, 2012).

In fact, the dark tourism segment has been increasing over the past decade (Bissell, 2009). It is estimated that dark tourism attracts millions of tourists *per* year, all over the world (Farmaki, 2013). Overall, dark tourism has the important role of diversifying the offer and promoting tourism destinations. In other words: dark tourism presents itself as a new form of tourism capable of providing a unique experience, betting on new characteristics, new places, and new events, and responds, to the search for motivations that differ from those of tourism made nowadays in Portugal.

In conclusion, dark tourism is a concept that allows the exploration of significant places in History, satisfies the curiosity about certain places related to death and/or disasters and teaches that the concept of death differs, depending on the culture of the places visited. A good example of these differences is the fact that, in the West, death is seen as an end, whereas, in the East, it is understood as a transition. As David Ferrier says in *Dark Tourist* (2nd episode; 1st season)*,* "I have been forced out of my comfort zone and had my beliefs challenged. And somehow it's made me feel even more happy to be alive. Maybe that's the whole point of dark tourism".

In this sense, as every cultural tourist wants to know the place visited, the same happens with dark tourists, who want to find out everything about their own questions on death and related myths. As Blom (2000) emphasises, there is a connection between dark tourism and what the author calls, "myth tourism" (as the Lock Ness, where visitors look for the monster in the dark waters; or Stonehenge, that even nowadays no one knows why it was built for, among other examples). Overall, "we have a yearning to feel some form of uncertainty and suspense, which gives us the opportunity to develop our own fantasy and creativity" (Blom, 2000: 35).

With this in mind, "both the demand for and supply of many attractions referred to as dark tourism sites is driven by factors other than a fascination with death; that is, many forms of alleged dark tourism experience are, in fact, alternative experiences" (Sharpley, 2005: 15). In fact, a dark tourist searches not only for a dark experience, but also for an engaging form of entertainment and a unique learning experience. As cultural tourists, we search for knowledge about everything that attracts us, even darkness. After all, dark tourism is a niche of cultural tourism, thus visitors search for knowledge, in this specific case, for knowledge about darkness.

Stone claims that "a dark tourism experiences, albeit to varying levels of intensity and at various sites (…), where visitors may reflect on dark tourism and contemplate both life and death through a mortality lens" (2012: 1582). In addition, Sharpley adds, "it is evident that there is a significant lack of understanding with respect to the behavioural perspective of dark tourism" (2005: 15).

Thus, in our point of view, dark tourism has to be implemented carefully, along with other tourism typologies (mainly because of the ethical issues that dark tourism brings along), and with different levels of dark experiences within it. For that matter, some of the main places chosen for our routes were cemeteries, recognized for their architecture; an ossuary, and the legend behind its construction; and abandoned buildings associated with hauntings.

The logic behind the Marketing Plan is that there is, indeed, room for growth and development of a new niche market in Portugal through "Portugal Darkness Tours", but it will be conditioned by the ethics and mentality of visitors, as previously discussed. The country will have to promote, divulge, and appeal to the benefits of dark tourism. However, in order to accomplish this, "Portugal Darkness Tours" needs an excellent

communication and promotion strategy, complemented by a service of excellence at all levels during tourist visits.

"Dark Tourism in the land of Sunshine: An intercultural business model for the routes of death and disaster in Portugal" is an opportunity to implement a tourism company that shows dark tourism in a positive way. It is important here to be perceptive and evaluate all the opportunities that arise and create new ones, considering the motivations, new trends, habits and needs of the tourist. During the execution of this marketing plan alongside of business model, it was possible to realize the potential of dark tourism and, if well-conceived, it will have great acceptance. It is a form of tourism distinct from all other types of specialized tourism, but for which there is a growing interest and motivation.

Thus, after the presentation of this dissertation, the next step is to create an effective business plan and move from paper to practice. In other words, we have to develop an itinerary; plan schedules; establish the maximum number of visitors *per* tour; decide which means of transport will be used; and foster a greater involvement with local partnerships throughout the country. The coordination between the different sectors, using local companies to enhance the local products, will result in synergies that will be beneficial for the country and for the company's development process. Subsequently, we will establish partnerships with local hotels and restaurants, so that visitors may experience the traditional hospitality and gastronomy of Portugal, alongside its heritage and, of course, dark history.

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