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**THE INFLUENCE OF CINEMA IN DESTINATION IMAGE AND PLACE IDENTITY TO FOSTER
TOURISM AND CULTURAL RELATIONS BETWEEN PORTUGAL AND INDIA**

Rosa Alexandra Meira da Cruz Lavaredas

Doctoral thesis in Intercultural Relations

**Thesis advised by Professor João Caetano (PHD) and co-advised by Professors António
Saraiva (PHD) and Purva H. Desai (PHD)**

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DECLARAÇÃO DE INTEGRIDADE

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Declaro ter atuado com integridade na elaboração da presente dissertação/tese. Confirmo que em todo o trabalho conducente à sua elaboração não recorri à prática de plágio ou a qualquer outra forma de falsificação de resultados.

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Universidade Aberta, 28 de abril de 2023

Nome completo/Full name: Rosa Alexandra Meira da Cruz Lavaredas

RESUMO

Assente em teorias de motivação comportamental e afinidade cultural, o presente estudo visa compreender a influência do Cinema na imagem do destino, identidade do lugar, atributos do destino e decisão de viajar, com vista ao fomento do turismo e das relações culturais entre a Índia e Portugal.

Esta investigação tem como objetivo dar resposta a três lacunas encontradas nesta área de investigação e que dizem respeito ao: (i) estudo do Cineturismo e peso que cada atributo fílmico tem na motivação para viajar; (ii) efeito que a identidade do lugar tem na formação da imagem de destino e a sua relação com o Cinema; (iii) afinidade cultural entre Índia e Portugal.

Dada a complexidade da temática, a pesquisa foi realizada utilizando uma abordagem quantitativa. Como instrumento de recolha de dados, foi dada preferência ao inquérito por questionário, distribuído a pessoas de nacionalidade portuguesa e indiana num ambiente virtual.

Os resultados revelam que a decisão de viajar é um fenómeno complexo, e que uma variável sozinha não tem influência no processo. Por sua vez, a identidade do lugar é uma forte componente da imagem de destino e mediadora da ação do Cinema na formação da imagem de destino. Para além disso, as dimensões fílmicas de personalidade e local (que destacam os atributos de destino e identidade de lugar) são os fatores que mais influenciam a maioria dos espectadores.

Concluiu-se, ainda, que apesar de ambas as nações terem uma forte identidade de lugar entre si e, sendo o sentimento de pertença e liberdade de expressão o motivo mais forte para viajar, Portugal não está a atrair visitantes indianos motivados pelo Cinema.

Contribuições teóricas significativas, que resultaram da investigação, são apresentadas nos modelos teóricos de decisão de viajar por influência fílmica e imagem de destino

cinematográfica. Destacam-se as implicações práticas para investigadores e gestores de destinos turísticos.

Palavras-chave: Cinema, Identidade de Lugar, Imagem de Destino, Atributos de Destino, Decisão de Viajar, Afinidade Cultural, Cineturismo, Destino Turístico, Índia, Portugal.

ABSTRACT

Drawing on behavioral motivation theories and cultural affinity, this study aims to understand the influence of Cinema on destination image, place identity, destination attributes and travel decision, to foster tourism and cultural relations between India and Portugal. It addresses three research gaps concerning: (i) film tourism studies related to the weight each film attribute has in inducing people to travel; (ii) the effect place identity has on destination image formation and its relation to Cinema; (iii) cultural affinity between India and Portugal.

Given the complexity of the thematic, the research was conducted using a quantitative approach. As a data collection instrument, preference was given to the questionnaire, distributed to Portuguese and Indian nationals, in a virtual environment.

Results reveal that the decision to travel is a complex phenomenon, and one variable alone has no influence on the process. In its turn, place identity is a strong component of destination image and a mediator for Cinema. The film dimensions of personality and place (which highlight the destination attributes and place identity) are the factors that influence the largest number of viewers. It has also been concluded that, despite both nations have a strong place identity with each other and, being the feeling of belonging and freedom of expression the strongest motivations to travel, Portugal is not attracting Indian visitors motivated by Cinema.

Significant theoretical contributions are highlighted in two models, which have resulted from this investigation: a film travel decision-making model and a film induced destination image model. Practical implications for destination managers and researchers are highlighted.

Keywords: Cinema, Place identity, Destination image, Destination Attributes, Decision to travel, Cultural Affinity, Film Tourism, Tourism Destination, Índia, Portugal.

RESUMO ALARGADO

O setor das viagens e turismo afirma-se como motor de desenvolvimento em vários domínios. Para além do impacto económico, amplamente estudado, que a atividade tem a nível mundial, outros campos de estudo têm vindo a demonstrar o potencial que este setor pode ter para a promoção da compreensão cultural e fomento da proximidade entre povos. O desenvolvimento de políticas adequadas às necessidades da procura sem colocar em causa o bem-estar das comunidades recetoras é, hoje, fator diferenciador de destinos que pretendam promover a sustentabilidade da atividade.

Neste contexto, compreender as motivações turísticas e a influência que os meios de comunicação de massa podem ter na decisão de viajar torna-se útil para desenvolver estratégias promocionais eficientes, direcionar a oferta existente e criar produtos que atendam às necessidades do mercado.

Sendo Portugal um destino turístico em franco crescimento, uma diversificação da oferta e desenvolvimento de novos mercados emissores pode afirmar-se como uma aposta segura para o contínuo desenvolvimento da atividade.

Dado que a Índia é o segundo maior mercado emissor de turistas, a nível mundial, e com quem Portugal partilha um património cultural comum, este destino merece a atenção do Turismo de Portugal, que se encontra a desenvolver esforços de promoção no mercado indiano.

O desenvolvimento de políticas conjuntas entre os governos indiano e português parece estar a atrair notoriedade na indústria cinematográfica indiana, que visa um mercado de aproximadamente 1,324 mil milhões de pessoas, e que nos últimos anos tem vindo a aumentar, gradualmente, o número de produções filmadas em Portugal.

Para além de criar ou reforçar as relações políticas entre países e desenvolver o turismo, o Cinema pode fomentar o desenvolvimento cultural e aproximar nações. Neste sentido, parece relevante explorar o fenómeno denominado turismo cinematográfico.

A revisão da literatura demonstra que o Cinema é, simultaneamente, um agente modulador de comportamentos e um refletor cultural, podendo assumir-se como um veículo de aproximação cultural e ferramenta de marketing de destino.

Na qualidade de agente modulador, entende-se que, quanto mais um destino turístico é apresentado na tela, maior é a probabilidade da decisão de viajar ocorrer. 'Decisão de viajar' entra no presente estudo como variável dependente, com interesse primário para a pesquisa. Embora possa ser abordada sob diferentes perspetivas, a sua variância será, aqui, explicada pela variável independente 'Cinema'.

No entanto, como o processo de decisão de viajar é influenciado por diferentes fatores, as variáveis que aparentam ter um impacto significativo na tomada de decisão de viajar e que podem ser alavancadas pelo Cinema foram integradas no estudo. Estas variáveis, que surgem quando o Cinema influencia a decisão de viajar ('imagem de destino', 'identidade de lugar' e 'atributos de destino'), foram consideradas como variáveis intervenientes.

Dado que o cinema influencia a imagem e a identidade do lugar que os viajantes têm com o destino representado na tela, entendeu-se que a decisão de viajar para destinos turísticos é mediada pela imagem e atributos do destino e identidade do lugar.

Por outro lado, a identidade do lugar influencia tanto a decisão de viajar para destinos turísticos quanto a imagem percebida do destino. Neste sentido, existindo tal relação, a imagem do destino, mediada pelos atributos de destino e identidade do lugar também influencia a decisão de viajar para destinos turísticos.

Sendo o Cineturismo um campo de pesquisa académica relativamente recente, o potencial do Cinema como ferramenta de marketing turístico já foi demonstrado. A revisão da literatura revela que a pesquisa efetuada até ao momento abre caminho para aprofundar o conhecimento sobre o peso que cada atributo fílmico tem na motivação para viajar e na imagem de destino e o efeito que a identidade do lugar tem na formação da imagem de destino e o seu papel mediador com o Cinema. Relativamente ao estudo do contributo que

as produções cinematográficas podem ter para a aproximação cultural entre Portugal e Índia, a produção científica é parca.

Na expectativa de dar resposta às lacunas encontradas na literatura, a presente investigação pretende analisar o impacto do Cinema na imagem e atributos do destino, identidade de lugar e decisão de viajar com vista ao desenvolvimento do turismo e das relações culturais entre a Índia e Portugal. Como forma de alcançar o objetivo central, esta investigação procurou aprofundar o conhecimento sobre: (i) O impacto do Cinema, imagem e atributos do destino e identidade do lugar na decisão de viajar; (ii) A influência do Cinema na imagem e atributos de destino e identidade de lugar; (iii) Os hábitos cinematográficos e comportamento de viagem de turistas Portugueses e Indianos; (iv) A perceção do destino Índia e Portugal para turistas Portugueses e Indianos.

Sendo uma temática complexa, realizou-se um estudo quantitativo, tendo sido dada preferência ao inquérito por questionário como instrumento de recolha de dados, o qual foi distribuído, em ambiente virtual, a uma amostra de 262 indivíduos de nacionalidade portuguesa e indiana.

Foram aplicados testes de Kolmogorov-Smirnov e Shapiro-Wilk para avaliar a normalidade da distribuição da amostra. De forma a garantir a validade das escalas utilizadas na mediação de resultados, foi feita uma análise fatorial exploratória.

A consistência das escalas utilizadas para análise foi obtida através do cálculo do valor do Alpha de Cronbach, utilizando um grau de significância de 0,05.

A análise dos dados foi feita com recurso a ferramentas descritivas e testes inferenciais (Ex.: Teste-T, Anova univariada, modelos de regressão linear e análise de mediação, entre outros).

O estudo foi precedido por uma análise de variáveis sociodemográficas como género, idade, escolaridade e sua influência nas variáveis em estudo.

Concluiu-se que o género não influencia os hábitos cinematográficos dos participantes, nem a perceção dos atributos de destino, identidade de lugar e imagem dos destinos turísticos.

Em relação à idade, os resultados revelam que esta não tem qualquer influência sobre os atributos de destino. No entanto, verificam-se diferenças, estatisticamente significativas, entre gerações ao nível do cinema, identidade de lugar e imagem de destino.

No que respeita à escolaridade, o impacto apenas se verifica na identidade do lugar, já que níveis de ensino superior estão associados a uma menor identidade com o lugar.

Os resultados sugerem ainda que o consumo de cinema é altamente influenciado pela idade e grau de escolaridade. Uma educação avançada e gerações mais velhas tendem a apresentar um menor consumo de filmes.

Apesar do esforço colocado nesta investigação, não foi possível confirmar integralmente o modelo teórico construído para a pesquisa, uma vez que a maioria das relações entre as variáveis não foi confirmada.

O impacto do Cinema na decisão de viajar não foi estatisticamente validado pelos resultados obtidos. Tendo o mesmo sucedido com a imagem e atributos de destino e identidade de lugar.

Estes resultados corroboram conclusões de estudos anteriores sobre Cineturismo que defendem que os destinos turísticos não são suficientemente atrativos por si só e que são necessários esforços de promoção adicional para que o Cinema gere interesse turístico e induza a decisão de viajar.

Relativamente ao impacto do Cinema na imagem e atributos de destino e identidade de lugar concluiu-se que esta influência existe. Quanto maior for a exposição do destino turístico numa película cinematográfica, mais forte se torna a imagem percebida sobre o mesmo.

Concluiu-se também que atributos de destino e identidade de lugar são fortes componentes da imagem de destino e, quanto mais forte for a identidade do lugar, mais positiva é a imagem de destino.

Acrescenta-se, ainda, que a identidade do lugar atua como mediador entre Cinema e imagem de destino, uma vez que, o Cinema cria no espetador a identidade com o lugar

através dos atores, celebridades e personagens que aparecem no écran e com as quais a audiência se identifica.

Contribuições teóricas significativas, que resultaram da presente investigação, são apresentadas nos modelos teóricos de decisão de viajar por influência fílmica e, imagem de destino cinematográfica.

A compreensão do impacto do Cinema na decisão de viajar de turistas portugueses e indianos foi importante para avaliar o seu uso enquanto ferramenta de desenvolvimento das relações turística e cultural entre a Índia e Portugal.

Da pesquisa concluiu-se que ambos os povos são grandes consumidores de cinema e afirmam deixar-se influenciar por este canal no que respeita à decisão de viajar. Os géneros fílmicos que mais cativam a audiência são as comédias, testemunhos reais, ação e documentários.

Relativamente à imagem de destino, ambos os grupos apresentam opiniões favoráveis. Os atributos mais valorizados, tanto na Índia como em Portugal, são as atrações naturais e culturais, mas também o ambiente em geral e a segurança. Quanto à identidade com o lugar, os indianos, apesar de menos predispostos para deixar que esta variável influencie a sua decisão de viajar, demonstram ter uma maior afinidade com Portugal do que aquela que os portugueses parecem ter para com a Índia. Ao nível da identificação com o lugar, sobressai o sentimento de liberdade de expressão (que os Indianos valorizam em Portugal) e o sentimento de pertença (que os portugueses admitem encontrar na Índia).

Apesar das limitações impostas por uma amostra que, não permite a generalização dos resultados, no que respeita à análise que visa a relação Portugal/Índia, os resultados obtidos estão em consonância com vários estudos identificados na revisão da literatura e constituem uma abordagem exploratória. Espera-se ter aberto caminho que incentive o estudo mais aprofundado do Cinema no desenvolvimento de relações culturais e económicas que aproximam as nações.

Palavras-chave: Cinema, Identidade de Lugar, Imagem de Destino, Atributos de Destino, Decisão de Viajar, Afinidade Cultural, Cineturismo, Destino Turístico, Índia, Portugal.

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INTRODUCTION

1.1. RESEARCH PROBLEM FRAMEWORK

Tourism is a dynamic sector and a main driver of economic growth. After a period of nine consecutive years outpacing the overall economy Gross Domestic Product (GDP) and against all expectations, a downturn came in 2020. Causing a disruption in many businesses and industries, the Covid-19 pandemic brought unprecedented challenges to the Travel and Tourism sector, worldwide. Portugal was no exception. In 2020, the reduction in travelling dragged some of the tourism indicators to values similar to those of 1994. To resist the crisis and face adversity, the sector had to adapt. Not only the travel and tourism stakeholders showed resilience to sustain the activity throughout the crisis, as it is now contributing to the global economic recovery and growth (World Travel and Tourism Council [WTTC], 2022).

In recent years, Portugal has been gaining prominence in many international markets. This is partially due to an effort made by the Portuguese tourism authorities to develop sectors classified as strategic for the country, such as Travel and Tourism.

The image perceived by foreigners of successful Portuguese people in different areas such as sports, music, politics, and gastronomy, etc., has given credibility to the country and has instilled in others the willingness to know these people deemed so peculiar, that integrate several other cultures within their own culture. The Indian film industry, which is a mass media business that generates millions, was not indifferent to Portugal's charm. In the past nine years, it has gone from zero to twelve movies shot in Portugal, a number that the Portuguese Tourism authorities have tried to increase (The Portugal News, 2022; Turismo de Portugal, 2023). The growth of the outgoing Indian touristic market and Bollywood, the world's most profitable cinematography industry (Media Indian Group, 2023; Government of India, 2022; Deloitte, 2022; Statista, 2018, 2020, 2022) goes hand in hand.

Literature recognizes the impacts of Cinema on moviegoers' behavior (Velasco-Ferreiro et

al., 2021; Ramírez-Castillo, 2021; Rewtrakunphaiboon, 2021; Busby & Klug, 2001; Kim & Richardson, 2003; Beeton, 2004, 2016) and its influence in travelling decisions. Being aware of the growing interest of the Bollywood industry in Portugal, the relations that can be established from there offer solid ground to create cultural affinity between Portugal and India while developing tourism.

Several researchers agree that destination image influences the perceptions tourists have of tourism destinations (Abdelhamid et al., 2022; Ahmed & Ünüvar, 2022; Echtner & Ritchie, 2003; Baloglu & McCleary, 1999; Reynolds, 1965).

It is also acknowledged that the content displayed in movies and tv series, through narrations and storytelling, enhance the value of the culture and promote bonds that emotionally attach viewers to places (Rewtrakunphaiboon, 2021, 2009). This tends to generate cultural affinity between different countries and communities (World Tourism Organization [UNWTO] & Netflix, 2021; Chen et al., 2021).

Portugal and India have strong historical connections and a dynamic cultural policy (Embassy of India, 2022). The bonds that these two nations already share can benefit from the presence of Indian cinema in Portugal. If managed properly, a positive image of Portugal as a destination to travel can be disseminated in the Indian outgoing market and, as a result, attract more tourists to the country.

Although the subject has not yet been fully explored, an analysis of different studies suggests that both the Portuguese and Indian touristic supply can satisfy the needs of Indian and Portuguese tourists, respectively (Datta, 2019; Visit Britain, 2022; Statistics Portugal, 2021, 2022; Eurobarometer, 2021). Research seems to show that if governments concentrate efforts in promoting cultural proximity, leveraging on Cinema to promote place identity and destination image, these two nations can become closer.

This investigation aims evaluate Cinema as a tool to foster touristic relations between Portugal and India through the Influence of Cinema on destination image, place identity and travel decision.

In an atmosphere of uncertainty and volatility, understanding the drivers of tourist's behaviour and the factors that motivate people to engage in tourism activities, is crucial to create unique experiences that match the needs of travellers.

It is widely acknowledged that destinations can leverage on their local attributes to build strong destination images and attract visitors (Ahmed & Ünüvar, 2022; Beerli & Martin, 2004; Echtner & Ritchie, 2003; Tasci & Gartner, 2007). Nevertheless, the competitive and global environment in which travel occurs brings the need to explore alternatives to mainstream products and services that are offered to tourists. In this context, Cinema emerges as a cultural mediator able to modulate perceptions, feelings, and beliefs (Ramírez-Castillo, 2021; Ahmed & Ünüvar, 2022; Rewtrakunphaiboon, 2021; Saurette, 1992; Johnston, 1989, 1992; Jansson, 2002; Beeton, 2016). By reinforcing the identity of the destination and inducing behaviour in consumers, it seems to emerge as a motivator to travel (Rewtrakunphaiboon, 2021; Markwell, 2001).

Theories on tourism motivation and travel behaviour provide information about the different stages the tourist goes through in his decision-making process. Motivational theories focus on the background of the consumer, in the underlying psychological processes, and seek to understand why tourists travel. Travel behaviour frameworks explain how tourists behave the way they do and the activities they participate during their holiday.

One of the most influential motivation frameworks and upon which many tourism researchers base their theoretical analysis of travel behaviour is Maslow's hierarchy of needs theory (Jumaday et al., 2022; Yousaf et al., 2018; UK Essays, 2021; Dann, 1981; Pearce, 1988; Pearce & Lee's, 2005).

According to Maslow (1943) all humans have basic needs that can be arranged in a five-level hierarchy. The most basic needs are related to physiological status (hunger, thirst, and sex), followed by other categories of needs such as safety, belongingness and love, esteem, and self-actualization. Humans try to ascend stepwise in the hierarchy to fulfil a higher need once the lower level is satisfied.

In tourism studies, this theory explains why people travel. It suggests that people are attracted to tourism destinations because of the possibility of fulfilling self-actualization, self-esteem, love and belongingness, and physiological needs. In other words, tourists travel to develop their potential as a person, to raise their social status, to reinforce relationships in a safe and secure environment, which offers good accommodations, potable water, and restaurants (Yousaf et al., 2018; Jumaday et al., 2022).

Two important aspects of Maslow's theory transferred to tourism studies are the underlying idea that travel motivation changes with experience and that not all behaviour is determined by basic needs (Maslow, 1943; Dann, 1997; Tikkanen, 2007; Stephens, 2000). Under the premise that other factors may influence the decision to travel, Dann (1977) suggests that the travel behavior is influenced by pull and push factors. Other than the inner motivations of the individual, or his psychological needs (the push factors), tourists are attracted to a specific place because of the features the destination has to offer (the pull factors). This argument is also supported by Folusade et al. (2022), Mwawaza et al. (2022) and Acharya (2021).

Since tourists compare different options when making their travel decisions, the attributes a destination have will be taken in consideration (Raazim & Munasinghe; 2021 and Lusia et al., 2021). Besides, they impact on destination image (Beerli & Martin, 2004; Echtner & Ritchie, 1991; Tasci et al., 2007). In addition, there is evidence that visitors give symbolic meaning and develop cognitive and affective attachment with the physical settings in which they move (Tasci et al., 2021). In this sense, the attributes of a destination acquire a symbolic value to tourists who develop a sense of identity with the place. This happens because the sense of self is expressed by the relationships one establishes with other people and with the physical elements present in the environment. Several authors call it 'place identity' (Budruk et al., 2009; Gross & Brown, 2006; Gu & Ryan, 2008; Halpenny, 2006; Hwang et al., 2005; Kyle et al., 2004; Tsai, 2011; Yuksel et al., 2010; Nogueira & Carvalho, 2022).

The lack of empirical research concerning how destination attributes relate to place identity and how it affects destination image is acknowledged (Nogueira & Carvalho, 2022; Govers et al., 2007). Nevertheless, there is evidence that a positive image positioning can

leverage the competitive advantage of a destination (Konecnik, 2002; Eom et al., 2020; Kim, 2014; Jing & Rashid, 2018; Ghose & Johann, 2018; Vareiro et al., 2017; Biswas, 2020 et al.), since tourists are influenced by the image they have of the places they travel to (Butler, 1990; Shani et al., 2009, Nurbasari et al., 2022).

Being Cinema a powerful source of images to which viewers attach meaning, destinations that choose this channel to communicate may find a differentiating advantage to promote itself among potential tourists (Ahmed, & Ünüvar, 2022; Foroudi et al., 2016, 2017; Melewar et al., 2017; Nguyen et al., 2016). Less aggressive than traditional marketing (Butler, 1990), and with proven record of inducing tourism (Busby & Klug, 2001; Kim & Richardson, 2003; Beeton, 2004, 2016), the topic has caught the attention of academy and corporate (Bastiaansen et al., 2022; Velasco-Ferreiro et al., 2021; Ramírez-Castillo, 2021; Busby & Klug, 2001; Carl et al., 2007; Sargent, 1998; Bandyopadhyay, 2008; Couldry, 1998; Tzanelli, 2004, 2006; Torchin, 2002; Jones & Smith, 2005).

The power of Cinema as a marketing tool is enhanced by Place Identity. Although, few studies have discussed the relationship between place identity and cinema (Williams e Vaske, 2003; Foroudi et al., 2018). Literature suggests that images, stories, memories, and cultural awareness created or remembered by the film attributes seem to create strong relationships between the place identity and the viewers' identity (Peng et al., 2020; Yuksel et al., 2010).

Literature identifies place, performance, and personality as film attributes. These factors were first conceptualized by Macionis (2004) in accordance with the Pull and Push theory and have been mentioned by different authors who study Film Tourism (Shani et. al., 2009; Kim & Richardson, 2003; Echtner & Ritchie, 2003). Nevertheless, the relation of film attributes and destination image or place identity needs a deeper understanding.

Considering this niche segment as caused 80 million of people to travel, in 2018 (Guerrieri et al., 2005; TCI Research, 2022), destinations that understand the Film Tourism phenomena may place themselves ahead of their competitors.

The integration of cultural products such as films and other screen productions into people's lives contributes to broadcast the image of tourist destinations. After an extended

and repeated exposition, the images and narratives become an important source of knowledge and part of the daily life of individuals. Once the information about the destination enters the mind of the viewer, a perception of the destination is formed, and a relationship with the place is established. This means destination image and place identity is created (Nanjangud & Reijnders, 2020).

Despite all the benefits Film Tourism can bring to destinations, literature highlights the need for careful planning of the activity. Researchers have approached Film Tourism from four main perspectives: motivation to travel, film attributes (discussed in the previous lines), territory development and marketing.

While studies focusing on economic development point out the positive and negative impacts of film tourism in destinations, the marketing approach emphasizes the different aspects of destination image. Scholars are not aligned about the effects negative images have on its viewers. Some believe that there is no bad publicity (Shani et. al., 2009; Beeton, 2016). Others argue that the image broadcasted may not be in accordance with what the destination wants to show, since a negative presence may harm the destination's image (Beeton, 2004; Campo et al., 2011; Gammack, 2005; Hahm & Wang, 2011; Im & Chon, 2008; Kotler et al., 1993).

Despite the different approaches, researchers are consistent regarding the benefits a planned development of Film Tourism brings to local communities and to the Travel and Tourism sector in general (Lusia et al., 2021; Kim et al., 2019; Epstein, 2022).

Cinema is a media that, by reaching mass audiences, has the power to influence people's behaviours and way of thinking. By projecting images or symbols that publicize cultures different from the one the viewer belongs to, cinema can make the foreign culture more familiar. If, because of their nature, humans fear the unknown, what is familiar is more likely to be accepted and unleashes the willingness to travel and learn. In different words, cultural affinity can bring nations closer.

Acknowledging that the outgoing Indian tourism is among the world's fastest growing markets (Visit Britain, 2022; Statista, 2018, 2022), and recognizing that historical heritage plays in favour of Portugal and India's cultural affinity, there seems to be scope to explore,

both academical and practically, the opportunities Portugal create by investing in cinema to stimulate tourism and cultural relations.

1.2. OBJETIVES OF THE RESEARCH

1.2.1. Main Objective

The exploratory research led us to conclude that it is important to study the influence of Cinema on destination image, place identity, destination attributes and travel decision to foster tourism and cultural relations between India and Portugal.

1.2.2. Intermediate Objectives

To achieve the main objective of this research, we will define, as follows, four intermediate objectives that will help us to deepen the understanding and the knowledge of the problem being studied:

- Assess the impact of cinema, destination image, place identity, destination attributes in the decision to travel.
- Study the influence of film attributes in place identity, destination image and destination attributes to induce tourism.
- Learn about Cinema consumption and travel behaviour of Portuguese and Indian Tourists.
- Learn how Portuguese and India nationals perceive each other's country as a destination to travel.

1.3. DESIGN AND METHODOLOGICAL APPROACH

To achieve the objectives for this investigation two scenarios will be presented in the literature review, as well as in the results and discussion chapters.

Part I (2.2, IV) will address the relationships established in the conceptual model and will be object of a descriptive and inferential analysis. Part II (2.3, V) will present an exploratory descriptive study about the cultural affinity between India and Portugal and the image of each country as a travel destination. Despite the secondary role of exploratory research presented in chapter five, the results obtained provided important insights for this investigation.

In the general discussion and conclusion chapters, the different approaches will be harmonized since results will be interpreted in line with the main objective of this research.

1.4. IMPORTANCE AND RELEVANCE OF THE STUDY

The importance and relevance of the present investigation will be explained under three different perspectives: Conceptual model, India and Portugal cultural affinity and a broader integration with the Sustainable Development Goals.

Conceptual model

This investigation provides a good understanding of the relationships established among Cinema, destination image, place identity, destination attributes and travel decision. Not only conceptual theorization will deepen the knowledge in this field of study, but real-world applications will also be provided.

Firstly, and considering that many aspects of the travel decision making factors are not yet fully understood, this research will confirm if the decision to travel is affected by Cinema, destination image, destination attributes, and place identity.

Secondly, it will extend Macionis's (2004) Pull and Push theory by analysing which film factors influence destination image and place identity. Emphasis will be placed in assessing how film attributes impact the viewer's perception about the destination.

Thirdly, a recently new concept in tourism literature 'Place Identity' will be theorized in relation to Cinema and destination image. This seems to gain relevance, once the new generation of travellers, is greatly influenced by emotional attachments they create with some of attributes found in films and that can be transferred to other areas of product placement.

The three arguments just mentioned will provide important information that can be used by touristic agents who intend to position the image of a destination or a specific attribute right in the heart and mind of the viewer and potential traveller. It will also highlight the benefits a good film tourism strategy can bring to the destination and provide a framework to action.

India and Portugal Cultural affinity

The exploratory reading has reinforced the empirical knowledge that Portugal does not capture the vast potential of Indian outgoing touristic market. Therefore, by taking advantage of the sudden interest that film directors have been showing towards the country and considering that the cinematographic industry has an estimate audience of 2,2 billion people (Statista, 2020), a better understanding of this phenomenon is considered important for three main reasons:

Portugal shares a common background with India that can be translated into a certain cultural miscegenation, and which may contribute to bring these two people together.

A well-planned strategy to develop film tourism as sub-product of cultural tourism and niche activity will:

- (i) Attract film shooting to Portugal.
- (ii) Broadcast a positive destination image.
- (iii) Create place identity with the country and its culture (by leveraging on film

attributes).

The third argument that validates the relevance of this study is the fact that film tourism is aligned with cultural and tourism policies that public institutions have for these sectors. This niche activity can further develop the intent of Portugal to:

- (i) Project a positive image of Portugal abroad.
- (ii) Develop partnerships with other countries in the cultural sector.
- (iii) Increase revenue from the Travel and Tourism sector, while positioning Portugal as a competitive, sustainable, and accessible destination, providing authentic and innovative experiences.

Film Tourism, Cultural Affinity, and Sustainable Development Goals

In 2015 all United Nations Member States committed to combine efforts to bring peace and prosperity for the people and the planet. An agenda with 17 Sustainable Development Goals was adopted. Each of the goals calls all countries of the world (both the developed and the developing ones) to act in a global partnership.

Film Tourism in its role of mediator for cultural understanding bring nations closer, promote peace and justice (SGD 16), develop partnerships (SGD 17), and creates decent work and economic growth (SGD 8), (UNWTO & Netflix, 2021).

1.5 THESIS CHAPTER PRESENTATION

The thesis is organized in seven chapters, including the introduction and conclusion of the study.

The introductory chapter will present the research problem framework, the objectives of the investigation, the design and methodological approach, and the relevance of this study.

The second chapter, the literature review, highlights the key aspects of the theoretical background. The first part of the chapter will address the theory related to the conceptual

model of this research and intends to study the impact of cinema, destination image, place identity, destination attributes on the decision to travel (2.2). The second part of the literature review will include the discussion of important issues concerning tourism and cultural relations between India and Portugal (2.3). The aim of this chapter is to provide a theoretical background that supports the conceptual model of the research and locate this area of knowledge in the current body of work in tourism studies and cultural relations, and more specifically, in film tourism and cultural affinity.

Chapter number three will cover the methodological procedures, while presenting the hypothetic-deductive model, step-by-step. The research questions, the theory behind the research model, including the variables theorization, conceptual operationalization, and hypotheses formulation, will be presented. This chapter will also include a detailed description of the research design with an explanation of the data collection methods, measurement of the variables and sampling. Data analysis methodology and statistical tools used will be object of discussion. This chapter will end with a reflection on the ethical guidelines that followed this investigation.

Chapters four and five will present the results of the quantitative research and discuss the findings in light of the objectives and research questions. The findings related to the conceptual model will be discussed in chapter four, while chapter five will present and discuss results concerning the development of touristic and cultural proximity between India and Portugal, through cinema.

In the general discussion chapter (number six), two theoretical models will be suggested. One explains the film decision-making process, while the second one provides a framework for film induced destination image formation. Both models mirror a deep reflection of the literature available and the findings of the present research.

This chapter aims to address the gap found in this field of research concerning destination image and decision-making process related to film induced tourism.

The seventh, and last chapter, is the conclusion. The aim, here, is to present a brief argumentation on the findings that describes current knowledge and provide a concise summary of the conclusions of the study regarding:

- (i) The impact of Cinema in destination image, place identity, destination attributes and decision to travel.
- (ii) (ii) The importance of destination attributes and place identity in destination image and Cinema.
- (iii) India and Portugal as a Destination to travel.
- (iv) Film tourism as cultural mediator and driver of economic growth.

The effort will be placed in understanding the influence of cinema in destination image, place identity and decision to travel to foster touristic and cultural relations between Portugal and India.

The implication on theory and practical applications of the study, as well as the limitations of this investigation and the gaps and future research will, also, be presented in this chapter.

After discussing ideas and results, the scope of future research and recommendations to promote in-depth knowledge in this domain, will be outlined.

II LITERATURE REVIEW

2.1. INTRODUCTION

This chapter will present a review of the literature and provide a solid background to conceptualize the research model in line with the current body of work in tourism studies. The most relevant studies, published and available for analysis, will be considered.

The chapter is divided in two major sections, each one, containing smaller sub-sections.

Part one (2.2) will review the concepts related to motivation and decision to travel, destination attributes, destination image, place identity and cinema as a behaviour modulating agent. The goal here is to provide evidence that support the conceptual research model.

Part two (2.3) will focus on Film Tourism in general to narrow the object of analysis to integrate film tourism as a mediator for cultural affinity and driver for tourism growth between India and Portugal.

2.2. THE INFLUENCE OF CINEMA IN DESTINATION IMAGE, PLACE IDENTITY AND DECISION TO TRAVEL

2.2.1. MOTIVATION THEORY AND DECISION TO TRAVEL

Tourism is one of the most vibrant sectors worldwide. Despite the recent downturns caused by the Covid-19 pandemic and geopolitical downwind, the travel and tourism sector continue to thrive the economy all over the world. Growing year after year, until 2019, the

sector has recorded, in 2021 (after a period of strict restrictions), 429 million of tourism arrivals, generating 617 USD billion dollars that have contributed to 6.1% for the global economic growth (UNWTO, 2022; WTTC, 2022). Visiting family and friends, religion, health, leisure and business or professional related purposes are the main reasons for tourism displacements (UNWTO, 2022). Understanding the factors that motivate tourists to travel and how the travelling decision making process occurs is in the agenda of the scientific community and business managers. With the expansion of the travel and tourism sector and the rising of a new generation of travellers, highly digital, business owners seek to identify the drivers of tourist's behaviour to be able to redesign the services provided according to the targeted demand.

2.2.1.1. Motivation to Travel

One of the most quoted motivation theories is Maslow's hierarchy of needs. This theory seems to provide the suitable theoretical framework to explain the factors that motivate people to travel (Jumaday et al., 2022; Yousaf et al., 2018; UK Essays, 2021; Dann, 1981; Pearce, 1988; Pearce & Lee's, 2005).

2.2.1.2. Maslow's Hierarchy of Needs

The hierarchy of needs is a theory suggested by the American psychologist Abraham Maslow to explain human behaviour.

The theory is divided in a five-level hierarchy. Each level addresses one distinct need that once fulfilled leads to the following need, located in a higher level of the hierarchy.

The first set of motives are the ones that addresses physiological needs, such as food, shelter, and water. Once these needs are relatively well satisfied, a higher set of needs emerge, related to safety. After this motivation is fulfilled the need for love, affection, and belonging arises. The fourth level in the pyramid concerns esteem, and the last set of needs corresponds to self-actualization or the need to fulfil one's potential (Maslow, 1943).

Under the premise that similar crucial factors motivate behaviour, whatever the context, and since all travellers are human beings, the same theory has been applied to the tourism industry by prominent authors (Jumaday et al., 2022; Yousaf et al., 2018; UK Essays, 2021Y; Dann, 1981; Pearce, 1988; Pearce & Lee's, 2005).

The physiological needs are fundamental motivations to travellers and correspond to the basic needs they expect to meet at the destinations they travel to. These include suitable accommodations, potable water and a variety of restaurants providing good food (Yousaf et al., 2018; Jumaday et al., 2022).

The second level in Maslow's motivational pyramid, can be transferred to the security that travellers perceive the destination has to offer. Only those places that provide a safe, secure environment, attract visitors (Jumaday et al., 2022; Yousaf et al., 2018). Less travel experience, lower education levels and advanced age correlates with higher risk perception (Karl, 2016) and aversion to novelty. Food and shelter will occupy the mind of these consumers, who are often labelled as mass tourists (Lepp & Gibson, 2003).

Once safety related issues are satisfied, travellers will value the sense of social belonging, which is translated in the need of forming healthy relationships. Travel industry will satisfy this need by offering places where visitors can strengthen bonds with family and friends or interact and become familiar with local communities ((Jumaday et al., 2022; Yousaf et al., 2018).

Ascending stepwise, the self-esteem motivation arises. At this level, travellers aim to raise their social status while impressing friends, family, and other groups (Yousaf et al., 2018).

Moving to the top of the pyramid, self-actualization will be the main driver to travel. Activities that offer challenges or provide opportunities to increase skills that will somehow develop the individual' potential, or benefit society, will be sought by travellers who have ascended all the five levels of the hierarchy (Yousaf et al., 2018).

It should be highlighted that the needs mentioned above are not exclusive or single determiners of behavior and not all behaviour is determined by the basic needs. Among other factors, biological, situational, and cultural variables may also influence behavior

(Shin et al., 2022; Ahmad et al., 2022; Shaikh et al., 2020; Maslow, 1943; Dann, 1997; Tikkanen, 2007; Stephens, 2000).

2.2.1.3. Pull and Push Theory

The multiple drivers that attract visitors to a particular destination can be categorized as either pull or push motivations. This theoretical framework was developed by Dann (1997) and is widely accepted in tourism research (Folusade et al., 2022; Mwawaza et al., 2022).

The pull and Push theory is based in the socio-psychological concepts of anomie and ego enhancement, in association with a strong fantasy component in both variables (Dann, 1977).

Anomie translates the need human beings have for love, affection, and communication. In other words, the need for social interaction come from the desire to transcend the feeling of isolation and can only be fulfilled by getting away from the mundane environment. In addition, travelling provides opportunity for ego-enhancement or self-recognition, fulfilling the desire man has to be recognized (Dann, 1977).

According to this theory, pull and push factors act together to influence the decision to travel. Pull factors correspond to the outer motivations of the individual and are related to the destination attributes or any characteristic of the destination that pulls the tourist towards it (e.g., quality of services provided, prices, facilities, and infrastructures). Push factors relate to the inner motivations of the traveller or their psychological needs (Dann, 1977) and can be associated with longings for rest, recreation, adventure and desire to escape from everyday life to transcend the feeling of isolation (Yousaf, 2018).

The pull and push theory was extended by Crompton (1979), and identifies nine specific motivators which act as “push” factors that may result in a decision to travel:

- 1) Escape from perceived mundane environment.
- 2) Exploration and evaluation of self.
- 3) Relaxation.
- 4) Prestige.

- 5) Regression (to adolescent or childlike behaviour/nostalgia era).
- 6) Enhancement of kinship relationships.
- 7) Facilitation of social interaction.
- 8) Novelty.
- 9) Education.

The factors novelty and education are categorized as cultural motivations and, rather than emerging from within the traveller, are partially aroused by the specific attributes offered by the destination. On the contrary, the rest of the items on the list, are sociopsychological motives and are unrelated to destination attributes. They merely serve as a medium to satisfy the travellers' needs.

Destinations can explore these variables according to visitors' needs and turn them into pull factors, since these can trigger push factors and, being more external in nature, are easier to manipulate. If managed correctly, in terms of planning and marketing strategies, they can help to attract more tourists to the region (Crompton, 1979; Yousaf, 2018; Folusade et al., 2022).

2.2.1.5. Decision Making Classical Models

Literature tells us that the travel decision-making models, aiming to understand what people do and how they function in space and time regarding their activities, started being developed in the 1960's and have evolved from behavioural studies (Fourie, 2015).

Pioneers of consumer behaviour framework are authors like Howard and Sheth (1969) to whom the buying behaviour refers mostly to a repetitive range of choices in which the buyer establishes purchase cycles for different products. When there is a change in the cycle, or the potential buyer does not have a strong and well-defined choice criterion, he will make a generalisation from similar past experiences or search for information (Howard & Sheth, 1969).

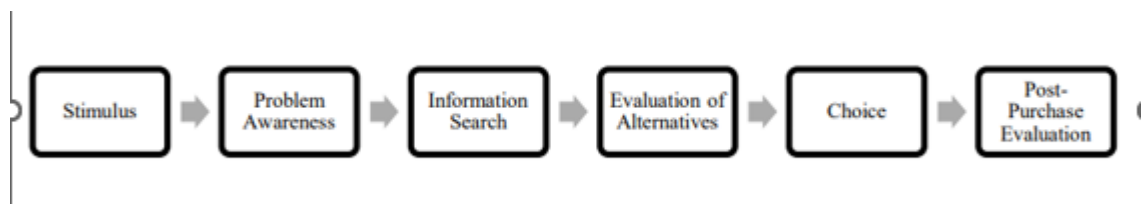
In general, there is a mental process through which the potential buyer goes through when deciding to buy a product or a service. The Engel-Kollat-Blackwell (EKB) classical model is

widely accepted and evidenced in major consumer behavior studies (Engel & Blackwell, 1982; Assael, 1998; Hawkins et al., 2003; Blackwell et al., 2005; Darley et al., 2010; Dimitriou & AbouElgheit, 2019). It explains the decision-making process in five stages:

- (i) Problem recognition.
- (ii) Search.
- (iii) Alternatives evaluation purchase.
- (iv) Choice and outcomes.

Using the classical EKB model as a backdrop, Hoffman and Bateson (2017) extended the decision-making process to six core stages (figure 2.1):

Figure 2.1. *Travel decision making model.*



Source: Hoffman and Bateson (2016).

The first stage of the decision-making process starts with a 'Stimulus' which will act as a trigger to gain awareness of the problem (second phase). Here, the consumer realizes that there is a need to be satisfied or a desire to be fulfilled. This need is often stimulated by an internal stimulus, such as a previous experience or an external trigger, that may come from commercial, physical, or social sources such as social networks advertisement, or from influence of family and friends. Literature shows evidence that in younger generations, despite the fast way in which information and trends spread through mass media, and in particularly on social networks, consumers have their needs and desires highly influenced by their family and friends (Dimitriou, & AbouElgheit, 2019).

The third phase of the buyer's journey is where consumers start seeking information to learn more about their intended purchase. Consumers tend to rely more on reviews on the internet (e.g., restaurant reviews and editorials in the travel section) and recommendations of personal sources to gather information about products or services (Dimitriou, & AbouElgheit, 2019). If the purchase is important, two to four different sources of information will be consulted before buying the product or service (Dimitriou, & AbouElgheit, 2019). Among the most used sources, other than those mentioned above, consumers also tend to search for information with salespeople or advertising and, if possible, they will experience and use the product for a trial (Armstrong & Kotler, 2017; Kotler et al., 2017). The internet is often consulted before the consumer goes to the online store, and while shopping at the retail store (Dimitriou, & AbouElgheit, 2019).

The fourth stage is the 'Evaluation of Alternatives'. This is the moment in which the consumers process all the information they have to shortlist the alternatives and choose the most suitable option among the products and brands under analysis. The type of evaluation and the criteria used to evaluate and choose the alternatives depend on the individual, the product, and the specific buying situation (Armstrong & Kotler, 2017).

The moment in which the buyer finally makes a choice corresponds to the fifth stage, the 'Choice'. Literature states that when buying consumers will choose the most preferred brand. Nevertheless, the purchase decision can be affected by the attitudes of others and situational factors, such as an expected income, price, or product benefit (Armstrong & Kotler, 2017; Kotler et al., 2017). In other words, the intention to purchase may differ from the decision to buy. Aligned with the above, research shows that younger generations, highly inspired by influencers, prefer to buy in the store than in the online environment and have their purchase decision affected, mainly, by the quality of the product and its price (Dimitriou, & AbouElgheit, 2019).

In the 'Post-purchase Evaluation' phase, consumers evaluate the experience after buying the product or service. The relationship between the consumers' expectations and the product's perceived performance will determine the satisfaction level with the overall product experience (Armstrong & Kotler, 2017). Most consumers prefer to share their feelings about the purchase with family and friends, rather than leaving online reviews.

Additionally, if happy with the quality of the product, the buyer tends to remain loyal to the manufacturer (Dimitriou, & AbouElgheit, 2019).

2.2.1.5. Travel Decision Making Models

The classical decision-making classical models discussed before cannot be directly applied to travel related activities. Due to the intangible nature of tourism, literature offers a variety of studies explaining the process through which the traveller goes through to purchase all the components the trip, the so-called travel decision-making process.

Despite the different approaches, scholars seem to agree that the travel purchase is hardly ever spontaneously and requires, most often, planning and saving money for some time. Understanding when and how these decisions take place and how they are distributed in time is important (Dimitriou & AbouElgheit, 2019; Moutinho, 1987; Dellaert et al., 1998; Howard & Sheth, 1969).

The choice of a single trip requires multifaceted decisions that are made sequentially over a period. It does not take place only once, but over several moments in time, since different aspects of the travel decision-making are decided upon during different moments (Woodside & McDonald, 1993).

The first decision, and upon which all the other decisions are to be made, is the choice to travel or not. The second decision concerns the travel destination, selecting the most suitable products, according to the traveller's preferences: the type of accommodation, travel companions, travel mode, when to make the trip and its length. The third decision, or group of decisions, includes factors such as choices of special attractions, travel routes, day-to-day expenditure, leisure activities and food. Timings and locations are usually decided in this phase. Afterwards, the purchase happens (Woodside & McDonald, 1993; Fourie, 2015).

Now that the mainstream travel decision making model has been explained, it is time to discuss how different frameworks approach the subject.

Early research focus on microeconomic frameworks and, based on the traditional demand theory (Lancaster, 1971), they relate to price, spending money and available time to fulfil a specific need. The demand to travel to a touristic destination depends on the price: the lower the price, the higher the demand. These models have been developed by Rugg (1973), Morley (1994), Papatheodorou (2001) and Seddighi & Theocharous (2002).

A different group of scholars, who focus on cognitive processes include the socio-psychological and cultural variables in the travel decision-making. For them, the tourist is actively involved in problem solving to fulfil certain needs. Information processing, motivations, preferences, and perceptions become an important part of the decision-making research.

Firstly, and once the travel stimuli (related to product attributes, such as quality, price, prestige, service, availability, promotions) is triggered, the potential travel will gather available information, learn, integrate knowledge and organize ideas about the destination in a significant way, according to his/her cognitive structure (Moutinho, 1987).

Secondly, the process moves to the consumer preference structure field, which is subdivided into different influencing factors, such as:

- (i) Internalised environmental influences (e.g., cultural norms and values, family friends and other reference groups, financial status, social class).
- (ii) Consumers' personality.
- (iii) Lifestyle.
- (iv) Motivation to buy.
- (v) Perceived role set (Moutinho, 1987).
- (vi) Demographic drivers (such as gender, age, marital status, level of education, nationality, family composition, occupation).
- (vii) Behaviour factors related to number of holidays per annum, number of shorter trips per annum, domestic and international trips (Fourie, 2015).

Thirdly, after evaluating the risk and having decided the preferred destination, the purchase intention is set (Moutinho, 1987).

If at any of the previous stages a constraint is perceived, the decision to travel may not happen, unless it is removed (Shaikh et al., 2020; Fourie, 2015; Dellaert et al., 1998).

According to Crawford et al. (1991) there are three dimensions of leisure constraints: intrapersonal, interpersonal, and structural constraints.

Intrapersonal constraints refer to the inhibitors associated with the psychological aspects of individuals (e.g., their personal interest). Interpersonal constraints relate to the interaction between the potential leisure participants and their social environment and the last group, the structural constraints refer to external factors.

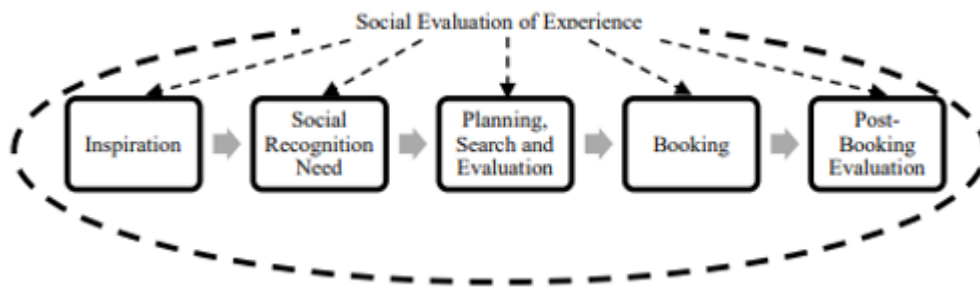
To this list, other constraints related to authority (law impositions), coupling (limitations derived from household members, friends, and colleagues) and capacity (unavailability of options to travel and money resources) can be added (Crawford et al., 1991; Fourie, 2015).

To outbound travellers, structural constraints (budget, money, disposable income, available time, travel distance), security related issues, word-of-mouth, and media must not be perceived as a constraint, since are rated as the most important inhibitors to travel (Fourie, 2015).

Cognitive models are supported by Crompton (1979); Crompton and Ankomah (1993), Woodside and Lysonski (1989) and Van Raaij (1986), Moutinho (1987).

In recent years, scholars have been discussing the need to revisit and re-evaluate the classical decision-making models to adapt them to different consumer behaviour, stimulated by the growth of internet use and penetration of social media and mobile devices in the lives of the consumers. The model must become internet-based, complex, interrelated, and fast (Wei, 2016). In line with the new market trends, Dimitriou and AbouElgheit (2019) proposed a new approach, that takes in consideration that the different stages of the of the decision-making process happen simultaneously in a digital environment and on multiple channels (figure 2.2).

Figure 2.2. *Gen Zers travel social decision-making model.*



Source: Dimitriou, and AbouElgheit (2019: 319).

2.2.2. DESTINATION ATTRIBUTES

Destination attributes correspond to the different factors a destination has and that attract tourists (Kim, 2014; Sangpikul, 2018). They express the qualities or characteristics that a place has which are significantly dependent on the attraction resources to generate income. For some, they influence the formation of the destination's image (Beerli & Martin, 2004; Echtner & Ritchie, 2003; Tasci & Gartner, 2007). For others, they are one of the variables that impact on the travel decision-making process (Raazim & Munasinghe, 2021; Lusia et al., 2021; Rewtrakunphaiboon, 2009; Dellaert et al., 1998).

Travellers often select a specific destination after comparing its attributes with other available options. In fact, the travelling experience starts with a cognitive evaluation of the destination attributes, which strongly impact on the overall travelling experience (Battour et al., 2011; Sharma & Nayak, 2019). Since they can be used as a parameter to measure tourists' perceived experience from different service elements at the destination, understanding which attributes are valued the most provide solid ground to tour planners and destination managers to improve their offering by designing packages that match the travellers' needs.

Destination attributes have been studied by Gearing et al. (1974), who grouped attributes in five different categories: (i) Natural; (ii) Social; (iii) Historical factors; (iv) Recreational and shopping facilities; (v) Infrastructure, food, and shelter.

Other authors suggested grouping destination attributes in four dimensions, known as the 'Four A's': attractions, access, amenities, and ancillary services (Cooper et al., 1998). With the addition of two extra categories (available packages and activities) this framework evolved to the 'Six A's' destination attribute model (Buhalis, 2000).

May-Chiun et al. (2013) have categorized destination attributes in four dimensions: (i) Cultural/heritage; (ii) Social; (iii) Economic; (iv) Environmental attributes.

A different study has grouped nine destination attributes in three main categories: Price and quality of accommodation, food and drinks belong to the 'Basic Service' category. Finding locations easily and transportation infrastructures are grouped in the category 'Accessibility'. The third group, named 'Attractions', relates to cultural, historic, and natural attractions (Eusébio & Vieira, 2011).

The travel decision constraint model, suggested by Fourie (2015), identifies as destination attributes the following factors: climate, attributes of attractiveness and beauty, shopping, entertainment, and foreign exchange. Despite not considering security and external factors (health risks and services, destination infrastructure, destination service quality and political unrest) as destination attributes, they seem to be important influencers of the decision-making process.

A scale of ten dimensions, which also includes place attachment, is suggested by Kim (2014). Moon and Han (2018) destination attribute's measurement model include 33 items, such as: local culture, activities and special events, local hospitality, infrastructure, accessibility, destination management, quality of service, and quality of shopping, and others.

More recently, Eom et al. (2020) research grouped 21 items in seven factors: (i) Local food and restaurants; (ii) Destination management; (iii) Customised service and service staff; (iv) Natural environment; (v) Local hospitality; (vi) Activities and special events; (vii) Buildings and architecture.

Destination attributes relevant for a particular group of tourists and/or location are contextual, and its measurement should accommodate the specific features of the destination (Zabkar et al., 2010) or its touristic characteristics. The analysis should never be done in an isolated way, not to cause a fragmented comprehension of the results (Karl, 2016).

Tourism organizations that understand the tourist's perceptions of destination attributes can leverage their competitive advantage (Eom et al., 2020; Kim, 2014; Jing & Rashid, 2018; Ghose & Johann, 2018); Vareiro et al., 2017; Biswas, 2020 et al.).

2.2.3. DESTINATION IMAGE

The driving forces of a positive behavioural intention to travel to a specific destination has been in the agenda of researchers since the 1970's, with authors like Gunn (1973), Beerli and Martin (2004); Hosany et al., (2006); Crompton (1979); Fakeye and Crompton (1991); Abdelhamid et al., (2022); Chen et al., (2021); Ahmed and Ünüvar, 2022, dedicating efforts to study destination image.

Destination's image can be defined as a behavioural construction consisting in the mental representation of knowledge, beliefs, feelings, conceptions, imaginations, emotional thoughts, ideas, and impressions held by a certain individual or a group of people about a place or a destination (Alhemoud & Armstrong, 1996; Baloglu & McCleary, 1999; Echtner & Ritchie, 2003).

It represents the "pull" factor of a motivation and concerns the attractiveness of the place while the "push" factor refers to the inner needs that induce people to travel (Macionis, 2004).

Metelka (1981) places destination image at the level of the expectations the traveller has about a place, prior the experience. Destination image influences the different stages of the decision-making process of tourists, and being a significant contributor to travel

decision, impacts enormously on the development of a country's tourism industry (Byon & Zhang, 2010; Macionis, 2004; Nurbasari et al., 2022).

2.2.3.1. Destination Image Formation

The process of building an image of the destination is influenced by several sources and has been studied under different perspectives (Tasci et al., 2007).

For some authors, the process of creating a destination image occurs in three different levels: the cognitive, affective, and conative components (Hosany et al., 2006; Vellas & Bécherel, 1999; Pike & Ryan, 2004; Pike, 2008).

The cognitive or knowledge component is defined as the belief or disbelief towards something. It refers to what is known about a destination. Even if only a small amount of knowledge exists, a destination image can be formed.

The affective or emotional component refers to the feelings (positive, negative, or neutral) towards a destination.

The conative component or the intention/action component refers to behaviour. If an opportunity exists, a certain action may emerge (e.g., either to purchase or not to purchase).

A strong positive destination image has cognitive and evaluative components that influence the traveller's choice of place to visit (Woodside & Lysonski, 1989; Alhemoud & Armstrong, 1996).

Other authors suggest a three stage, but different, model of formation of the destination's image: organic, induced, and complex (Gunn, 1973; Fakeye & Crompton, 1991). The first stage links the awareness of the consumer prior to the contact with the advertising and corresponds to organic and autonomous sources. The second phase corresponds to the formation of the induced image and the final stage, complex image, has its origin on the empirical experience on the destination.

Organic images, also classified as unintentional images by Fourie (2015), are created and influence decision-making (Howie, 2003; George, 2004). The image is framed in a potential

tourist's or non-visitor's mind through informative promotion sources, such as magazines and news articles, tv programmes, conversations with friends or family members, internet, and education. These are the most effective types of promotion since they represent the first contact with the destination. This contact will create awareness and will influence the traveller when deciding.

Composed by sources of non-touristic forces and hence, non-commercial, organic images are considered as the most credible and believed to have a much bigger influence in the formation of the destinations' image than publicity released by institutional entities that promote their destination (Beerli & Martin, 2004; Campo, et al., 2011; Hudson & Ritchie, 2006; Hudson et al., 2010; Kim & Richardson, 2003; Shani, et al., 2009).

The induced or intentional images are created on purpose, and result on advertising (Fourie, 2015). Designed to create a competitive advantage over its opponents, they will show what the destination offers. This type of publicity is often under the responsibility of tourism institutions and aims to attract more people to the destination (Howie, 2003).

Intentional and unintentional images, together with word-of-mouth aspects, influence a destination's image. However, it is known that images, produced under unintentional sources, are valued the most by tourists (Fourie, 2015). In this context, and since political and public health issues, climate, events, news, and media about the destination are very difficult to manipulate or control (Selby, 2010), it is important that tourism organizations and governments ensure that intentional and unintentional images carry the right message to international markets using, for example, advertisements, news articles and documentaries (Fourie, 2015).

The concept of complex images results from direct experiences after visiting a destination (Fakeye & Crompton, 1991). If the destination image is negative, after the use, an effort should be made to change it to a more experienced and informed perception based on an actual experience. This can be done by creating rewarding and memorable experiences that will enhance the promotion of the destination and encourage word-of-mouth messages and repeat visits.

2.2.3.2. Destination Image and Competitive Advantage

Given the intangible nature of a destination as a touristic product, Gallarza et al., (2002) and Govers et al. (2007), consider destination image as one of its most important competitive elements and, as Pike (2008) adds, it will influence, for good and bad, the perception of the tourist. Therefore, depending on the type of image received, it will impact on the user's behaviour. Images may become more important than reality and, according to Lawson and Baud-Bovy (1977), they can influence the impressions of the destination image.

The above is only valid for positive destination images. In fact, positive destination images are considered vital for tourism marketing, while negative ones can have a damaging effect. If a film displays, predominantly, negative images of the destination, it can lead to the reduction of tourism displacements to that place (Beeton, 2004; Campo et al., 2011; Gammack; 2005; Hahm & Wang; 2011; Im & Chon; 2008; Kotler et al., 1993; Royo-Vela, 2009).

In line with Gammack (2005), who stated that mass media is a source of information about places for people that have little or no knowledge about it, some authors argued that a negative exposure about a destination on a movie can be advantageous, since it calls the attention to the region (Shani et. al., 2009; Kim et al., 2007: 1351).

Destinations can find competitive advantages over other locations by creating images of products and services that differentiate them from their competition and minimise the perceptions of constraints. When the correct information is communicated, constraints may diminish, and images can be a source of information (Foroudi et al., 2018).

Foroudi et al., (2018) argue that given the fact there is a varied choice of competing destinations, those with positive images are more likely to be taken into consideration in the travel decision-making process. Constraints, like time and money, will narrow the set of available options for the traveller and the destination to be chosen is likely to be the one with the most favourable image.

Even though some destinations aren't aware of the impact strong images and a competitive positioning have, to achieve success, a destination must be favourably positioned to

differentiate from its competitors (Calantone et al., 1989; Govers et al., 2007; Pike & Ryan 2004; Echtner & Ritchie 1991). Therefore, institutions that promote tourism should base their strategy in building a positive destination image, based on the identity and authenticity of the place (Govers et al., 2007).

If the destination image influences the choice of a tourism destination, the basis of all tourism promotion concerning demand/destination image should be more effective (Goodall, 1988).

Understanding how destination image impacts on the destination choice will help governments to create favourable destination images and increase a positive behavioural intention of travellers towards a destination (Wang & Hsu, 2010).

Creating an image for a destination requires careful planning. The communication released and imaged portrayed must be built upon the identity of the place and be carefully monitored (Foroudi et al., 2018).

The result may be that the image of the destination formed in the mind of the viewer may not correspond to the real destination, creating a gap between the authenticity of the place and the tourist's expectation (Croy, 2010). To minimize these gaps and leverage the positive impact films can bring to the destination, the image must be managed conveniently, as suggested by Croy (2010), in his four step image management model:

- (i) Assess the destination's image (between actual and ideal image).
- (ii) Measure the image periodically and systematically.
- (iii) Compare the actual (measured) with the ideal image.
- (iv) Analyse the results and develop strategies to address the identified differences.

According to this model, the differences between the actual and ideal destination image must be assessed and measured periodically and systematically. From the comparison of the actual image with the ideal image, strategies to diminish the differences between the two should be developed.

Literature shows that there are limited research concerning the measurement of destination image (Bastida & Huan, 2014; Jamilena et al., 2012) and it should be in the agenda of empirical research (Govers et al., 2007).

Nevertheless, Foroudi et al. (2018), adapted from Veasna et al. (2013) the categories that can be used to measure destination image in a scale with six items: (i) accessibility; (ii) variety and quality of accommodation; (iii) cultural diversity; (iv) cultural and historical attractions; (v) exoticness of the place and (vi) general level of service. It is recommended that further research on destination image formation includes socio-cultural variables of consumers (Foroudi et al., 2018). The reason is that once image is based on individual evaluations it is probable that different cultural and social backgrounds may influence the image's perception differently.

According to Foroudi et al. (2018), Fourie (2015) and Jamilena et al. (2012) there is space for additional research on this subject.

Prior research revealed that destination image formation depends much on marketing strategies that will influence consumer behaviour. However, there are two components suggested by Foroudi (2018) that contribute to the success of a destination image and may be used to differentiate the image of the destination from its competitors. According to this author, destination attributes and place identity are key components for a strong destination image positioning.

2.2.4. PLACE IDENTITY

The relationship between identity and place is a complex phenomenon and there is limited research addressing this area of study.

Prior research introduces two concepts related to 'place identity': one recognized as a sub-structure of the self-identity of an individual and the other is associated with place identification. The concept can be translated as the properties of a physical setting in relation to oneself. In this context, the sense of self is expressed by the relationships one

establishes with other people, and with the physical elements present in the environment. In other words, it is a sub-structure of the individual self-identity, which consists of cognitions, represented by memories, ideas, feelings, attitudes, values, preferences, and meanings about the physical world in which the person lives. These cognitions, attitudes and behaviours towards the physical setting vary according to the sex, age, social class, personality, and other social characteristics of the individual. Place identity will also be modified throughout the individual's lifecycle. This complex cognitive structure is characterized by growth and change in response to a changing physical and social world (Proshansky et al., 1983).

For a broader understanding, 'place identity' should be understood as a subdimension of the concept 'place attachment', which reflects the connection people have with the products and services that a certain place offers. By measuring the intensity and bond that connects the consumer with the place, place attachment shows the affective and symbolic relationships that people make with that spot (Williams et al., 2014).

Considering place attachment is a multidimensional construct, recent literature suggests its subdivision in four sub-constructs (Ramkissoon et al., 2013; Ram et al., 2016), each with its own characteristics and reflecting different dimensions of the place attachment (Kyle et al., 2004; Ramkissoon et al., 2012, Lee et al., 2012):

- (i) Place Identity: Relates to the symbolic, cognitive, or affective attachment with a certain place. It can be developed through a symbolic value or sense of identity with a certain place (Budruk et al., 2009; Gross & Brown, 2006; Gu & Ryan, 2008; Halpenny, 2006; Hwang et al., 2005; Kyle et al., 2004; Ramkinssoon et al., 2012; Tsai, 2012; Yuksel et al., 2010; Lee et al., 2012).
- (ii) Place dependence: It is a functional attachment to a specific place and the tourists' needs towards it (Gross & Brown, 2006; Gu & Ryan, 2008; Hwang et al., 2005; Kyle et al., 2004; Ramkinssoon et al., 2012; Tsai, 2012; Yuksel et al., 2010; Williams & Roggenbuck, 1989; Lee et al. (2012).

- (iii) Social bond or place social bonding: Refers to the social relations that happen in a specific place. It shows how the place facilitates interpersonal relationships and enhances “group belonging” (Hammitt et al., 2009; Kyle et al., 2004; Ramkinssoon et al., 2012; Lee et al., 2012).
- (iv) Affective attachment or place affect: A more recent concept (Kyle et al., 2004), that describes how individuals build their feelings about a place (Tuan, 1977). It also refers to the connection with the natural places that allow a sense of psychological well-being for its visitors (Korpela et al., 2009).

Various disciplines find interest in studying the attachments that people form with the physical environment. Sociology highlights the influence of the symbolic meaning of places in the context of individual’s social interactions. Anthropology aims to understand the cultural significance of places in day-to-day life. Geography and psychology have developed the concepts of “sense of place” and “place attachment”, respectively (Williams & Vaske, 2003).

Early studies have approached place attachment directly from the built environment, but the subject caught the attention of tourism researchers, who have explored attachments to tourism communities and media (Williams & Vaske, 2003; Foroudi, 2018).

In a tourism context and given the scope of this study, place identity won’t be analysed as a subdimension of place attachment but as an independent variable.

Place Identity can be explained as the interaction, physical or non-physical, that individuals have with a specific place. It addresses the individual's socialization with the physical place and comprises memories, conceptions, interpretations, ideas, and related feelings about specific physical settings, including sense of belonging (Proshansky et al., 1983). Dixon and Durrheim (2000) call it place belongingness/pilgrimage.

Place identity can also refer to the definition of a group after taking membership of the place itself (Twigger-Ross & Uzzell, 1996). For example, people from Portugal or India may

refer to themselves as Portuguese or Indians, respectively. This line of thought highlights the impact that physical, social, and cultural environment has on place identity.

Since individuals identify themselves with places that reflect their own identity (Kyle et al., 2004; Proshansky et al., 1983), place identity can be conceived as the connection of the framework of experiences and characteristics that individuals have with the place (Lalli, 1992). This place becomes a repository for emotions that give meaning and purpose to life (Williams & Roggenbuck 1989; Shamai 1991). It becomes a component of self-identity (Proshansky et al. 1983) that enhances self-esteem (Korpela, 1989) and develop the feeling of belonging.

If place image can be defined as 'an interactive system of thoughts, opinions, feelings, visualisations, and intentions towards a destination' (Tasci et al., 2007: 200), the construct of place identity refers to 'an individual's strong emotional attachment to places, or settings' (Proshansky et al., 1983: 61).

To measure place identity, Lee et al. (2012) and Foroudi et al. (2018) propose five categories: (i) Personal values; (ii) Attachment; (iii) Sense of belonging; (iv) Preferences; (v) Connection to the place.

Considering people may create personal attachment with specific physical settings (not only with its tangible properties but also with the subjective, emotional, and symbolic meanings associated with it), marketing can be a useful tool to stimulate the formation of emotional bonds with specific places. This is possible because this bonding symbolizes the user's sense of identity, attached with strong symbolic and emotional meanings, (Williams & Stewart, 1998).

Prior research shows that there is a lack of empirical evidence concerning place identity and how it can affect destination image. However, the few existing studies show that the success of a destination depends on positive positioning and differentiation from its competitors so as agreed by (Calantone et al., 1989; Govers et al. (2007).

Literature suggests that place identity does not always result of any specific experience with the place (Proshansky et al. 1983). It tends to be developed over time and repeated visits may lead to place identity (Moore & Graefe 1994). Since there is a connection

between place identity and visual image (Saleh, 1998), place managers should leverage on communication platforms and use repeated communication images that are meaningful to consumers (like social media) to enhance the relationship between the place and tourists (Foroudi et al., 2017; Melewar et al., 2017).

In the digital age, information is distributed worldwide. Personalization and technology features aggregate people across geographical boundaries and drive content discoverability and viewer engagement easily. With the right media positioning, places can increase their social and cultural influence to communicate the viewer's needs concerning social identity, which will be satisfied by visiting that specific physical setting (place).

2.2.5. CINEMA – A BEHAVIOR MODULATING AGENT

Even though cinema does not replace written language, it is still a privileged form of communication, for it transcends the reach of the words. Oliveira (2006) stated that the vivacity of the images and the way they are reproduced help to transform cinema into a representation of reality. It can be considered an instrument to share knowledge, ideas, experiences, and cultural values. The author argued that cinematography expresses the eyes of the film director and the screenwriter but, at the same time, it indirectly shows the imagination of the viewers, since the production of each film will take into consideration the targeted audience and its universe of knowledge, expectations, and references.

Cinema may enhance the cultural value of heritage sites and emotionally attach people to the destination, by promoting bonds that gain meaning through narrations and storytelling (Rewtrakunphaiboon, 2009). Mentalities are shaped and public opinion is influenced according to the way, sets, scenes, symbols, and other representations of reality are lived or imagined. Stereotypes, models, or expectations can be modulated or perceived by society and may become a common general reference.

Given the fact that individuals give meaning to their world from a social construction of reality (Goffman, 1974), "it is through its social imaginaries a society will shape its identity,

will construct a certain representation of itself, will establish the distribution of roles and social standards, will express and impose common beliefs, will elaborate a kind of a good behaviour and society stratification code, where each element will find its location, identity and reason to be". (Baczko, 1985: 309).

If the theory concerning social construction of reality includes a certain level of individual autonomy and choice, many scholars agree that media is one of the key drivers of social construction. Cinema is a popular media and has, from 1975 onwards, become one of the most important behaviour influencers. Today's media not only reflect society (Beeton, 2004, 2016; Saurrette, 1992) but they take part in the social construction of reality. The power of media to influence the way one constructs their own reality has been recognized by Saurette (1992), Johnston (1989, 1992), Jansson (2002) and reinforced by King and Beeton (2005).

In relation to tourism, the connection between media and social construction of reality is acknowledged by Markwell (2001), who highlights that the images of a popular culture influence significantly tourists' ideas and beliefs.

A country's identity, image, and cultural development can be traced through film and television series (Beeton, 2016). It is also acknowledged that the extended and repetitive contact viewers have with tv series tends to generate strong emotional connections and attachment (Beeton, 2016; Flayelle et al., 2017). This contributes to create cultural affinity between different countries and communities (UNWTO and Netflix, 2021).

The effect of film on human behaviour has been object of attention from scholars, who argue that cinema acts as an agent of social control and change. It can be considered both as a reflector and modelling agent: a reflector of social perceptions of a specific time and a modelling agent that stimulates projections that will reinforce or impose certain norms or behavioural values on the viewers.

Several authors agree that media is a key component in destination image formation since it can build the identity of a place based on distinctive and unique characteristics that are portrayed (Foroudi et al., 2016). It can create positive impressions, shape opinions, and

influence the choice of the destination. (Bastida and Huan, 2014; Foroudi et al., 2016, 2017; Melewar et al., 2017).

Those who have the control of mass media have a profound influence in the construction of reality (Marques, 2010). Since visual media tends to be considered by tourists as a more reliable source of information (Butler, 1990), especially if viewers perceive the image as organic, the projection on the movie screen, oriented in a positive direction, is a powerful marketing tool. Since destination serves as a space of representation for the movie script and its characters, the images displayed and the narratives told, will be perceived differently by its viewers, and will create a much stronger semantic charge than brochures or pamphlets in potential tourists. Allowing the interaction and fruition of the spaces, Cinema goes beyond the informative function shown in the traditional promotional instruments, often stereotyped, to enhance the aesthetic function of marketing tools (Carvalho & Sousa, 2016).

Cinema, in all its forms (movies, tv series, video clips and other films), can also have a meaningful impact in the individual emotional attachment to a particular place. Tourists attach meaning to places and films can create, change, or reinforce this meaning (Riley & Van Doren, 1992; Tooke & Baker, 1996; Couldry, 1998; Beeton, 2001; Kim & Richardson, 2003; Croy & Walker, 2003).

Films can be used as showcase of tourist attractions and can form a destination image in the mind of its viewers and potential tourists. Being a source of information about places for people that have little or no knowledge about it (Gammack, 2005), the movie can be seen repeatedly. Each encounter offers a possibility to insert deeper in the consumer the destination image and enhance the potential to attract a visitor (Rewtrakunphaiboon, 2009).

Organisations can engage in corporate visual identity activities to favour communication to external audiences about the corporation identity (Foroudi et al., 2016). Cinema can be used by destinations to create positive images about a destination in the traveller's mind, since they have power to create a strong relation between place identity and individual's identity, providing a feeling of belonging and identification with the self, by using stories,

memories, recommendations, or cultural bonds (Yuksel et al., 2010). In this context, to create a positive destination image, Foroudi et al., (2018), suggest the collaboration with locals to create narratives about the destination, use recommendations of locals, travellers, and bloggers.

The perspective of cinema as a modelling or revealing agent for values and behaviours may be important not only to cultural and tourism managers but also to policy makers who should understand the relation between Cinema and travel to leverage on cinematographic productions to stimulate tourism (Akhajam, 2015; Carvalho & Sousa, 2016).

2.2.5.1. Cinema as a Travel Motivator

The possible impact of cinema on the decision to travel can be understood under the light of the pull and push theory (Riley & Van Doren, 1992). The information about the destination provided by the film can be the pull factor that will act as a push factor to trigger the tourist motivation and influence the decision to travel (Macionis, 2004). In other words, as suggested by (Dann, 1977; Riley & Van Doren, 1992; Macionis, 2004) films are the 'pull' factors in 'push' locations.

In Macionis (2004) film tourism motivation framework, the 'push' factors or internal motivators are ego enhancement, status/prestige, and fantasy/escape.

The model presented by Macionis (2004) has been studied by several authors, who have added important contributions. The list below summarizes most of the factors that motivate film tourists to travel:

(i) Social, Interaction, Join an activity

Suggested by Dann, (1977), Crompton (1979), Macionis (2004), Hirschman (2000) and Beeton (2005) to describe visits in which the main motivation is to meet and interact with other people in different locations. This may happen to overcome the feeling of isolation or to spend time with family and friends.

(ii) **Novelty**

Suggested by Crompton (1979) and Macionis (2004) to identify people who travel to engage in new experiences.

(iii) **Fantasy**

Proposed by Macionis (2004). It relates to narratives that show authenticity is absent from the tourist everyday life. These tourists long to escape from their mundane reality and find variety and difference elsewhere, while accumulating symbolic capital.

(iv) **Ego-enhancement**

Identified by Dann (1977), Crompton (1979) and Macionis (2004), it relates to the need for recognition and appreciation.

(v) **Self-actualisation**

Introduced by Dann (1977) and Macionis (2004). Corresponds to visits to film sites for personal reward. The motivation of this travellers is to find at the destination an opportunity for re-evaluating and discovering more about themselves or for acting out, refining, or modifying self-images.

(vi) **Nostalgia - Nostalgic film tourism**

Proposed by Crompton (1979), Macionis (2004) and Beeton (2016) for visits to film locations that represent a different era.

Example: The Andy Griffith Show (1950s era); Heartbeat (1960s era).

(vii) **Cult of celebrity - Celebrity film tourism**

Proposed by Beeton (2005) for tourists who visit homes of celebrities or film locations that have acquired the celebrity status.

Example: Hollywood homes.

(viii) **Pilgrimage – Pilgrimage film tourism**

Proposed by Macionis (2004) and Beeton (2016). It addresses the tourist displacements to sites where the movies are shot to 'pay homage' to the film.

Example: Doune Castle (Monty Python), Lord of the Rings site.

(ix) **Self-identity**

Described by Crompton (1979) and Macionis (2004) as visits that give the opportunity to tourists to act out the experiences of a favourite actor in a specific location or circumstance.

(x) **Myth telling or storytelling**

Hirschman (2000) and Beeton (2005) introduced this concept to categorise visits related to fictional characters who serve as mythic role models. It alludes to social narratives of cultural imaginaries that translate collective values.

(xi) **Relaxation**

Proposed by Crompton (1979) for visits that represent a period of refreshment, in which the tourist takes time to pursue activities of interest.

(xii) **Experimentation**

Suggested by (Jeweell & McKinnon, 2008; Beeton, 2005; Hirschman, 2000) to describe tourist visits to the same places displayed in the movies to experience the same emotions felt by the actors who have lived in the film. The image and the intention of visiting can be conditioned by the identification of the consumer with the movies' character and the desire to live his/her experiences (Jeweell & McKinnon, 2008). The objective is to relive an experience encountered in the film (Beeton, 2005; Hirschman, 2000). Possible re-enactments may occur.

(xiii) **Escape**

Proposed by Crompton (1979), Macionis (2004) and Rewtrakunphaiboon (2009) to include film location that elevates tourists beyond the mundane reality. These visits allow a temporary change in the physically and socially environment in which the traveller usually lives.

(xiv) **Education**

Suggested by Crompton (1979) and Macionis (2004) to categorize the motivation that awakens the desire to know more about the place portrayed in the movie or learn the details of the movie production.

(xv) **Status/Prestige**

Suggested by Crompton (1979), Macionis (2004), Hirschman (2000) and Beeton (2005) to include tourists interest in obtaining certain celebrity status through association with the place.

(xvi) **Romance**

Proposed by Macionis (2004) and Rewtrakunphaiboon (2009) to explain the romantic gaze in which tourists search for destinations that are reinforced by films in solitude, establishing semi-spiritual relationship with the place.

(xvii) **Authenticity**

Categorized by Hall (2003), Macionis (2004) and Couldry (1998) to describe film locations that are examples of real places in which reality/simulacra dimensions exist. This allows tourists to live out the fantasies of their favourite movie or actors in fictional or mythical places (Macionis, 2004).

(xviii) **Seeing the scenery**

Hirschman (2000), Rewtrakunphaiboon (2009) and Beeton (2005) consider icons (such as natural beauty, historical places and/or objects shown in the film) as the main attractions to visit.

(xix) **Symbolic value**

Suggested by Schofield (2006), it addresses the symbolic value of the 'product' over its real features. It happens when visiting a place because of its association with a film is more important than visiting the same location for its own attributes as a destination.

The 'pull' factors, that awakens the desire of knowing the destination after watching a film can be divided in three dimensions (Macionis, 2004; Shani et. al., 2009):

- (i) Place
- (ii) Personality
- (iii) Performance

2.2.5.1.1. Place

The dimension 'Place' identifies the destination and shows its attractiveness, through the exhibition of landscapes, scenery, and the location itself. It relates to an area that has a distinct internal structure to which individuals attribute meaning. Cinema will create, alter, and reinforce such meaning (Macionis, 2004). It will contribute to develop a positive tourism destination identity or sense of place (Croy & Walker, 2003).

2.2.5.1.2. Personality

The dimension 'Personality' connects the destination with the cast, characters, and celebrities of the film. It reflects the power that mass media film stars, actors and other celebrities have on viewers in general. Although the 'cult of celebrity' needs further research (Beeton, 2005), various studies have shown that the status a celebrity has and the feelings the audience has towards him/her can be transferred to any brand they represent, through a process of association (Till & Shimp, 1998; Macionis, 2004; Pearce et al., 2003). This social identification plays an important role in the buying decision (Croes & Bartels, 2021).

2.2.5.1.3. Performance

The dimension 'Performance' is linked to the plot, theme, and genre of film. It is considered a pull factor since viewers make connections with the film by relating to the situation of the characters in the screen, and often transporting themselves to the physical place of the performers (Riley & Van Doren, 1992; Beeton, 2001; Busby & Klug, 2001; Croy & Walker, 2003). For example, the aspects of the film related to performance, such as the story and genre (the drama of the plot), the elements of the theme or the experiences lived by the characters, may create strong connections in/with the viewers, who may desire to put themselves in the physical place that has formed the backdrop to the drama.

Although the power of film productions to induce tourism is widely acknowledged, the vast extension of motivations to practise film tourism and issues concerning the measurement of each factor make it very difficult to understand what truly attracts visitors to a destination (Shani et. al.,2009; Kim & Richardson, 2003; Echtner & Ritchie, 2003).

A study conducted by Shany et al. (2009) reveals that travel booking or increase interest in learning more about the destination is likely to happen after watching a movie. The factors that influence this decision the most are the landscapes, scenery, and cultural attractions. The least influential drivers are romance, adventure and the characters portrayed by the actors or the actors themselves. In other words, Cinema directly impacts the decision to travel, and the dimension place weighs more than personality or performance.

Contradictory results were found by Kim and Richardson (2003) who have studied the different dimensions of Cinema related to destination Image. The authors concluded that the empathic involvement with the film characters don't have a significant influence on destination image neither will alter the perceptions of locations depicted in films. In addition, the movie will not enhance the degree of familiarity with the place. This means that (i) The dimension 'personality' has little impact on destination image; (ii) The dimension 'Place' won't influence the destination image that the viewer has if the exposure to the attributes of place is short; The dimension 'Performance' and more specifically the content of the film can significantly affect the viewers' image of the destination portrayed in the film (in both positive and negative directions).

Literature shows that mass media, by showing images of locations and creating compelling storylines, play an important role in destination image formation and can influence the decision of travelling. This was commonly agreed in past research conducted by Busby and Klug (2001), Bozbay (2008), Campo et al. (2011) and Shani et al, (2009). Nevertheless, scholars are not aligned about the effect that a positive or negative exposure of the destination image can have on mass audiences.

Several studies show that if a destination has a positive image, it is more likely to be visited (Jensen & Waade, 2009), and if a film displays, predominantly, negative images of the destination, it can jeopardize the tourism displacements to that place (Beeton, 2004;

Campo et al., 2011; Gammack, 2005; Hahm & Wang, 2011; Im & Chon, 2008; Kotler et al., 1993). In fact, a negative portrayal of the destination might not boost tourism in the region and can engender the opposite effect (O'Connor et al., 2008).

On the contrary, some scholars consider that not only positive storylines can be advantageous (Shani et al., 2009; Austin, 2005; Queenan, 2004). Even if the film portrays a region negatively, it can help to raise awareness of the destination (Shani et al., 2009; Queenan, 2004). For example, the movie 'The Titanic' increased interest in cruising, which, according to Beeton (2006), was due to a strong component of mythical storytelling in the film. However, the relation between storyline, myth, and images of place needs further investigation (Beeton, 2006).

It is proven that there are cases in which a negative exposure in a movie induces tourism. Even if it has a smaller impact on destination awareness, when compared to successful films, it is positive for the tourism industry (Pratt, 2015). Therefore, all filming is good for tourism at all places and there is no such thing as 'bad publicity' in terms of raising destination awareness. This argument is supported by the premise that cinema may awaken the desire of travelling to the 'place' displayed on the screen (Beeton, 2016), if there are other elements that are attractive enough to counterbalance the negative ones (Shani et al., 2009).

Literature review shows that most of the studies concerning the impact of film production on tourism behaviour have used a case study methodology. This is the case of movies like 'Impacts of a historical film on the destination image of South America' (Shani et al., 2009), 'Motion pictures impact on destination image' (Kim & Richardson, 2003) and 'The Golden Cage' (Sousa, 2014), just to mention a few. The conclusions drawn, constitute merely a partial approach to reality and therefore results cannot be generalized to the population.

Despite all, the power of cinema to influence the behaviour of its viewers towards a destination has become increasingly important to the scientific community and it has been studied by several areas of knowledge, under different perspectives, since it incorporates interdisciplinary subjects, such as Sociology, Psychology, Cinema, Tourism, Communication, Intercultural Relations, Politics, Economy.

Being a complex thematic, this phenomenon that describes the displacement of people caused, direct or indirectly, by audio-visuals products, is known as film tourism (Beeton, 2005; Connell, 2012; Hudson & Ritchie, 2006) and will be discussed in the next section.

2.3. INDIA AND PORTUGAL: FILM TOURISM AND CULTURAL PROXIMITY

2.3.1. FILM TOURISM

2.3.1.1. Origins and Conceptualization

The origins of film tourism date back from the 19th century and started as literary travel. It was the travel diaries, the postcards with images and descriptions of unknown and different places of those who embarked on the Grand Tour that made famous the novelists of the Romantic period (Beeton, 2015).

This movement emerged in the XVIII and XIX, in Scotland, Germany, Switzerland, England, and later, France. In the literature, it was developed by writers such as Wordsworth, Keats, Shelley, Byron, and Rousseau. These authors have stimulated the interest in nature, scenery, and mountains. The longing for the exotic and unspoiled landscapes, gave the rural regions a symbolic meaning of golden place, an idea that persists in the imaginary of urban communities and had a major impact on the development and imaging of tourism (Beeton, 2016).

The Industrial Revolution reinforced the longing for the rural idyll and the countryside became the place where urban families escaped from buzzing cities into a different and romantic world.

During the Romantic and Industrial movement, a new concept, highly relevant to the development of modern tourism and film industry, was introduced in literature: the word 'picturesque'. This concept defends an aesthetic ideal that seeks beauty and sublime in

rural areas. In this context, irregular and anti-classical sights became sought-after destinations for travellers. "Picturesque views became a key component of the tourist gaze, with rough bridges, sunsets, moonlight, cattle (seen from a distance), hedgerows and winding, tree-lined lanes being some of the desired elements" (Beeton, 2016:5).

As it will be demonstrated in the following lines, travel has an increasing importance for cinema, as it has had for literature in the XVIII, XIX, and early XX. The main reason being the fact that both comprise activities that allow people to escape from their daily routines, giving them the opportunity to jump into new realities and broaden their knowledge (Beeton, 2006).

Although it has an older existence, film tourism has caught the academy's attention since the nineties, with pioneering research conducted by Cohen (1986), Butler (1990), Riley and Van Doren (1992), and later by Tooke and Baker (1996), Riley et al., (1998), but it wasn't until the year 2000 that academic articles started to flourish, mostly in countries like United Kingdom, United States, Australia, New Zealand, Ireland and Korea (Kim & Assaker, 2014). Research in this field of study has proceeded slowly, with Sue Beeton making an important contribution to the scientific community with her work on Film Induced Tourism (2005).

Being a complex thematic, scholars are not aligned in the conceptualisation of film tourism.

For some, the demand for locations that have been displayed in films and tv series include the visits to places celebrated for their association with books, authors, actors, tv shows and movies (Busby & Klug, 2001). It can be described as all forms of travelling to destinations in which the motivation is to establish a connection with the world of the film (Zimmermann, 2003; Papathanassis, 2011).

If watching movies can be a powerful cultural influencer and motivator to travel, it tends to be a limited experience when compared to television series. The reason is that television programs have a longer screening and filming period, often with a stronger and more complex argument, causing greater long-term impacts. While watching repeatedly the television program, the viewer tends to develop an empathetic relationship with the story, characters, and setting. If images of the region, where the series is filmed, are

displayed on the screen, the destination is kept in people's minds, building on, and reinforcing the desire to visit it. (Beeton, 2005, 2016).

Therefore, film tourism can be defined as visits to places where movies and tv programs are filmed or to any sites that are somehow related to the film industry. This includes, among others, tours to production studios or to movie-related theme parks (Beeton, 2005).

Given the fact that the concept relates to visits to tourism destinations or attractions motivated by its appearance on television, video or the cinema screen, the concept has evolved to film induced tourism (Busby & Klug, 2001).

This definition is criticized by Connell and Mayer (2008), who argue that it reduces the importance of TV programmes in stimulating tourism. The authors propose the term screen tourism to describe all touristic movement generated by small and big screen productions.

The concept of film tourism may also include, not only movies and television series but, also, other programs or documentaries displayed on the screen. Beeton (2016) calls it the 'armchair travel'. It comprises television travel series (e.g., Getaway; Pilot Guides; An Idiot Abroad; Rick Steves' Travel Vlog), gastronomy programs (e.g.: Cook's Tour; Rick Stein's programmes; Masterchef) and documentaries, related to culture and nature (e.g.: National Geographic; David Attenborough programmes; Expoza Travel).

These media programs, while showing different features such as images of places, people, stories, and other attributes of locations and of the film, create in the audience representations of destinations which can give the urge to visit the destination portrayed in the screen (Sellgren, 2011).

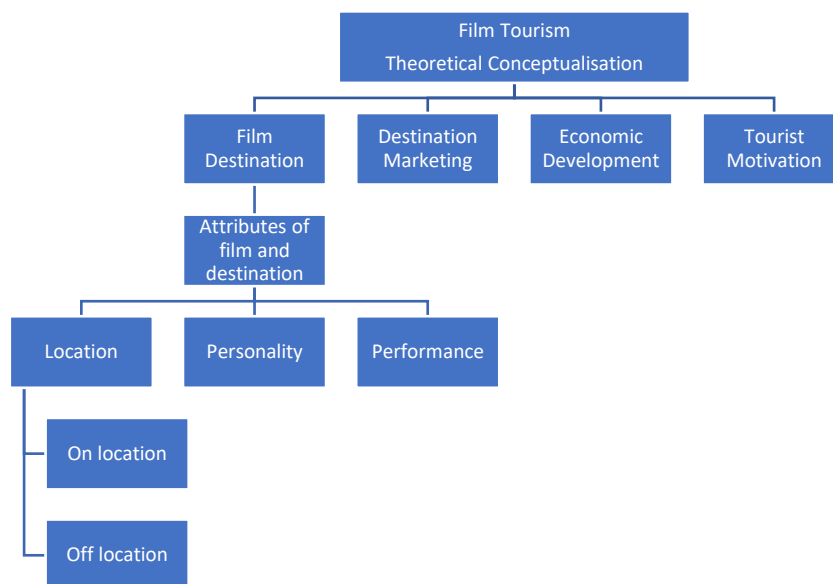
Considering film tourism a branch of cultural tourism, and amplifying the concept to include all forms of audio-visual products, the present study will adopt the definition of the UNTWO, for whom, film tourism is "a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience, and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual, and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage,

literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs, and traditions” (UNTWO, 2021).

2.3.1.2. Fields of Study

Tourism studies have approached the subject of film tourism under four main fields of study. Other than theoretical conceptualisations, research has been conducted mostly to address issues related to film destination, destination marketing, economic development, and tourist motivation (figure 2.3).

Figure 2.3. *Film tourism: segmentation by fields of study.*



Source: Own elaboration.

Being a relatively recent field of study, some works concern theoretical systematisation and conceptualisation of film tourism related issues (Rojek, 1997; Beeton, 2016; Cardoso et al., 2017; Domínguez-Azcue, 2021).

Popular film productions and/or film destinations are the starting point for many studies. The regions ranking higher in film tourism analysis are located in Europe (Scotland, England,

Ireland, France, Italy, Greece, Spain, and Portugal), North America, Asia (Turkey, Thailand, Cambodia, Korea, Japan) and Oceania (Australia, New Zealand). Africa (Rwanda) and South America (Brazil) are also in the list.

Since film tourism is closely related to locations where films, series and other audio-visual productions are filmed, under the umbrella of 'Film Destination', aspects related to the attributes of film and destination are highlighted by Macionis (2004), who has identified location, personality, and performance as variables to take in consideration.

Few authors have extended this line of thought. Personality and performance variables have been discussed by Lee et al., (2012) and Rahman et. al. (2019).

The dimension location has been object of attention of several authors, who have studied the phenomena under two main categories: on location and off location (Beeton, 2016).

'On location' corresponds to places directly associated with films, which are in natural or real environment (e.g., landscapes, buildings, streets). Some of these sites, despite attracting tourists for reasons that are not related to film productions (like the Eiffel Tower or the Roman Colosseum), have seen an increase in demand due to its association with movies. Other locations get the attention of tourists after their appearance on the screen and, consequently, become a new tourist attraction (Beeton, 2005, 2016; Riley & Van Doren, 1992; Hudson & Ritchie, 2006; Tzanelli, 2008).

Travelers can explore 'on location' film spots by visiting the place itself or get a deeper understanding by participating in a guided movie tour (Beeton, 2016).

'Off Location' refers to artificial locations specifically created to film, which become a touristic attraction because the production was shoot there (except for the vicarious consumption of films, which will be explained below). The most common 'off location' spots are film studio theme parks, museums and places where film related events take place, like the Cannes Film Festival.

The relation between marketing and cinema has been in the agenda of several authors (Hudson & Ritchie, 2006a, 2006b; Schofield, 1996; Winter, 2002; Kim & Richardson, 2003; Beeton, 2004; Larsen & George, 2006; Riley & Van Doren, 1992). In fact, most of the work

done so far, studied film tourism as a tool for destination marketing. These studies have provided strong evidence of the impacts films can bring to tourism destinations (Heitmann, 2010).

The same is valid for research related to economic development promoted by film activities, in tourism destinations. Several authors have studied its effects on local communities (Riley & Van Doren, 1992; Tooke & Baker, 1996; Croy & Walker, 2003; Riley et al., 1998; Ritchie, 1984; Rewtrakunphaiboon, 2021; Heitmann, 2010; Jain et al., 2022; Beeton, 2016; Akhajam, 2015).

Aspects related to motivation and experience of film tourists also seem to be important to the scientific community (Busby & Klug, 2001; Carl et al., 2007; Sargent, 1998; Bandyopadhyay, 2008; Couldry, 1998; Tzanelli, 2008; Torchin, 2002; Jones & Smith, 2005).

2.3.1.3. Film Tourist Profile

As per what has been discussed in the previous chapters, researchers have tried to understand what motivates people to travel from multiple perspectives. Nevertheless, few studies have approached the profile of film tourists. The three-type tourist categorisation, suggested by Macionis (2004: 89) seems to be accepted by many authors:

- (i) Serendipitous Film Tourist: “Those who just happen to be in a destination portrayed in a film”.
- (ii) General Film Tourist: “Those who are not specifically drawn to a film location but who participate in film tourism activities while at a destination”.
- (iii) Specific Film Tourist: “Those who actively seek out places that they have seen in film”.

More recent research consider film tourists are over-represented among people aged between 25 and 54 years old, have no children, love technology, and are interested in culture, gastronomy, and wine (Fonseca & Nunes, 2017).

These high-spending tourists come mainly from markets such as China and Gulf Cooperation Council (GCC) countries. Considered to have exquisite tastes, this micro-segment of film-induced tourists is a very valuable target for destinations since, according to TCI Research (2018), they tend to:

- (i) Participate in more cultural and natural activities during their trip.
- (ii) Be more likely to share their trip experiences on the social media.
- (iii) Have higher post-visit recommendation rates.
- (iv) Report higher satisfaction rates in different aspects of their stay (including guided tours and excursions, landscape beauty, leisure, and cultural diversity).
- (v) Be more sensitive to destination advertising.
- (vi) Travel more frequently during off the peak seasons.

2.3.1.4 Films and the Power to Generate Tourism

Statistics show that the global number of visitors motivated by films or TV series is increasing, having reached, in 2017, an amount of 80 million travellers, who have decided to travel after seeing the destination displayed in a movie (TCI Research, 2018). In 2017, the world's top three destinations of film-induced tourism mention the USA, Scotland, and United Kingdom. Far East countries, like Hong-Kong, New Zealand, and Dubai, were also listed (figure 2.4).

Figure 2.4. *Top destination attracting visitors motivated by films.*



Source: TCI Research, (2018).

From early studies in the field to more recent research, scholars have pointed out the power of cinema as a marketing tool that can be used to induce tourism and develop destinations featured on the screens (Busby & Klug, 2001; Kim & Richardson, 2003; Beeton, 2004, 2005, 2016). Not only popular movies or television series can increase the number of visits to the sites displayed on the screen, but they may also develop local economies by creating niche tourism activities supported by several agents (Beeton, 2006). For example, in the United Kingdom, from 2011 to 2013, Harry Potter films prompted a 230% visitor increase to the films' sites, providing an increase in revenue of 9.96 million Euros (Olsberg SPI, 2022).

In fact, research shows that the exposure to a particular tourist attraction, town or region can affect tourist behaviour for several years (Beeton, 2016).

Even if the peak of interest in the region displayed on the screen is after the release of the film, images of the destination are retained in the mind of the consumers for a long time, which will impact on visits that can grow up to 54% during the following five years (Riley, Baker & Van Doren, 1998). This will cause a *continuum* of tourism receipts, which is

acknowledged as one of the major benefits that film-induced tourism can bring to the local community (Rewtrakunphaiboon, 2021).

This is the case of Forks, a destination located in the United States, in which the popular Twilight movies were filmed. Even if the biggest increase in the number of visitors has occurred during the years in which the movies were released, in 2020, the number of visitors were still eight times higher than the pre-Twilight shooting period (Daniel et al., 2021).

Another example is the Lord of the Rings trilogy, which caused an increase of 40% in annual visits to New Zealand, from 2000 to 2006 (figure 2.5). By 2012, with most of its international visitors travelling to film sites, tourism ranked 2nd in the country's economy driving sectors (Epstein, A., 2022).

Figure 2.5. Film tourism – key global successes.



Source: Deloitte (2022).

Film tourism is expected to be a growing worldwide phenomenon. The compound rate of growth for both industries (Tourism and Cinema), between 2010 and 2015, was 10% (Times of India, 2021).

If these resources come efficiently and effectively, they will ensure retention of local productions in the country. Since in many productions the place itself becomes part of the characters in the show, movie industry can turn into a driver for local development (Connell, 2012). Some of the activities destinations can offer to tourists to leverage on film tourism are:

- Movie tours – Tours to places where the film was shot. It can be guided or not. (Beeton, 2016)
- Visits to constructed film tourism attractions - Attractions built after the filming to attract and serve tourists (Beeton, 2016). E.g.: Heartbeat Experience, United Kingdom).
- Open film studios or film studio theme parks - Addresses the tours to industrial film studios, where the actual filming process can be viewed or to film themed parks, usually adjacent to a studio specifically built for tourism, where no actual filming or production takes place. (Beeton, 2016). E.g.: Paramount and Universal Studios, United States.
- Open museums, centres, or special exhibitions, built to celebrate films and attract tourists (Beeton, 2016). E.g.: Museum of moving image, United Kingdom.
- Organize movie premiers and film festivals – Events that attract visitors who travel to see film stars and feel, in some way, part of the film (Beeton, 2016; Domínguez-Azcue, 2021). E.g.: Impossible II, Australia; Cannes Festival, France.
- Organize fan-based events, where participants dress in character, meet the stars and purchase memorabilia (Beeton, 2016). E.g.: Comic Con.
- Market vicarious experiences - There are some cases in which the film raises the interest in a particular place, where the story is based, not where it was shot. Scholars call it vicarious experience and it corresponds to the displacement to places where the filming is believed to have taken place. It may allude to it, or the destination may have been used as a setting with a story unwinding in another place

(often filmed in other countries for financial reasons). Nevertheless, there is a connection, created in the mind of the viewer, between the movie and the destination (Macionis, 2004; Stern & Krakover, 1993; Rewtrakunphaiboon, 2009). The productions that are filmed in one place, real or imagined, that looks like another are known as 'runaway productions' (Beeton, 2016). E.g.: Deliverance, Claiburn County (movie filmed there but set in Appalachia); Braveheart (raised awareness of Scotland but the movie was filmed in Ireland).

The activities mentioned above can be promoted by public institutions or developed by the private sector in the form of travel programs or movie packages created with a focal point of touristic interest and can include one or more filmic attractions, such as icon, actors, natural scenery, historical background, storyline, symbolic content, human relationships (Busby & Klug, 2001).

2.3.1.5. Promoting Film Tourism through Public Policies and Marketing

As it has been stated before, it is commonly agreed among academics that films can be a powerful tool to promote touristic destinations, but only a few countries take advantage of the benefits that a good marketing strategy combined with territory development planning can provide, when associated with films (Beeton, 2006; Akhajam, 2015; Ciro, 2021).

2.3.1.5.1. Territory Development Planning and Incentives to Film Tourism

Nevertheless, destinations should not assume that having a movie filmed in the region will automatically increase tourism and develop the region by itself. Literature shows that, on itself, a movie has little effect as a destination marketing tool, and therefore, it must be combined with other promotional actions (Beeton, 2006).

Despite recognizing the power of cinema to generate tourism, Deloitte (2022) and Beeton (2016), highlight that non-planned film induced tourism or an inappropriate destination planning may bring disadvantages to the region, such as:

- (i) Small towns and rural areas may not cope with an excessive increase in the number of visitors.
- (ii) Exclusion of residents and stakeholders from consulting about filming in their own communities.
- (iii) Loss of privacy for locals.
- (iv) Crowding and ecosystem threatening.
- (v) Vanishing of local and permanent communities to host seasonal touristic services.

In a context of unplanned territory development, the long-term social effects of these threats may be dramatic (Deloitte, 2022; Beeton, 2016). It can cause demand overload, excessive opportunity cost and imbalances in the labour sector, inflation, cultural de-characterization, traffic congestion, pollution, displacement of locals, physical damages, low quality tourism experiences and other negative outcomes. (UNWTO, 2020, 2021).

Therefore, and since cinema brings an important contribution to local and regional economic development, public authorities must act to develop policies that will favour the sector and enhance private investment. Direct or indirectly, the cinematographic industry promotes a revenue increase and contributes to the development of new infrastructures and support services. Not only it generates employability, but it also stimulates parallel sectors like urbanism, accommodation, restaurants, transportation, and other hospitality services. This industry has an interesting multiplier effect on economic and social growth (Akhajam, 2015).

The direct economic benefits a country can achieve through cinema and the impact it can have on tourism have been understood by several countries. Shooting films locally will result in driving tourism by showcasing travel destinations but it also has a range of other

benefits. For example, it is estimated that a studio-based production can spend up to \$250,000 per day, while a large international television commercial can generate up to \$0,5 million of local spending in one week (Akhajam, 2015).

Making proactive efforts to encourage producers and studios to film at the location are among the most successful techniques destinations can engage to boost tourism (Hudson & Ritchie, 2006). Therefore, incentives to encourage shooting of foreign films is becoming popular in countries like Australia, Canada, Ireland, Italy, Malaysia, Mauritius, Spain, Turkey, United Kingdom, United States. Most often, countries offer tax reductions or exemptions for films that spend a certain percentage of the budget filming in the hosting country and use local talent. Other nations, like Sweden, provide funding for projects that include local expertise and feature the region, where the movie is being shot.

The key ingredients to retain foreign film productions in a country are, among others: Timely permits; Availability of local talent; Production resources; Infrastructure; Good weather; Variety of places to shoot; Good network of connections to the region; Ethnic diversity; Proximity to urban centres (airports, hospitals, major transport hubs); Security; Local currency conversion rate; Customs permit; Shooting authorisations and permits; International coproduction and cooperation treaties; Place to shoot; Proximity and availability for leisure activities for actors and other professionals; Lobbying; Tax breaks; Scouting services; Dedicated web sites and active promotion (Macionis, 2004; Hudson & Ritchie, 2006; Pereira & Barros, 2021).

2.3.1.5.2. Marketing Film Tourism

The way a destination is represented in a film can have a worldwide projection that can form, change, or perpetuate an image and a particular vision of the destination (Kim et al., 2007; Campo, et al., 2011; Kim & Richardson, 2003; O'Connor & Bolan, 2008; Şahbaz & Kiliçlar, 2009).

Therefore, cinema can be considered as an innovative and creative tool, strategically positioned to place touristic destinations in the mind of consumers. With less financial investment than traditional marketing strategies, films can be used to promote the image

of tourism destinations and induce tourism (Croy, 2010; Hudson & Ritchie, 2006; Tooke & Baker, 1996).

Firstly, films play a key role in influencing people's images and perceptions of a destination prior to their arrival. In other words, they raise awareness of the host city (Biswas & Croy, 2018).

Secondly, the images displayed in films, have more impact on tourists than printed sources of information, since they tend to be more reliable (Butler, 1990). This argument is supported by Fakeye and Crompton's (1991) theory on destination image formation, explained in detail, earlier in this chapter. This happens because contemporary tourists' organic images of places are shaped through the vicarious consumption of film and television, without the perceptual bias of promotional material (Schofield, 1996).

Thirdly, films can be useful to develop product placement, described as the planned entries of products in film productions to modulate viewers' beliefs towards that product or brand and influence consumers' behavior favorably (Balasubramanian, 1994). Just like product placement may impact the viewer's attitude towards a brand, so can films influence the destination image when the location appears on the screen.

Literature reveals that traditional advertising techniques are less effective when compared to 'product placement', considered to be more sophisticated, targeted and widely seen as an advertising method (Kaikati & Kaikati 2004; Karrh et al., 2003). Among the most common practises of product placement, Duxbury (2014) highlights the use of collaborative promotion campaigns, creation of movie maps, promotion of hotel, guesthouses and dining places featured in films, design of websites that link film locations and guided film tours or walks.

Film tourism can also be developed if destinations make efforts to generate media publicity around the film and its location, market activities that promote the film location after production and implement peripheral promotional activities that leverage film tourism potential (Hudson & Ritchie, 2006).

Other than the activities suggested above, according to Hudson and Ritchie (2006), the success of film tourism depend on the following five factors:

(i) **Destination marketing activities** (before and after release).

Before the release:

Public Relations; Incentives (tax reductions and other grants) so that producers use the destination; Plan the impacts of post-production exposure and organise activities to promote other sectors, such as gastronomy, music and art, among others; Negotiation of credits and image exposure of the destination; Engage film stars and media to promote or mention the location; Produce a 'making of the film'; Provide images for media and tour operators to promote the destination; Organise fam trips to the film location; Sponsor the film directly.

After the release:

Invite travel media and influencers to special release of the film; Post signage and interpretation at the location; Maintain film icons to create authenticity; Host events; Create a web site; Organise local tours; Distribute maps and merchandising; Engage in joint promotional activities with inbound agents, with public tourism organisations and the film company; Bundle or package attractions to extend tourists' spending or lengthen their stay; Engage on promotional campaigns to attract the media's attention at each release.

(ii) **Destination attributes**

Scenery; Sets; Backdrop; Icons; Awareness; Brand.

(iii) **Film-specific factors**

The films' success; Location's accessibility and awareness; Relevance of the story; Amount and quality of exposure of the destination (length of time on the

screen); Emotional attachment with the location; Physical icons in the location that film viewers can identify with.

(iv) **Film commission and government efforts**

Lobbying; Tax incentives; Scouting services; Dedicated websites; Active promotion.

(v) **Location feasibility**

Resources; Cost; Taxes; Labour; Expertise.

If films are a powerful marketing instrument, policy makers should be careful with the activities they engage in to enhance the image and promote the destination.

Advertising can be expensive and the promoting efforts may be lost in the flood of diverse information that the potential tourists receive. Using films as a marketing tool and promoting destination image, place identity and place attributes can be a differentiating factor among competitors, but the strategy must be carefully planned.

2.3.2. FOSTERING TOURISM AND CULTURAL RELATIONS BETWEEN INDIA AND PORTUGAL THROUGH CINEMA

Now that the impact of Cinema, place identity, destination image and destination attributes on travel decision have been discussed, it is important to assess if the bond between Portugal and India exists, and if it can effectively be developed using Cinema to bring the two nations, in study, closer.

2.3.2.1. Bilateral Relations India/Portugal

Portugal, gained autonomy as a country in the XII century, and being one of the oldest nations in Europe, was the first European people to establish mass contact with Asia. What started with the intent of commercial trading, soon evolved to political and cultural ties that bound these two people, from the XV century onwards. Today, the 'relations with Portugal remain warm and friendly, with no irritants. Portugal views India as a vibrant pluralistic democracy, a major world economy, and an ancient civilization with which it has close historical and cultural ties' (Embassy of India, 2022).

Diplomatic relations were established in 1949, and in 2020 a total of 58 Bilateral Agreements and memorandum of understanding (MoU's) have been signed between India and Portugal (Embassy of India, 2022).

2.3.2.1.1. Portugal and India Historical Connections

Relations between India and Portugal were first established 600 years ago, when the Portuguese navigator Vasco da Gama, led a sea-faring expedition to India. Reaching Calicut (Kozhikode), in May 1498, he was the first to discover a direct sea route between Europe and South Asia.

As a result, Portugal gained direct access to the profitable Indian spice market and soon emerged as a dominant colonial trading power. In 1502 AD, the Portuguese established their first European trading center at Kollam, in Kerala, and by 1510 the enclaves on the western coast of Goa, Diu, Daman, Dadra and Nagar Haveli were already under Portuguese influence. The capital of the Portuguese Empire in the Orient, stretching from West Asia and Africa to Japan and southeast Asia, was established in Goa. From here, all the eastern empire was ruled.

In 1947, after India's independence, amicable relations between India and Portugal began and the diplomatic relations were established in 1949, to decline soon after (by 1955 the two nations had cut off all diplomatic relations), when Portugal's dictator Antonio Salazar refused to surrender the Portuguese exclaves. The situation escalated further until 1961,

when a military action led by the Indians liberated Goa from 450 years of Portuguese rule in the sub-continent.

Diplomatic relations were re-established after the dictatorship was abolished in Portugal. The democratic Portugal recognized India's sovereignty over Goa, Daman and Diu, Dadra and Nagar Haveli and related matters on a treaty signed between the two nations on 31 December 1974. This year marked the beginning of a new era of mutual interest in forging close ties at a political level.

Nevertheless, during its occupation of India, the Portuguese, unlike other settlers, established deep connections with the Indian people and their culture. Through marriage, the Portuguese left an important imprint on different aspects of the Goan life: family names, language, food, art, culture, architecture, and music.

Today, Portugal has an important Indian diaspora of around 120 000 people. The Indian community migrated to Portugal in three streams (Embassy of India, 2022):

- (i) Before 1961, from Goa, Daman, and Diu.
- (ii) After 1970, from Mozambique and Angola.
- (iii) More recently, a rise of illegal migrants to work in sectors like agriculture and construction.

2.3.2.1.2. Political Relations

The Bilateral engagement took off with the exchanges of Presidential visits in 1984, 1990, 1992 and 1998, followed by the visit of the Indian Prime Minister to Lisbon in the year 2000, for the first India-EU Summit. In 2007, the Portuguese Prime Minister visited Delhi for the 8th India-EU Summit (2007), as well as the Portuguese President. In 2017 there were reciprocal Prime Ministerial visits, and in 2019 the Portuguese Prime Minister visited Delhi. In 2020, it was the Portuguese Republic President's turn to visit India.

Over the years, Portugal has advocated for India, providing a consistent support to India's permanent membership in several bodies, like the United Nations Security Council (UNSC), Missile Technology Control Regime (MTCR) and the Nuclear Suppliers Group. Portugal has

supported India's candidature to: Judge Dalveer Bhandari's re-election in the International Court of Justice against the United Kingdom; India's bid for UNESCO's Executive Board membership; Designation of Ahmedabad as a UNESCO heritage city; Council of the International Telecommunication Union; Re-election to the Council of International Civil Aviation Organisation (ICAO) and Re-election to the IMO Assembly (Embassy of India, 2022).

Portugal was the first European country to extradite a person to India without having a bilateral extradition (which was signed two years later, in 2007) and it was under the Portuguese Presidency of the European Union in 2000, the first India-EU Summit held in Lisbon, and, in 2015, Portugal became the first western country to sign a MoU in the Nalanda University in India (Embassy of India, 2022).

The relations between India and Portugal boosted when, in 2015, António Costa became Prime Minister (PM) of Portugal. The current Portuguese Prime Minister is the first Indian-origin Head of Government in the Western world, and he is committed to India-Portugal's engagement.

Below, there is a list of some of the bilateral relations that have, in the past few years, been developed by the two countries and in different areas, such as politics, economy, education and culture (Embassy of India, 2022):

- ✓ Several state's visits.
- ✓ MoUs were signed in the sectors of defense, agriculture, marine Research, IT & electronics, startups, renewable energy, space, avoidance of double taxation, nanotechnology, biotechnology, public administration and governance reforms, culture, youth & sports, higher education.
- ✓ An ICCR Chair was established at the University of Lisbon.
- ✓ Issue of a Joint Statement to encourage companies to cooperate commercially in third countries.
- ✓ Release of a Joint Stamp depicting Portuguese and Indian dances to commemorate 500 years of diplomatic relations.

- ✓ Release of the Portuguese novel 'O Signo da Ira', set in Goa, and authored by PM Costa's father.
- ✓ Setting up of a joint fund of 4 million euros for joint research in Science & Technology.
- ✓ Attendance to meetings (2nd Meeting of the International Gandhi Commemoration Committee, 2019).
- ✓ Membership of organizing committees (like the 2-year global commemorations of Bapu@150, in which Antonio Costa was the only foreign Head of Government to be a member of the organizing committee).
- ✓ Attribution of awards (Antonio Costa was awarded the Pravasi Bharatiya Samman Award).
- ✓ Participation in Summits (such as the Vibrant Gujarat Summit in Gandhinagar, in which Antonio Costa has participated).
- ✓ Cultural visits (Antonio Costa has visited his ancestral home, in Goa).

The political exchanges and structured engagement of the Foreign Office Consultations have helped to review and deepen the cooperation between the two countries. This has strongly impacted the bilateral relations in several areas, such as science, technology, defense, startups, shipping, academia, youth exchanges and culture. According to a report issued by the Embassy of India in June 2020, India's manifested the intention of applying for Associate Observer membership of the Community of Portuguese Speaking Countries (CPLP). Both countries intend to organize an Automotive Summit, to encourage commercial collaboration in this sector and the first full-fledged India-EU Summit is being prepared (Embassy of India, 2022).

2.3.2.1.3. Economic Relations

In 2021, India was Portugal's 43rd largest destination of goods and its 15th largest supplier. Bilateral trade between India and Portugal increased from 2016 to 2021, with exports from

Portugal increasing yearly to reach 7% and imports from India growing to 12,7%. In 2021, the bilateral trade balance amounted to US\$763 million (AICEP, 2022).

With a trade balance that has consistently been in India's favor, among the major exports from India there are: textiles and apparels, including ready-made garments; agriculture products; metals; chemicals; plastic and rubber; footwear; machinery and appliances; leather and its articles; vehicles and other transport materials. As per the exports from Portugal, the following should be listed: machinery and appliances; metals; minerals; plastic and rubber; chemicals; textiles and apparels; leather; paper and pulp; wood and cork; optical and precision instruments (Embassy of India, 2022).

As per the investments, Portugal ranks 51st in Foreign Direct Investment (FDI) into India, with total FDI inflows amounting, in December 2020, to US\$ 103.36 million. The FDI investment has more than doubled since 2017, when it reached the US\$ 49 million (Embassy of India, 2022).

The major Portuguese investments in India are in the metals sector (Martifer), industrial machinery (EFACEC), technology (Vision-Box's and 'DigiYatra' travel), oil industry (Petrotec Group), shoes (Soprefa/Portind), communications (Visabeira, Birla Group, Altice Labs) and solar energy (Martifer). As per the most important Indian investments in Portugal, which are estimated to be close to US\$ 475 million, the following sectors should be highlighted: pharmaceutical (Aurobindo Pharma), Hotel (Sugee Group), Telecommunications (Tata Elxsi, Tata Consultancy Services), Digital services (Zomato, WIPRO IT, Sam Pitroda Group) and Petrochemicals (INDORAMA) (Embassy of India, 2022).

Some of these investments have been made under the Portuguese Golden Visa Scheme, launched in 2012 to attract foreign investments into Portugal. This incentive has benefited around 70 Indian nationals (Embassy of India, 2022).

To enhance India-Portugal bilateral trade and investment, the following actions have been taken (Embassy of India, 2022):

- ✓ Business platforms were launched to expand Indian business ties with Portuguese speaking countries (The Portugal-India Business Hub (PIBHub), in 2020.
- ✓ A joint business council was created between FICCI and CCIP, in 2020.

- ✓ Market access to Portuguese meat, apples, and pears in India, in exchange for Indian litchi exports, in 2016.
- ✓ Joint Economic Committee (JEC) meeting on Economic matters held in India, in 2020.
- ✓ Launch of the India Portugal International Startup Hub (IPISH), in 2017.
- ✓ The Portuguese Start-ups ENGING and SPACELAYER reached the Indian market with the help of the Indian accelerator Global Business Inroad (GBI), in 2019.
- ✓ Development of an incubation/acceleration program between the start-ups Invest India and the Porto Design Factory, in 2019.
- ✓ India Business seminars held by the Embassy of India in India, Porto, Portimão, in 2017), and Porto and Braga, in 2019.
- ✓ Promotion of Indian whiskies and liquors in the Portuguese market in a Gala event, in 2018.
- ✓ Promotion of business-to-business (B2B) meetings of the Textile Promotion Council (TEXPROCIL) delegation in Porto and factory visits to promote apparel/fabrics/yarn export, in 2019.
- ✓ Visit of a FICCI defense delegation to explore defense trade opportunities, in 2019.
- ✓ Town-twinning (sister-city) agreement (to collaborate in economic, trade and cultural matters) between the following cities: Gandhidham/Barreiro, Kerala/Sines, and Bengaluru/Braga, in 2019.
- ✓ Visits of business delegations to India, in 2020.
- ✓ Development of an incubation program for women entrepreneurship from WE-HUB in Telangana to PARKURBIS Covilhã (still being discussed).
- ✓ Joint organization of a hackathon event (still being discussed).

Of special interest for this study are the events related to tourism and Cinema.

Concerning tourism activities, Indian tourism roadshows, in association with the Portuguese Tour and Travel Operators Association, were held in 2018 and repeated in 2019. In 2020, the Turismo de Portugal promoted Portugal as a niche tourist destination in

India with tourism roadshows in Bengaluru, Delhi, Mumbai, and Ahmedabad. Around twelve Portuguese companies from the hospitality and travel sector participated in this event.

Recently, the Turismo de Portugal I.P. opened its India office in New Delhi.

Despite the results achieved by both countries in the development of bilateral trade, the Portuguese AICEP and Embassy of India still foresee several business opportunities. India offers business opportunities in the areas of FinTech and financial services, biotechnology, machinery and industrial equipment, construction, food, electronics, and health care sectors (AICEP, 2022).

The Embassy of India considers infrastructure and construction, renewable energy (especially solar and wind power), footwear, textiles, tourism and hospitality, defense and aerospace, IT & electronics, water and waste management, startups, agriculture and food processing as potential areas where Portuguese expertise could be an advantage (Embassy of India, 2022).

2.3.2.1.4. Defense Cooperation

Partner on India's 'Strategic Partnership Initiative' and 'Make in India', Portugal is considered open-minded on tech-transfer (Embassy of India, 2022).

The Portuguese military has been extremely helpful in facilitating the transits of aircrafts and Indian ships (between 2015 and 2018, 28 India Air Force aircrafts and three Indian Navy ships have transited smoothly through Portugal) (Embassy of India, 2022).

Bilateral meetings between the two Navies were held in 2015, 2016, 2017 and 2018, and several MoUs were signed in domains such as (Embassy of India, 2022):

- ✓ Cooperation and exchange of defense trade missions (2018).
- ✓ Collaboration in ship building and exploring business opportunities in third countries, especially in the African market (between Estaleiros Navais de Peniche and Goa Shipyard Ltd., 2016).

- ✓ Manufacture of drones for the Indian Air Force and exporting to other countries (2020).
- ✓ Collaboration in training, exchange of visits and cooperation in aviation systems.
- ✓ Education and research (between IDSA and the Institute of Social and Political Sciences).
- ✓ Maritime transport and port development (between the Portuguese Ministry of Sea and the Indian Ministry of Shipping).
- ✓ Exchange and mutual protection of classified information.
- ✓ Portuguese presence in the DEFEXPO (2020).

2.3.2.1.5. Science and Technology Cooperation

In 1998, India and Portugal established the Indo-Portuguese Joint Science & Technology Committee (JSTC). Every two years, the JSTC calls for research proposals and selects about 15 joint research projects in areas of mutual interest, such as ocean science, biotechnology, materials science, IT, nanotechnology, chemical sciences, and engineering. In 2017, in the 5th Joint Science and Technology Committee meeting, 15 selected projects were funded. In the context of the JSTC committee, three joint workshops were held under the thematic Marine Science (2017), Nanotechnology (2018) and in Tissue Engineering (2018). In 2019, two Portuguese scientists participated in ISRO's Unispace Nanosatellite Assembly & Training (UNNATI) capacity building program (Embassy of India, 2022).

India was the first country to be invited by Portugal as 'Guest Country' at Portugal's national science festival 'Ciência 2017' in July 2017 and, recently, the Department of Science and Technology of India has invited Portugal as Partner Country for the India-Portugal Technology Summit 2020 (Embassy of India, 2022).

It is also worth noting India's participation in the Atlantic International Research (AIR) meeting in the Azores islands (2017) and in the Oceans Meeting (2017). Other than these, additional meetings were held, both in India and Portugal, to explore satellite collaboration opportunities, education, and research partnerships. In 2019, a MoU for launching a €4

million joint fund for Science & Technology (S&T) research collaboration was signed between department of Science and Technology and its Portuguese counterpart Fundação para a Ciência e Tecnologia (FCT) (Embassy of India, 2022).

2.3.2.1.6. Joint Development Cooperation

Development programs and joint groups have been created to work together in the areas of renewable energy, agriculture and allied sectors, IT and electronics and administrative modernization (offering training modules for Indian officials in e-governance, citizen friendly digital service platforms- SIMPLEX and capacity building) (Embassy of India, 2022).

Another successful program was the pilot project for technical collaboration in water and waste management (2018). Subsequently, both countries placed joint bids for water projects in Tanzania, Uganda, Lesotho, Bangladesh, and Democratic Republic of Congo. A joint bid submission for ADB funded projects in West Bengal and under the Imagine Panaji Smart City project have also been placed (Embassy of India, 2022).

2.3.2.1.7. Educational and Youth Exchanges

MoUs were signed for academic, scientific, cultural co-operation and for training diplomats. Under this umbrella, Portugal was the first EU country to have a Youth Exchange Program with India. First in sports, then in high school teaching and later in the hospitality industry, in which both countries sent students abroad (Embassy of India, 2022).

The first India-EU Strategy Group conference was held in Portugal, and Indian diaspora youth from Portugal participated in 'Know India' and 'Know Goa' Programs (Embassy of India, 2022).

The Centre for Indian Studies was inaugurated in 2016, at Lisbon University. Among the activities dedicated to the study of India in Portugal, the following should be highlighted (Embassy of India, 2022):

- ✓ Lectures on art, culture, foreign policy, economy, international relations.
- ✓ Hindi language teaching.

- ✓ Celebrations for Hindi Divas, ICCR India Chair, Alumni and scholars' awards.
- ✓ Launch of an online Hindi-Portuguese dictionary (2017).
- ✓ Conference 'Indian Ocean: Global Connections' (2018)- with ICCRs support.
- ✓ Regional Hindi Conference (2019).
- ✓ Celebration of the World Hindi Day (2020).
- ✓ Summer course on India (2018).

The possibility of improving the conditions of training and placement for students and faculty exchange are being discussed, and the Lisbon University is planning a Summer School on India with diploma courses, paving the way for post-graduate courses on India in the future. This course will include social activities, like Indian calligraphy, sari workshop, film shows and cultural events (Embassy of India, 2022).

2.3.2.1.8. Cultural Cooperation

A cultural cooperation MoU was signed in 2017. In the agenda there is the opening of India's first Maritime Museum in Lothal, Gujarat. Both countries will cooperate in curating a maritime discovery-related history section in the museum, with exchange of artifacts, replicas, and knowledge. The Portuguese have also agreed on returning to India copies of 1,200 documents of the 'Monsoon series' correspondence between the Portuguese overseas empire headquarters in India and authorities in Lisbon, which had been missing from the archives in Goa (Embassy of India, 2022).

As for cultural performances, youth and literary exchanges, seminars, and art exhibitions, several institutions like the Ministry of Culture, the Embassy of India, and other private and public institutions (e.g., India-Portugal Friendship Association-AAPI), sponsor and/or organize many events all over the country. The most famous are (Embassy of India, 2022):

- ✓ The Independence Day: A public 'Festival of India' which received on its first edition, 7,000 visitors in a single day. In this event, India was experienced through rickshaw photo booth, cuisine, art crafts, dance, music, ayurveda, yoga, calligraphy, saree-draping, henna, and other beauty treatments. Locals and tourists also had access to

stalls showcasing different Indian products and tourism promotion kits were distributed by the Tourism of India, (Lisbon, 2018).

- ✓ Pravasi Bharatiya Divas held at Embassy of India (every year).
- ✓ Bollywood Night at Lisbon University (Lisbon, 2018).
- ✓ Musical performances by the Southern Street Band (Porto, Lisbon, 2018).
- ✓ Indian Classical Dance performances at Eleh Shoe Event, (Lisbon, 2018).
- ✓ 'Jiya' Dance Festival, portraying Odissi, Bharatnatyam, Mohiniattam, Kuchipudi and Kathak dances at Orient Museum (Lisboa, 2018).
- ✓ Bireswar Sen's miniature paintings exhibition at Orient Museum (Lisbon, 2019).
- ✓ Holi Festival with performances of Rajasthani Folk artists (Lisbon, 2019).
- ✓ Indian Film Festival with Portuguese subtitles, at the Orient Museum (Lisbon, 2019).
- ✓ FOLIO Literary Festival in Óbidos, where an Indian writers' delegation participated, (Óbidos, 2019).
- ✓ Yoga International day (Lisbon, Porto, every year).
- ✓ Baisakhi celebration for the Punjabi diaspora (Lisbon, 2018).
- ✓ Festival 'Vibrant Punjab' to showcase Punjab's business potential and culture (2019).
- ✓ Nagar Kirtan for the Sikhs community (2018).
- ✓ Commemoration of the 550th birth anniversary of Guru Nanak Dev ji, with activities such as: a cycle rally in Lisbon; an event at the Gurudwara Sikh Sangat Sabha of Lisbon; plantation of 250 trees in forest-fire affected areas (a collaboration of the Sikh diaspora, the Coimbra University, and Louisa Municipality).
- ✓ Celebration of the 550th Prakash Parab with the Punjabi community in Albufeira.
- ✓ Celebration of the Punjab State Day (2018).

For the two-year celebration of the 150th birth anniversary of Mahatma Gandhi, known as the 'Bapu@150', many events took place (Embassy of India, 2022):

- ✓ Projection of Gandhiji's messages at Praça do Comércio square (Lisbon 2018).
- ✓ Conference and Satya Vaarta series on Gandhiji at the India Studies Centre (Lisbon, 2018).

- ✓ Release of a commemorative Gandhi stamp issued on Khadi by the Portuguese Department of Post (2018).
- ✓ The Portuguese flute player Rão Kyao rendered 'Vaishnava Jana To' bhajan for the global medley brought out by XP Division (2018).
- ✓ Release of an Anthology on Mahatma Gandhi (2019).
- ✓ Installation of a Bust of Mahatma Gandhi in Funchal (Madeira Island, 2019).
- ✓ Naming a road after Mahatma Gandhi (Covilhã, 2019).
- ✓ Release of a special Gandhi stamp in Khadi (2019).
- ✓ Commemoration of the Gandhi Global Solar Yatra, where 50 solar lamps supplied by IIT Bombay were assembled by Portuguese school children (2019).
- ✓ Dance homage performed at the Orient Foundation (2019).
- ✓ Talks on Gandhiji organized by Portuguese schools (2019).
- ✓ Distribution of Portuguese comic books on Gandhiji's life to school children.
- ✓ Cycle rally to spread Gandhiji's messages (Embassy of India, Lisbon, 2019).
- ✓ Week-long Festival of Gandhi with the help of Casa da India (Embassy of India, Lisbon, 2019).
- ✓ Gandhiji exhibition at the University of Coimbra, in collaboration with the Hindu Community (Coimbra, 2019).

India's culture is widely spread in Portugal, greatly influenced by the 120 000 Indian diasporas living in the country. This can be seen in the popularity of Yoga, Indian spirituality, Ayurveda, Cinema, Dance, Restaurants, and the number of Portuguese tourists that chose India as a travel destination (Embassy of India, 2022).

The Portuguese have a keen interest in Indian culture and spirituality, with the ancient systems of health like Yoga and Ayurveda being the areas that attract more students. According to the Embassy of India (2022), Yoga is being practiced by over 10,000 people in more than 100 training centers across Portugal. Around 2000 Portuguese people attend the annual International Day of Yoga celebrations. Sponsored by the ICCR, a Teacher of Indian Culture has been actively promoting Yoga in Portugal, in private and public institutions, since April 2018.

A project for introducing Yoga in the curriculum of public schools is being discussed. The Embassy of India is in the process of obtaining books on Patanjali's Yoga sutra of Portuguese writers, for distribution in universities and Yoga centers (Embassy of India, 2022).

The Indian Art of Living Centre has a prominent activity in Portugal and, as for Ayurveda, two ICCR scholarships were given to Portuguese students to pursue a four-year Bachelors' degree in Ayurveda at the Gujarat Ayurved University. Other than this, the Portuguese Ayurvedic Medical Association (AMAYUR) provides professional courses in Ayurveda, treatments, and consultations in Portugal, through its national network of certified and recognized Ayurvedic Medical professionals (Embassy of India, 2022).

There are over ten places of religious worship of various Indian religious communities (mosques, temples and gurudwaras), a vibrant annual cultural calendar of festivities and celebrations all over the country, Indian dance and performing arts schools, museums, and art galleries with sections on India, specifically Goa, streets named after and statues and busts of Mahatma Gandhi (Embassy of India, 2022).

The imprint of India is also present in a radio station 'Swagat' and regular broadcast of Indian content on the main Portuguese TV broadcasters. Popular Indian TV channels are also available in Portugal (Embassy of India, 2022).

Cinema halls screen popular Indian films regularly. Bollywood dances are very popular in Portugal with several private dance studios teaching them.

In what concerns Cinema, Portugal has become a niche film shooting destination for Indian film makers. Since 2013, more than a dozen films from Bollywood and South India have been shot in Portugal. In 2017, following an event that joined Indian film industry people and the Portuguese Head of Government, Portugal introduced a subsidy scheme of tax rebates for the shooting of foreign films in Portugal (Decree Law No 22, 2017). The Bollywood blockbuster 'War' was the first foreign film to benefit from this scheme, having availed the maximum possible tax rebate. The total spending in Portugal for 11 days of shooting was of €4 million (Embassy of India, 2022).

2.3.2.2. Bollywood in Portugal

Given the scope of the present study, the cooperation between India and Portugal in the cultural domain and, more specifically, in cinematographic arts, is important since it is believed to reinforce the bonds between the two nations.

In the XV century Portugal discovered the sea way to India and initiated a commercial relation with Asia. After a period of 50 years in which, apparently, Portugal and India distanced from each other, it was India's turn, in 2013, to reach Portugal. This time, instead of spices, the country brought a new flavour in its luggage: a romantic story. The Indian film company "All Around Globe", brought to Portugal a team to shoot some scenes of the movie Balapu. New film productions such as "Bachchan" arrived in 2014, and one year after, "Pandaga Chesko" and "Chakravyuha". In 2016, images were being shot in Lisbon, Porto, Algarve, Aveiro and Ericeira.

In 2017, the Indian film industry gifted us with two new films: "Jab Harry Met Sejal" and "Airport – Shaira & Me", this last one, a long feature filmed, in full, in Portugal.

The saga continued and, in 2018, "My Story" reached movie theatres. In this Indian production, partially shot in Obidos, Portuguese walk-ons took part in some scenes. Traditional music, folklore and other symbols of the Portuguese culture were present in the shootings: India in Portugal and Portugal in India, brought together by cinema, promoting the cultural reunion between the two countries.

The years 2019 and 2020 brought new Indian shooting teams to Portugal. The movies 'The Ring', 'Paisa Vasool', 'Satya Harishchandra', 'Aarandugula Bullet' and 'War' were partially filmed in Piodão, Guarda, Leiria, Porto, Lisboa, Elvas, Évora, Serra da Estrela and Covilhã. Even the Fado singer Cuca Roseta came in the picture.

The attraction of Indian movie industry investment in Portuguese territory resulted from a partnership between the Tourism of Portugal, the governmental institution that manages Portuguese Tourism and AA Globe Services, an Indian film producer. This partnership, established in 2013, was followed, in subsequent years, by the visit of the same team to

film new movies and made Portugal appealing to other Indian producers. Because of this partnership, since 2013, Portugal has had thirteen movies filmed in its country, some of them sharing the image of Portugal as touristic destination in India.

2.3.2.3. Indian Film Consumption and Travel Patterns

The film industry of Bollywood is a global leader in terms of productions with an average of 1500 to 2000 movies filmed per year. In terms of revenue, the \$2.1 billion profit of 2016 is expected to grow at 11% compound annual growth rate (CAGR), reaching \$3.7 billion by 2022 (Statistica, 2022). If in 2016, filmed entertainment and Internet were ranked 3rd as the leading media and entertainment sector in India, in 2018, cinema and digital were already leading the growth of media (MTPI, 2022). The key growth drivers for the industry are, among others, the increasing income per capita and a growing middle class.

Translated in several languages, around 75% of Indian movies are consumed internally all over India by, approximately, 35 million viewers each year (Deloitte, 2022). Most productions last for three hours and have music or dance choreographies. The movie theatres, which can be found in all India, attract mostly male viewers. Other than the moving cinema, film productions and the videoclips with the dance choreographies play regularly on mass media. Music in Indian movies is so important that the soundtrack is released three months before the movie to act as a marketing tool, and source of income to finance the film expenditure (Marques, 2010).

In this context it is worth mention that the audio-visual sector has flourished in the last few decades because of the emergence of new media formats and platforms, among other reasons. The consumption of television and video on mobile devices has increased by 85% from 2010 to 2017 (Ericson Consumer Lab, 2017, in Vila et al., 2021).

Just the television alone is one of the most influential sources of information and a powerful media in India. With an estimated 65% penetration rate, its viewership is growing too, with subscriptions to over the top (OTT) services, digitalized cable TV and direct to home services booming. With its deregulation, in 1991, the spread of television has

resulted in greater awareness of global events and different international lifestyles, thereby shaping aspirations and attitudes, especially of younger generations.

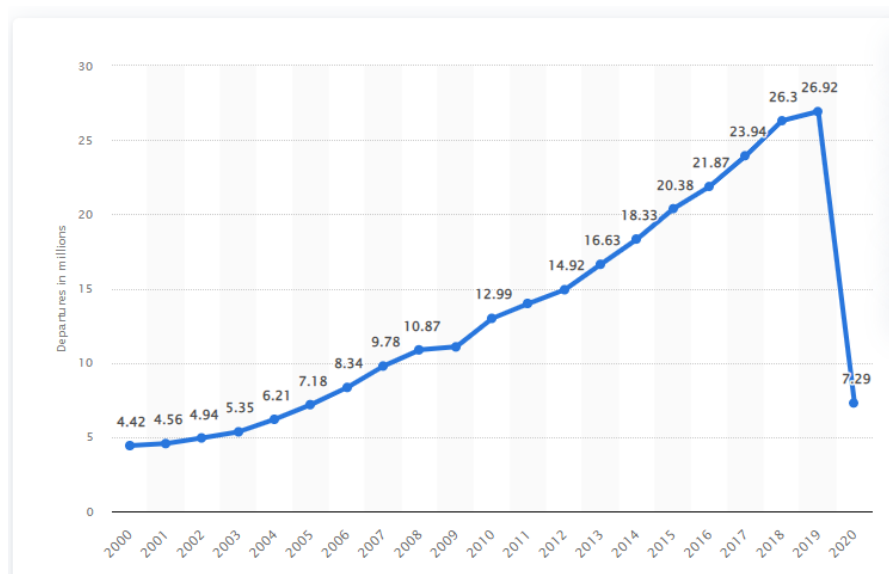
As a response from the Indian government the Central Board of Film Certification was created to certify that each released movie keeps ‘the interests of sovereignty, integrity and security of India, friendly relations with foreign states, public order, morality etc.’ (Marques, 2010: 106). In other words, scripts alluding to sex, erotic nudes, some forms of violence, political tension, and government corruption are censured. This is also the reason why productions inspired in the American and Chinese realities are always adapted to the Indian mode of doing (Marques, 2010). It is also the reason why Switzerland is one of the top European destinations for Indian tourists. This western country, far from homeland and its strict social norms, reveals, in Bollywood productions, the image of where one can get the desired evasion from social control, without compromising the person’s identity in India (Marques, 2010:16).

With movie viewing being one of the main pastimes of Indians, especially of those who live in urban areas (approximately 35% of the population), when choosing a holiday destination, Indians are slightly more likely to be influenced by films or tv series than the global average (MTPI, 2022).

According to MTPI (2022), 34% of Indians claim to have visited a place featured in a movie or a tv series, this being the main reason for travelling or having a strong influence in the choice of the destination. Around 46% of the population have not yet visited a destination, but are interested, because it is featured in TV or Films.

Concerning travelling, Indians are doing it more than ever before (figure 2.6). Since 2010, the number of departures of Indian nationals have more than doubled. In the last decade, the number of Indians travelling abroad has increased about 2.5% per year. This represents a market that issued 26,9 million tourists in 2019. The number of tourists travelling abroad was expected to increase but the coronavirus pandemic in 2020 restricted traveling around the world. Still, in 2020, more than seven million Indian nationals departed on outbound travels from India (Statistics, 2022).

Figure 2.6. *Number of departures of Indian nationals from 2000 to 2020 (in millions).*



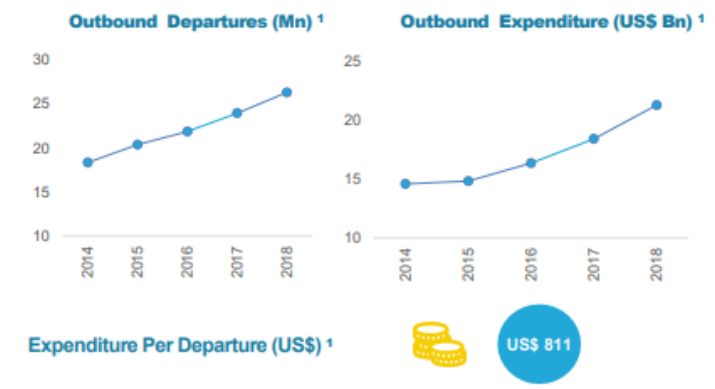
Source: Statista (2022).

For tourism worldwide, India represents one of the greatest issuing markets, only surpassed by China. At the origin of this phenomenon, among other factors, there are various tax exemptions issued by the Indian government and the growth of the Gross Domestic Product (GDP), around 7% per year. This has caused a considerable increase in disposable income for a middle class of around 350 million people, that changed its lifestyle and leisure preferences (Forbes 2018). The changes in the growing Indian economy have triggered the need for travelling and caused an increase in travel and tourism expenditures, especially among the middle and lower classes (Statistics, 2022).

According to ETC (2022), Indian outbound travel is growing year-on-year, matched by a rise in outbound expenditure, as it can be seen in Figure 2.7.

From 1991 (year in which India sent abroad 1,94 million tourists) to 2017 (when the number of Indian outbound travellers ascended to 23,94 million), Indian nationals' departures were growing at a compound annual rate of 10.15%. In 2018, 2 million Indians, who spent \$23 billion, travelled abroad (Bain and Company, 2022; ETC, 2022).

Figure 2.7. Indian outbound departures and expenditure.



Source: ETC (2022).

India is the second fastest growing outbound market after China. Over the last ten years, the number of international outbound visits from India has grown over ten times faster than its population (also the 2nd largest in the world, with 1.4bn inhabitants).

Since the Tourism industry will be driven, in the future, by middle class, the prospective for Indian tourism to increase is quite big. This is due to the economic boom and further development of India, that will motivate the new emerging middle class to travel. Indian tourists are among those who spend the most when they travel: an average Indian traveller spends \$1,200 per visit, surpassing the expenses of the Japanese and Chinese by approximately four times. Indians are also ahead of Americans (who spend about \$700) and English, that spend half of the amount spent by Indian tourists (Forbes, 2018).

Bain and Company (2022) concluded that the proportion of disposable income spent on tourism by Indians has reached developed market levels of economies such as Japan, United States, United Kingdom, and Australia. The result will be Indian travellers spending \$136 billion in three years, with \$42 billion available in incremental spending for various travel firms to tap into. Among the structural trends that are shifting the travel market in India, it should be highlighted the digital disruption, with internet penetration and high data usage, new destinations, government initiatives and funding, infrastructures enhancement and private funding. These five areas have an indirect effect on outbound tourism.

As per the tourist profile, Datta, (2019) distinguishes five segments among Indian travellers: High budget business travellers (frequent flyers); Budget business travellers (sporadically flyers); Experience oriented travellers; Budget leisure traveller and Visiting Friends and Relatives budget travellers (low budget).

When leaving the country, 51,92% of Indians prefer to travel by plane and departure mainly from Delhi, Mumbai, and Kochi airports. Although there is a slight increase in departures in the months of January, April, May, August, September, and December, tourists travel all year round.

Literature reveals that Indian outbound travellers are, mainly, from cities such as New Delhi, Mumbai, Chennai, and Bangalore. Recently, smaller cities like Jaipur, Ahmedabad and Amritsar are also joining the market (MTPI, 2022).

Indian travellers are open to explore non-hotel accommodation and 56% would like to stay in at least one hostel during their trip to meet and socialise with other travellers. When travelling, 78% of Indians like to go to restaurants, 65% prefer shopping, 63% enjoy sightseeing famous monuments, 56% visit museums and art galleries, and 55% prefer natural spots like parks and gardens (ETC, 2022). A different study as revealed that the most important attribute Indian travellers seek when travelling is nature and that they also seem to enjoy joining guided tours, socialising with locals, and going to pubs (MTPI, 2012).

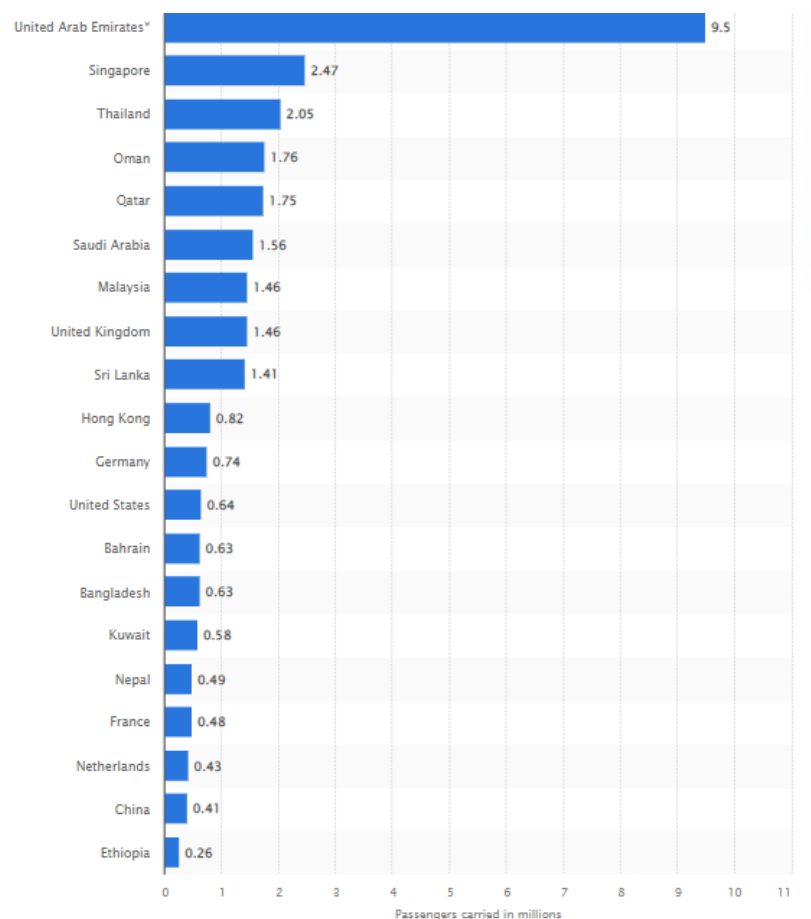
When choosing a holiday destination, Indian travellers prefer a wide variety of places to visit, the countryside/natural beauty, and the climate/weather, followed by cultural attractions and the possibility of visiting friends or relatives, as well as security/safety and the variety and quality of the accommodation options. Food is an important element of a trip for an Indian visitor and, since Indian diets can be different from European gastronomy, Indian travellers are likely to choose a destination where they know they can find food that suits them (MTPI, 2012).

Much has changed in the Indian travel consumer mind in recent years. A study conducted by Marques (2010) revealed that when it comes to desired destinations, countries like Japan and United Kingdom, associated with academic and professional development and economic power, were mentioned by Indian nationals. France, Italy, and Switzerland used

to be (12 years ago) in the mind of Indian outbound travelers. Ranked in 3rd as the most desired tourism destination, Switzerland (which is not on today's preferences of Indian travelers) was often associated with pre-existing narratives of beauty, fun, romance and leisure, concepts widely spread by Bollywood cultural media. Much due to the impact films had in the collective imaginaries of Indian consumers (Marques, 2010).

Nowadays, Indians prefer to travel to the United Arab Emirates, Singapore, and Thailand (figure 2.8). Among the European countries, Indians travel to the United Kingdom, Germany, and France (Statistics, 2022).

Figure 2.8. *Number of passengers traveling from India in 2019, by leading destination (in millions).*

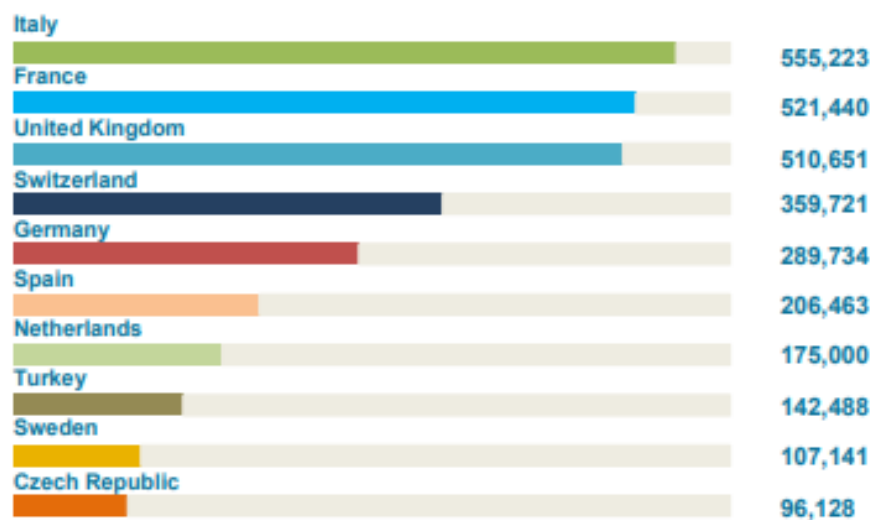


Source: Statista 2022

Indians travel all over the world (figure 2.9). Middle East holds the highest share of international travel (36%), followed by Asia region (34%) and Europe (17%). The least demanded regions for Indian outbound travel are America (9%) and Africa (5%), (ETC, 2022).

When visiting Europe, Indian nationals choose summer months to travel. The favourite regions to visit are Central and Eastern Europe (39%) and Western Europe (35%). Southern and Mediterranean European countries are the choice of 17% of Indian nationals. A few percentages (11%) of Indian tourists prefer to travel do Northern Europe. Once in Europe, Italy, France, United Kingdom, and Switzerland are the preferred destinations, with tourists staying around 11 days in the region. (ETC, 2022).

Figure 2.9. *Top 10 most popular holiday destinations in Europe.*



Source: ETC (2020).

As for the purpose for travel, leisure is mentioned by 30% of Indian tourists. Around 28% of Indian nationals travel for education, professional and religious reasons. Business account for 26% of the total outbound travel and 16% of these tourists travel to visit friends or family. Nevertheless, India is a diverse market with different types of tourists. The main traveller segments include group inclusive tourists (GIT travellers), generation Z and

millennials (who travel in small groups of 6 to 10 people), urban and wealthy families (free independent travellers), not to mention the MICE (meetings, incentives, conferences, and exhibitions). It is worth mentioning that 37% of Indians travel solo to European destinations. Solo female travel is also trending up, with 47% of Indian women having travelled alone at least 2-5 times by 2020 (ETC, 2022).

When planning their trip to Europe, Indians are influenced by the online channels. The role of social media in the choice of travelling for Indian outbound tourists must be highlighted. It influences about 43% of those who travel, when it comes to make holiday plans or defining booking patterns (ETC, 2022).

Prior research reveals that internet is used by 80% of Indian travelers to search or share information about the trip and that word-to-mouth (on social media) is among the biggest influencer factors for choosing a destination when travelling (Datta, 2019).

Approximately 80% of Indian travellers use the internet to search or share information about their trips. However, the online channel use drops significantly to levels of 50%, from the pre-booking to the booking phase. Convenience and time are much valued, and trust is the main issue with the online channel across cohorts. The customer perception is that online market is geared towards higher spending (ETC, 2022).

Other than booking in online platforms (Expedia) or reading content and reviews on travel sites (e.g.: TripAdvisor, Lonely Planet, Discovery) and search for content on digital media (e.g.: Facebook, Instagram, Twitter, etc), Indian outbound travellers are also receptive to travel suggestions of their family, friends, and co-workers. The peer group influence often occurs on social media platforms. (ETC, 2022).

According to UNWTO (2022) Indian outbound travellers will ascend to 50 million and the market was expected to grow up to 45 billion USD by 2022. These numbers show how important it is to understand customers' needs and develop actions that create awareness of the destination. Bain & Company (2022) recommend adopting digital technologies to influence and convert customers early in the journey and engage on ongoing relationships instead of one-time engagement.

2.3.2.3.1. Portugal as a Travel Destination for Indian Tourists

Located in the Iberian Peninsula, at the extreme southwest of continental Europe, Portugal mainland has its borders with Spain and the Atlantic Ocean. The territory comprises the archipelagos of Madeira and the Azores. Bathed by 1240 km of sea, its relatively small territory (92 145 sq km) offers a wide diversity of landscapes, natural parks, historical, architectural, cultural, and religious monuments, intangible cultural expressions, culinary traditions, wine regions, historical villages, spas, golf courses, ports and marinas, waterways, lakes, providing different and unique experiences within easy reach.

From traditional tourist activities such as night life, shopping, and nature to bespoke experiences like weddings, large family getaways or corporate events, Portugal seems to be the ideal destination for Indian tourists (News Vibes of India, 2022).

Across different segments and budgets, the Portuguese Tourism Authority is committed to develop the Indian market. To do so, in 2020, VFS Global was nominated as the Trade and Marketing Agency for Portugal in India. Other than building destination awareness, VFS Global will focus on developing corporate (most important are the tour operators and travel agencies) and airline partnerships. Other than attracting more tourists from India, the goal is to position Portugal as the leading destination for travelers (News Vibes of India, 2022).

In 2021, India was the 30th largest market regarding night overs in Portugal. With an average of 2,6 nights stay, India has left a revenue of €9,73 million, in 2021. Indian tourists visit Portugal all year round (37,8% choose the months of January to March, 32,1%, travel between July and September and 30,1% prefer to visit Portugal in October, April, May, and June). When visiting, these travelers chose the regions of Lisbon (55,2%), the south Algarve (16,9%) and the Northern part of the country (14,2%) to stay (Turismo de Portugal, 2022).

2.3.2.4. Tourism Development in Portugal

Considered the 12th most competitive tourist destination there has been investment in upgrading, innovation, sustainability, and internationalization. In terms of tourism facilities, Portugal ranks number one globally (Turismo de Portugal, 2022).

Within the European Union and despite the decrease of 62,2% in revenue when compared to 2019, Portugal ranks number four among the destinations with a more favourable touristic trade balance, accounting for 5000 million euros of revenue in 2019 (Statistics Portugal, 2021).

Tourism is one of the key drivers of the Portuguese economy. Registering an annual growth of 10,3% in receipts since 2010 and achieving its highest results in 2019, with a revenue of 18,4 million, this sector largely contributes to generate wealth and employment in the country (Portugal Statistics, 2021).

After decades of growth, a downturn came in 2020, when the sector registered the worse ever scenario. Caused by the Covid-19 pandemics, which forced the implementation of travel restrictions and originated a decrease in travelling, international arrivals reduced more than 70% all over the world (UNWTO, 2021). As a result of the COVID-19 pandemics, Portugal, in line with all the other countries, registered, in 2020, a decrease in all tourism indicators, setting some values back to 1994, such as the overnight stays, which reduced 63%, when compared to 2019.

As for the Gross Domestic Product (GDP), in 2020, the tourism sector represented 8%, a reduction of 50,4%, when compared to 2019 (when this value ascended to 15,3%). It should be noted that the value registered in 2020 is inferior to the one registered in 2003, in which the sector under analysis contributed with 8,2% for the GDP (Statistics Portugal, 2021).

Considering the Gross Value Added (GVA), Statistics Portugal (2021), confirms that in 2020 the tourism sector, generating 8,105 million euros, represented 4,6% of the national GVA, a reduction of 48,2% when compared to 2019, year in which it had registered a contribution of 8,4%. The value registered in 2020 puts the sector at the same level of 2010, when the contribution of the tourism sector to the GVA was as low as 4,1% (Statistics Portugal, 2021).

According to the same source, in 2020, tourism expenditure reduced 50% when compared to 2019, causing a decrease in revenue of 57,6%. In total, around 10 thousand million euros were lost in 2020.

Table 2.1 presents the values and the variation rate of revenue (receitas), expenditure (despesas) and balance (saldo) by countries (países) of touristic interest to Portugal.

Results show that the most important incoming markets for Portugal, which are the United Kingdom, France, Germany, and Spain, registered a reduction between 40% and 69% in 2020. Much more affected was the international arrivals from Asia (other than China), with a negative variation of more than 100%.

Table 2.1. Revenue, Expenditure and Balance of countries with touristic interest to Portugal

Países	Receitas		Despesas		Saldo	
	2020	Tx Var (%)	2020	Tx Var (%)	2020	Tx Var (%)
Total	7 753,0	-57,6%	2 795,2	-46,1%	4 957,8	-62,2%
Europa	6 508,1	-54,8%	2 116,4	-45,3%	4 391,7	-58,3%
U.E.	4 865,7	-63,6%	1 622,2	-56,0%	3 243,4	-66,5%
Reino Unido	1 201,7	-63,3%	391,0	-44,1%	810,8	-68,5%
França	1 551,2	-39,6%	378,2	-36,4%	1 172,9	-40,5%
Alemanha	882,7	-55,3%	117,4	-38,0%	765,3	-57,1%
Espanha	1 011,9	-47,9%	543,1	-52,9%	468,8	-40,5%
Holanda	314,4	-55,6%	141,6	-44,1%	172,8	-61,9%
Outros U.E.	1 105,6	-62,2%	441,9	-44,7%	663,7	-68,8%
Outros Europa	1 642,4	61,5%	494,1	178,2%	1 148,3	36,8%
dos quais Suíça	304,6	-48,3%	44,9	-29,4%	259,7	-50,6%
África	382,3	-43,9%	177,2	-48,3%	205,1	-39,5%
PALOP	320,5	-41,9%	82,5	-41,6%	238,0	-42,0%
Angola	186,8	-49,9%	14,6	-51,0%	172,2	-49,8%
Moçambique	98,7	-26,1%	9,7	-43,6%	89,0	-23,5%
Outros PALOP	35,0	-22,8%	58,2	-38,3%	-23,2	52,8%
Outros África	61,8	-52,4%	94,7	-52,9%	-32,9	53,8%
América	658,1	-73,0%	352,3	-45,2%	305,8	-82,9%
E. U. A.	315,6	-74,4%	111,8	-49,5%	203,8	-79,8%
Brasil	216,3	-70,7%	102,7	-30,2%	113,6	-80,8%
Canadá	85,4	-73,6%	13,6	-50,2%	71,8	-75,7%
Outros América	40,8	-71,2%	124,2	-49,7%	-83,4	20,7%
Ásia	182,1	-70,9%	133,3	-55,6%	48,8	-85,0%
China	58,6	-73,9%	5,4	-79,8%	53,2	-73,1%
Outros Ásia	123,5	-69,1%	127,9	-53,3%	-4,4	-103,5%
Oceania	19,1	-86,8%	9,9	-54,1%	9,2	-92,5%

Fonte: Banco de Portugal - maio 2021

Source: Statistics Portugal, 2021: 22

Now, considering the countries of interest to Portugal and a pre-pandemic year (2019), figures show that the tourism sector in Portugal generates the highest volume of receipts and reveals that the Portuguese travelers (expenditure) are among those who spent the

most when travelling abroad (table 2.2). Being Portugal the 15th major country in the world to issue tourists to India in 2019 and 2020 (Government of India, 2021), this market may be of interest to explore in India.

Table 2.2. *International tourism indicators of 2019.*

Countries of Interest to Portugal	International Tourism Indicators			
	Number of Departures	Number of Arrivals	Receipts (% of total exports)	Expenditure (% of total imports)
Germany	108,542,000	40,283,000	3,21	6,266,000
United Kingdom	93,086, 000	41,080,000	not available	not available
Spain	22,816, 000	124,456,000	not available	not available
France	49,276,000	211,998,000	7,947,000	6,607
India	26,915,000	17,914,000	5,798,000	4,616,000
Portugal	3,100,000	17,174,000	23,593,000	6,793,000

Source: Adaptation of the World Bank, 2022.

Tourism has become a tool to stimulate national economy growth and the Portuguese Tourism Authority is committed to make Portugal the best touristic destination in the world.

Through a series of policies and actions that are already in place, the future for the tourism sector in Portugal, has been prepared. The Portuguese Tourism Authority has developed a strategy based on a long-term vision, combined with short term action. The main goals of the Portugal Tourism Strategy (Turismo de Portugal, 2017) are:

- Offer a strategic framework to be used as a guideline for national tourism.
- Ensure stability and acceptance of commitments regarding the national tourism.
- Integrate sectoral policies.
- Generate ongoing joint actions between the various tourism stakeholders.
- Act with a sense of strategy in the present and in the short/medium term.

The strategic plan for tourism in Portugal values the country's heritage and territory, promotes regional planning, upgrade facilities, attract FDI, generates wealth, creates

employment, and boosts Portugal's image abroad, leading to winning awards in different tourism and travel areas.

The Portuguese authority for Tourism, estimates that the industry will keep winning awards, beat records in the travel and tourism sectors, and increase the results of the activity.

2.3.2.4.1. Travel Patterns of Portuguese

One of the most recent studies about the Portuguese tourist profile was published under the name of Eurobarometer report and gives important insights on the frequency of travel, accommodation preferences, impact of the COVID-19 pandemic on travel behavior, preferred booking channels, preferred sources of information, key reasons for selecting a destination, and opinion on sustainable travel for the Portuguese tourists. The key findings of the Eurobarometer (2021) report are described below.

Before the COVID-19 pandemic, most of the Portuguese nationals travelled for leisure or work 'once or twice a year' (47%). Around 29% of the respondents travel several times per year, while 11% does not travel at all (Eurobarometer, 2021). In 2020, around 39% of the residents travelled at least once, but only 4,5% of the population has been abroad for touristic purposes. These numbers represent a reduction of 6,5% in the outgoing segment, when compared to 2019 (Statistics Portugal, 2021).

In 2020, leisure was the main purpose for travelling abroad for about 43,9% of the population. Professional reasons were the second main purpose for travelling (27,1%) and about 25,4% of the Portuguese travelled abroad to visit family and friends. Women travel more than man for health reasons (61,5%), to visit family or friends (55,6%) and for leisure purposes (51,8%). On the other hand, man exceed women when it comes to travel for professional (61%) and religious (51,7%) reasons (Statistics Portugal, 2021).

Younger generations have increased their contribution in travel statistics, with those aged between 0 and 24 years old representing about 29,9% of the Portuguese tourists travelling. The same is valid for tourists aged between 45 and 64 years old. The year of 2020 witnessed

a reduction of 2,3% in the touristic movement of senior people, aged above 65 years. This segment represents about 13,9% of the total travel (Statistics Portugal, 2021).

In 2020, European countries were the destination for 79,4% of the international Portuguese travel. Per order of importance, the chosen destinations were Spain (30,3%), France (16,1%), United Kingdom (8,4%), Germany (6,5%), Switzerland (6,1%) and Italy (5,5%) (Statistics Portugal, 2021).

Around 44,1% of the Portuguese choose the months of August, July, and September to travel. The plane is the preferred mean of transportation when travelling abroad (68,3%). (Statistics Portugal, 2021).

When planning a holiday, the type of accommodation Portuguese tourists are more likely to consider are commercial accommodations, like hotel or bed and breakfast with board included (32%). Around 26% of the respondents prefer to stay at a friend's or relative's place, while 25% of the respondent's book directly from the owner private accommodation (holiday home or apartment) (Eurobarometer, 2021).

As per the preferred booking channels and sources of information for making travel arrangements, Portuguese nationals most often rely on online platforms. 'Offline' methods for organizing travel and tourism activities remain important for about 22% of respondents, who are more likely to arrange their trip via someone they know. Around 21% of the respondents are more likely to make a booking 'over the counter' in a travel agency or transportation company (Eurobarometer, 2021).

When the Portuguese make travel plans, the preferred source of information is 'recommendations from friends, colleagues, or relatives' (53%), followed by 'websites collecting reviews and ratings from travelers' (28%) and 'websites or social media page of the service provider' (17%) (Eurobarometer, 2021).

The aspects Portuguese tourists pay attention to when selecting their destination are, in order of importance: the price for the overall trip (51%), cultural offer at the destinations, like museums, events, gastronomy (44%), and natural environment at the destination (34%) (Eurobarometer, 2021). As for expenditure, the Portuguese outgoing tourists spend,

on average, around 536,8€ in each trip. Per day, they can spend between 74,5€ and 102,7€. (Statistics Portugal, 2021).

When it comes to sustainable travel, a large majority of Portuguese citizens (96%) are prepared to change to be more sustainable in some of their travel and tourism habits. The actions these tourists are more willing to take are consuming locally sourced products on holiday (32%), traveling outside of the tourist high season (29%), choose transport options based on ecological impact (21%), reduce waste while on holiday (20%) and travelling to less visited destinations (19%) (Eurobarometer, 2021).

A large majority of Portuguese citizens (82%) expect that the COVID-19 pandemic will have some type of long-term effects on their travel behavior. Some of the changes expected by the Portuguese are paying more attention for health and safety measures (37%), having more holidays in Portugal (30%) and, overall, travelling less (21%) (Eurobarometer, 2021).

2.3.2.5. Portuguese Public Policies to Leverage on Film Tourism

Tourism public authorities should concentrate efforts in establishing partnerships with foreign producers and other cinematography entities to attract film productions that can leverage the promotion of Portugal as a diversified touristic destination. There is also a need to create a strategic plan for film tourism so that it can become a differential product for Portugal's tourism (Carvalho & Sousa, 2016). Nevertheless, a study conducted on the French film production of 'The Golden Cage' – (La Cage Dorée), concluded that the entities that promote Portuguese national tourism, the Douro Region Tourism, and the Tourism of Portugal, despite having published a few images about the shooting in the Portuguese region of Douro, did not really promote the destination, jeopardizing a potential marketing opportunity (Carvalho & Sousa, 2016). Kim and Richardson (2003), reiterate that although it raises awareness, the movie by itself, is not enough to generate familiarity with the destination. This will only be achieved through a repetitive and extended exposure to the message, through other films or different social media.

Considering film tourism as a niche market with great potential, Akhajam (2015) and Carvalho & Sousa (2016), argue that this thematic has not yet been fully developed academically and suggest further research.

Despite what literature says for the industry or omits for the segment in study, the Portuguese authorities had approved a law that allowed foreign producers working in Portugal to benefit from a deduction in the collective income tax (Decree Law No 22, 2017). The benefit was calculated on the expenses of the cinematographic production and could go from 1 to 12 million euros. In 2018, this law was abolished and replaced by a fund to develop Film Tourism (Decree Law No 45, 2018), which is being managed by Turismo de Portugal, in conjunction with the Institute of Cinema and Audiovisual (ICA). The objective is to promote audiovisual productions and attract major international events to the country to develop territorial cohesion, reduce seasonality, increase sustainability in the tourism activity and differentiate the country as a tourism destination. A total of 10 million euros yearly will be directly allocated to incentive filming in the region and capture international footages.

Concerning India in specifically, the Portuguese Government is, proactively, developing policies to attract Indian filmmakers to the country.

In 2019, the Portugal Film Commission (PFC) was present, for the first time, in the India International Film Tourism Conclave (IIFTC), in Mumbai, India, to promote itself as a filming destination. On this trip to Mumbai and Goa there were representatives of Turismo de Portugal and Instituto do Cinema e Audio-visual (ICA).

The secretary of State of Tourism mentioned that among the main attractions to film in Portugal there is: tax reduction, luminosity, diversity of natural settings, quality in infrastructures such as hotels, tolerance, and hospitality. The ability to speak several languages (around 60% of our population speaks a second foreign) is also seen as a competitive advantage (Portugal Resident, 2023).

More recently, and according to the site of República Portuguesa (2021), Portugal and India have recently signed a treaty for coproducing audio visuals. This treaty enables projects coproduced by the two nations to benefit from state support to film. The intention is to

promote and facilitate the coproduction of movies, develop the industry and the cooperation, economy and intercultural relations between India and Portugal.

These co-productions will have the recognition of both Indian and Portuguese authorities: The Ministry of Information and Broadcasting of India and Instituto do Cinema e do Audiovisual in Portugal (ICA).

2.3.3. FILM TOURISM AS A MEDIATOR FOR CULTURAL AFFINITY, UNDERSTANDING AND GROWTH

Recent studies published by the UNWTO places film tourism as a mediator for cultural understanding since it contributes to build bridges across cultures while fostering tourism. Within this context, the concept of cultural affinity through film and TV content has been introduced in the literature and it can be described as the ‘growing affection and attraction one has towards a particular country or culture displayed on the screen’ (UNWTO and Netflix, 2021).

By creating an identity for the location, film tourism, which is considered a new type of cultural tourism, has great potential to promote cultural exchange and understanding.

In addition, it is also known that by boosting the local economies of destinations, helping to preserve the tangible and intangible heritage, and promoting respect for the environment, film tourism, coupled with cultural affinity, may contribute to achieve some of the objectives of the 2030 Agenda for Sustainable Development and its 17 Sustainable Development Goals (SGD), such as:

➤ Decent work and economic growth (SGD 8)

Being a niche industry, film tourism can widen the economic and cultural impact of tourism by boosting the interest in supporting a broader value chain. When this happens, the attraction and demand of cultural goods, such as countries’ famous landmarks,

gastronomy, local history, cultural products, language, and people, among others, increases.

➤ Peace and justice (SGD 16)

Several studies show that tourism, reduces tension and suspicions between nations, and acts as a positive force to stimulate peace. (Kim et al., 2007; D'Amore, 1988, 1989; Hall, 1984; Hobson & Ko, 1994; Matthews, 1978; Matthews & Ritcher, 1991; Richter, 1989; Var et al., 1989a; Var et al., 1989b).

When watching content about a specific place, a connection is created between the viewer and the country or culture displayed on the screen. The empathy of the viewer towards the people and traditions of local communities helps to build positive relationships between nations. This can lay the foundation for more peaceful and equitable societies (UNWTO and Netflix, 2021).

Despite the important role governments have in promoting peace and justice, tourism can be much more effective, since it acts at the level of the civilian exchange. In other words, when it comes to alleviate tensions between hostile nations, people to people relationships are more effective than the official government-to-government relations (Butler & Mao, 1995; Kim & Crompton, 1990, Kim et al., 2007).

➤ Partnerships for the Goals (SGD 17)

Literature has shown that the continued exposure to a specific destination content, displayed on the screen, strengthens the connection between the viewer and the destination (Beeton, 2016; Flayelle et al., (2017); Schmidt et al., 2019). In other words, it creates a bond with the place that facilitates a continued relationship with long lasting effects:

- (i) Enables cultural affinity.
- (ii) Ignites the desire to travel.
- (iii) Increases visits to the destination.

- (iv) Originates a greater interest in heritage.
- (v) Promotes interpersonal relationships.

In fact, people exposed to images of a destination displayed on the screen are 2.4 times more likely to say the featured place is their number one travel destination (UNWTO and Netflix, 2021).

Cultural affinity leads to a better understanding among stakeholders with different interests and perspectives, such as film industry members, tourists, local community, tourism businesses, destination management organizations, and the destination itself (Heitmann, 2010). By creating strategic partnerships, governments may leverage the economic benefits and long-lasting sociocultural empathy towards and within the region.

Nevertheless, given the fact that this proximity can diminish or be lost once the broadcast ends, further research is needed to assess if the cultural exchange promoted by film tourism remains after a longer period (Kim et al., 2007: 1351).

2.4. CHAPTER SUMMARY

Tourism is one of the most important and highly competitive sectors all over the world. Understanding the travel behaviour and the dynamics of the decision-making process becomes of most interest to develop products and services that meet the needs of the present and future demand.

Research in this field of knowledge provides different frameworks that help to explain the decision-making process. Based on motivational theories, such as Maslow Hierarchy of Needs or the Pull and Push theory, suggested by Dann (1997), the models for travel decision-making are far from receiving concordance from scholars. Many approaches have been suggested in literature, but they differ, mostly, due to the numerous factors, both internal and external to the individual, that influence the potential buyer behaviour. One of the most prominent and vastly accepted theories, adapted to the travel decision-making

process is the Engel-Kollat-Blackwell (EKB) model, extended by Hoffman and Bateson (2017). This framework suggests that the decision to travel happens in six core stages.

Among the factors that influence the choice of a destination are the attributes of the location that may be perceived as adequate to fulfil the tourist's needs. Destination managers put a strong effort in creating in people's mind a positive destination image. Literature shows that the stronger is the destination image, the more likely is the travel decision to occur. Being a thematic of most interest to academy, a vast number of researchers have been studying how the destination image is formed and how it can be used as a competitive advantage. In this context, the concept of place identity emerges. Although, investigation in this field is still limited, there is evidence that the more the potential visitor relates his identity with the one of the destinations, the stronger is the affinity he has with the place and its people, and the most probably is the travel decision to occur.

Literature acknowledges that the media, with its power to share ideas, cultural values, social norms, and form believes may communicate powerful messages about the destination and create place identity. In this sense, a good media positioning impacts on the decision to travel.

Cinema, in all its forms (movies, TV series, videoclips and other type of films), is a modelling agent that induces travel. The phenomenon is called film tourism and it is classified by UNWTO as a branch of cultural tourism. Nevertheless, how films can impact on the travel decision has not yet been fully understood. Despite acknowledging the attributes of films such as place, personality and performance as features that are closely related to destination attributes, place identity, destination image and decision to travel, few studies have measured its impact on these variables.

Research on film tourism has given a strong emphasis on the economic development film tourism can bring to destinations, and the adjacent marketing activities that are needed to induce this type of activity. Many destinations, and Portugal included, have developed policies to stimulate this niche and attract film makers to shoot in the country. While filming, there is a high amount of money spent at the destination and, once it reaches mass

audiences, the images of the destination that served as filming sets will be broadcasted to a vast number of consumers. This is the case of the Bollywood industry, that started filming in Portugal. Considering that:

(i) India is second fastest growing outbound tourism market in the world; (ii) Indians are considered to be among the highest spenders when travelling; (iii) Bollywood industry generates high incomes; (iv) Watching movies is one of the favourite leisure activities of the Indian population; (iv) Portugal and India share historical roots and have, nowadays, an active bilateral cooperation policy; (v) Portugal, according to the Portuguese Tourism Authority, has the intention of upgrading the touristic offer and India is one of the developing touristic markets for Portugal.

Adding the fact that the UNTWO highlights the benefits of Cinema to develop cultural affinity among nations and presents this activity as a powerful tool to achieve the sustainable goals for the 2030 agenda, it seems important to study film tourism to foster cultural and touristic relations between India and Portugal.

Literature seems to show that it is possible leverage on Cinema to increase awareness about a destination and create cultural affinity. Place Identity and Destination attributes are key factors to build a positive destination image as they can assist to modulate perceptions about the destination (Foroudi et al., 2018).

Research has found that film tourism has the power to generate interesting amounts of revenue and increase the number of visitors in a specific location. Despite the fact this industry is expanding internationally, just a few destinations have leverage on the activity itself. Scholars argue that without proper planning and directed promotion activities, filming in a specific place will not impact much or for a long period of time in the region itself. Therefore, local agents and national bodies are encouraged to think beyond the traditional services and financial incentives offered to filmmakers. Stronger and more complex linkages between film production and marketing strategies must be developed to achieve economic, social, and cultural growth.

Further studies should be conducted to understand the phenomena, so as help service providers and policy makers to take the most advantage of developing tourism and cinema to bring Portugal and India closer.

In the context of the present research, the most relevant gaps found in literature relate to film travel motivation (Connell, 2012) and the impact of sociological, cultural, and psychological variables in the travel decision-making-process (Fourie, 2015; Foroudi et al., 2018).

Literature review highlighted three major areas that need further research: the role of place identity as a driver to induce tourism, film attributes (place, personality, and performance) and a broader analysis of film tourism, since most findings result from case analysis and have limited practical application.

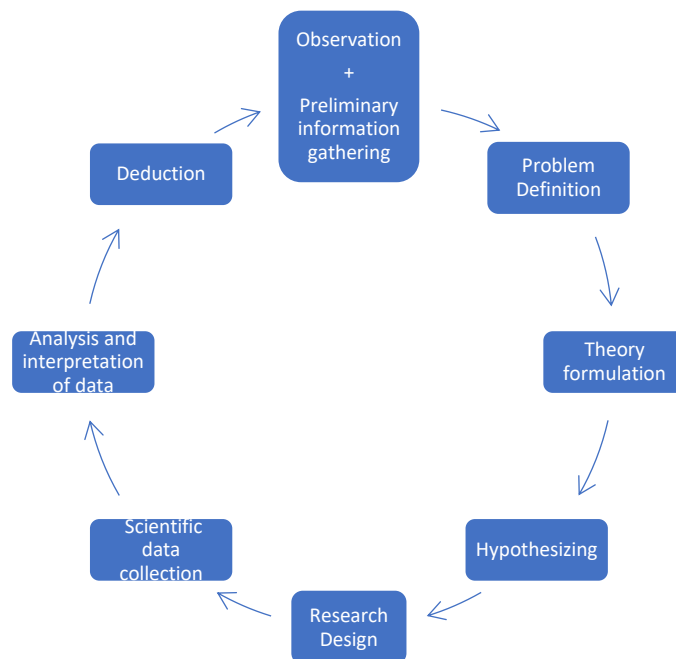
III METHODOLOGY

3.1. INTRODUCTION

In this chapter, it will be explained the methodology used to study the influence of Cinema on destination image, destination attributes, place identity and travel decision to foster touristic relations between Portugal and India.

Hypothetico-deductive research was conducted in a logical, organized, and rigorous process demonstrated below, step-by-step:

Figure 3.1. *The hypothetico-deductive method (adapted).*



Source: Adapted from Sekaran, (2003: 29)

The process of observation started with exploratory research. Further preliminary data

gathering (phase one) involved seeking information in depth, and allowed the problem area to be identified and the formulation of the research questions (phase two). While searching for information focused on the questions previously formulated, there was an increase in the awareness of the problem in study, which enabled a deeper understanding of how scholars have addressed the phenomena in analysis. This gave important insights to associate the different factors and learn how these could possibly be operating.

A theoretical framework that presents the network of relationships among the variables identified as important to the problem was built. This is considered the conceptual foundation to advance with the research (Sekaran, 2003: 87). It helps to identify and operationalize the variables so that they become measurable. To better understand the dynamics of the problem, the constructs, concepts, that have been identified while addressing the relationship among the variables, considered five key elements in its formulation, suggested by Sekaran (2003: 98):

- (i) Identification and encoding the important variables to the study.
- (ii) Explanation of the relation among the variables.
- (iii) Pointing out the direction, in terms of positive/negative, of the theorized relations.
- (iv) Explanation of why such relations exist.
- (v) Conception of a scheme of the theoretical framework to help the reader understand the theorized relations easily.

The process culminated in a theory formulation (phase three), explained in a conceptual model that suggests how the relationships among the different factors are related.

After developing the hypotheses (phase four), data respecting each variable needed to be obtained, to test the hypotheses and validate or reject them. In other words, once the variables of the study were identified and the theoretical framework developed, the next step was to design the research (phase five). In this section, the type of study conducted, data collection methods and sampling were demonstrated.

Moving on to the scientific data collection (phase six), the data on every variable theorized and from which the hypotheses have been generated, was collected.

This phase of the hypothetico-deductive method corresponded to the field work, in which the questionnaires were distributed among the sample to gather data that would be, later, analyzed.

As soon as the participants filled out the questionnaire, and the necessary number of responses were collected, the researcher could advance into to the data analysis phase and proceed with the study.

In the 'Analysis and interpretation of data' phase (step seven), the methodology used for statistically analyze the data gathered and the process of arriving at conclusions were addressed. It will be shown that the statistical tools used to interpreter the meaning of the results of the data analysis are reliable and valid.

The 'Deduction', and last phase of the hypothetico-deductive method, where the main conclusions are drawn, will not be object of analysis here since it will be developed in the following chapters.

Before closing the 'Methodology' section, the ethical guideline that has followed this investigation will be presented.

3.2. PROBLEM DEFINITION

Through a process of observation of reality, it was possible to broad the area of research and identify a focus interest in Cinema and travel behavior.

Preliminary research for this study started with Cinema and decision to travel. Scientific papers, media and specialized printed literature highlighted, for both constructs, the influence of destination image and destination attributes and introduced two new variables, that seemed to connect the constructs in study. It was also noticed that place identity is mentioned in various recent studies and appears to have a meaningful effect on destination image. Further information gathering, aiming to explore the relationship

between the different variables, demonstrated that there was scope to continue researching on this area of interest.

3.2.1. Main and Complementary Research Questions

An extensive literature review allowed the researcher to narrow down the problem and clarify critical factors concerning the study. The problem statement was then formulated with a clear, precise, feasible, and relevant question, with the goal of finding the answer to the object being investigated (Quivy & Campenhoudt, 1998; Sekaran, 2003):

Can Cinema foster touristic relations between Portugal and India through its influence on destination image, destination attributes, place identity and travel decision?

The answer to the main question brings forth the general objective of this research. The sub questions have been selected to allow a greater and deeper understanding of the object.

1. Is cinema a behaviour modulating agent?
2. Does Cinema impact on the decision to travel?
3. Does Destination image impact on the decision to travel?
4. Does destination attributes impact on the decision to travel?
5. Does Place Identity impact on the decision to travel?
6. What is the relation between destination image and decision to travel, mediated by destination attributes and place identity?
7. What is the relation between Cinema and decision to travel, mediated by destination image, destination attributes and place identity?
8. Does Cinema impact on the perceived destination image?
9. Does Cinema influence the place identity travelers have with the tourism

destinations they travel to?

10. Does place identity influence the perceived destination image?

11. What are the differences and similarities in Cinema consumption patterns of Portuguese and Indian nationals?

12. Does Cinema influence the decision to travel of Indian tourists to Portugal?

13. Does Cinema influence the decision to travel of Portuguese tourists to India?

14. Are Indian/Portuguese nationals aware of Portugal/India as a destination to travel?

15. Do Indians/Portuguese people have 'place identity' with Portugal/India?

16. What are the attributes Portuguese/Indian tourists value in a travel destination?

17. What is Portugal's/India's destination image for Indian/Portuguese nationals?

18. Do Indian/Portuguese nationals travel to Portugal/India?

3.3. CONCEPTUAL RESEARCH FRAMEWORK

3.3.1. Variables, Conceptual Operationalization and Measurement

In the present study, three types of variables have been identified: independent, intervening and dependant, as follows:

Independent variable: Cinema as a behaviour modulating agent.

Intervening variable; Perceived destination image; Place identity; Destination attributes.

Dependent variable: Decision to travel.

Once the variables have been identified, the concepts had to be operationalized, so that a measurable index could be created to validate the hypotheses, discuss the results, and draw the conclusions for the study.

The operationalization consists in extracting the measurable dimensions from variables, which will then be reduced to single elements. The identification of the dimensions of the analysis corresponds to the distinction and definition of different categories of social phenomena and can be divided in three different levels of operation: micro, meso and macro (Pires, 2014). The present study will consider the macro perspective since this type of approach implies the systemic interdependency: it aims to clarify the relations established among the elements extracted from the variables/dimensions in study and their relation between people in general and groups of Portuguese and Indian tourists (Pires, 2014: 33). There are two levels of standardization of the relations established that guide human behaviour: the normative and phatic standardisation.

The normative standardization is responsible to guide social behaviour through norms collectively shared and internalised through process of common learning and other kinds of socialization.

The phatic standardisation acts as a condition to the behaviour of the social agents (Pires, 2014: 33-34).

While normative standardisation, imposed by institutional systems, establishes an orientation to social relations, the phatic standardisation operates by conditioning and is related to the position of the agent relatively to the systems he moves in. It seems that the existing relations among the variables in the study fall into the phatic standardisation and to operationalize them, different sources were used:

- (i) "Cinema": Oliveira (2006), Macionis (2004), Beeton (2016).
- (ii) "Place Identity and Destination Image": Foroudi et al., (2018).
- (iii) "Destination Attributes": Shankar (2019).
- (iv) "Decision to Travel": UNWTO (2021).

Cinema as a Behaviour Modulating Agent

As per what literature suggests and according to the object of this study, the conceptualisation of Cinema, will include all audio-visual productions designed to be displayed on a screen, such as movies, tv series, video clips or other kind of films (Beeton, 2016) and (Hudson & Ritchie, 2006).

To establish the dimensions of the variable 'Cinema', the proposition of Macionis (2004) has been adopted and a six-point Likert scale was used.

Place: Scenery, landscapes, location attributes.

Personality: Actors, characters, celebrity.

Performance: Genre, film, story.

Destination Attributes

Tourism Destination can be referred as the characteristics, attractions, and appropriate services that a region has and that are considered as attractive to a traveller (Coban & Aydin, 2020; Ciro & Toska, 2021). The attributes are 'the elements that pull and satisfy the tourists, forcing them to revisit' (Singh, 2020).

Our study considers destination attributes as the qualities or characteristics that a region has that satisfies the tourist and creates a (re)visit intention (Guzel, 2017; Beerli & Martin, 2004; Echtner & Ritchie, 2003; Tasci & Gartner, 2007).

It was based on the contributions from research conducted by Guzel (2017), Chacko & Fenich (2000), Klenosky (2002), Kim & Richardson (2003), Dwyer et al. (2004), Çakıcı & Harman (2007), Zabkar et al. (2010), Battour et al. (2011), Eusebio & Vieira (2011), Albayrak and Caber (2013), Kim (2014), Gearing et al. (1974), Cooper et al. (1998), Buhalis, (2000), May-Chiun et al. (2013), Moon & Han, 2018), Eom et al. (2020) and Data (2018), that the concept of destination attributes was modulated and the relevant factors to measure and analyse the construct were chosen.

The selected items for the present study are: Natural Resources; Culture and History; Entertainment and Shopping Facilities; Accessibilities and Communications; Tourist Infrastructures; Natural and Social Environment; Overall Ambience; Stability and Security; Climate; Foreign Exchange.

The rating scale and the questionnaire questions have been adapted from Hoeckner et al. (2011) and Shankar (2019).

Destination Image

It was adopted the definition of Tasci et al. (2007), who consider place image as the process of thoughts, opinions, feelings, visualisations, and intentions towards a destination.

The rating scale and the questionnaire questions have been adapted from Hoeckner, et al. (2011) and Foroudi et al. (2018).

Place Identity

According to Proshansky et al. (1983) place identity is a strong emotional attachment that individuals have to particular places or settings.

The rating scale and the questionnaire questions have been adapted from Hoeckner et al. (2011) and Foroudi, et al. (2018).

Decision to Travel

The definition of UNWTO (2020) will be adopted. It refers to the choice of travellers of moving between different geographic locations, for any purpose and any duration.

3.3.2. Research Model

The variables identified as important for this research are 'Cinema as a behaviour modulating agent', 'destination image', 'place identity', 'destination attributes' and

‘decision to travel’.

‘Decision to travel’ is the dependant variable with primary interest for this research. Although it may be approached from different perspectives, in the present study, its variance will be explained by the independent variable ‘Cinema’.

Literature has shown that cinema is a powerful behaviour modulating agent and has the power to influence the decision to travel. It is our understanding that the more a tourism destination is depicted on the screen the more likely is the decision to travel to occur.

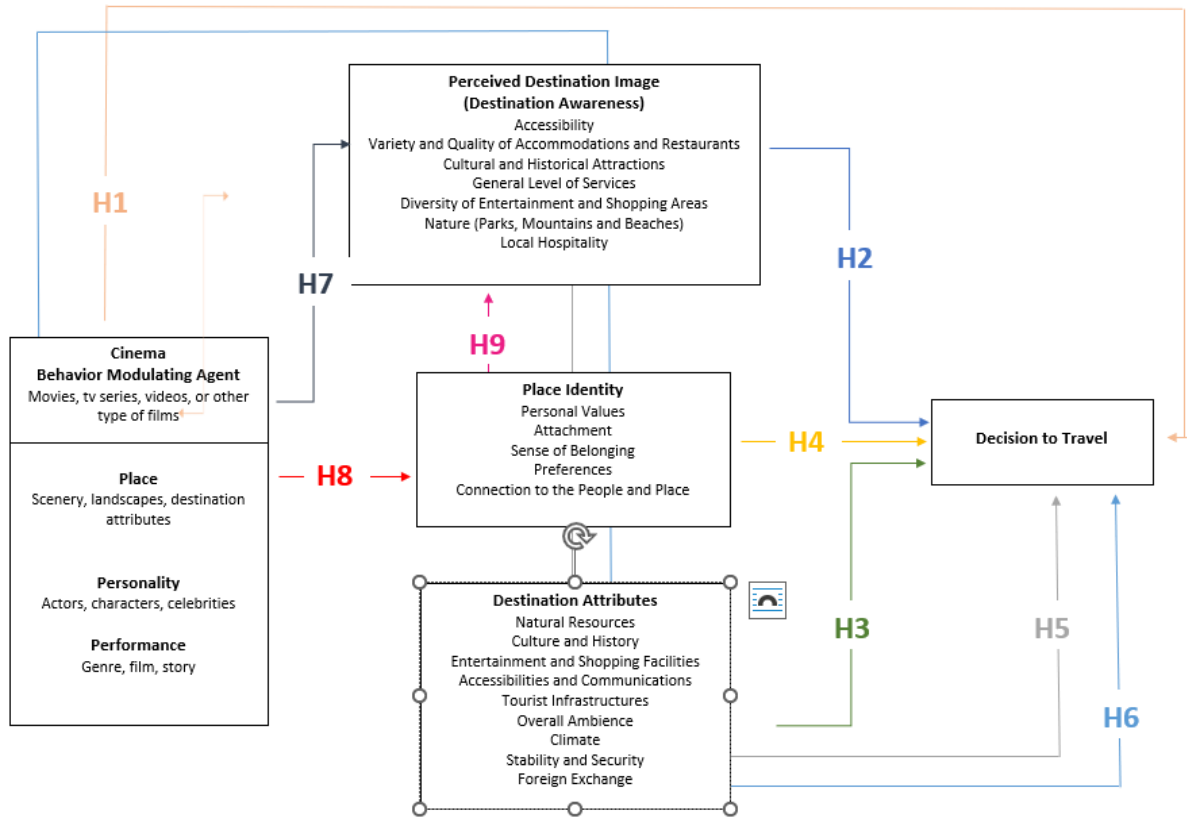
Nevertheless, because the travel decision making process is influenced by several different factors, it seems important to isolate the variables that seem to have a significant impact in the travel decision making and that may be enhanced with Cinema. These variables, that surface when Cinema influences the decision to travel, are ‘destination image’, ‘place identity’ and ‘destination attributes’. They will be considered the intervening variables.

It is our understanding that the decision to travel to tourism destinations is mediated by destination image, destination attributes and place identity. This relation occurs because cinema influences the image and the place identity travellers have with the destination depicted on the screen.

On the other hand, place identity influences both the decision to travel to tourism destinations and the perceived destination image. So, if this relation exists, destination image, mediated by destination attributes and place identity can also influence the decision to travel to tourism destinations.

The schematic diagram of the theoretical framework that shows the relations among the variables is shown below:

Figure 3.2. *The influence of cinema in destination image, place identity, destination attributes and decision to travel research model.*



Source: Own elaboration

3.3.3. Hypotheses

According to Campenhoudt and Quivy (1998), the model of analysis is an extension of the problem being studied and will provide the guiding framework of the research. It is composed of variable's theorisation and hypothesis. The conceptual model presented in the previous section has been designed to show the relation between/among the variables and reflect the theoretical framework from which the following hypotheses have been developed.

H1: "Cinema influences the decision to travel to tourism destinations".

H2 "Destination image influences the decision to travel to tourism destinations"

H3 “Destination attributes influence the decision to travel to tourism destinations”.

H4: “Place identity” influences the decision to travel to tourism destinations”.

H5: “Destination image, mediated by destination attributes and place identity, influence the decision to travel to tourism destinations”.

H6: “The impact of cinema on the decision to travel to tourism destinations is mediated by destination image, destination attributes and place identity”.

H7: “Cinema influences the image of tourism destinations tourists travel to”.

H8 “Cinema influences the ‘place identity’ travellers have with tourism destinations”.

H9: “Place identity influences the perceived destination image tourists have of the tourism destinations they travel to”.

3.4. TYPE OF INVESTIGATION

The purpose of this study is based on a hypothesis testing approach.

Nevertheless, the access to the Indian sample was extremely difficult to get. This is the reason why a descriptive study to describe the characteristics, the behaviour and the awareness of both Indians and Portuguese tourists, towards each other’s country, as a destination to travel, was also included in the analysis.

Not to compromise the main objective of the research, while assuring that the criteria to conduct a rigours investigation were met, the hypotheses testing seemed to be the most preferable approach to learn more about the influence of cinema in destination image, place identity, destination attributes and decision to travel. Firstly, it provides a deep understanding about the relationships that exist among the variables and allows the respective cause-and-effect relationships to be established. Secondly, when compared with exploratory or descriptive studies, the hypotheses testing approach shows a higher methodological rigor, since it increases the sample size, and the measuring instruments are

more accurate and precise. Therefore, being more reliable, this type of study offers as a better opportunity for generalization.

This research intends to establish relationships among the variables and identify important factors that are associated with the decision to travel. Therefore, the study is both causal and correlational, with a minimal or no interference of the researcher in every step of the process.

This cross-sectional study has been conducted in a non-contrived setting (the data was collected just once, over a three-month period, in the natural environment of the participants).

Since the goal is to gather information about two cultures, the section concerning the study of India and Portugal: film tourism and cultural proximity, considers the countries India and Portugal as its unit of analysis, while the hypothesis testing section, where the relationships between cinema, destination image, place identity, destination attributes and decision to travel will be established, consider the individual as the unit of analysis.

3.5. DATA COLLECTION METHODS

To achieve the main objective of the present research and validate the hypotheses of the study, a quantitative methodology, privileging the questionnaire to collect the data, was chosen.

According to Campenhoudt and Quivy (1998), the questionnaire survey consists of applying a range of questions to a sample representative of the population, that will respond to the interest of the researcher. The objective is to validate or refute the hypotheses and analyse the possible existing correlations among the data. The questionnaire is a suitable methodology to know the population (e.g.: the lifestyle, behaviour, values, opinions, etc.) and to analyse a social phenomenon that is believed to be better understood from a set of information regarding the individuals of the population being studied. (Campenhoudt & Quivy, 1998: 189).

The questionnaire is recommended as instrument of analysis for studies like this since a high number of people are expected to participate (Campenhoudt & Quivy, 1998). For the same reason, the answers to most of the questions will be pre-encoded, allowing respondents to select one of the proposed answers. It is intended that the data collection, gathered through an online questionnaire, follows the principles of objectivity and universality and that it allows the researchers to establish a pattern of occurrences and quantify the phenomena.

3.5.1. Questionnaire Design

3.5.1.1. Principles of Questionnaire Design

To minimize bias in research when designing the questionnaire, a set of guidelines has been followed. This concerns:

- (i) The wording of the questions.
- (ii) Categorization, scale, codification, and measurement of the variables.
- (iii) Reliability and validity.
- (iv) General appearance of the questionnaire.

The principle of wording relates to the appropriateness of the content, wording and language used, type, form and sequence of questions asked, and personal data sought from respondents.

So that the content of the question was adequate, and the correct measurement could be done, the nature of the variables was tapped, and the purpose of each question was considered. For example, the questions covering a variable of subjective nature were formulated to tap the dimensions of the concept. This is the case of questions assessing Cinema (nº 7), destination attributes (nº 14), place attachment (nº 15), and destination image (nº 16). On the other hand, objective variables, such as age (nº 2), time spent at

travel destination (nº12), and spending at the touristic destination (nº13), have been formulated with a single direct question.

The principle of categorization, scaling, codification, and measurement of the variables ensures that the data collected is appropriated to test the hypotheses.

The scales and scaling techniques used to measure the concepts should be subjected to tests that will confirm the goodness of the measures used. This is known as the principle of reliability and validity, which guarantee results' accuracy.

If wording and measurement in questionnaire design is important, the researcher should never disregard its appearance. Designing an attractive and neat questionnaire with an appropriate introduction, well-organized instructions, and questions with a proper alignment, are the recommended guidelines concerning the general appearance of the questionnaire.

3.5.1.2. Questionnaire's Appearance and Structure

In the questionnaire's introduction, the identity of the researcher was disclosed, the purpose of the survey was conveyed, and the confidentiality of the information provided by each participant was assured. The time expected to be spent filling out the form and the importance of the participation of each respondent was explained. The introduction ended with a thank you note to the respondent for taking time to respond to the questionnaire. As follows (Figure 3.3):

Figure 3.3. Questionnaire introduction.

Dear Participant,

This questionnaire is designed to study the 'Influence of Cinema on Destination Image, Place identity and Travel Decision: 'Fostering touristic and cultural relations between Portugal'.

Because you are the one who can give us a correct picture of how you experience your cinema consumption, I request you to respond to the questions frankly and honestly. It will take about 8 minutes of your time and your contribution is highly important.

Your response will be kept strictly confidential, and a summary of the results will be mailed to you after the data are analysed.

Thank you very much for your time and cooperation.

Cordially,

Alexandra Lavaredas

PHD researcher at Universidade Aberta, Portugal

alexandra_lavaredas@hotmail.com

Source: Own Elaboration.

The questionnaire was organized in 21 questions (the Portuguese version, has only 20 questions), distributed in three different sections. Each section provided a note summarising the information that would be collected (Figure 3.4).

Figure 3.4. Questionnaire section introduction.

Section 'About Yourself' - This section intends to understand the socio-demographic profile of the participants.

Section 'Cinema, Destination Image and Travel Decision' - The following section aims to evaluate the influence of cinema on destination image, place identity and decision to travel.

Section 'Portugal as a Tourism Destination' (English version) / 'India as a Tourism Destination' (Portuguese version) - This section intends to evaluate the perceived image of Portugal has a travel destination.

Source: Own Elaboration.

The section 'About Yourself' has 4 questions concerning the socio-demographic data (gender, age, residence, and education).

The 'Cinema, Destination Image and Travel Decision' section has eleven questions and intends to collect data to test the hypothesis. Frequency and type of movies watched, attitude/behavior towards travelling when watching films, travelling patterns and decision to travel, place identity and destination image influencing factors, will be assessed.

The third part 'Portugal / India as a Tourism Destination' includes five questions that aim to understand the awareness of the country as travel destination, intention to travel to the region, place identity, destination image and valued attributes in the destination.

Before closing the questionnaire it seemed polite to include a conclusion to thank the cooperation of the participant and invite the respondent to share the email, if interested in receiving the findings of the study.

Both versions of the questionnaire can be found in annex I and II, and online in:

Indian version: <https://forms.office.com/r/YbktX3SfDY>

Portuguese version: <https://forms.office.com/r/TUDc11FWvN>

Given the nature of this study, the wording and language used were of extreme importance. To approximate the level of understanding and frames of reference of the respondents, two versions of the same questionnaire were distributed. The original was written in English language and translated to Portuguese. The English version was applied to Indian respondents and the Portuguese document was distributed among the Portuguese participants. Both versions are the same, apart from one extra question that aims to assess from which geographical area the Indian respondents are. Contrasting with Portugal, that shares a similar culture throughout the country, India, covering a much bigger geographical area, has distinguished cultures and this may influence responses. So,

question number 3 ‘Where do you live’, was not included in the Portuguese version of the questionnaire.

The type, form, and sequence of questions asked were chosen carefully.

All questions are close ended with all alternatives being mutually exclusive and collectively exhaustive. Every question in the questionnaire was worded positive but, to minimize the tendency of participants to mechanically circle the points, in a given part of the scale, questions of ordinal and nominal scale have been toggled.

The questions followed a sequency that aimed to progress smoothly from the start to the finish and the personal data of the respondents was collected with respect for privacy.

According to the objective of each question, the questionnaire may present nominal, ordinal or interval scaled questions. The rating scales used are dichotomous, category and Likert.

Table 3.1 will present how the questionnaire questions have been formulated according to the intermediate objectives of the present investigation, its research questions and hypothesis.

Table 3.1. *Questionnaire questions according to research objectives and hypothesis.*

Research objectives	Research Question	Hypothesis	Questions in the Questionnaire
Assess the impact of cinema, destination image, place identity, destination attributes in the decision to travel.	1.Is cinema a behaviour modulating agent? 2.Does Cinema impact on the decision to travel?	H1: “Cinema influences the decision to travel to tourism destinations”.	Q7. When watching movies, tv series, video clips and other kind of films, if you recognize a tourism destination displayed on the screen, how unlikely or likely are the following factors able to catch your attention? Chose the most appropriate option for each factor. Q8. Have you ever felt the desire to travel to a tourism destination after watching a movie? Q9. Have you ever decided to travel to a tourism destination after watching a movie?

	3.Does Destination image impact on the decision to travel?	H2: "Destination image influences the decision to travel to tourism destinations"	<p>Q16. Using the scale below, please rate how unlikely or likely are the following factors able to influence the image you have of a tourism destination.</p> <p>Q8. Have you ever felt the desire to travel to a tourism destination after watching a movie?</p> <p>Q9. Have you ever decided to travel to a tourism destination after watching a movie?</p>
	4.Does destination attributes impact on the decision to travel?	H3: "Destination attributes influence the decision to travel to tourism destinations".	<p>Q14. Using the scale below, please rate how unlikely or likely are the following factors able to influence the choice of a tourism destination you travel to.</p> <p>Q8. Have you ever felt the desire to travel to a tourism destination after watching a movie?</p> <p>Q9. Have you ever decided to travel to a tourism destination after watching a movie?</p>
	5.Does place identity impact on the decision to travel?	H4: "Place identity" influences the decision to travel to tourism destinations".	<p>Q15. When thinking about tourism destinations, how important are the following 'states/arguments' for you to feel identified with the place? Please select the right option for you, using the scale below.</p> <p>Q8. Have you ever felt the desire to travel to a tourism destination after watching a movie?</p> <p>Q9. Have you ever decided to travel to a tourism destination after watching a movie?</p>
	6. What is the relation between destination image and decision to travel, mediated by destination attributes and place identity?	H5: "Destination image, mediated by destination attributes and place identity, influence the decision to travel to tourism destinations".	<p>Q16. Using the scale below, please rate how unlikely or likely are the following factors able to influence the image you have of a tourism destination.</p> <p>Q14. Using the scale below, please rate how unlikely or likely are the following factors able to influence the choice of a tourism destination you travel to.</p> <p>Q15. When thinking about tourism destinations, how important are the following 'states/arguments' for you to feel identified with the place? Please select the right option for you, using the scale below.</p> <p>Q8. Have you ever felt the desire to travel to a tourism destination after watching a movie?</p> <p>Q9. Have you ever decided to travel to a tourism destination after watching a movie?</p>

	7. What is the relation between Cinema and decision to travel, mediated by destination image, destination attributes and place identity?	H6: "The impact of cinema on the decision to travel to tourism destinations is mediated by destination image, destination attributes and place identity".	<p>Q7. When watching movies, tv series, video clips and other kind of films, if you recognize a tourism destination displayed on the screen, how unlikely or likely are the following factors able to catch your attention? Chose the most appropriate option for each factor.</p> <p>Q16. Using the scale below, please rate how unlikely or likely are the following factors able to influence the image you have of a tourism destination.</p> <p>Q14. Using the scale below, please rate how unlikely or likely are the following factors able to influence the choice of a tourism destination you travel to.</p> <p>Q15. When thinking about tourism destinations, how important are the following 'states/arguments' for you to feel identified with the place? Please select the right option for you, using the scale below.</p> <p>Q8. Have you ever felt the desire to travel to a tourism destination after watching a movie?</p> <p>Q9. Have you ever decided to travel to a tourism destination after watching a movie?</p>
Study the influence of film attributes in place identity, destination image and destination attributes to induce tourism.	8. Does Cinema impact on the perceived destination image?	H7: "Cinema influences the image of tourism destinations tourists travel to".	<p>Q7. When watching movies, tv series, video clips and other kind of films, if you recognize a tourism destination displayed on the screen, how unlikely or likely are the following factors able to catch your attention? Chose the most appropriate option for each factor.</p> <p>Q16. Using the scale below, please rate how unlikely or likely are the following factors able to influence the image you have of a tourism destination.</p>
	9. Does Cinema influence the place identity travelers have with the tourism destinations they travel to?	H8: "Cinema influences the 'place identity' travellers have with tourism destinations".	<p>Q7. When watching movies, tv series, video clips and other kind of films, if you recognize a tourism destination displayed on the screen, how unlikely or likely are the following factors able to catch your attention? Chose the most appropriate option for each factor.</p> <p>Q15. When thinking about tourism destinations, how important are the following 'states/arguments' for you to feel identified with the place? Please select the right option for you, using the scale below.</p>

	10. Does place identity influences the perceived destination image?	H9: "Place identity influences the perceived destination image tourists have of the tourism destinations they travel to".	<p>Q15. When thinking about tourism destinations, how important are the following 'states/arguments' for you to feel identified with the place? Please select the right option for you, using the scale below.</p> <p>Q16. Using the scale below, please rate how unlikely or likely are the following factors able to influence the image you have of a tourism destination.</p>
Learn about Cinema consumption and travel behaviour of Portuguese and Indian Tourists.	11. What are the differences and similarities in Cinema consumption patterns of Portuguese and Indians?	Non applicable.	<p>Q5. How often do you watch movies, tv series, video clips and other kind of films?</p> <p>Q6. What kind of movies, tv series, video clips and other kind of films do you watch more often?</p> <p>Q7. When watching movies, tv series, video clips and other kind of films, if you recognize a tourism destination displayed on the screen, how unlikely or likely are the following factors able to catch your attention? Chose the most appropriate option for each factor.</p> <p>Q8. Have you ever felt the desire to travel to a tourism destination after watching a movie?</p> <p>Q9. Have you ever decided to travel to a tourism destination after watching a movie?</p> <p>Q10: In average, how often do you travel to tourism destinations, per year?</p> <p>Q11. Can you please tell how many times, in the past 3 years, have you travelled to the following regions?</p> <p>Q12. When travelling for leisure, how many days do you stay, in average, at the destination?</p> <p>Q 13. When travelling abroad, how much do you spend, in average, per person, in each trip?</p> <p>Q14. Using the scale below, please rate how unlikely or likely are the following factors able to influence the choice of a tourism destination you travel to.</p> <p>Q15. When thinking about tourism destinations, how important are the following 'states/arguments' for you to feel identified with the place? Please select the right option for you, using the scale below.</p> <p>Q16. Using the scale below, please rate how unlikely or likely are the following factors able to influence the image you have of a tourism destination.</p>

	<p>12. Does Cinema influence the decision to travel of Indian tourists to Portugal?</p> <p>13. Does Cinema influence the decision to travel of Portuguese tourists to India?</p>		<p>Q18. How did you become aware of the existence of a country named Portugal (English version) / India (Portuguese version)?</p>
Learn how Portuguese and India nationals perceive each other's country as a destination to travel.	<p>14. Are Indians/Portuguese aware of Portugal/India as a destination to travel?</p>	Non applicable.	<p>Q17. Do you know the existence of a country named Portugal (English version) / India (Portuguese version)?</p> <p>Q19. In which continent is Portugal (English version) / Indian (Portuguese version) located?</p>
	<p>15. Do Indians/Portuguese people have 'place identity' with Portugal/India?</p>	Non applicable.	<p>Q20. Thinking in terms of Portugal (English version) / India (Portuguese version) as a travel destination, to which extent do you disagree or agree with the following sentences. Please select the right option for you, using the scale below.</p>
	<p>16. What are the attributes Portuguese/Indian tourists value in a travel destination?</p>	Non applicable.	
	<p>17. What is Portugal's/India's destination image for Indians/Portuguese?</p>	Non applicable.	
	<p>18. Do Indians/Portuguese nationals, travel to Portugal/India?</p>	Non applicable.	<p>Q11. Can you please tell how many times you have travelled to the following regions in the past 3 years?</p> <p>Q21. Would you like to visit Portugal (English version) / India (Portuguese version) as a travel destination?</p>

Source: Own elaboration.

3.5.2. Exploratory Factor Analysis for Scale Validation

Exploratory factor analysis was initially conducted to validate the reliability of the scales used to measure the variables Cinema, Destination Image, Place identity and Destination attributes.

Cinema

Following the suggestion of Macionis (2004), the variable Cinema was divided in three dimensions (place, personality, and performance), each one integrating three items to be measured on a six-point Likert scale. (Table 3.2).

Table 3.2. *Measurement items for Cinema.*

Question in the questionnaire (Q.7): When watching movies, tv series, video clips and other kind of films, if you recognize a tourism destination displayed on the screen, how unlikely or likely are the following factors able to catch your attention? Chose the most appropriate option for each factor.				
Variable	Dimension	Items	Major References	Scale
Cinema	Place	Sceneries	Adapted from Macionis (2004).	Six-point Likert scale (ranging from 'very unlikely' to 'very likely')
		Landscapes		
		Destination attributes (ex.: Natural, historical, or cultural resources, accessibilities and other infra-structures, ambience, ...)		
	Personality	Actors		
		Characters		
		Celebrities		
	Performance	Genre		
		Script		
		Film in general		

Source: Own elaboration.

A principal components analysis was carried out, with Varimax rotation, for the nine items composing this scale. The scree plot presented inflexions that would justify retaining both two and three factors. Supported in the existing literature and due to the model this study

aimed to test, the latter solution was chosen. Thus, the extraction of three factors was forced. Assumptions were met (KMO = .80; statistically significant Bartlett's Test of Sphericity, $\chi^2(28) = 755.02$, $p < .001$).

The three extracted factors explain 76.47% of the total variance. Item 9 was excluded due to presenting loadings below .50 and to the fact that it was clustering on a factor that was not expected, according to the literature. Table 3.2 presents the rotated factor loadings for the items, as well as the results of the reliability analysis for the 3 factors (α). The first factor, constituted by three items, refers to the dimension Personality and explains 45.75% of the variance; the second factor corresponds to the Place dimension, explaining 19.58% of the variance; the third factor, that includes two items, refers to the Performance dimension, and explains 11.13% of the variance. All factors present good internal consistency values.

Table 3.3. *Exploratory factor analysis results for Cinema (N = 209).*

Item	Rotated factor loadings		
	1	2	3
<u>Sceneries</u>	.274	.781	-.015
<u>Landscapes</u>	.113	.761	.206
<u>Destination attributes (ex.: Natural, historical or cultural resources, accessibilities and other infra-structures, ambience, ...)</u>	-.080	.772	.213
<u>Actors</u>	.898	.144	.165
<u>Caracters</u>	.858	.174	.262
<u>Celebrities</u>	.888	.006	.161
<u>Genre</u>	.421	.140	.776
<u>Script</u>	.149	.226	.880
<u>Eigenvalues</u>	3.66	1.57	.89
<u>% of variance</u>	45.75	19.58	11.13
<u>α</u>	.90	.70	.77

Source: Own elaboration.

Destination Image

As per what literature suggests, a six-point Likert scale was used to measure the six items of the variable destination image. (Table 3.3).

Table 3.4. *Measurement items for Destination Image*

Question in the questionnaire (Q.16): Using the scale below, please rate how unlikely or likely are the following factors able to influence the image you have of a tourism destination.			
Variable	Items	Major References	Scale
Destination Image	Accessibilities	Adapted from Foroudi et al., (2018); Byon and Zhang (2010); Veasna et al. (2013)	Six-point Likert scale (ranging from 'very unlikely' to 'very likely')
	Variety of accommodation, and restaurants.	Adapted from Echtner and Ritchie (1993); Veasna et al. (2013)	
	Cultural diversity and historical attractions.	Adapted from Beerli and Martin (2004); Byon and Zhang (2010); Echtner and Ritchie (1993); Veasna et al. (2013)	
	Diversity of natural attractions (parks, mountains, beaches).	Adapted from Beerli and Martin (2004); Byon and Zhang (2010);	
	Diversity of entertainment and shopping areas.	Echtner and Ritchie (1993); Veasna et al. (2013)	
	Local hospitality	Adapted from Beerli and Martin (2004); Byon and Zhang (2010); Echtner and Ritchie (1993)	

Source: Own elaboration.

A principal components analysis was carried out for the six items included in this scale. Item five was removed since it presented low communality values. Assumptions were met (KMO = .78; statistically significant Bartlett's Test of Sphericity, $\chi^2 (10) = 265.24$, $p < .001$. Only one factor was extracted, which in the final analysis accounts for 54.28% of the total variance. Table 3.4 presents the factor loadings for the items, as well as the results of the reliability analysis (α).

Table 3.5. *Exploratory factor analysis results for Destination Image (N = 209).*

Item	<u>Factor loadings</u> 1
<u>Accessibilities</u>	.716
Variety of accommodation and restaurants	.763
Cultural diversity and historical attractions	.740
Diversity of natural attractions (parks, mountains, beaches)	.741
Local <u>hospitality</u>	.724
<u>Eigenvalues</u>	2.71
<u>% of variance</u>	54.28
<u>α</u>	.79

Source: Own elaboration.

Place Identity

As per what literature suggests, a six-point Likert scale was used to measure the five items of the variable place identity. (Table 3.5).

Table 3.6. *Measurement items for Place Identity.*

Question in the questionnaire (Q.15): When thinking about tourism destinations, how important are the following 'states/arguments' for you to feel identified with the place? Please select the right option for you, using the scale below.			
Variable	Items	Major References	Scale
Place Identity	Being able to express myself at the destination.	Adapted from Foroudi et al., (2018) ; Lee et al. (2012).	Six-point Likert scale (ranging from 'very unimportant' to 'very important')
	Feeling attached to the country's culture.	Adapted from Foroudi et al., (2018) ; Lee et al. (2012).	
	Existence of many touristic resources that I value.	Adapted from Foroudi et al., (2018) ; Lee et al. (2012).	
	Feeling a sense of belonging.	Adapted from Foroudi et al., (2018) ; Lee et al. (2012).	
	Feeling connected to the people and the place.	Adapted from Foroudi et al., (2018) ; Lee et al. (2012).	

Source: Own elaboration.

A principal components analysis was carried out for the five items included in this scale. Item 1 was removed since it presented low communality values. Assumptions were met (KMO = .73; statistically significant Bartlett's Test of Sphericity, $\chi^2 (6) = 236.18$, $p < .001$). Only one factor was extracted, which in the final analysis explains 60.88% of the total variance. Table 3.7 presents the factor loadings for the items, as well as the results of the reliability analysis (α).

Table 3.7. *Exploratory factor analysis results for Place Identity (N = 209).*

Item	<u>Factor loadings</u> 1
Feeling attached to the country's culture	.800
Existence of many touristic resources that I value	.642
Feeling a sense of belonging	.885
Feeling connected to the people and the place	.774
<u>Eigenvalues</u>	2.44
<u>% of variance</u>	60.88
<u>α</u>	.78

Source: Own elaboration.

Destination Attributes

As per what literature suggests, a six-point Likert scale was used to measure the ten items of the variable place identity. (Table 3.7).

Table 3.8. Measurement items for Destination Attributes.

Question in the questionnaire (Q.14): Using the scale below, please rate how unlikely or likely are the following factors able to influence the choice of a tourism destination you travel to.			
Scale	Scale Items	Major References	Scale
Destination Attributes	Variety of natural resources (parks, mountains, beaches, ...).	Adapted from from Foroudi et al., (2018); Datta (2019)	Six-point Likert scale (ranging from 'very unlikely' to 'very likely')
	Cultural and historical attractions.	Adapted from from Foroudi et al., (2018); Datta (2019)	
	Diversity of entertainment and shopping areas.	Adapted from from Foroudi et al., (2018); Datta (2019)	
	Good accessibilities and communications.	Adapted from from Foroudi et al., (2018); Datta (2019)	
	Good infrastructures and services available at the destination.	Adapted from from Foroudi et al., (2018); Datta (2019)	
	Quality and variety of accommodation, and restaurants.	Adapted from from Foroudi et al., (2018); Datta (2019)	
	Overall ambience.	Adapted from from Foroudi et al., (2018); Datta (2019)	
	Climate at the destination.	Adapted from from Foroudi et al., (2018); Datta (2019)	
	Political stability, health risks and security at the destination.	Adapted from from Foroudi et al., (2018); Datta (2019)	
	Foreign exchange.	Adapted from from Foroudi et al., (2018); Datta (2019)	

Source: Own elaboration.

A principal components analysis was carried out for the ten items composing this scale, forcing the extraction of only one factor. Items 1, 2, 3 and 10 were excluded given the low communality values. Assumptions were met ($KMO = .78$; statistically significant Bartlett's Test of Sphericity, $\chi^2 (15) = 626.59$, $p < .001$). The extracted factor in the final analysis explains 62.01% of the total variance and shows good internal consistency. Table 3.8 presents the factor loadings for the items, as well as the results of the reliability analysis (α).

Table 3.9. *Exploratory factor analysis results for Destination Attributes (N = 209).*

Item	Factor loadings 1
Good accessibilities and communications	.817
Good infrastructure and services available at the destination	.883
Quality and variety of accommodation and restaurants	.830
Overall ambience	.785
Climate at the destination	.657
Political stability, health risks and security at the destination.	.731
Eigenvalues	3.72
% of variance	62.01
α	.87

Source: Own elaboration.

3.5.3. Reliability and Validity of the Data Collection Instrument

Before the questionnaire was distributed to the sample, it was submitted to the approval of the thesis advisers and was preceded by a questionnaire applied to a small group of people. The environment and the individuals chosen to fill out the pilot questionnaire shared similar characteristics to the sample to whom the final questionnaire was distributed to. The feedback provided by these participants allowed the identification of possible gaps and errors, that were corrected, before the definitive questionnaire was closed. To reduce the volume and cost constraints of this instrument of analysis, the questionnaire was applied in a virtual platform. By answering online, the time needed to process the data has been reduced since responses were automatically grouped and recorded in an online data base so that they would, then, be transferred to the statistical program SPSS to be analysed. These computational tools were chosen for data analysis because they can achieve a high level of complexity, precision, and conceptual accuracy (Fonseca, 2008). After analysing the data, the conclusions were drawn.

With the responses collected in the pilot questionnaire, a T-test was done to check item analysis. Only the items with a high t-value were included in the questionnaire. After this, reliability and validity tests were conducted to assess the consistency of the measuring instruments and understand how well the instrument developed measured each concept. The results of these tests forced the researcher to make some changes in the dimensions of the variables, as explained in the exploratory factor analysis section. These modifications were considered when analysing the results and drawing conclusions.

3.5.4. Data Collection

Data was collected during the months of January and March 2022, among outbound tourists of Indian and Portuguese nationality.

Because of the geographical area covered, the questionnaire was distributed online, and different channels have been used:

- (i) A link to the questionnaire has been posted in the researcher's social media pages.
- (ii) A personal message has been sent to most of the researcher's social media contacts.
- (iii) A paid add on Facebook, LinkedIn and Instagram was published for a period of one month.
- (iv) After gathering the contacts of higher educational institutions in India, an email was sent, asking the collaboration to collect the data.
- (v) The questionnaire was directly applied to students of tourism courses in different Portuguese cities.

Once the data was collected, the information was edited and coded according to the categorization previously done.

3.6. TARGET POPULATION AND SAMPLE

The target population of the present research are all outgoing tourists of Indian and Portuguese nationality, living in India and Portugal. Since it is impossible to study all elements of the population, a sample, that represents the population of the study, was selected. According Sekaran (2007), the following criteria should be considered when choosing the sample:

- (i) Frame the targeted population: All outgoing tourists, of Indian and Portuguese nationality.
- (ii) Frame the accessible population: Outgoing tourists, of Indian and Portuguese nationality and movie consumers, who have access to devices that allow an internet connection.
- (iii) Specify the criteria for selecting the sample: To facilitate the analysis while ensuring that enough data was collected, the sample size was selected, according to the need of the statistical tools that were required to test the hypothesis with the appropriated precision and confidence level. The program 'G Power' was used to determine how many answers would be needed for each element of analysis. A confidence level of 0,05 was used.
- (iv) Define the sample planning: Convenience sampling will be chosen due to cost and time constraints and difficulty in reaching the target population.

On total, 262 responses were collected (212 from Portuguese outgoing tourists and 50 from Indian outbound travelers).

To analyze the influence of cinema in destination image, destination attributes, place identity and decision to travel (part one), the Portuguese sample of 212 participants was considered.

In the second part of this study, aiming to investigate film tourism and cultural proximity between India and Portugal, due to the scarcity of responses for Indian participants, it was chosen a sample of 100 participants (50 from India and 50 from Portugal). The responses

from the Portuguese side were extracted from the 212 questionnaires used in part one of the study. The participants, whose responses were selected, share similar characteristics with the Indian side in the domain of gender, age, and education.

It is believed that the comparison of the data between the two countries can be more objective and the biases in the results of the information collected reduced if the subjects share common traits. This is also the reason why the 50 responses from Indian participants were not included in the first part of the study. India and Portugal have a different culture and a very different attitude towards Cinema. Results would be compromised since the sample from the Portuguese side is much bigger.

3.7. DATA ANALYSIS

Data analysis was performed using SPSS, 23.0 version, Scikit learn, and Stats models.

An exploratory data analysis was carried out for the quantitative variables to examine whether these presented a normal distribution, assumption that should be met in order to use parametric data analysis. This analysis was based on the skewness and kurtosis values, the results from the Kolmogorov-Smirnov and Shapiro-Wilk tests, and plots, also considering the presence of outliers. The assumption of normality was not met for all variables. In such cases parametric and non-parametric tests were carried out, and since the results obtained were the same, results of parametric tests are reported (Fife-Schaw, 2006).

Principal components exploratory factor analyses were carried out for each of the scales that constituted the questionnaire.

The assumptions for these analyses were considered, namely the Kaiser-Meyer Olkin Measure of Sampling Adequacy (KMO) over .50 and a statistically significant Bartlett's Test of Sphericity (Field, 2017).

For each factorial solution the adopted procedure consisted firstly in excluding items that presented communality values below .50 (Hair et al., 2019). Other criteria to determine the

accepted solutions were a priori criteria, based on the literature, the Scree test criterion, and the percentage of variance criterion, (60% of the total variance) (Hair et al., 2019).

Reliability was examined for each factor by computing Cronbach's alpha, and values over .70 were considered adequate (Field, 2017). The reliability of these scales was analyzed by computing Cronbach's alpha. Interpretation will be based on the P value (reject null hypothesis if $p < 0.05$).

For descriptive analysis absolute frequencies and percentages were presented for qualitative variables.

To compare two groups regarding a quantitative variable, the t-test for independent samples was used. Homogeneity of variances was examined using the Levene's test. As a measure of effect size, Cohen's was computed.

To compare three or more groups regarding a quantitative variable, univariate ANOVA was used. Homogeneity of variances was examined using the Levene's test. When this assumption was not met, Brown-Fosythe F was reported. As a measure of effect size, eta squared was computed.

The Pearson's correlation coefficient was used to analyse the relation between two quantitative variables. Spearman's correlation coefficient was used when at least one of the variables was ordinal.

Regression linear models were carried out to examine predictors of quantitative variables. All assumptions for this analysis were verified, namely independence of observations, absence of multicollinearity, absence of outliers affecting the model and normality of the residuals. All were met, apart from normality of residuals, for some of the models.

Mediation analyses were performed using JASP 0.16. In addition, the bootstrap method with 1000 replications was run.

Results were considered statistically significant for p-values < 0.05 , considering a 95% confidence interval.

3.8. ETHICS

All research implies following ethical principles related to methodology, epistemological and ontological practises.

The methodological ethics focus on the accordance of the researchers' techniques and methods, while the epistemological and ontological ethics, consider the problematic of the researcher position, relatively to the object of the study. This principle relates to the relation between knowledge and interests presented in all different speeches about social matters.

Given the specificity of social research, it is important to define the relation between the researcher and the society, control the limits of research practices in data analysis and communication of the results. The evaluation of the overall quality must also be assessed. (Ferreira, 2013).

The present investigation was conducted with focus on eight ethical and deontological principles:

- 1) Reliability of the data to ensure its validation (Williams, 1998).
- 2) Relevant and clear language to reduce the researcher's subjectivity (Williams, 1998).
- 3) Critical selection of the sample which allows the results to be extrapolated to a universal context.
- 4) Free and informed consent of the sample's subjects (Bogdan, 1994).
- 5) Data confidentiality and preservation of the integrity of the participants.
- 6) Sources identification and acknowledgment of the participants.
- 7) Freedom, respect, and truth (Israel and Hay, 2006).
- 8) Communication of the results to the scientific community and society overall.

It is believed that the above principles provide credibility to the research conducted and to social sciences as well.

3.9. CHAPTER SUMMARY

The present chapter presents the methodology used to research the influence of Cinema on destination image, place identity, destination attributes and travel decision to foster tourism and cultural relations between India and Portugal.

It presents how the problematic has been defined and framed with specific research questions. From the central, and above mentioned, objective of the present research, a main question has been formulated.

Eighteen subsidiary questions have been asked to better understand the phenomena in study and achieve the four intermediary objectives.

The conceptual framework is explained. It incorporates the conceptual operationalization and measurement of the variables, establishes the relationships among the variables and the hypothesis of the study. On a first moment, the conceptual and operationalization of the variables and its measurement were addressed. The variables included in the study are Cinema as a behaviour modulating agent (independent variable), destination image, place identity, destination attributes (intervening variable) and decision to travel (dependent variable). The relationship established among the variables was theorized and visually demonstrated in the conceptual research model, which also presents the nine hypotheses formulated.

After presenting the research model and the type of investigation conducted, the data collection methods and data analysis were object of analysis.

The present research followed a hypothesis testing approach. The type of study is both casual and correlational, cross-sectional, and was conducted in a non-contrived setting, using both the individual and the countries India and Portugal as its units of analysis.

The questionnaire was the chosen data collection method and was applied to 262 Portuguese and Indian respondents. Exploratory factorial analysis was applied to validate the scales used. Other tests were conducted to assure the reliability and validity of the data collection methods.

Once the data was gathered, exploratory data analysis was carried out for the quantitative variables to assess if the variables presented a normal distribution and proceed to parametric data analysis.

Apart from the descriptive analysis, inferential tests, such as T-test, univariate Anova, linear regression models, mediation analysis and random forest test, among other the statistical tools, were used to analyse the data.

The chapter was closed with the presentation of the ethical principles that underly the investigation conducted.

IV

CINEMA, DESTINATION IMAGE, DESTINATION ATTRIBUTES, PLACE IDENTITY AND DECISION TO TRAVEL

4.1. INTRODUCTION

This chapter will cover the analysis regarding the conceptual model that aims to study the influence of Cinema in destination image, destination attributes, place identity and decision to travel.

First, descriptive results concerning the socio demographic characteristics of respondents and their Cinema consumption behavior and travel patterns will be presented.

A preliminary analysis of socio-demographic variables using inferential statistical tools will be conducted, followed by the hypothesis testing. Additional analyses that complement the study will be object of attention.

The section pertaining the findings will include the discussion of the socio-demographic variables of respondents. It will be presented considering the two first objectives of this study regarding the impact of cinema, destination image, place identity, destination attributes in the decision to travel and, also, the influence of film attributes in place identity and destination image to induce tourism.

In line with the research questions and the two objectives of the research, the theoretical contributions will cover the relation between Cinema, Destination Attributes, Image, and Place Identity and its influence in the travel decision.

4.2. RESULTS

4.2.1. Socio-demographic Characteristics of Respondents

Table 4.1 presents the socio-demographic characteristics of the respondents, grouped by gender, age and education. Regarding gender, 58% of the respondents are female and 41%, are male. Three people (1%) didn't identify with any specific gender. Most participants were born between 2012 and 1997 (42%), followed by those who were born in 1996-1981 (30%), and 1908-1965 (19%). A minority of 5% was born between 1964 and 1946.

More than a half of the respondents has concluded high school (52%), or has gained a bachelor's degree (25%). Around 13% of the sample has a master's degree, while 2% has finished doctoral studies.

Table 4.1. *Socio demographic characteristics of respondents.*

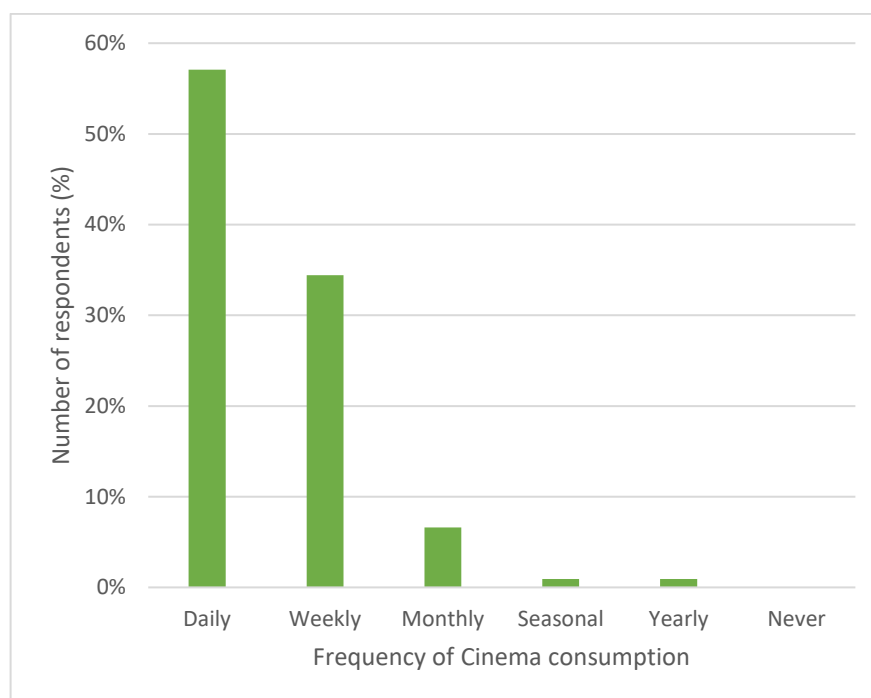
Variables			Frequency	Percentage (%)
Gender	Male		86	41%
	Female		123	58%
	Other		3	1%
Generation / Age	1997-2012	10 - 25	88	42%
	1981-1996	26 - 41	63	30%
	1965-1980	42 - 57	41	19%
	1946-1964	58 - 76	10	5%
	Other	Other	10	5%
Education	High school		110	52%
	Bachelor		53	25%
	Master		28	13%
	Doctorate		4	2%
	Other		17	8%

Source: Own elaboration.

4.2.2. Characteristics of Respondents Towards Cinema Consumption

Concerning the attitude of respondents towards Cinema, the consumption of movies, tv series, video clips and other kind of films, happens daily (57%) or every week (34%) for most respondents. A percentage of 7% consume any type of film at least once a month. Only 1% of the sample do it seasonally or yearly. (Figure 4.1.).

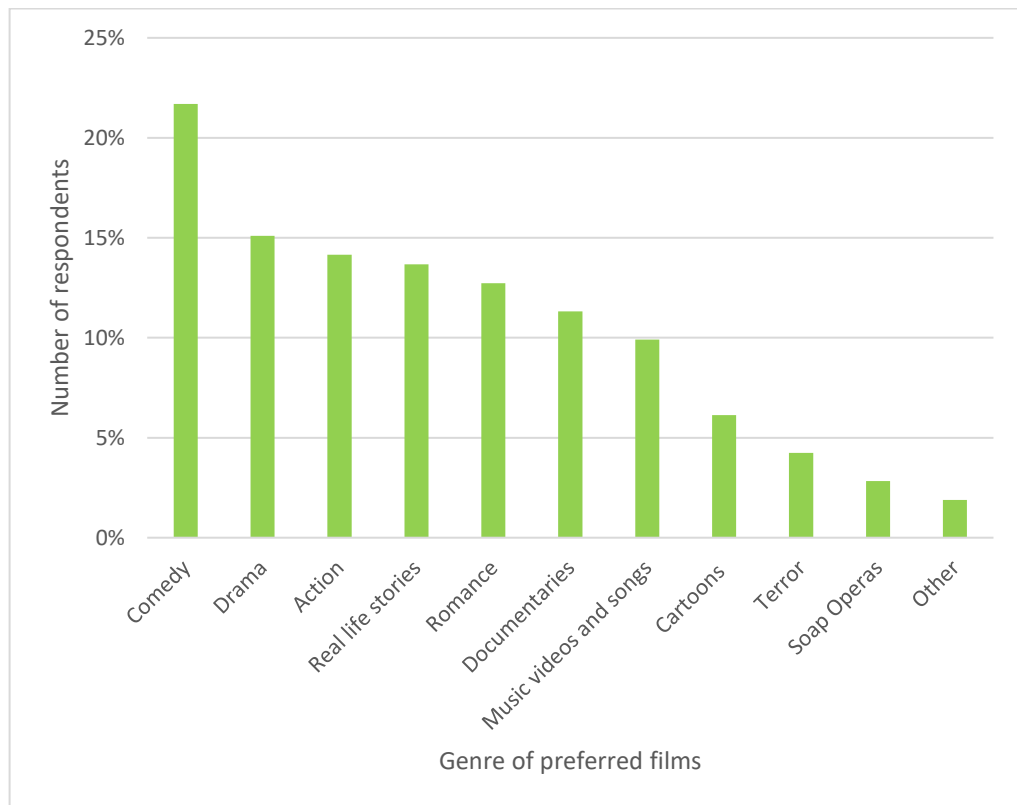
Figure 4.1. *Frequency in the consumption of movies, tv series, video clips and other kind of films.*



Source: Own elaboration.

When watching movies, tv series, video clips and other kind of films, respondents prefer comedies (22%). Drama, action, real life stories, romance, documentaries, music, and video songs are the preferred genre of films for 10% to 15% of participants. The interest decreases when thinking about cartoons (6%), terror (4%) and soap operas (3%). (Figure 4.2).

Figure 4.2. *Gender of preferred movies, tv series, video clips and other kind of films.*

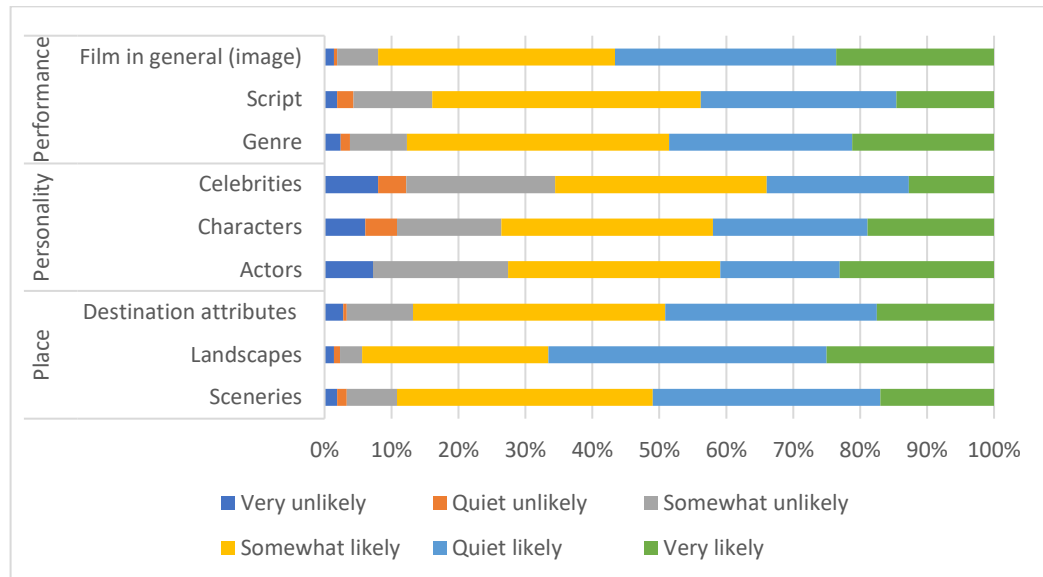


Source: Own elaboration.

While consuming Cinema, if a tourism destination is recognized on the screen, respondents are very likely to have their attention caught by the landscapes (25%), the overall image (film in general) (24%), the actors (23%), and the genre (21%) of the film. The characters (19%), destination attributes (17,5%), and the sceneries (17%) are also very likely to call the attention of viewers to the destination displayed on the screen. The combination of the attributes of the film that are quite likely and very likely to call the attention of the respondents to the tourism destination are landscapes (66%), film in general (57%), sceneries (51%), destination attributes (49%) and genre (49%).

Attributes of film considered quite unlikely or very unlikely to call the attention of viewers are celebrities (12%), actors (7%) and characters (11%) (Figure 4.3).

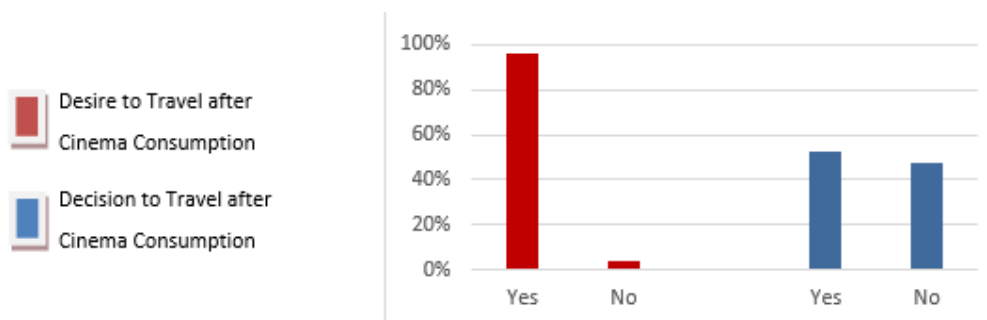
Figure 4.3. *Film attributes awareness when consumers recognize a tourism destination displayed on the screen, while watching movies, tv series, video clips and other kind of films.*



Source: Own elaboration.

As per the influence of Cinema in the desire and decision to travel (figure 4.4.), 96% of the respondents have felt the desire to travel after watching a movie, tv series, video clips or other kind of films. Only 53% of them have decided to travel after consuming Cinema.

Figure 4.4. *Influence of Cinema consumption in the desire and decision to travel.*



Source: Own elaboration.

4.2.3. Respondents' Characteristics Towards Travel

Table 4.2 presents the attitude of respondents towards travelling.

Considering the frequency of travelling, most respondents travel once per year (47%) or every two years (26%). Seasonal displacements for tourism destinations is done by 14% of the respondents. Only 3% and 1% of the sample travels every month or every week, respectively. Participants who don't travel at all ascend to 8%.

Those who travel, stay between 4 and 7 days at the destination (58%). A percentage of 25% spends 8 to 14 days abroad, while the rest spends either less than 3 or more than 15 days at the destination (5% and 4%, respectively).

When travelling, participants spend, in average, less than 500€ (20%) or between 501€ to 1000€ (38%). A percentage of 13% spends between 1001€ and 2000€. Those who claim to spend between 2001€ and 3000€ or above, represent 4% and 2% of the sample, respectively. Around 14% of respondents don't know how much they spend when travelling.

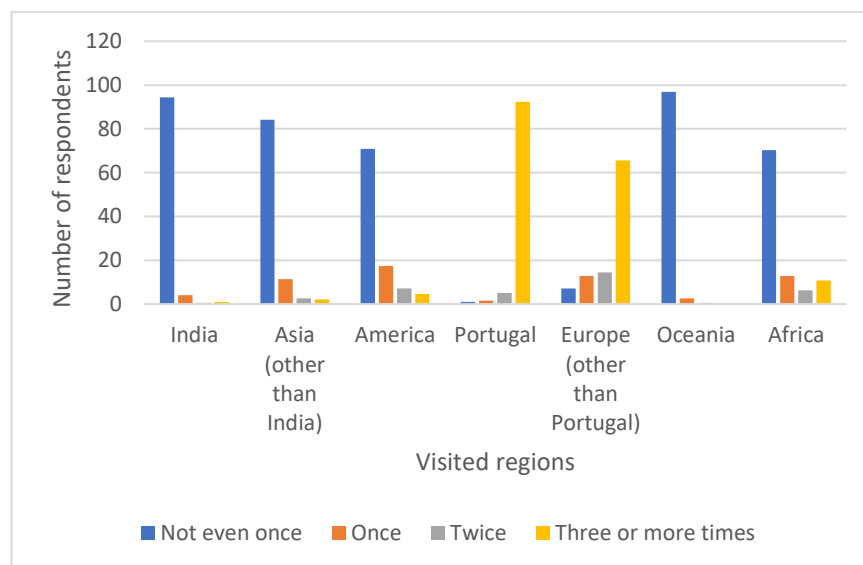
Table 4.2. *Travel behavior of respondents.*

Variables		Frequency	Percentage (%)
Frequency of Travelling to Tourism Destinations	Weekly	3	1%
	Monthly	7	3%
	Seasonal	30	14%
	Yearly	100	47%
	Every other year	55	26%
	Never	17	8%
Length of Stay at Tourism Destinations	Three days or less	11	5%
	4 to 7 days	122	58%
	8 to 14 days	54	25%
	More than 15 days	8	4%
Travel Spending	Less than 500€	43	20%
	501€ - 1000€	81	38%
	1001€ - 2000€	28	13%
	2001€ - 3000€	9	4%
	More than 3001€	5	2%
	I don't know	29	14%

Source: Own elaboration.

The regions respondents have travelled three or more times are Portugal (92%), Europe (66%) and Africa 11%. A percentage of 2% and 1% have been to India and other places in Asia, three or more times. Around 14% of the participants have been to Europe twice and less than 10% of the sample has visited the mentioned regions two times. The sample distribution is more balanced for those who have travelled once, with America leading the ranking (17%), followed by Europe and Africa, both with 13% of responses and Asia and India with 11% and 4%, respectively. Oceania and Portugal have been visited once by 3% and 2% of the sample. Numbers rank high for those who have not travelled at all. Oceania (97%), India (94%) and Asia (84%) are the least visited regions, followed by America (71%) and Africa (70%). Only 7% of the sample has not visited even once Europe, and 1% don't know Portugal as a travel destination. (Figure 4.5).

Figure 4.5. *Chosen regions to travel.*



Source: Own elaboration.

4.2.4. Preliminary Analysis of Socio-Demographic Variables

Before testing the hypothesis, a preliminary analysis was conducted regarding respondents' socio-demographic variables that seemed to influence the variables of this study. Statistical tests were conducted to answer the following questions:

- Does gender influence behavior towards cinema and the perception of destination attributes, place identity and destination image of tourism destinations tourists travel to?
- Are there any generational differences between behavior towards cinema and the perception of destination attributes, place identity and destination image of tourism destinations tourists travel to?
- Does education influence behavior towards cinema and the perception of destination attributes, place identity and destination image of tourism destinations tourists travel to?

Table 4.3 presents the results of the analysis comparing male and female participants regarding cinema, destination attributes, place identity and destination image. No significant differences were found (all $p > 0.05$).

Table 4.3. *Gender differences in cinema, destination attributes, place identity and destination image.*

	Decision to travel, after watching a movie		t-test		Effect size
	Male	Female	t	p	d
	(n = 85) M (SD)	(n = 121) M (SD)			
Cinema: place	4.54 (0.66)	4.63 (0.91)	-0.88	0.379	0.11
Cinema: personality	4.03 (1.08)	4.08 (1.37)	-0.30	0.764	0.04
Cinema: performance	4.44 (0.83)	4.41 (1.08)	0.20	0.841	0.03
Destination attributes	4.65 (0.72)	4.66 (0.86)	-0.16	0.877	0.01
Place identity	4.16 (0.86)	4.20 (0.91)	-0.26	0.799	0.05
Destination Image	4.64 (0.67)	4.71 (0.74)	-0.69	0.491	0.10

Source: Own elaboration.

Table 4.4 presents the results of the analysis comparing different generations regarding cinema, destination attributes, place identity and destination image.

Statistically significant differences were found between generations in what regards the personality dimension of cinema, $F(3, 195) = 5.79$, $p = 0.001$, $\eta^2 = 0.08$, place identity, $F(3, 180) = 9.27$, $p < 0.001$, $\eta^2 = 0.13$ and destination image $F(3, 180) = 4.23$, $p = 0.006$, $\eta^2 = 0.07$.

Regarding the personality dimension of cinema, Tukey post-hoc tests showed that participants who were born between 1997 and 2012 presented higher scores, when compared to participants born between 1965 and 1980 ($p = 0.015$) and to participants born between 1981 and 1996 ($p = 0.001$).

In what concerns place identity, Tukey post-hoc tests evidenced that participants who were born between 1997 and 2012 presented higher scores, when compared to participants born between 1946 and 1964 ($p = 0.026$), 1965 and 1980 ($p = 0.009$) and 1981 and 1996 ($p < 0.001$).

Regarding destination image, participants who were born between 1997 and 2012 presented higher scores, when compared to participants born between 1981 and 1996 ($p = 0.007$).

Table 4.4. *Generational differences in Cinema, destination attributes, place identity and destination image.*

	Generation				ANOVA		Effect size
	1946-1964	1965-1980	1981-1996	1997-2012	F	p	η^2
	(n = 10) M (SD)	(n = 38) M (SD)	(n = 63) M (SD)	(n = 88) M (SD)			
Cinema: <u>place</u>	4.63 (0.79)	4.73 (0.73)	4.69 (0.72)	4.50 (0.89)	1.05	0.373	0.02
Cinema: <u>personality</u>	3.93 (1.33)	3.76 (1.21)	3.73 (1.13)	4.48 (1.29)	5.79	0.001	0.08
Cinema: <u>performance</u>	4.30 (1.32)	4.42 (0.95)	4.33 (0.98)	4.56 (0.98)	0.79	0.501	0.01
<u>Destination attributes</u>	4.44 (0.52)	4.77 (0.64)	4.58 (0.62)	4.70 (1.03)	0.93	0.431	0.01
<u>Place identity</u>	3.72 (0.96)	4.02 (0.80)	3.88 (0.73)	4.57 (0.93)	9.27	< 0.001	0.13
<u>Destination Image</u>	4.38 (0.82)	4.69 (0.65)	4.49 (0.64)	4.89 (0.76)	4.23	0.006	0.07

Source: Own elaboration.

Table 4.5 presents the results of the correlational analysis between participants' education level and cinema, destination attributes, place identity and destination image. Only a significant negative correlation was found between place identity and education level, $r_s = -0.19$, $p = 0.011$. Therefore, a higher education level is associated with lower scores on place identity.

Table 4.5. *Correlations between education level and cinema, destination attributes, place identity and destination image.*

	Education level	
	r_s	p
Cinema: place	0.09	0.215
Cinema: personality	-0.11	0.148
Cinema: performance	0.01	0.883
Destination attributes	-0.06	0.445
Place identity	-0.19	0.011
Destination Image	-0.11	0.141

Source: Own elaboration.

4.2.5. Hypotheses Testing

H1: "CINEMA INFLUENCES THE DECISION TO TRAVEL TO TOURISM DESTINATIONS"

Table 4.6 presents the results from the analysis comparing participants who have decided to travel after watching a movie, and those who have not. No significant differences were found (all $p > 0.05$).

Table 4.6. *Relation between Cinema's dimensions and decision to travel.*

	Decision to travel, after watching a movie		t-test		Effect size
	No	Yes	t	p	d
	(n = 101) M (SD)	(n = 108) M (SD)			
Cinema					
Place	4.62 (0.69)	4.58 (0.92)	0.33	0.742	0.01
Personality	4.13 (1.10)	4.05 (1.40)	0.44	0.662	0.06
Performance	4.37 (0.99)	4.49 (0.97)	-0.85	0.398	0.12

Source: Own elaboration.

H2: "DESTINATION IMAGE INFLUENCES THE DECISION TO TRAVEL TO TOURISM DESTINATIONS"

Table 4.7 presents the results of the analysis comparing participants who have decided to travel after watching a movie, and those who have not, in what concerns destination image. No significant differences were found ($p > 0.05$).

Table 4.7. *Relation between destination image and decision to travel.*

	Decision to travel, after watching a movie		t-test		Effect size
	No	Yes	t	p	d
	(n = 90) M (SD)	(n = 102) M (SD)			
Destination Image	4.64 (0.72)	4.73 (0.71)	-0.88	0.380	0.13

Source: Own elaboration.

H3: “*DESTINATION ATTRIBUTES INFLUENCE THE DECISION TO TRAVEL TO TOURISM
DESTINATIONS*”

Table 4.8 presents the results of the analysis comparing participants who have decided to travel after watching a movie, and those who have not, in what concerns destination attributes. No significant differences were found ($p > 0.05$).

Table 4.8. *Relation between destination attributes and decision to travel.*

	Decision to travel, after watching a movie		t-test		Effect size
	No	Yes	t	p	d
	(n = 90) M (SD)	(n = 102) M (SD)			
Destination Attributes	4.60 (0.84)	4.72 (0.79)	-0.96	0.340	0.15

Source: Own elaboration.

H4: “PLACE IDENTITY” INFLUENCES THE DECISION TO TRAVEL TO TOURISM DESTINATIONS”.

Table 4.9 presents the results from the analysis comparing participants who have decided to travel after watching a movie, and those who have not, in what concerns place identity. Participants who report having decided to travel after watching a movie present higher score regarding place identity than participants who have not. The difference approaches significance ($p = 0.050$).

Table 4.9. *Relation between place identity and decision to travel.*

	Decision to travel, after watching a movie		t-test		Effect size
	No	Yes	t	p	d
	(n = 90)	(n = 102)			
	M (SD)	M (SD)			
<u>Place identity</u>	4.06 (0.93)	4.31 (0.85)	-1.97	0.050	0.28

Source: Own elaboration.

H5: “DESTINATION IMAGE, MEDIATED BY DESTINATION ATTRIBUTES AND PLACE IDENTITY, INFLUENCE THE DECISION TO TRAVEL TO TOURISM DESTINATIONS”.

H6: “THE IMPACT OF CINEMA ON THE DECISION TO TRAVEL TO TOURISM DESTINATIONS IS MEDIATED BY DESTINATION IMAGE, DESTINATION ATTRIBUTES AND PLACE IDENTITY”.

Since it has been concluded that Cinema, destination attributes, destination image and place identity don't influence the decision to travel, there is no mediation role established between the variables. In this sense, hypotheses 6 ('Destination image, mediated by destination attributes and place identity, influence the decision to travel to tourism destinations') and 7 ('The impact of cinema on the decision to travel to tourism destinations is mediated by destination image, destination attributes and place identity') are also rejected.

H7: "CINEMA INFLUENCES THE IMAGE OF TOURISM DESTINATIONS TOURISTS TRAVEL TO".

Table 4.10 shows the results from the correlation between the three dimensions of cinema and tourists' destination image. All three dimensions of cinema were significantly and positively correlated with destination image. The relationship between the place dimension and destination image was the strongest, being moderate ($r = 0.38$, $p < 0.001$) and personality and performance presented weak correlations with destination image ($r = 0.26$, $p < 0.001$, for both correlations).

This analysis shows that tourists who value more place, personality, and performance, when they watch cinema, also report a more positive destination image.

Table 4.10. *Relation between Cinema's dimension and destination image.*

	Destination image	
	r	p
Cinema		
Place	0.38	< 0.001
Personality	0.26	< 0.001
Performance	0.26	< 0.001

Source: Own elaboration.

Next, a linear regression analysis was carried out to examine these dimensions of cinema as predictors of destination image (table 4.11). The model was statistically significant, $F(3, 188) = 13.03$, $p < 0.001$, and accounted for 16% of the variance of destination image. Only the place dimension showed to be a statistically significant predictor of destination image, $\beta = 0.31$, $p < 0.001$.

Table 4.11. *Regression model for destination image.*

	B (SE)	β	t	p
<u>Variables</u>				
<u>Place</u>	0.29 (0.07)	0.31	4.31	< 0.001
<u>Personality</u>	0.08 (0.04)	0.13	1.76	0.080
Performance	0.06 (0.06)	0.08	0.98	0.327

Note. $R^2 = 0.17$, $R^2_{Adj} = 0.16$

Source: Own elaboration.

H8: "CINEMA INFLUENCES THE 'PLACE IDENTITY' TRAVELERS HAVE WITH TOURISM DESTINATIONS".

Table 4.12 presents the results from the correlation analyses between the three dimensions of cinema and tourists' place identity. Positive and significant correlations were found between the three dimensions of cinema and place identity (all $p < 0.05$). Thus, tourists who value more place, personality, and performance, when they watch cinema, also report a stronger place identity.

Despite all correlations being weak, the strongest relation was the one between the personality dimension and place identity ($r = 0.27$, $p < 0.001$).

Table 4.12. *Relation between Cinema's dimensions and place identity.*

	Place identity	
	r	p
Cinema		
<u>Place</u>	0.20	0.005
<u>Personality</u>	0.27	< 0.001
Performance	0.24	0.001

Source: Own elaboration.

A linear regression analysis was then carried out examining these dimensions of cinema as predictors of place identity (table 4.13). The model was statistically significant, $F(3, 188) = 6.79$, $p < 0.001$, and accounted for 8% of the variance of place identity. Only the personality dimension was a statistically significant predictor of place identity, $\beta = 0.19$, $p = 0.018$.

Table 4.13. *Regression model for place identity.*

	B (SE)	β	t	p
<u>Variables</u>				
<u>Place</u>	0.12 (0.09)	0.11	1.43	0.154
<u>Personality</u>	0.14 (0.06)	0.19	2.38	0.018
Performance	0.10 (0.08)	0.11	1.27	0.205

Note. R² = 0.10, R²Adj = 0.08

Source: Own elaboration.

H9: "PLACE IDENTITY INFLUENCES THE PERCEIVED DESTINATION IMAGE TOURISTS HAVE OF THE TOURISM DESTINATIONS THEY TRAVEL TO".

When examining the correlation between place identity and destination image, a significant positive and strong relation was found between the two variables, $r = 0.51$, $p < 0.001$, suggesting that tourists who present a stronger place identity also score higher regarding perceived destination image.

The regression model (table 4.14) was statistically significant, $F(1, 190) = 66.67$, $p < 0.001$, and showed that place identity explained 26% of the variance of perceived destination image.

Table 4.14. *Regression model for perceived destination image.*

	B (SE)	β	t	p
<u>Variables</u>				
<u>Place identity</u>	0.41 (0.05)	0.51	8.17	< 0.001

Note. R² = 0.26, R²Adj = 0.26

Source: Own elaboration.

4.2.6. Additional Analysis

“PLACE IDENTITY MEDIATES THE RELATION BETWEEN CINEMA AND DESTINATION IMAGE”.

Table 4.15 presents the mediation model of place identity on the relation between cinema and destination image, using JASP 0.16.

The total effect estimates indicate that of the three cinema dimensions, only the place dimension is positively and significantly associated with destination image, B = 0.40, SE = 0.09, p < 0.001; thus, higher scores regarding the place dimension are related with a higher destination image.

Furthermore, findings showed a significant indirect effect only concerning the personality dimension, B = 0.07, SE = 0.03, p = 0.023, 95% BCa CI Bootstrap [0.01, 0.14]. Therefore, considering that the confidence interval does not contain zero, it can be concluded that place identity is a full mediator of the relation between the personality dimension of cinema and destination image.

Conversely, there is a significant direct effect between the place dimension of cinema and destination image, $B = 0.34$, $SE = 0.08$, $p < 0.001$; however, the path from the place dimension to destination image through place identity was not significant, $B = 0.06$, $SE = 0.04$, $p = 0.157$, 95% BCa CI Bootstrap [-0.02, 0.17].

Table 4.15. *The relation between cinema and destination image, mediated by place identity.*

	Standardized Coefficients	SE	p	95% BCa CI Bootstrap	
				Lower	Upper
Total effect of predictors on destination image					
Cinema: place	0.40	0.09	< 0.001	0.23	0.60
Cinema: personality	0.11	0.06	0.076	-0.01	0.22
Cinema: performance	0.08	0.08	0.321	-0.08	0.23
Direct effect of predictors on destination image					
Cinema: place	0.34	0.08	< 0.001	0.19	0.51
Cinema: personality	0.04	0.06	0.450	-0.06	0.15
Cinema: performance	0.03	0.08	0.648	-0.11	0.17
Indirect effect of predictors on destination image via place identity					
Cinema: place	0.06	0.04	0.157	-0.02	0.17
Cinema: personality	0.07	0.03	0.023	0.01	0.14
Cinema: performance	0.05	0.04	0.206	-0.03	0.13

Source: Own elaboration.

*“DOES DESTINATION ATTRIBUTES AND PLACE IDENTITY INFLUENCE THE IMAGE OF
TOURISM DESTINATIONS TOURISTS TRAVEL TO”*

A linear regression analysis was carried out to examine the role of destination attributes and place identity as predictors of destination image, as presented in Table 4.16. The model was statistically significant, $F(2, 189) = 77.03$, $p < 0.001$, and accounted for 44% of the variance of destination image. Both destination attributes and place identity were significant predictors of destination image, $\beta = 0.47$, $p < 0.001$ and $\beta = 0.35$, $p < 0.001$, respectively.

Table 4.16. *Regression model for destination image.*

	B (SE)	β	t	p
Variables				
Destination attributes	0.41 (0.05)	0.47	8.06	< 0.001
Place identity	0.28 (0.05)	0.35	5.99	< 0.001

Note. $R^2 = 0.45$, $R^2_{Adj} = 0.44$

Source: Own elaboration.

4.3. DISCUSSION AND THEORETICAL CONTRIBUTIONS

4.3.1. Socio-Demographic characteristics of respondents

Preliminary analysis included the socio-demographic variables of gender, education, and age. Even though it was not projected initially, the descriptive data suggested that these

variables may have a significant impact in Cinema and travel behavior patterns. In this sense, the relationships of gender, education and age in destination image, place identity, destination attributes and cinema were analyzed. Its inclusion in the present research will help to better understand the phenomena being studied.

In addition, several authors (Howard & Sheth, 1969; Fourie, 2015; Faroudi et al., 2018) had already suggested that further research on this topic was needed.

Concerning gender, no significant differences were found for male and female participants regarding cinema, destination attributes, place identity and destination image. This shows that gender does not influence behavior towards cinema, neither affects the perception of destination attributes, place identity and destination image of tourism destinations tourists travel to.

Relatively to education, results show that education level has no influence in cinema dimensions, neither it impacts on the perception of destination attributes and destination image. Nevertheless, higher education levels are associated with lower scores on place identity.

As per generational analysis, no significant differences were found relatively to destination attributes. However, statistically significant differences exist between generations in place identity, destination image and in the personality dimension of cinema.

Participants who were born between 1997-2012 presented higher scores in place identity, followed by those who were born between 1946-1964, 1965-1980, and 1981-1996.

Regarding destination image, participants who were born between 1997-2012 presented higher scores, than those of 1981-1996.

Participants who were born between 1997-2012 presented higher scores in the personality dimension of cinema, followed by the generation of 1965-1980 and 1981-1996. This corroborates previous studies, that state 'empathy for actors or actresses is higher in viewers in their early 20s, and 40s and over, showed the highest mean scores' (Kim et al., 2007: 1248).

It is interesting to note that the study of Kim et al. (2007) was conducted with a Japanese participants sample. Since the results of the present research were gathered with a Portuguese sample (for part one of the present investigation), nationality seems to have no influence on the impact of film attributes in inducing tourism.

4.3.2. The impact of cinema, destination image, place identity, destination attributes on the decision to travel.

Understanding how Cinema impacts the decision to travel was one of the primary interests of the present study. Exploratory readings showed several evidence that Cinema influences the decision to travel (Riley & Van Doren, 1992; Busby & Klug, 2001; Kim & Richardson, 2003; Hudson & Ritchie, 2006; Tzanelli, 2008; Beeton, 2004, 2005, 2016; Sellgren, 2011 and others).

Nevertheless, the first hypothesis of this study (*'Cinema influences the image of tourism destinations tourists travel to'*) was not confirmed, as no significant differences were found regarding the cinema dimensions according to the decision to travel. Cinema does not influence the decision to travel.

Our results find support in Araújo et al. (2015) who, after a systematic literature review related to film tourism, found that the analysis of a variety of aspects in this field was still underexplored, since only one study (Im & Chon, 2008) had been conducted specifically to address the influence of films on travel decisions. From 2015 onwards, research has not gone much further on this specific topic.

In addition, most research is based on case studies, experimental design studies, or survey-based investigations (Araújo et al., 2015). Focusing on the analysis of a particular film or destination, many of these studies are exploratory in nature. This is the case of Akhajam (2015), who has studied the impact of film tourism in Ouarazazate, in Morocco, or Daniel et al. (2021), who have studied the impact of the Twilight movie saga in the city of Forks, in the United States. The same is valid for the study conducted by Vila et al. (2021) on film

tourism in Spain, just to name a few. For being exploratory studies, results of this type of research cannot be generalized, nevertheless, the coherence in the results of different studies seem to cross borders.

The same arguments seem to explain the result obtained for hypothesis two (*'Destination image influences the decision to travel to tourism destinations'*) that was formulated to test the relationship between destination image and decision to travel.

Despite the emphasis extensive literature puts on the significance of positive and attractive image displayed on media to induce tourism (Hua et al., 2021; Foroudi et al., 2018; Macionis, 2004;), the influence of destination image in the decision to travel was not confirmed.

The same happens with destination attributes (hypothesis three: *'Destination attributes influence the decision to travel to tourism destinations'*). When considering the influence of destination attributes in the decision to travel, the hypothesis was not confirmed. Destination attributes do not influence the decision to travel.

Nevertheless, Rewtrakunphaiboon (2009), Dellaert et al. (1998) introduce an interesting approach. These authors do not argue that destination attributes directly impact the decision to travel. They are considered variables that impact on the travel decision making process. This may be the case of Cinema and destination image. Further research on this field is needed.

Concerning decision to travel, one last relationship which hasn't yet been theorized in literature was analyzed in hypothesis four (*'Place identity influences the decision to travel to tourism destinations'*). It was not confirmed, as no significant differences were found regarding place identity according to the decision to travel. Nevertheless, it should be noted that results approached significance. Literature has proven that people may create attachments with physical settings and form emotional bonds with specific places (Williams & Stewart, 1998). However, there is limited research concerning the relationship between identity and place. The impact of place identity in film tourism seems to be significant and calls for a deeper understanding.

4.3.3. Film Attributes and its Influence in Destination Image, Destination Attributes and Place Identity

Despite results showing that Cinema, destination image, place identity and place attributes do not influence the travel decision on their own, the present study confirms that movies, tv series, video clips and other kind of films have a significant impact on the variables in study.

The discussion that follows aims to address a gap found in literature and identified by Shani et., al. (2009), Kim and Richardson (2003), Echtner and Ritchie (2003), concerning the measurement of the weight film attributes have in inducing tourism.

The descriptive study shows that that the dimension 'Place' (sceneries, landscapes, and destination attributes) is the most important, followed by 'Performance' (genre, film, and script in general). The same analysis seems to consider the attribute 'Personality' (actors, characters, and celebrities) the least influential of all.

On the other hand, inferential statistics concluded that despite the positive effect all three attributes have, 'Place' and 'Personality' seems to play the most important role, when correlated with destination image and place identity.

Since no other studies were found in literature to measure the direct impact of film attributes in the variables in study, the differences found when comparing the results of descriptive and inferential analysis may be explained by the fact that the former considered the variable 'Cinema' alone. When combined with place identity and destination image, all dimensions of film attributes seem to have a positive impact.

In destination image all the three Cinema dimensions showed to be related to tourists' destination image. The confirmation of hypothesis seven (*'Cinema influences the image of tourism destinations tourists travel to'*) supports this argument and suggests that participants who value more place, personality and performance also have a more positive destination image.

This is in line with Kim et al. (2019), Hua et al. (2021) who suggest that screen content can influence audiences by showing attractive physical properties of the destination such as

sceneries or landscapes (place) through storylines, themes (performance), and characters (personality).

Of the three dimensions, place is the one that more strongly relates to destination image. When all three dimensions were considered simultaneously, only place was a significant predictor (this reinforces less importance of the other two dimensions, when the three are considered).

Nevertheless, the regression model only explained 16% of the variance of destination image, suggesting that other variables, not here considered, can play some role in explaining this variable.

Concerning 'Place identity', hypothesis eight (*'Cinema influences the 'place identity' travellers have with tourism destinations'*) was confirmed. All three cinema dimensions evidenced to be related to tourists' place identity, indicating that participants who valued more place, personality and performance also had a stronger place identity.

These results support the previous findings of Kim et al. (2019) and Hua et al. (2021) to whom Cinema may strongly induce tourism to film locations. The authors suggest that viewers may project themselves to the storylines, associating their emotions and feelings with the characters and the film context. This may influence viewer's attitudes towards destinations.

Of the three dimensions, personality was the one more strongly related to place identity, and it was the only significant predictor, when all three were considered (which reinforces less importance of the other two dimensions).

Nevertheless, it is important to note that the regression model only explained 8% of the variance of place identity, suggesting that other variables, not here considered, can play some role in explaining this variable.

When testing hypothesis nine (*'Place identity influences the perceived destination image tourists have of the tourism destinations they travel to'*) a positive result was confirmed. A relationship between place identity and destination image exists, suggesting that

participants who present a stronger place identity also score higher regarding perceived destination image.

Although literature is scarce concerning place identity and Cinema, the findings of this research seem to show a significant impact of place identity in film induced tourism. On the following, additional analysis was carried out to:

- (i) Assess the mediating role of place identity on the relation between cinema and destination image (*'Place identity mediates the relation between Cinema and destination image'*).
- (ii) Test the influence of destination attributes and place identity in the image of tourism destinations tourists travel to (*'Does destination attributes and place identity influence the image of tourism destinations tourists travel to?'*).

In what concerns the mediating role of place identity, of the three cinema dimensions studied, only the 'Place' dimension is positively and significantly associated with destination image. Thus, higher scores regarding the place dimension are related with a higher destination image.

Place identity is a full mediator of the relation between the personality dimension of cinema and destination image.

Regarding the relation among place identity, destination attributes, and destination image, the first two variables showed to be related to tourists' destination image, suggesting that participants who valued more destination attributes and place identity also had a more positive destination image. Of the two, 'destination attributes' was the one more strongly related to destination image, and when both destination attributes and place identity were considered, they revealed to be significant predictors of destination image.

4.4. CHAPTER SUMMARY

The current chapter discusses the findings of the quantitative research regarding objectives number one and two.

The procedures for analyzing the data were explained. The various statistical analyses used to discuss the hypotheses and answer the research questions were addressed.

Results reject hypotheses one, two, three, and four. Hypotheses five and six were eliminated. Hypotheses seven, eight and nine were accepted. The two additional hypotheses were also accepted.

All hypotheses related to decision to travel have been rejected. The decision to travel is not influenced by Cinema (H1), destination image (H2), destination attributes (H5), or place identity (H4). Since the decision to travel is not influenced by any of the mentioned variables, the mediation cannot happen. This led to the elimination of hypothesis five and six. Destination image, mediated by destination attributes and place identity, does not influence the decision to travel to tourism destinations (H5) and Cinema impact on the decision to travel to tourism destinations is not mediated by destination image, destination attributes and place identity (H6).

Nevertheless, apart from travel decision, a positive relation between the variables in study has been found:

- Cinema influences the image of tourism destinations tourists travel to (H7).
- Cinema influences the 'place identity' travellers have with tourism destinations (H8).
- Place identity influences the perceived destination image tourists have of the tourism destinations they travel to (H9).
- Place identity mediates the relation between cinema and destination image.
- Destination attributes and place identity influence the image of tourism destinations tourists travel to.
- The dimension 'Place' is a predictor of destination image.
- The dimension 'Personality' is a predictor of place identity.

Place identity, which is a strong predictor of destination image, acts as a mediator of Cinema and destination image. It can be used to reinforce destination image no matter the age or the academic background. However, results show that younger generations and participants with lower levels of education tend to be more influenced by Cinema.

Results show that films can leverage destination attributes and place identity to create strong destination images. While the characters of the film, actors, or celebrities can be used to create place identity with the destination, the destination attributes, can serve as sceneries or landscapes where the story unfolds.

5.1. INTRODUCTION

This chapter discusses the findings of the exploratory research and will analyze Cinema consumption and travel behavior of Portuguese and Indian tourists. India and Portugal as a tourism destination will also be object of attention. Results will be presented using descriptive statistics and findings will be discussed in line with objective number three and four.

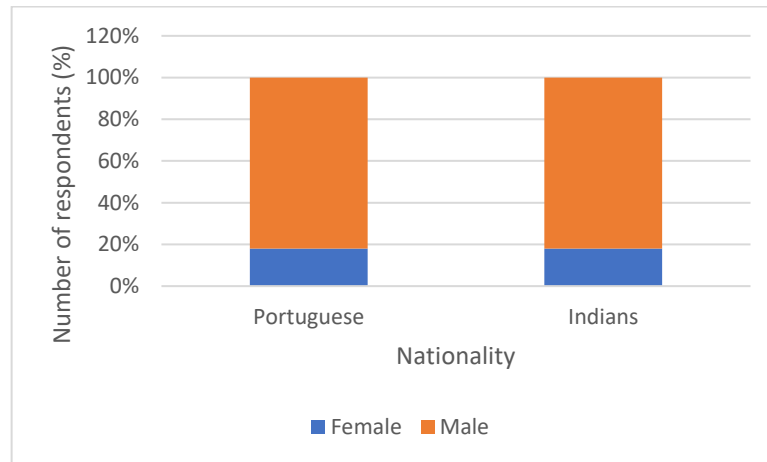
The main purpose of this chapter is to complement the findings that have been analysed in the previous chapter to answer the main objective of this research in a more concrete and explainable manner, which will be covered in the final chapter of this thesis.

5.2. RESULTS

5.2.1. Demographic characteristics of Portuguese and Indian Respondents

Figure 5.1 presents the sample in study. On total, 100 questionnaires were collected from 50 Portuguese citizens and 50 from India nationals. Each group had the same percentage of male (82%) and female (18%) participants.

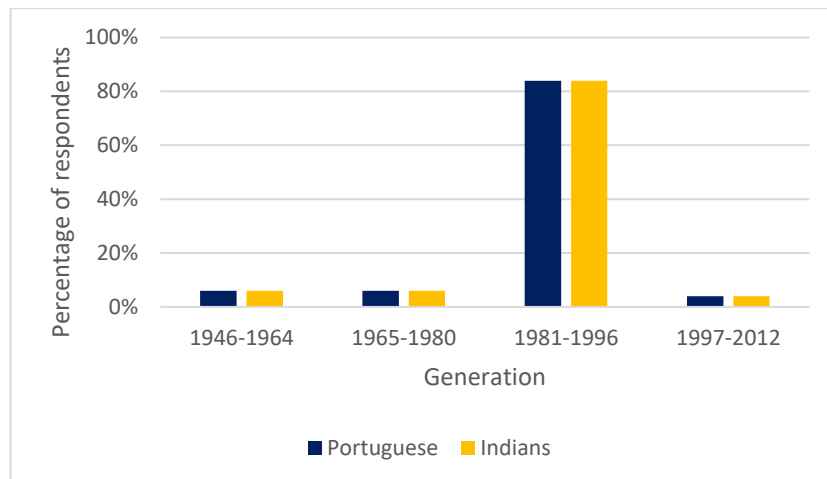
Figure 5.1. Gender of respondents.



Own elaboration.

The same is valid for age. Both groups had an equal distribution. Participants born between 1981 and 1996 represent 84% of the distribution. The generations of 1946-1964 and 1965-1980 accounted for 6% of the cases, and those born in 1997-2012 reached the 2% (figure 5.2).

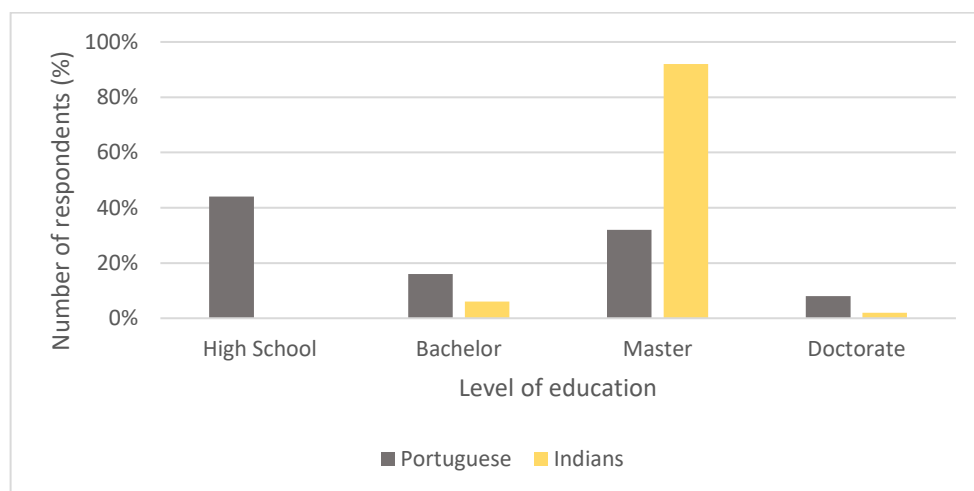
Figure 5.2. Age of respondents.



Own elaboration.

As per education, results differ between the two groups. Most Indian participants have concluded a master's degree (92%), while others achieved a bachelor (6%) or a doctorate (2%) diploma. The education level of the Portuguese group is more balanced between high school (44%), masters (32%), bachelors and doctorate (8%) degrees. (Figure 5.2).

Figure 5.3. Comparison in the level of education of Indian and Portuguese respondents.

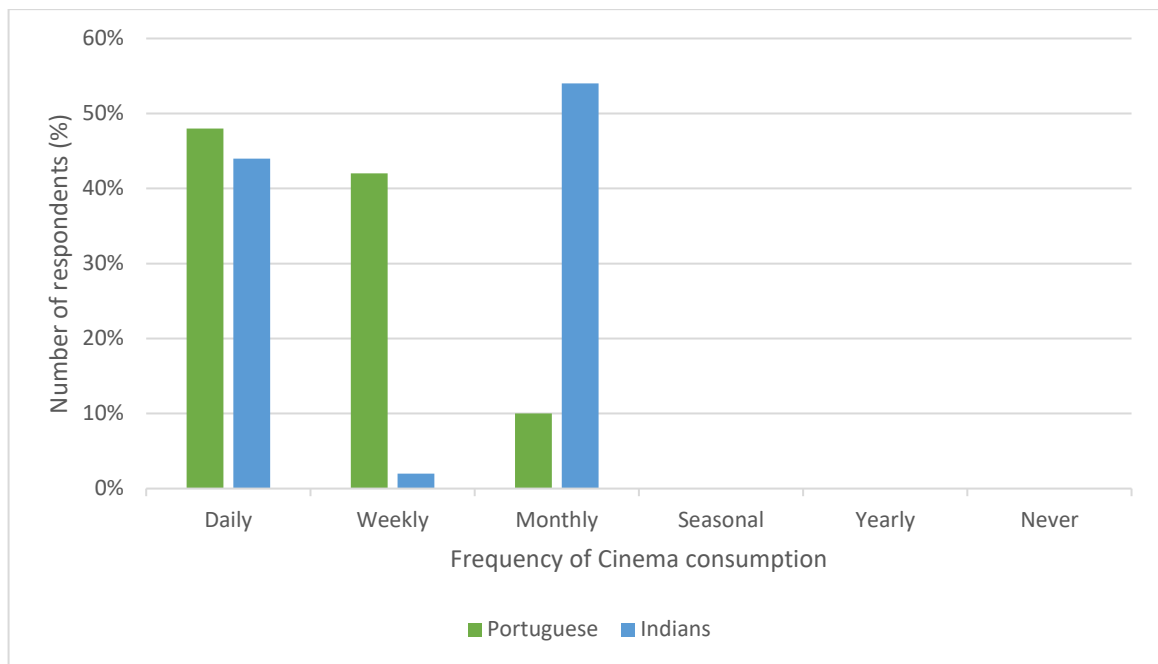


Own elaboration.

5.2.2. Characteristics of Portuguese and Indian Respondents Towards Cinema Consumption

Considering Cinema consumption patterns, the daily consumption of movies, tv series, video clips and other kind of films is relatively balanced between the Portuguese (48%) and Indians (44%). A percentage of 42% of Portuguese consume Cinema at least once per week, while 10% do it every month. Most Indians (54%) watch films every month. A small percentage of 2% consume audio-visual products on a weekly basis (figure 5.4).

Figure 5.4. *Comparison of the frequency in the consumption of movies, tv series, video clips and other kind of films for Indian and Portuguese consumers.*



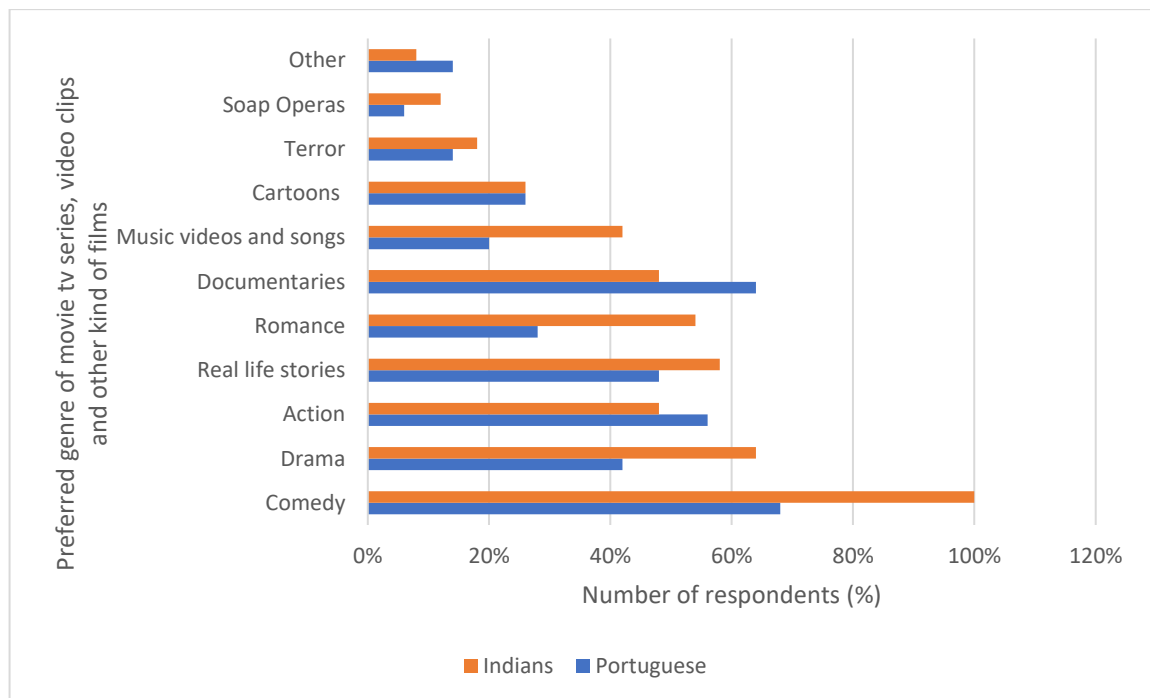
Source: Own elaboration.

The favorite gender of movies, tv series, video clips and other kind of films for Portuguese are, by order of importance: comedies (68%), documentaries (64%), action (56%), real life stories (48%), dramas (42%), romance (28%), cartoons (26%), music videos and songs (20%), terror (14%), soap operas (6%).

For Indians, the preferences lay in comedies (100%), dramas (64%), real life stories (58%), romance (54%), documentaries (48%), action (48%), music videos and songs (42%), cartoons (26%), terror (18%), soap operas (12%).

A percentage of 14% of Portuguese and 8% of Indians prefer other type of content. (Figure 5.5).

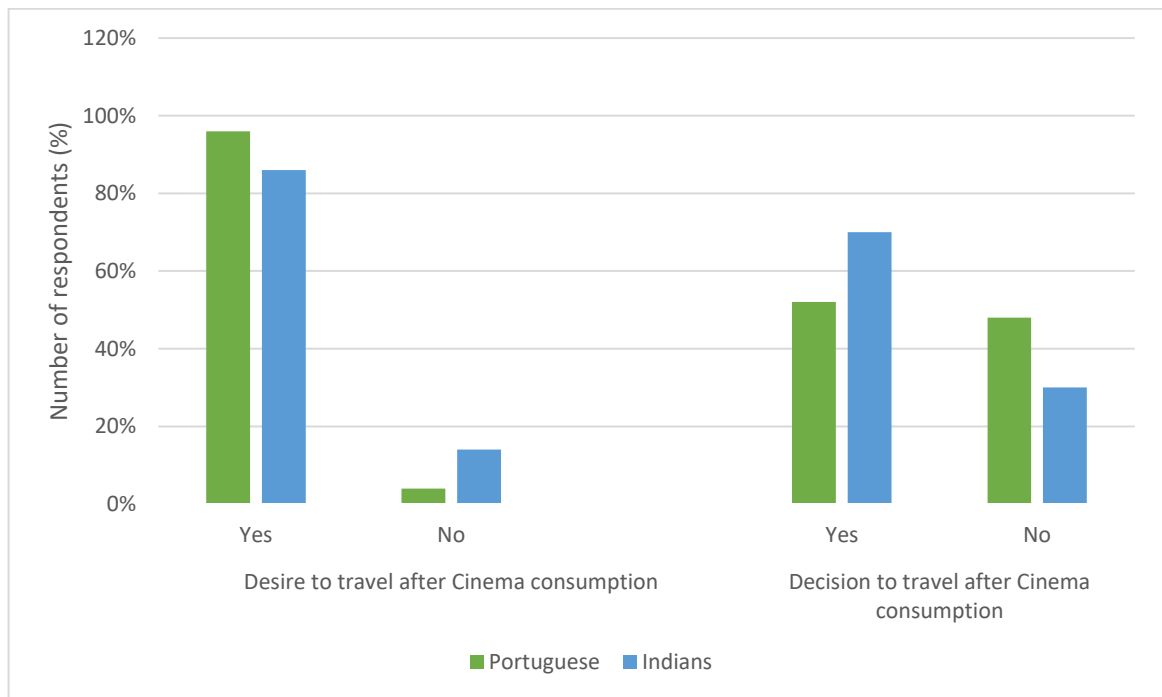
Figure 5.5. *Comparison of the gender of preferred movies, tv series, video clips and other kind of films for Indian and Portuguese respondents.*



Source: Own elaboration.

When comparing the influence of Cinema consumption in the desire and decision to travel for Indian and Portuguese tourists, 96% of Portuguese and 86% of Indians have felt the desire to travel after watching a movie, tv series, video clips or other kind of films. The decision to travel after Cinema consumption has been made by 52% of Portuguese and 70% of Indians. (Figure 5.6).

Figure 5.6. Comparison of the influence of Cinema consumption in the desire and decision to travel for Indian and Portuguese tourists.



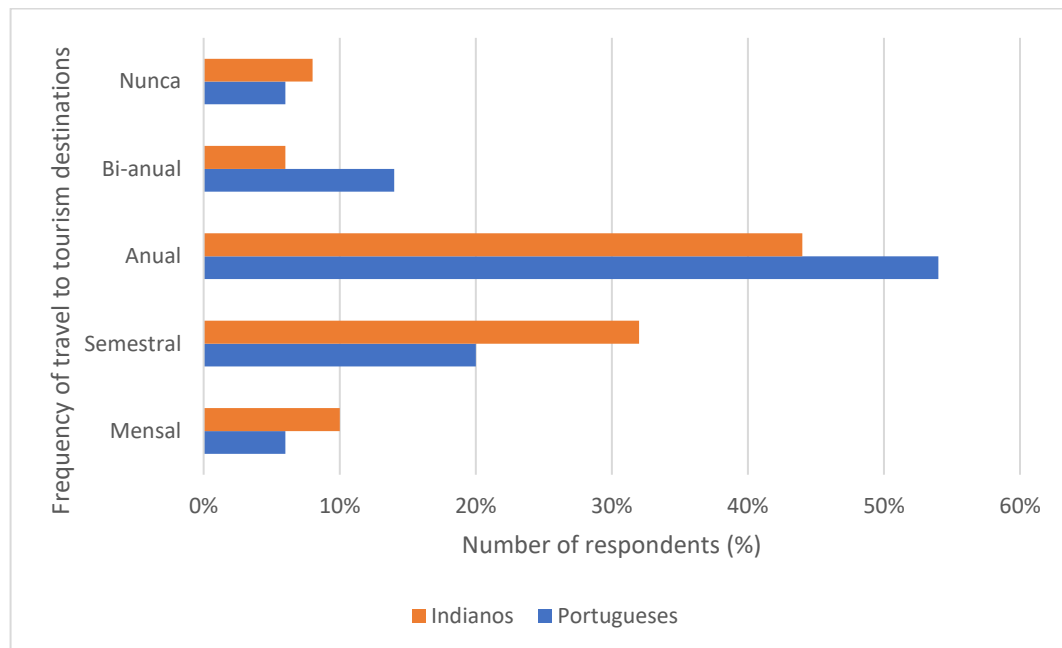
Source: Own elaboration.

5.2.3. Characteristics towards travel of Portuguese and Indian respondents

As per travel frequency, most Indians travel once (44%) or twice (32%) a year. A percentage of 10% and 6%, travel monthly or every other year, respectively. More Portuguese travel each year (54%) or every six months (20%). Around 14% of the participants go on holiday every two years, while 6% travel monthly.

In both samples, there are participants who don't travel at all (8% of Indians and 6% of Portuguese). (Figure 5.7).

Figure 5.7. *Frequency of travel to tourism destinations for Indian and Portuguese tourists.*



Source: Own elaboration.

In the past three years the Portuguese have visited, three or more times, Portugal (100%), Europe (66%), Africa (19%) and America (4%).

In Europe (10%), America (9%), Africa (9%) and Asia (2%) they have been two times (19%). Asia (21%), America (19%), Europe (13%), Africa (13%) Oceania (6%) and India (6%) was the travel destination for those who have traveled once.

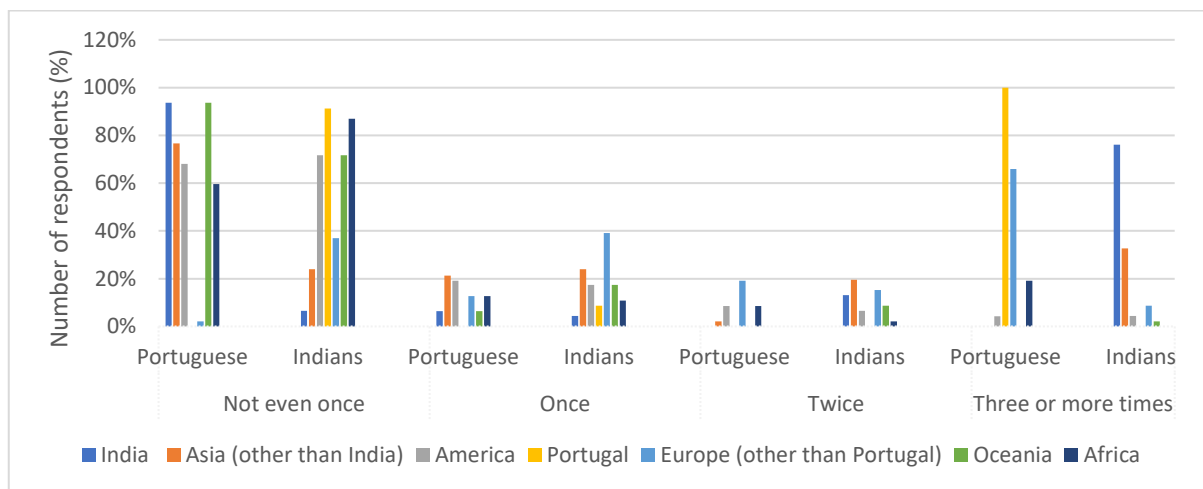
Regions to which the portuguese sample has not travel even once are Oceania (94%), India (94%), Asia (77%), America (68%), Africa (60%) and Europe (2%).

Indian participants, in the past three years have visited, three or more times, India (76%), Asia (33%), Europe (9%), America (4%) and Oceania (2%).

They have been twice in Asia (20%), Europe (15%), India (13%), Oceania (9%), America (7%) and Africa (2%). These travelers have been once to Europe (39%), Asia (24%), America (17%), Oceania (17%), Africa (11%), Portugal (9%) and India (4%).

Among the regions to which Indian tourists have never travelled to there are Portugal (91%), Africa (87%), America (72%), Oceania (72%), Asia (24%) and India (7%). (Figure 5.8).

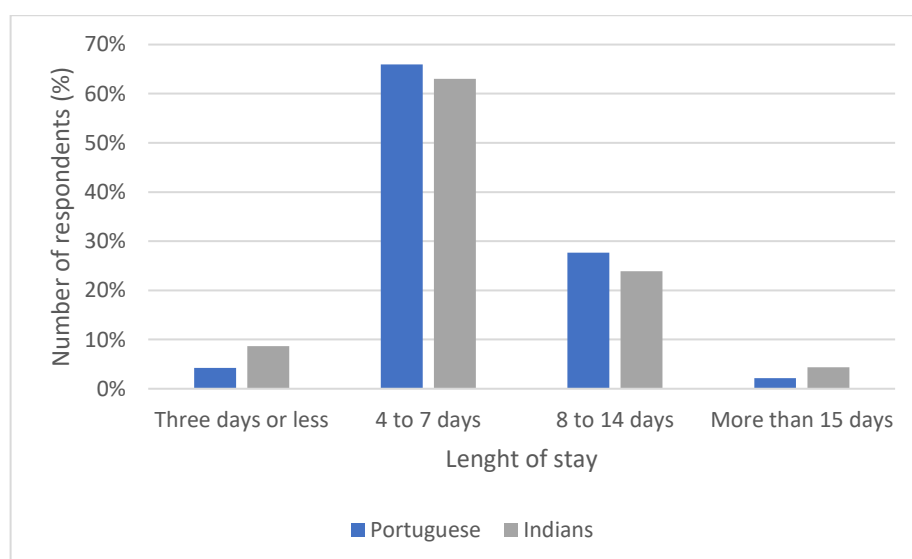
Figure 5.8. Visited regions in the past three years by Portuguese and Indian tourists.



Source: Own elaboration.

Regarding the length of stay at the tourism destination, both groups behave in a similar way. More than 60% of the sample, stay, in average, 4 to 7 days at the destination, while nearly 30%, travel for 8 to 14 days. Less than 10% stay either 3 days or less or more than 15 days. (Figure 5.9).

Figure 5.9. Length of Stay at Tourism Destinations for Indian and Portuguese travelers.

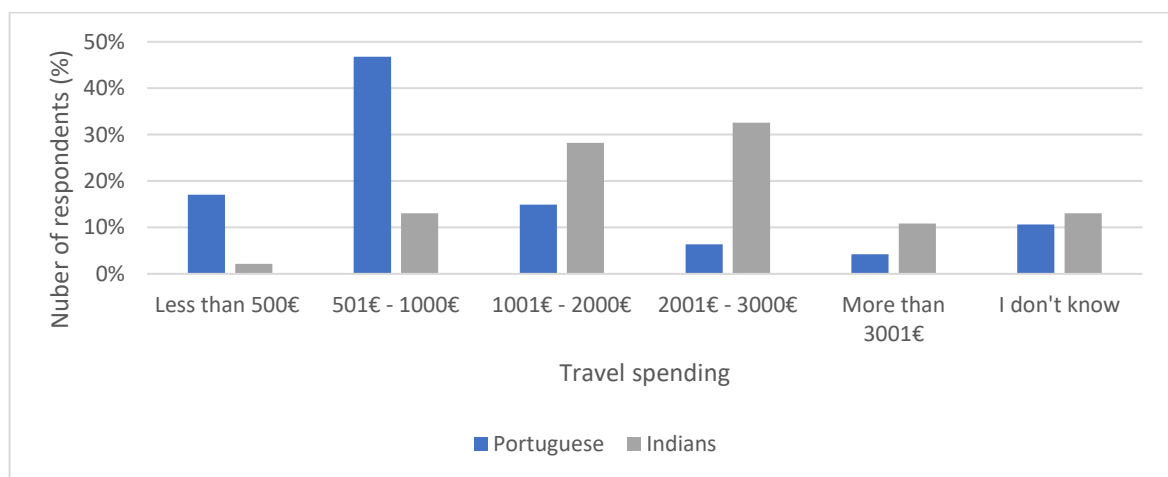


Source: Own elaboration.

When travelling, most Portuguese spend between 501€ to 1000€ (47% of the participants), while 17% remain below the 500€ for their travel expenses. Around 25% spend more than 1001€ on holiday.

On the Indian side, most participants spend between 1001€ to 3000€ (61%), while 11% spend more than 3001€. The number of Indian respondents who spend 1000€ or less, when travelling is 15%. Around 13% of Indians and 11% of Portuguese travelers don't reveal their travel spending. (Figure 5.10).

Figure 5.10. *Travel spending for Indian and Portuguese travelers.*



Source: Own elaboration.

5.2.4. Respondents Valued Features about Cinema Destination Attributes, Destination Image, and Place Identity

The following figures (5.11, 5.12., 5.13.) will present some of the factors that influence the choice of a tourism destination. Respondents have evaluated specific destination attributes, place identity factors and destination image features. Results are shown below.

As seen in figure 5.11. the destination attributes that influence the choice of a tourism destination, evaluated by the two groups of respondents, were:

- (i) Variety of natural resources (parks, mountains, beaches, ...).

- (ii) Cultural and historical attractions.
- (iii) Diversity of entertainment and shopping areas.
- (iv) Good accessibilities and communications.
- (v) Good infrastructures and services available at the destination.
- (vi) Quality and variety of accommodation, and restaurants.
- (vii) Overall ambience.
- (viii) Climate at the destination.
- (ix) Political stability, health risks and security at the destination.
- (x) Foreign exchange.

Of all, 'political stability, health risks and security at the destination' is the most valued attribute for both groups, gathering 69,6% and 36,2% of responses in the category 'very likely' (to influence the choice of a tourism destination), for Indian and Portuguese participants, respectively.

Also, in the category 'very likely', the attributes 'overall ambience (27,7%)', 'variety of natural resources' (25,5%), 'cultural and historical attractions' (23,4%), and 'climate' (19,1%), are also very significant for the Portuguese group.

Indians are 'very likely' to value more 'overall ambience (56,5%)', 'climate' (47,8%), 'variety of natural resources (41,3%)', 'quality and variety of accommodations and restaurants' / 'Good infrastructures and services available at the destination' (32,6%) and 'Good accessibilities and communication' (30,4%).

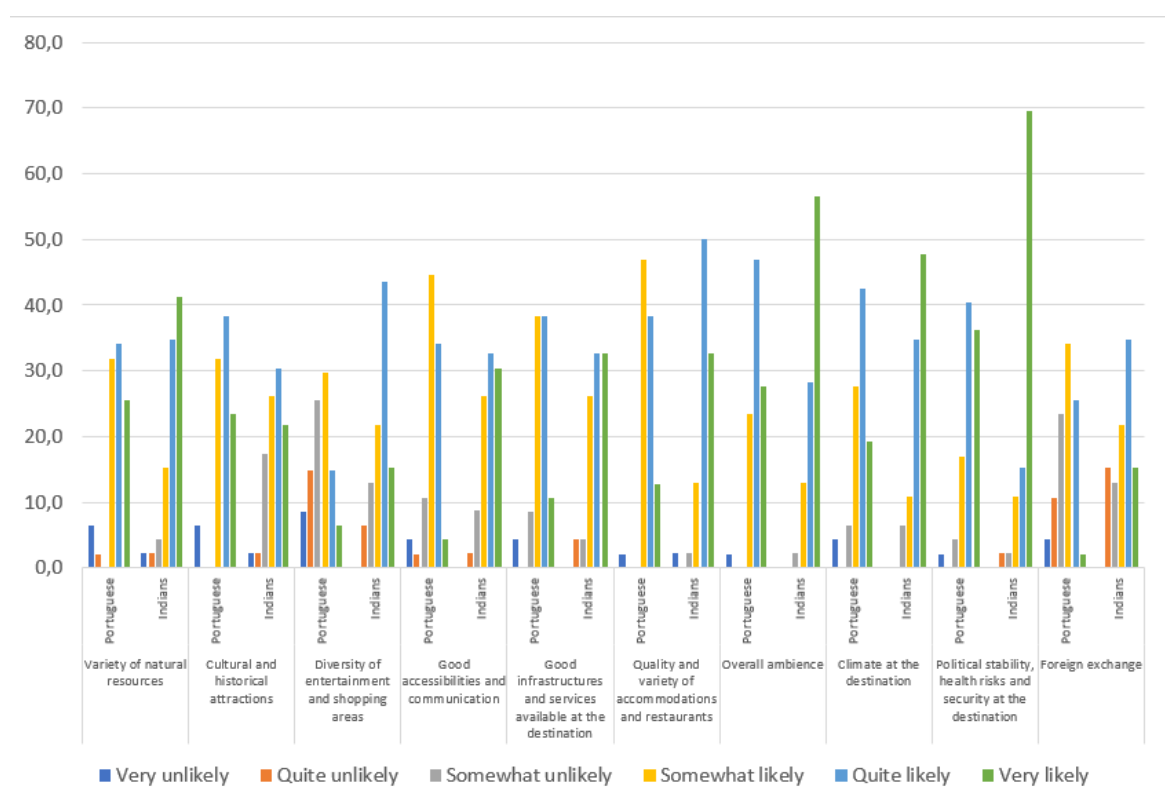
When considering combined responses in the categories 'quite like' and 'very likely', all the attributes mentioned above, gather more than 76% of responses from Indian participants (except the attributes 'good infrastructures and services available at the destination' and 'good accessibilities and communication', which have gathered 65,2% and 63% of responses, respectively).

On the Portuguese side, the combination of the categories 'quite like' and 'very likely' shows the same order of ranking except for 'variety of natural resources', which drops to

number 5, with a total of 59,6% of responses, while the remaining mentioned attributes present results above 61,7%.

When choosing the destination to travel, the attributes ‘diversity of entertainment and shopping areas’ and ‘foreign exchange’ are the least important attributes for both Portuguese and Indian travelers. ‘Diversity of entertainment and shopping areas’ scores 23,4% in the categories ‘quite and very unlikely’, for the Portuguese group and 6,5% in the group of Indian participants. ‘Foreign exchange’ is quite unlikely or very unlikely to influence the choice of a destination for 14,9% and 15,2% of Portuguese and Indian travelers.

Figure 5.11. *Destination attributes that influence the choice of a tourism destination for Portuguese and Indian participants.*



Source: Own elaboration.

As seen in figure 5.12 the destination image factors that influence the choice of a tourism destination, evaluated by our respondents were:

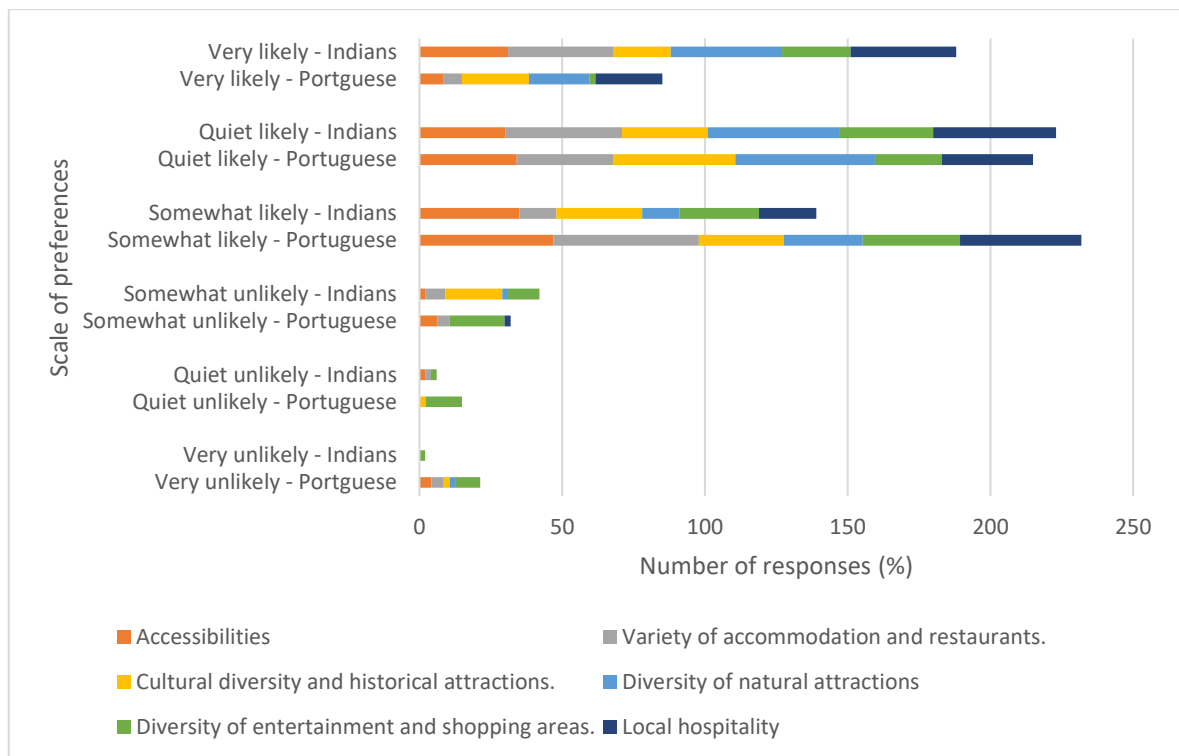
- (i) Accessibilities.
- (ii) Variety of accommodation and restaurants.
- (iii) Cultural diversity and historical attractions.
- (iv) Diversity of natural attractions
- (v) Diversity of entertainment and shopping areas.
- (vi) Local hospitality

Portuguese participants are 'very likely' to have the choice of the tourism destination they travel to, mostly influenced by the attributes of 'cultural diversity and historical attractions', 'local hospitality' (23%), and 'diversity of natural attractions' (21%). In the same category, the attributes 'accessibilities' gather 9% of responses, while 'variety of accommodation and restaurants' scores (6%). 'Diversity of entertainment and shopping areas' are 'very likely' to influence the image of tourism destinations for 2% of the Portuguese respondents.

When considering responses in the categories 'quite likely' and 'very likely', the ranking is the same, apart from 'diversity of natural attractions', which comes first, with 70% of responses.

As per the Indian group, by order of importance, the attributes that are 'very likely' to influence the image of a tourism destination are: 'diversity of natural attractions' (39%), 'local hospitality' and 'variety of accommodation and restaurants', both with 37% of responses, 'accessibilities' (31%), 'diversity of entertainment and shopping areas' (24%) and 'cultural diversity and historical attractions.' The ranking keeps the same order of most influential destination image factors when combined the categories of 'quite and very likely'.

Figure 5.12. *Destination image factors that influence the choice of a tourism destination for Portuguese and Indian participants.*



Source: Own elaboration.

Regarding the dimension 'place identity' respondents rated how important the following 'states/arguments' were for them to feel identified with the tourism destination:

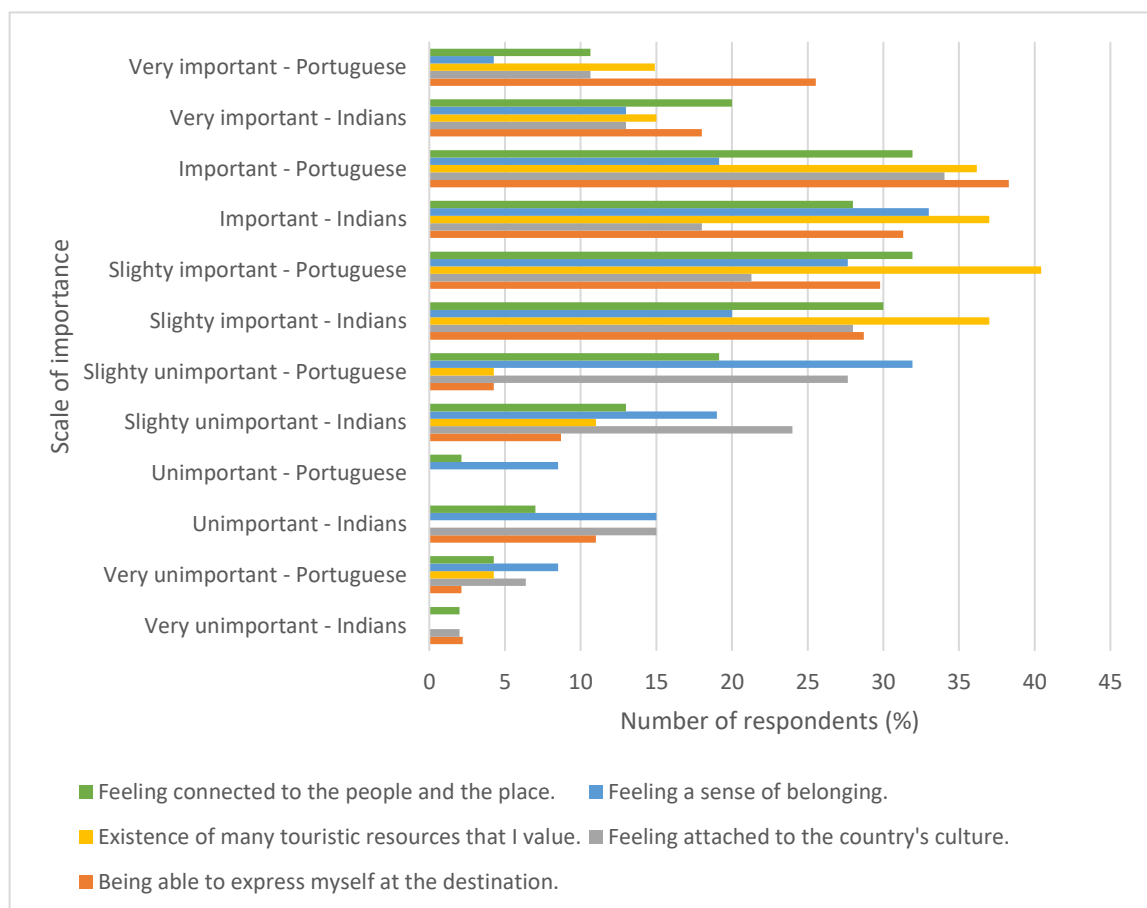
- (i) 'Being able to express myself at the destination'.
- (ii) 'Feeling attached to the country's culture'.
- (iii) 'Existence of many touristic resources that I value'.
- (iv) 'Feeling a sense of belonging'.
- (v) 'Feeling connected to the people and the place'.

As seen in figure 5.13 Portuguese respondents consider important or very important 'being able to express themselves at the destination' (64%), and the 'existence of valued touristic resources' (51%). 'Feeling attached to the country's culture' came after in the ranking, with

45% of responses in the categories in analysis, followed by 'feeling connected to the people and the place' (43%), and 'feeling a sense of belonging' (23%).

The Indian group scored similar in all five categories. By order of importance, this group value more the 'existence of valued touristic resources' (52%), 'being able to express themselves at the destination' (49%), 'feeling connected to the people and the place' (48%), 'feeling a sense of belonging' (46%), and 'feeling attached to the country's culture' (31%).

Figure 5.13. *Place Identity dimensions valued in tourism destinations for Portuguese and Indian participants.*



Source: Own elaboration.

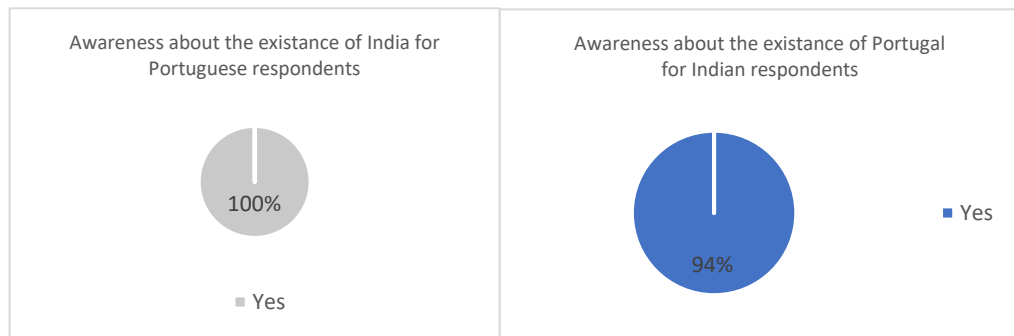
5.2.5. India and Portugal as a Travel Destination

This section will assess the existing relation between India and Portugal concerning destination awareness and, using a descriptive analysis methodology, will compare how Indians and Portuguese participants see each other's country in terms of place identity, destination attributes and destination image.

5.2.5.1. Destination Awareness

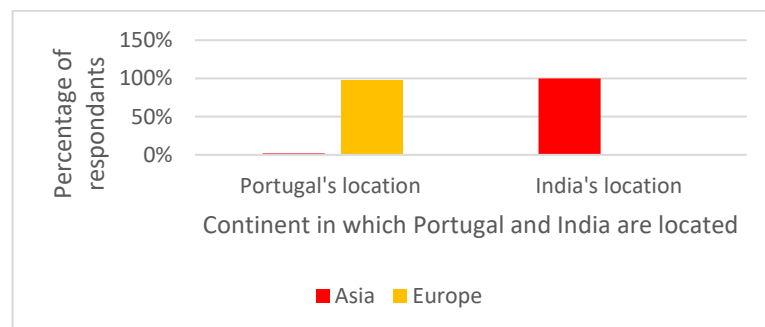
All Portuguese participants are aware of the existence of India and know where the country is located. On the other side, 6% of Indian respondents are not aware that Portugal exists and 2% consider it to be an Asian country. (Figures 5.14 and 5.15).

Figure 5.14. *Awareness about the existence of Portugal and India.*



Source: Own elaboration.

Figure 5.15. *Location of Portugal and India.*

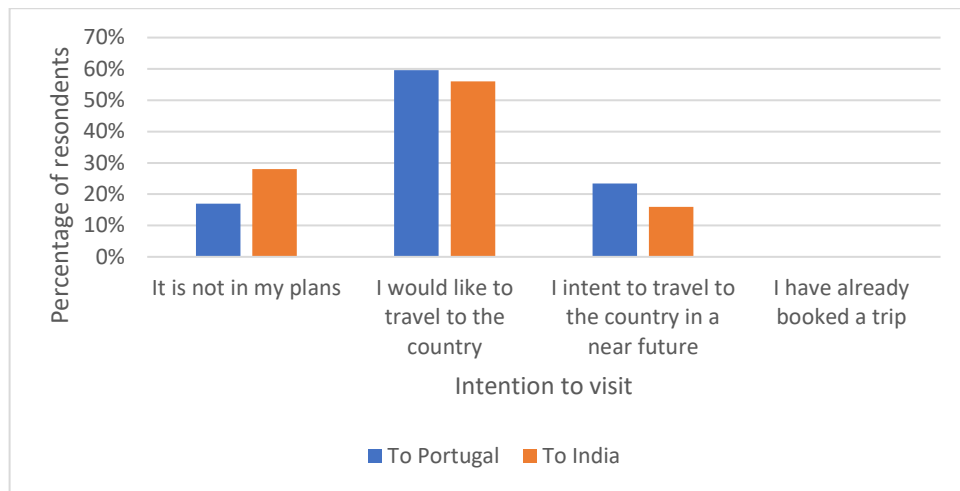


Source: Own elaboration.

Regarding the intention to visit Portugal, 72% of Indian participants would like or intend to visit the country in a near future. Around 28% of Indian participants do not include Portugal in their travelling plans.

The Portuguese group would like (60%) or intend (23%) to visit India, while 17% have no intention at all. (Figure 5.16).

Figure 5.16. *Intention to visit Portugal and India.*



Source: Own elaboration.

5.2.5.2. Place identity, destination attributes and destination image

Figure 5.17 presents the descriptive analysis results concerning the place identity factors according to Indian and Portuguese participants' perspectives regarding Portugal and India, respectively.

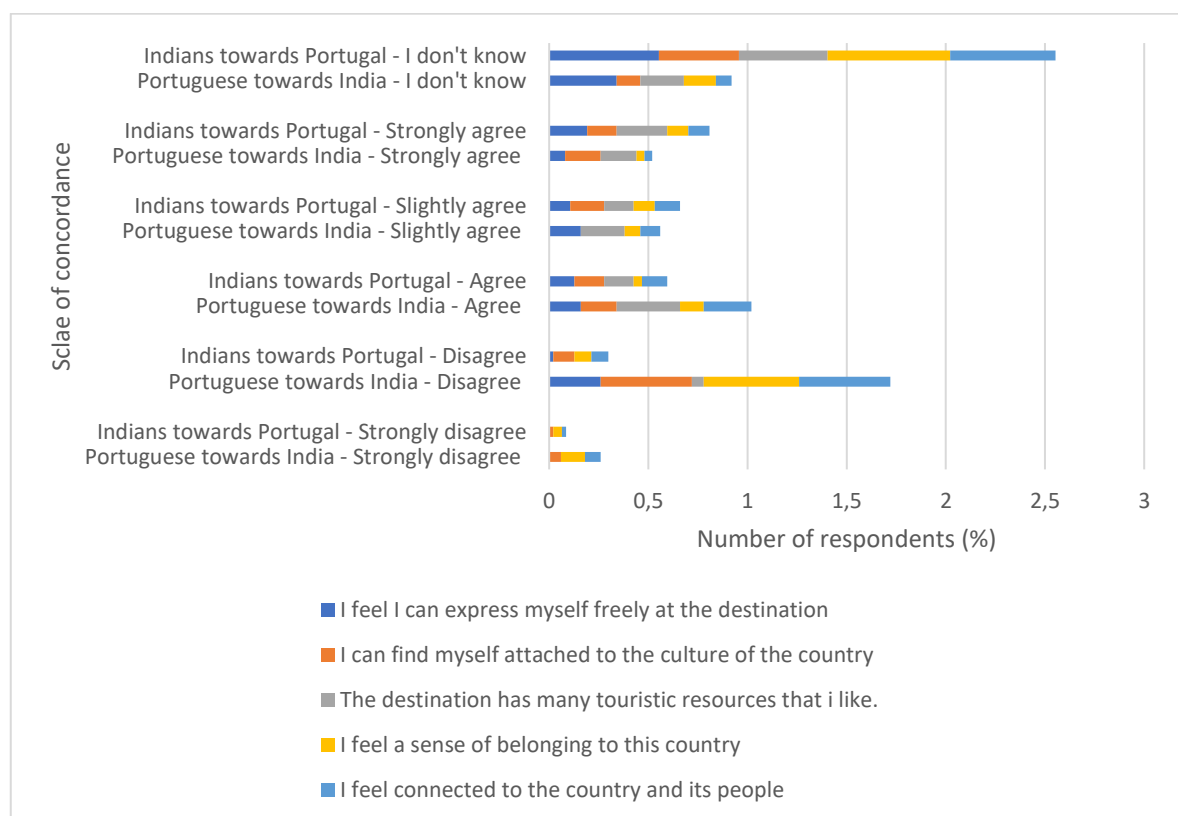
Despite a percentage of 40% to 60% of Indian participants don't know how to evaluate the different place identity dimensions, and while on the side of the Portuguese respondents 10% to 30% cannot do it, results show that Indian score much higher in all place identity dimensions than the Portuguese.

The dimensions in which Indians have more place identity with Portugal are, by order of importance: 'the destination has many resources that I like' (26%), 'I feel I can express

myself freely at the destination’ (19%), ‘I can find myself attached to the culture of the country’ (15%) and ‘I feel a sense of belonging to this country’ or ‘I feel connected to the country and its people’, both with 11% of responses.

On the Portuguese side, the existence of resources that the participants’ like and the feeling of attachment to the culture of the country rank higher, with 18% of responses in both categories. The three remaining dimensions score lower than 8%, with the lowest score being ‘feeling a sense of belonging to India’ and ‘feeling connection with the country and its people’, both with 4% of responses.

Figure 5.17. *Indian and Portuguese participants’ place identity regarding Portugal and India, respectively.*



Source: Own elaboration.

Figure 5.18 shows the descriptive analysis results concerning destination attributes according to Indian and Portuguese participants' perspectives regarding Portugal and India, respectively.

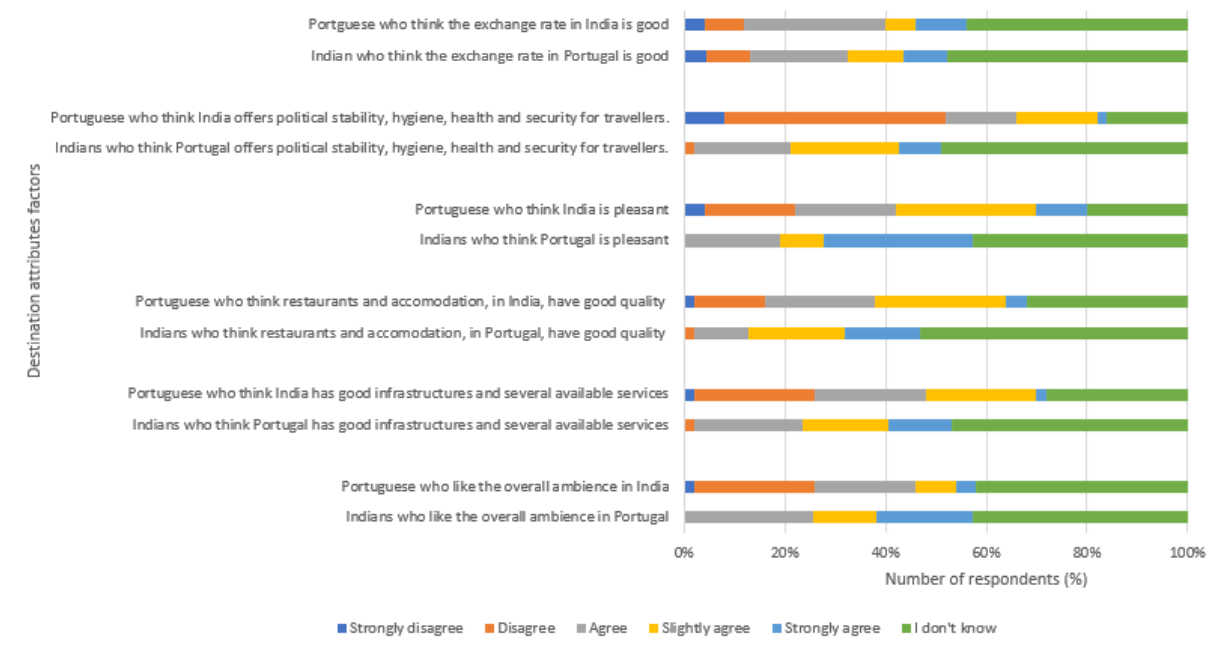
Almost half of both samples (48% of Indians and 44% of Portuguese) don't know how to evaluate the different destination attributes in each other's country but when assessing each of the attributes, the category 'strongly agree', alone, gathered a minimum of 43% of concordance of Indian participants.

When combining the categories of 'agree and strongly agree' Portuguese participants consider India to be more pleasant (58%) than Indians' respondents find Portugal to be (57%), and report higher scores concerning the quality of restaurants and accommodation they can find in their counterpart's country (52% for the Portuguese group and 45% for Indian participants). Also, more Portuguese (44%) than Indians (39%) consider the exchange rate to be good.

Indian participants score higher in the remaining destination attributes (with almost half of the sample claiming to like the overall ambience in Portugal (57%), thinking that Portugal has good infrastructures and several available services (51%) and finding that Portugal offers political stability, hygiene, health, and security for travelers (49%).

It is worth noting that the 52% of Portuguese believe Indian doesn't offer political stability, hygiene, health, and security for travelers.

Figure 5.18. Indian and Portuguese participants' destination attributes regarding Portugal and India, respectively.



Source: Own elaboration.

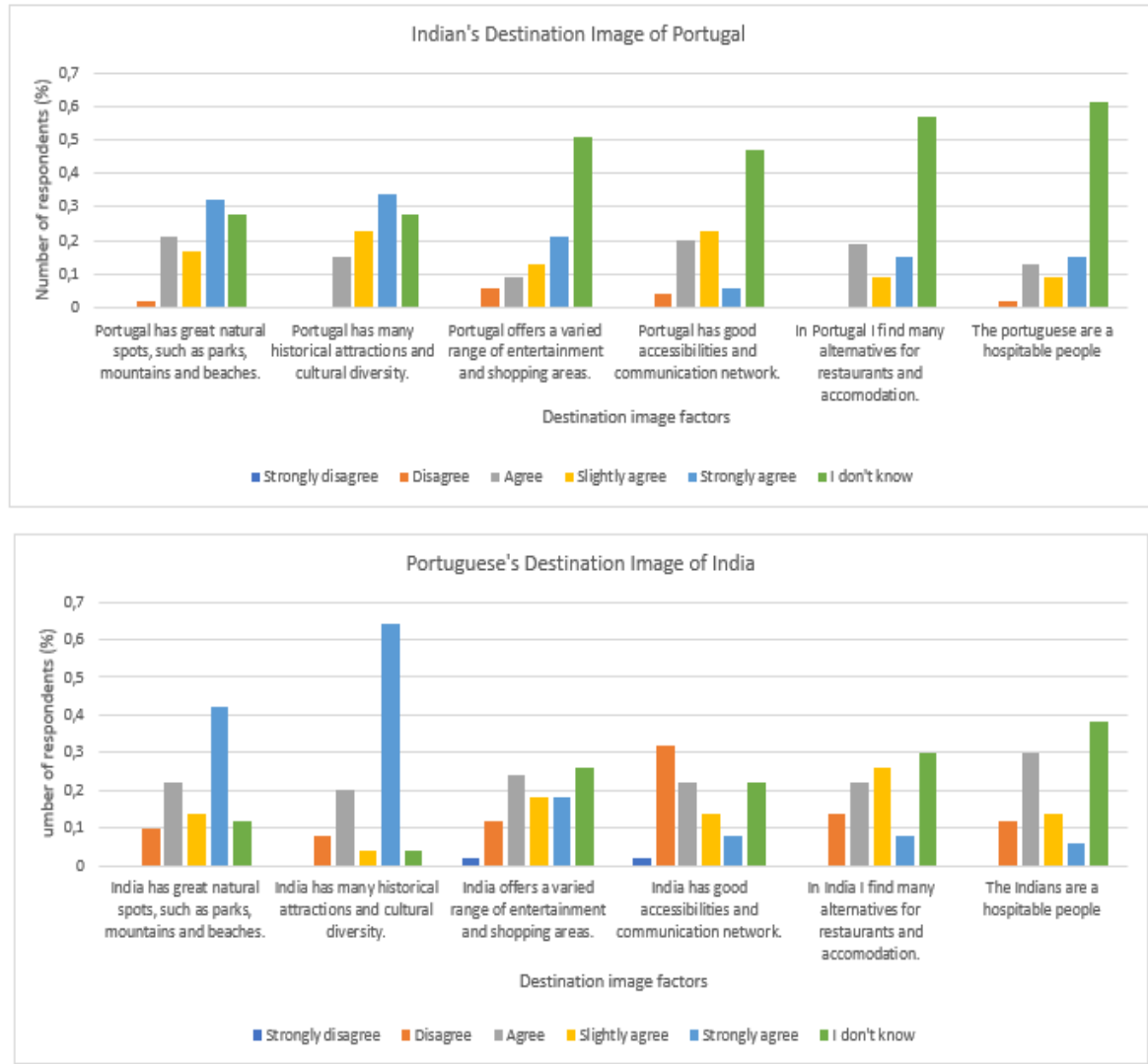
Figure 5.19 presents results of the descriptive analysis related to destination image according to Indian and Portuguese participants' perspectives regarding Portugal and India.

The dimensions in which Indians have a stronger destination image of Portugal are historical attractions and cultural diversity (34%), and natural attractions (32%). More than half of Indian respondents cannot evaluate destination image attributes like hospitality (61%), variety of restaurants and accommodation (57%) and entertainment and shopping areas (51%). The least stronger destination image factor is 'accessibilities and communications'.

On the Portuguese side, the stronger dimensions towards India are historical attractions and cultural diversity (64%), and natural attractions (42%). About 18% of Portuguese participants consider India to have a varied range of entertainment and shopping areas. The least strong dimension is 'good accessibilities and communication network'. The

dimensions 'local hospitality' and 'variety of restaurants and accommodation' present the highest scores (38% and 30%, respectively) in the category 'don't know'.

Figure 5.19. *Indian and Portuguese participants' destination image regarding Portugal and India, respectively.*



Source: Own elaboration.

5.3. DISCUSSION AND THEORETICAL CONTRIBUTIONS

5.3.1. Cinema consumption and travel behavior of Portuguese and Indian tourists

The sample is equally distributed regarding gender, with a prominence of participants aged between 25 and 41 years old. Given the high percentage of responses within this category, results will be directed related to the generation born between 1981 and 1997.

Regarding education, more Indian participants have completed higher level of studies than the Portuguese, with almost all respondents having a master's degree. Educational differences won't pose a problem in the interpretation of most results since it has been proved (in the previous chapter) that it doesn't interfere with the variables in study, except for place identity, in which participants with higher levels of education tend to score low in place identity. When analyzing the place identity variable, later in this section, the education level of participants will be considered in the results interpretation.

Regarding Cinema consumption, the Portuguese watch more movies, tv series, video clips, and other kind of films than their Indian counterparts. The differences found between the two groups are not significant in daily consumption. Almost half of participants within the two groups watch movies, tv series, video clips and other kind of films daily. However, more than half of the Indian participants state to consume audio-visual products monthly, while the Portuguese do it at least once a week, if not every day.

If a monthly consumption of audio-visual products could present a challenge to induce film tourism in low density markets, it doesn't seem to present a problem among Indian nationals, given the fact that around 35 million viewers consume movies, tv series, video clips and other kind of films every year (Statista, 2022).

Both groups prefer to watch comedies, but real-life stories and documentaries are also popular genres. It's interesting to note that music video and songs, mentioned by 42% of the Indian participants as a favorite genre, are released months before the movie because of its extreme importance in film promotion and since it is a powerful source of income. As

videoclips play regularly on mass media, this type of content may be useful to promote tourism destinations in the Indian market.

Literature suggests that television was, in 2010, considered to be one of the most influential sources of information and a powerful media in India (Marques, 2010). This is in line with previous studies on film tourism that considered tv series more powerful than films to induce tourism (Beeton, 2005, 2016). Recent statistics show that film entertainment and digital content are ranked as the 3rd leading media in India (Statista, 2022). Considering the results of this study, which show that soap operas are the least favorite genre of content, for both Portuguese and Indian participants, and since a significant number of respondents prefer other type of content than the one that was listed, it seems relevant to explore digital film induced tourism or other options of tv content that provide a prolonged exposition of the destination on the screen and attract younger generations of viewers. These options should include comic content since it seems to be highly valued by most tourists.

Considering the influence of films in the desire and decision to travel, Indians seem to be much more affected by movies than the Portuguese. Even though a higher percentage of Portuguese participants have felt the desire to travel after consuming Cinema, on the Indian side, the conversion rate is much higher. These results are supported by literature that suggests the influence of films in Indian tourists is much bigger than the average of other consumers (Marques, 2010). A more recent study has also reported that many Indians (46%) find in films, motivation to travel. A significant percentage (34%) have chosen their holiday destination after seeing the destination featured on a movie (MTPI, 2020).

When comparing both samples, the travel frequency of Indians is slightly higher than that of the Portuguese. Being the second fastest growing market for international travel, this tendency is, according to Bain and Company (2022), expected to keep increasing.

Regarding the percentages of outbound tourism, results of this study are slightly different than those published by Statistics Portugal (2021). While in the present study the percentage of those who have travelled 'once or twice a year' ascend to 74%, the official statistics accounts for only 47%. Results also differ in the percentage of the Portuguese that

has never travelled at all. The 6% in this study increases to 11% in the data of Statistics Portugal (2021). The reason for this difference may reside in the fact—that the data published by the official Portuguese body only concerns the year 2020 (in which the world was living a pandemic crise) and the question in the present study was formulated not to exclude years in which tourism was booming (until 2019). This may explain why the percentages of this study are higher.

Indians have traveled the most within India itself and other places in Asia, while the Portuguese have visited more times Portugal and Europe. Our results are in line with ETC (2022) that shows Asia region holds the second highest share of international travel of the Indian market (34%) and with Statistics Portugal (2022) which states that European countries were the destination chosen by almost 80% of the outbound Portuguese travel. As suggested by Fourie (2015), proximity seems to be a choice criterion when choosing a holiday destination for both participants.

Considering Portugal and India as travel destinations for both Indian's and Portuguese, respectively, results show that despite 23% of the Portuguese participants have traveled to Asia at least once, only 6% have been to India. On the India side, only 9% of Indians have visited Portugal at least once, but 63% have been in Europe. It seems that both destinations are missing an important share of international outbound market. These two destinations could leverage on the incoming of tourists to the region. Mostly Portugal, which seems to be losing 54% of the potential of Indian's market (Statista, 2022; Statistics Portugal, 2022).

In addition, considering that Indians who visit Portugal stay less than 3 days in the country (Turismo de Portugal, 2022) and the average length of stay at the tourism destination is, according to responses of participants, of 4 to 7 days, the loss of Indian tourist's inflow and revenue for Portugal is even bigger.

Results show that Indian travelers are much higher spenders than the Portuguese. Almost half of the Portuguese participants spend less than 1000€ on their travelling, around 44% of Indian participants spend more than 2000€ on their holiday.

These numbers confirm the projections of Bain and Company (2022) that suggested that the average Indian traveller spending of \$1,200 per visit (Forbes, 2018), was expected to increase with time.

This study is also in line with the Statistics Portugal (2022), which allocate the amount of 540€ for travel expenditure of outgoing Portuguese tourists.

Concerning the factors that are likely to influence the choice of a tourism destination, descriptive analysis highlights foreign exchange as one of the least important attributes to consider when choosing a destination to travel. Given the fact that this result contradicts what literature presents, since foreign exchange is considered a strong influencer in the decision to travel (Howard & Sheth, 1969; Fourie, 2015, Eurobarometer, 2022), further investigation is recommended.

It should be highlighted that literature considers the cultural offer at the destinations as the second most important attribute for Portuguese (44%) (Eurobarometer, 2022). Our study shows that cultural offer is indeed very much appreciated by Portuguese tourists, although attributes like safety, ambience and natural resources are valued more by the participants of this research.

Concerning Indian participants, results are also in line with (Visit Britain, 2022) which suggests that security/safety, 'variety and quality of the accommodation and restaurants and 'natural resources' options are important for this group. The same is valid for 'cultural and historical attractions' / 'diversity of entertainment and shopping areas' that present similar scores of those published by (Visit Britain, 2022). However, this study presents other attributes that participants value more.

On the overall, the findings concerning the most valued attributes that are very likely to influence the choice of a tourism destination support the previous studies (Fourie, 2015; Rewtrakunphaiboon, 2018; TCI Research, 2018). 'Political stability, health risks and security at the destination', 'variety of natural resources', overall ambience', and 'climate are, indeed, very important destination attributes that may induce tourism.

The present investigation also concluded that destination attributes seem to be an important component of destination image. Since most influential factors for destination

image match some of the mentioned destination attributes, natural resources, cultural and historical attractions should be object of a detailed attention of destination managers since they can be crafted to influence the destination image. In addition, hospitality, highly scored by both groups seems to play an important role in destination image. Given the results of hypothesis 9 “Place identity influences the perceived destination image tourists have of the tourism destinations they travel to” and considering that a component of attachment and belonging exists in ‘Place’ dimension, the relation between hospitality and place identity could be further explored in destination image studies.

Regarding place identity, respondents have with the tourism destination they travel to, despite the Portuguese group score higher in every dimension, the factors valued the most, for both groups, are ‘being able to express oneself at the destination’ and ‘the existence of valued touristic resources’. This result reinforces the utility of leveraging on natural, cultural, and historical resources at the destination.

It should be noted that according to the preliminary analysis of this study, participants with higher level of education score lower in place identity dimensions. This may explain why the Portuguese sample score higher than the Indian respondents.

5.3.2. India and Portugal as a Tourism Destination

All Portuguese know about the existence of India, but not all Indians know about the existence of Portugal. Results reveal a slightly lack of knowledge from Indian participants towards Portugal. A small number of respondents don’t know that Portugal exists or cannot tell in which continent it is located, considering it to be an Asian country.

As per travelling intention, more Portuguese would like or intend to visit India than Indians would consider visiting Portugal.

These results seem to show more interest or knowledge from Portuguese towards India, than from Indians towards Portugal. Nevertheless, it can be observed that India

participants show a higher place identity regarding Portugal than the Portuguese show towards India.

The stronger dimensions for both groups are 'valued resources at the destination', while the weaker are 'feeling a sense of belonging' and 'feeling connection with the country and its people'.

As per destination attributes, results show that Indian have a better perspective of Portugal's attributes as a tourism destination than Portuguese participants consider India to have. The quality of available services and stability/safety in India are the main reason for Portuguese participants scoring low.

On the overall, Indians have a better destination image of Portugal than the Portuguese have of India. Nevertheless, a high percentage of Indians don't know much about Portugal. Indian participants evidence more positive opinions about Portugal, regarding entertainment and shopping areas, accessibility and communication network, restaurants and accommodation and Portuguese people's hospitality. On the other hand, Portuguese participants show a more positive perspective regarding India's historical attractions and cultural diversity.

Both groups present stronger opinions about the natural spots and historical attractions/cultural diversity of each other countries.

On the overall, results show that both countries have a positive attitude towards each other, although the awareness of India by Portuguese is higher than the knowledge Indians have of Portugal. Nevertheless, Indians seem to have a better destination image of Portugal and report a stronger place identity than their Portuguese counterparts.

Results seem to suggest that the will of visiting each one of these countries could be increased by improving the accessibilities (connections) and promoting the culture and the touristic resources available at the destination, being the cultural attractions and natural spots more significant of all.

5.4. CHAPTER SUMMARY

The findings presented in this chapter derived from exploratory research conducted with the intention of comparing Cinema consumption and travel behavior patterns of Portuguese and Indian tourists and assess the destination image of Portugal and India for these groups of tourists.

Indians present higher education levels than the Portuguese participants. Both groups are heavy Cinema consumers with preference for comedies, real-life stories, documentaries, and music/video songs. Although the Portuguese tend to watch more films than Indians do, the impact of Cinema in the desire or travel decision in Indians is higher. Travel frequency, length of stay and spending is also higher among Indian tourists than for Portuguese travelers. Both groups travel to places nearby.

Cultural offer is more appreciated by Portuguese tourists, although Indians also value it. Both groups consider natural spots, historical attractions, stability, security, overall ambience, and climate as important factors to travel. Having place identity with the destination seems to impact travelling mostly in the dimension of being able to express themselves at the destination.

Regarding India and Portugal travel destination for Portuguese and Indians, respectively, Portuguese show more awareness than their Indian counterparts. Nevertheless, Indians seem to have a more positive idea about India's destination attributes, a better destination image, and stronger place identity with Portugal than the Portuguese have with India.

IV GENERAL DISCUSSION

6.1. INTRODUCTION

The extensive literature review and the findings of the quantitative and exploratory study, presented in the previous sections, have deepened the knowledge in the field Cinema as a behavior modulating agent and more specific, decision-making and destination image applied to film tourism. The discussion introduced in the previous chapters prepared the foundation of two theoretical models that will be presented in this section and that harmonize important findings of this investigation.

As a general discussion and contribution to research, a film travel decision making model, and a film induced destination image model, will be presented and explained.

6.2. FILM TRAVEL DECISION MAKING MODEL

The findings of the exploratory study, together with literature review suggest that people can have their behavior influenced by Cinema. On the other hand, the quantitative analysis rejected all the hypotheses related to travel decision. On the overall, the influence of Cinema, destination image, place identity and destination attributes do not impact the travel decision making.

Several studies have been conducted in film induced tourism related fields. However, few researchers have explored the film travel decision making process. Research suggests that this happens for the following reasons:

1. Most studies cannot be generalized due to its exploratory nature.
2. Hardly any studies have focused specifically on the travel decision analysis.
3. The travel decision making is a complex process.

As many variables influence the buying decision, travel decision is also impacted by many factors, which cannot be addressed all at once but rather require a deeper understanding and an integrated approach.

Scholars are trying to create a model for travel decision making since the decade of 1960. Despite the efforts and different suggestions, academy has not yet found consensus.

The current models for travel decision are all based in the traditional decision-making models. One of the most influential theories is the Engel-Kollat-Blackwell (EKB) consumer decision-making model (EKB), which considers five steps in the decision-making process. From this model, explained in chapter two, other theoretical frameworks have been suggested by authors who study this area of knowledge (Darley et al, 2010; Hoffman & Bateson, 2017; Dimitriou & AbouElgheit, 2019).

To tap the niche segment of film tourism and better prepare destination managers and marketers to position and differentiate a specific destination from its competitors, while leveraging on Cinema productions, the existing models should be revisited and adapted.

Despite the findings of the present study rejecting the influence of Cinema, destination attributes, place identity and destination image in the decision to travel, it seems that if these variables are combined with the right motivator (a film that shows images of a specific destination) and, simultaneously, a destination marketing strategy variable is included in the analysis, the relationship is likely to occur.

Based on this premise, a model for film travel decision making will be presented in figure 6.1. It has its theoretical foundation in the theories discussed in the literature review, presented in chapter II, and result of the findings of this investigation (chapters four and five).

It comprises five steps and a critical component that is transversal and permeates all the different stages of the decision-making process.

Figure 6.1. *Film Travel Decision-Making Process.*



Source: Own elaboration.

Phase one – Inspiration

Supported by the argument of several authors who consider that a decision is evoked by many stimuli (external or internal), (Dann, 1997, Moutinho, 1987), the model presented now is in line with Hoffman and Bateson (2017), who suggest that the first stage is the stimulus, which will act as an inspiration to travel.

In the film context, the positive attitude towards place identity, stimulated by films, when displaying destination features, associated with actors and celebrities that play characters with which viewers tend to create emotional connections, may serve as a stimulus to travel.

Destination managers can benefit from the studies conducted on motivations that induce film tourism. The settings or the attributes of the film, and more specific, those related to personality and place dimensions, can be negotiated with film makers to target the inner motivations of tourists.

Phase two – Need Recognition

The stimulus evoked in the film can inspire travelling since it will awaken a need. The traveler is now aware that he has a certain need, and it must be fulfilled. According to Maslow's hierarchy of needs (Maslow, 1943), all human beings have needs that motivate behavior. The higher the consumer is in the hierarchy of personal needs, the more likely he

is to travel (Yousaf et al., 2018). Nevertheless, other authors suggest that each level of need can be, in part, satisfied by travelling (Dann, 1981; Pearce, 1988; Pearce & Lee's, 2005).

Destination managers can use promotional videos, leveraging on place and personality dimensions, to that create in the consumer's mind the perception that travelling to a specific destination will satisfy a latent need.

Phase three – Planning, Searching and Evaluation

Once the need is recognized, the traveler will search for information and evaluate the existing alternatives. To plan the trip, consumers will use a variety of sources. The internet, peer reviews and word-of-mouth are powerful tools that influence tourist behavior (Center Intelligence Agency, 2021; Alic, 2020).

Promotional videos can be released on the destination website, social media and other platforms as adds. Since organic sources of information are considered the best (Howie, 2003 & George, 2004), reviews of tourists who have experienced the destination can be promoted.

In line with the findings of the present study, which suggests that the most preferred genre of film content is, among others, real life videos and documentaries, stimulating tourists to publish real life videos about their holiday and filming documentaries about the destinations is recommended.

Phase four - Choice and Experience

When the consumer finally makes his choice and purchases, he reaches phase four. Among the many factors that may influence which brand to buy (in this case which destination to travel to), the Push and Pull theory (Dann, 1997), suggests that the decision to travel is influenced by inner and outer motivations (the push and pull factors).

According to this theory, the elements that may impact on the travel decision may be the desire for rest, recreation and adventure or may be related to the need of escape from mundane reality and build or reinforce social relationships (push factors). Destination

attributes can serve as pull factors that may attract tourists towards a destination. The findings of this study suggest that tourists seek natural spots and historical attractions, cultural diversity, but also value political stability, safety and security and quality in the services provided.

The marketing tools developed upon the push and pull factors in the previous stages will lead the tourist to choose the destination which he perceives as the most suitable to fulfill his needs.

Once the decision is made, the tourist travels to the chosen destination to have the holiday. In other words, the experience happens.

Even though not all tourists at the destination had their decision influenced by a film and, since the majority are serendipitous tourists that just happen to be in the destination portrayed in a film (Macionis, 2004), destination managers can hire celebrities or encourage tourists to create videos of themselves while exploring the destination, which after release can cause a strong impact on consumers of stage three.

Another reason that supports the previous argument is the fact that younger generations are highly inspired by influencers (Alic, 2020). By leveraging on the dimension 'personality' of cinema, more tourism can be induced.

Phase five - Post Experience Evaluation

In the fifth and final phase consumers will evaluate their experience. Tourists will assess if the initial expectations about their holiday were met, unmet or exceeded. If the outcome is positive tourists will be satisfied and happy. If not, the feeling of disappointment will cause cognitive dissonance, which will be translated into a discomfort in the buyer and a post-purchase conflict (Kotler et al. 2017).

The experience lived at the destination will affect the perceived destination image. If not with the reviews published online by tourists in specific sites (like trip advisor), or posts on social media, the word-of-mouth will be negative.

Since travelers are highly influenced by online channels and just the social media alone impacts on the decision to travel of 43% of tourists (ETC, 2022), this phase should be carefully monitored. Destination image assessment should be conducted periodically (Croy, 2010).

To favor positive e-word-of-mouth, create a strong and positive destination image, and to incite (re)visits, organic marketing campaigns should include the release of positive review's videos on social media.

Critical component – Destination Marketing

Literature suggests that the travel decision making process is very complex and results show that film alone does not impact on the travel decision. Nevertheless, it has also been concluded that being a strong motivator, films can influence the decision making, when coupled with a marketing strategy, which should be developed to cover each phase of the film travel decision making process.

When so many destinations offer identical features, those who position themselves differently may leverage their competitive advantage. Understanding the niche segment of film induce tourism and how decision-making is made for this type of tourists, can help destinations to implement policies that will promote economic, cultural, and social development for all stakeholders.

6.3. FILM INDUCED DESTINATION IMAGE MODEL

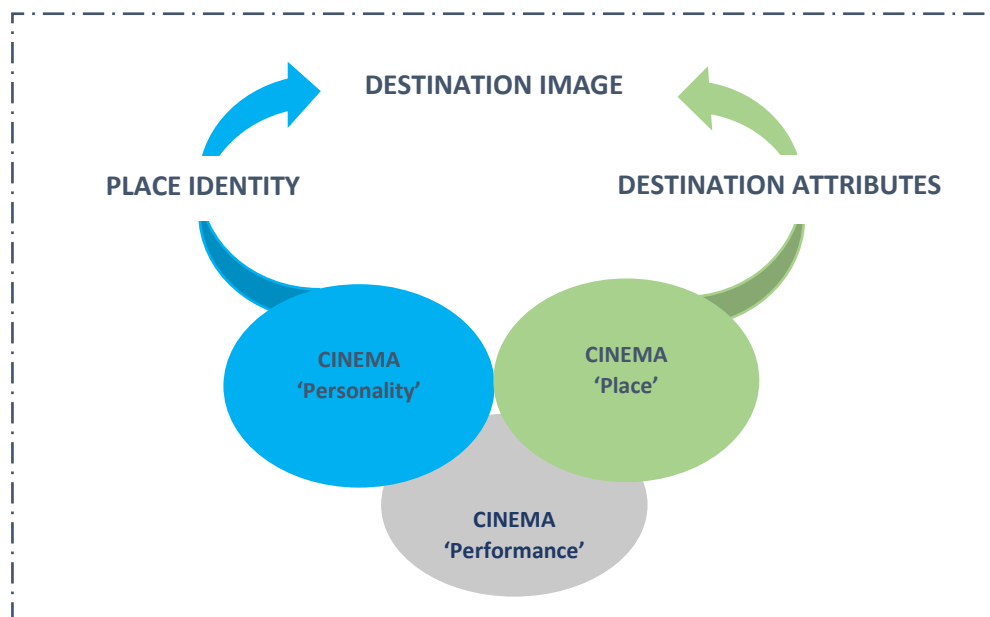
Literature suggests that positive images favor the behavioural intention of travelling to a specific destination (Lee & Lee, 2004; Wang & Hsu, 2010). In this sense, destination image becomes a key component in destination marketing.

Research is vast in this field of knowledge, with many scientific papers having studied how destination image relates to film tourism. Nevertheless, few authors have addressed the

issue of how film attributes impact on destination image, a gap that the present investigation tried to fill.

The findings discussed chapter four suggest that destination attributes and place identity can be developed to create strong destination images. On its turn, Cinema can be a main driver to create a strong positive image in the mind of the tourist. (Figure 4.2).

Figure 4.2. *Film Induced Destination Image Model.*



Source: Own elaboration

All three film attributes play a significant role in the formation of destination image.

The film genre, overall image, and the story ('performance' dimension) influence the destination image on the overall. Place and personality are strong components, especially if coupled with destination attributes and place identity.

Actors, characters, and celebrities (dimension 'personality') increase place identity and reinforce the image of the destination. Findings suggest that the more tourists have place identity with destination, the stronger the perceived destination image is. Therefore, famous actors and celebrities can take part in the storyline to create characters with which

viewers create emotional attachments. Through the self-identification with the film characters, the images displayed will lead to an identification with the place. This will, in its turn, reinforce the image of the destination. If the bonding creates a positive feeling, the destination image grows stronger. To achieve this, and since comedies are preferred genre of content, the development of comic productions seems to be relevant to promote a destination.

On the other hand, under the umbrella of the dimension 'place', destinations attributes, such as landscapes can serve as film settings or sceneries in which the film unfolds.

The model presented in figure 6.2. confirms what literature suggests regarding destination attributes and place identity as key components for a strong destination image positioning. Marketeers and destination managers can, indeed, leverage destination attributes and place identity, by using the right film attributes, to build a strong image and position the destination ahead of its competitors.

6.4. CHAPTER SUMMARY

Two theoretical models have been proposed in this chapter. One model for film travel decision making and another one related to film tourism destination image.

The frameworks presented in this chapter have evolved from theories revised in literature and insights gathered while discussing the findings.

The model for film travel decision making comprises five stages, plus a critical component of destination marketing, without which film induced travel does not happen. Throughout the description of each stage, a brief explanation on how managers can leverage from films to induce tourism is given.

The second model discusses the relation among film attributes, place identity, destination attributes and its impact on destination image. This framework suggests that destination

attributes and place identity are key factors in destination image, which can be leveraged by film attributes dimensions.

Destinations that understand the models presented in this chapter can implement policies to develop film tourism combined with the necessary marketing strategies that will target the audience most effectively. In addition, it gives destination managers and marketers the knowledge of knowing what to include and which film dimension must be explored to achieve the best results.

VII CONCLUSION

BRINGING NATIONS TOGETHER WITH CINEMA AND TOURISM: THE INFLUENCE OF CINEMA IN DESTINATION IMAGE, DESTINATION ATTRIBUTES AND PLACE IDENTITY TO FOSTER CULTURAL AND TOURISTIC RELATIONS BETWEEN PORTUGAL AND INDIA

The present investigation analyzed the impact of Cinema on destination image, place identity, destination attributes and travel decision to foster tourism and cultural relations between India and Portugal.

The study focused on fields that were still underexplored, with the analysis covering aspects related to Cinema and decision to travel, film induced destination image and place identity to reinforce the role of Cinema in destination image.

Being the tourism sector a main driver for the Portuguese economy, and Indians one of fastest growing markets in terms of outbound travel, with the biggest Cinema industry in the world, and with whom Portugal has historical connections and active bilateral relations up to today, it seemed relevant to understand the phenomena called film tourism in Portugal and India. Other than reinforcing political connections between the two countries and developing tourism, films may stimulate cultural proximity, which can bring nations closer.

To better understand the phenomena in the study, the investigation was divided in two parts.

Part one aimed to theorize the relationships between cinema, destination image, place identity and destination attributes in the decision to travel, as well as the influence of film attributes in place identity, destination attributes and destination image to induce tourism.

Part two has covered aspects related to Cinema consumption and travel behaviour of Portuguese and Indian Tourists and the perception of India and Portugal by Portuguese and India nationals.

The study was preceded by an analysis of socio-demographic variables such as gender, age, education, and its influence in the variables in study.

It was concluded that gender does not influence behavior towards cinema, neither it affects the perception of destination attributes, place identity and destination image of tourism destinations tourists travel to.

Regarding age, results show that it does not impact on destination attributes. Statistically significant differences exist between generations in the personality dimension of cinema, place identity, and destination image, but not in destination attributes.

Results suggest that Cinema consumption is highly influenced by age and education. Higher degree levels and older generations tend to present less movie consumption. This is the case of the Portuguese sample in which lower levels of education (high school) and younger age (below 25 years old), present higher frequency in watching movies, tv series, video clips and other kind of films. While these prefer comedies, people aged between 26 and 42 years old tend to watch more documentaries.

Education level has no influence in cinema dimensions, neither it impacts on the perception of destination attributes and destination image. Nevertheless, higher education levels are associated with lower scores on place identity.

Despite the effort put in this investigation, it was not possible to confirm the theoretical model designed for this research since most relations among the variables were not confirmed.

The impact of Cinema in the travel decision has not been statistically corroborated by research up to now and the findings of the present investigation corroborate the conclusions of previous studies about films, destination attributes, place identity and destination image not being attractive enough on their own, to induce tourism, although they play a subtle and important role to generate tourism interest.

Regarding the first objective of this investigation, 'assess the impact of cinema, destination image, place identity and destination attributes in the decision to travel', the quantitative analysis (part one) of this study concluded that there is no direct relation between travel decision and Cinema, destination attributes, place identity or destination image. However, the exploratory study (part two), suggests that films do influence travelling. Respondents, and more Indians than Portuguese, have traveled due to the influence of films.

Most of the research conducted in this field of knowledge focuses on a specific film or location and, when this happens, the impact of film in inducing tourism emerges. The quantitative study didn't analyze any film in specific, but rather Cinema in general. It seems now that if there is no specific film, respondents cannot provide accurate responses. If film tourism corresponds to the 'displacement of people caused, direct or indirectly, by audio-visuals products' (Beeton, 2005; Connell, 2012; Hudson & Ritchie, 2006), there should be a cause to induce tourism. The motivation to travel is the film and/or the location displayed on the screen. If there is no film, travel to touristic destination may occur, but it is not film tourism.

Destination managers and marketers may use Cinema to induce tourism to a particular destination. Despite the travel decision-making being a complex process, it seems possible to design a model that explores film features to influence the decision-making to travel to tourism destinations.

The film travel decision making model, suggested in the previous chapter, was adapted from traditional decision-making models, and it is developed in five stages through which the consumer goes when deciding to which destination to travel (Inspiration; Need Recognition; Planning, Searching and Evaluation; Choice and Experience; Post-experience Evaluation). A critical component of destination marketing was added to this model. All stages require specific marketing strategies, without which film tourism doesn't happen.

Our film induced decision making model is in accordance with Hua et al., 2021, who argue that there is a significant relationship between a destination and popular media. This

implies that a positive and attractive image through popular media encourages viewers to visit a destination.

The relation between Cinema and destination image has been studied in objective two. However, to address research gaps found in literature, film attributes were considered, so as place identity and destination attributes. These variables seemed relevant to understand the phenomena at a deeper level.

It has been concluded that Cinema's dimensions of place, personality and performance influence destination image and place identity, being the 'place' dimension the most influential of all, in destination image. The higher is cinema's place dimension, the stronger is the destination image.

Cinema's personality dimension appears as the most influential of all in place identity, being a full mediator of Cinema and destination image.

The stronger is the place identity, the more positive is the destination image.

It has also been concluded that destination attributes and place identity are strong components of destination image.

The findings led to the creation of a film induced destination image model, presented in chapter six, that may be applied by marketers and destination managers while developing policies to stimulate film tourism in a specific destination.

Understanding how Cinema impacts the travel behavior of Portuguese and Indian tourists was important to assess how Cinema can be used to leverage touristic and cultural relations between India and Portugal. Therefore, the second part of this investigation focused on learning about Cinema consumption and travel behaviour of Portuguese and Indian tourists (objective three) and on how Portuguese and India nationals perceive each other's country as a destination to travel (objective four).

Results confirm previous studies that suggest Indians are much more affected by Cinema, than other users, and films can be a motivator to travel (MTPI, 2022). Comedies, real-life stories, documentaries, and, particularly for the Indian market, music video and songs, are the preferred content to watch by Indian and Portuguese tourists.

Corroborating previous studies, it was confirmed that travel spending is much higher among Indian participants (Bain and Company, 2018; ETC, 2020; Forbes, 2017).

Geographical proximity seems to be important when choosing where to travel, and both groups seem to value relatively equally political stability, health risks and security, variety of natural resources, overall ambience, and climate, when choosing a destination.

Indian and Portuguese tourists value each other's country attributes, have place identity with the destination and a good destination image of each other. Nevertheless, the Portuguese present a better knowledge of India, and a higher intention of visiting the country than their Indian counterparts. On the other hand, despite many Indians not being aware of Portugal, they present a more positive opinion than the Portuguese in the dimensions studied.

Indians value more the destination attributes of Portugal than the Portuguese value those of India. Apart from culture and history, highly appreciated by the Portuguese tourists in India, the perception of stability and security in India can be improved.

Indian participants value in Portugal the natural spots, historical attractions, and cultural diversity. Entertainment and shopping areas, accessibility and communication network, restaurants and accommodation and Portuguese people's hospitality, were also mentioned as attributes that may induce tourism.

Indians have a higher place identity with Portugal, than the Portuguese have with India. The more valued dimensions are the destination attributes, sense of belonging and feeling connection with the country and its people. These dimensions can be reinforced using film attributes such as personality and place.

On the overall, Indians have a better destination image of Portugal than the Portuguese have of India.

Results show that a high percentage of Indians who travel to Europe do not visit Portugal, and when they do, they stay less days in the country than the average length of visits in other European destinations. The above suggests that there is still room for Portugal to explore the Indian market, in terms of touristic arrivals and revenue.

Despite the efforts of the Portuguese government to attract Indian film makers, it seems that the Portuguese authorities have not yet found the potential of the cinematography industry. The number of Indian films shot in Portugal is far from reaching the market share of the production that is being made in other European countries, such as Switzerland, and which, in turn receive one of the highest percentages of Indian visitors in Europe.

Around 75% of Indian movies are consumed internally in India and if Portugal wants to overcome the present number of Indian tourist arrivals, may consider developing film tourism focused on the Indian market. It is widely acknowledged that Cinema contributes to tourism development and to foster intercultural relations (UNWTO & Netflix 2021; Kim et al., 2007). Not only it increases the revenues and touristic arrivals in the regions where the films are shot, but also because the images of the destination and its culture are shown in different parts of the world, through mass media distribution.

The argument above makes us believe that a favourable Portuguese governmental orientation to develop internal and external policies related to culture and tourism in the Indian market can add value to both nations. For example, the development of new touristic products and markets. There is a niche opportunity in the Indian film industry and an outbound tourism market that is of much interest to Portugal.

It is known that cinema can impact on the choice of a traveler. Nevertheless, it is also acknowledged that if an image of a place appears in a movie without any further context it will not influence the decision of travelling.

Exploratory research revealed that the images that are portrayed by Indian movies filmed in Portugal are, in its majority, out of context, since no marketing actions to promote Portugal as a destination have been done by the Portuguese Tourism Authorities in India, when these films were released. Despite being classified by the Tourism of Portugal as a market to develop (Turismo de Portugal, 2022), it seems that Portugal as a destination to travel is not conveniently promoted in the Indian market.

Although tourists like to learn about the culture of the country that they chose to visit, to feel more secure and connected, they need to find something that reminds them of where

they come from. This can be noticed in the touristic supply, like transportation, accommodation, and restaurants, similar all around the globe. Nowadays, aviation procedures, hotels and international cuisine offer similar services from Asia to America. This trend to standardize supply may lead to the loss of identity of the destination, especially when mass tourism is privileged.

In the touristic panorama, Portugal competes at the same level as countries located in the Mediterranean basin, which have a similar touristic supply to Portugal. The de-characterization of the destination, due to mass tourism, will lead to a decrease in demand and revenues. Therefore, only those countries that can preserve the features that differentiate them from others, as well as those that show the ability to create niche markets, will stand out. Not only these destinations will be able to preserve their image, identity, and authenticity, but will also have a competitive advantage over other touristic locations.

Film tourism is a niche segment that may invert the touristic massification process, preserve cultural and natural heritage and bring economic development to new touristic regions (where films are shot). Most important of all is that film tourism, if well planned, can increase the number of visitors, the touristic revenue and diversify the touristic offer at the destination.

In addition, film tourism, if properly developed, may create cultural affinity among nations. By seeing part of the culture of a different country displayed on the screen, viewers gain awareness and proximity with that country, its people, and its culture. The same happens when the interaction between residents and tourists occur.

On the other hand, at a political level, the negotiation of film making policies to attract foreign film makers establishes a relation with the incoming and outgoing governments.

In different words, Cinema can bring nations together, boost tourism and develop cultural relations.

Despite the potential film tourism has for Portugal and the initial steps conducted by the Portuguese authorities to attract international film makers, there is still a lot to be done.

7.1. PRACTICAL IMPLICATIONS

This study addresses a field of knowledge related to Cinema and travel decision, broadens the perspective that Cinema have a significant impact on destination image and introduces the concept of place identity as a mediator of Cinema and destination image.

The investigation focused primarily on understanding Cinema related variables and decision to travel without focusing on any specific film or location (unlike most studies conducted in this field of knowledge). In a second moment, the variable location (Portugal and India) was introduced.

As a result, the hypothesis that tested the decision to travel without a specific location or film in mind were rejected (chapter four), while the exploratory study (in which respondents had a location to relate their answers to) suggests that Cinema influence the decision to travel to a specific destination (chapter five).

The current findings provide valuable and practical insights for film tourism practitioners and destination managers or public authorities, in general.

A crucial factor to develop film tourism is understanding how film attributes impact on destination image and place identity. This seems important to negotiate the most appropriate terms when promoting public policies to attract film makers, or when creating marketing strategies to incite tourists to visit the destination.

Destinations can benefit from exploring the correct film attribute in the right context and those who know how to create place identity through movies, will build a stronger destination image and position themselves above their competitors. For example:

- (i) Authorities may want to attract more comedies, real-life stories, and documentaries than other genres of film since these are the genres most preferred by tourists.
- (ii) Destination attributes becoming part of the setting or used to create sceneries may reduce the marketing costs to promote the destination.
- (iii) Famous actors and celebrities should be hired to advertise the destination.

- (iv) The way the stories unfolds, and the characters may be used to increase place identity. Not only, having place identity with a certain destination result in a more positive and stronger destination image as it develops cultural affinity, mediated by Cinema.
- (v) Destination managers aware of the motivations that may emerge when watching a film or related content will know how to create a connection between the viewer (the potential tourist) and the destination.

Results imply that Cinema may only be considered as a secondary motivation to travel. Therefore, an effective promotion and strategic segmented marketing for each phase of the travel decision making process needs to be implemented.

The models presented in chapter four, created to explain film travel decision making process and film induced destination image, provide a framework that enables marketers and destination managers to enhance the image of the destination promoted in films and use film productions to market the destination in a way that viewers will feel compelled to travel.

The general findings and practical implications provided in this investigation can be applied to different destinations that are interested in benefiting from the advantages of exploring film tourism.

7.2. LIMITATIONS OF THE STUDY AND FUTURE RESEARCH

The theoretical contributions and managerial implications mentioned above, should be interpreted, considering that there are limitations that influence the results.

Concerning the sample size, the following constraints should be highlighted, when interpreting results:

- In part one, the sample, should be equally distributed regarding age since it impacts in the variables in study (as proved by the additional analysis conducted).

- Results show that the sample is not equally distributed regarding age and for that reason some results may reflect the opinions of respondents with 25 years or less. This seems to be the case of the responses related to average spending, in which a high percentage of participants claim to spend less than 500€ when travelling or don't know how much they spend on holiday.
- In part two, being an exploratory study, results cannot be generalized. In addition, this sample, formed mainly by respondents aged between 25 and 41 years old, most of them holding a master's degree, does not reflect India and Portuguese population characteristics.

This investigation has focused on a small set of variables, but results suggest that there are other factors related to place identity, Cinema, destination image and travel decision, that can provide deeper insights to better comprehend film-induced tourism.

This study is a preliminary work regarding the findings related to the models suggested for film travel decision making process and film induced destination image, and further research is needed.

Other aspects that still need to be investigated, in more detail, are related to the sample size and type of research conducted to assess the influence of films in the travel decision. Using samples from each result and findings can be generalized, it should be assessed if the relationship between Cinema and decision to travel, having a specific film or location in mind, provide the same results when there is no specific film or location to refer.

Television is a prime media with soap operas being suggested as one of the most powerful tools to induce tourism. Our study shows that this is the least preferred content to watch. Also, results showed that the lower the age, the higher is the frequency in film consumption. Is this something that tends to shift with age, or does it show a tendency of a new generation of consumers, considered to be more digital? Further studies should be conducted to understand which platforms are more used and what is the preferred content for different generations of users.

Lastly, but still important, is the recommendation to continue researching on the impact of place identity in destination image, which was proved to exist. Results suggest that

hospitality seem to be a positive predictor of destination image. Its relation to place identity and destination image should be further explored.

Film tourism is a relatively recent field of research, with most studies focusing on marketing and economic development. The role of Cinema to preserve the cultural heritage and promote cultural affinity between nations is underexplored.

Practitioners seem to be aware that Cinema can be used to create touristic products that will diversify the offer, increase revenue, and develop less touristic destinations. Nevertheless, few destinations know how to promote film tourism adequately or to use Cinema as a repository for heritage and tool to enhance cultural understanding.

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ANNEX I

QUESTIONNAIRE

Indian version: <https://forms.office.com/r/YbktX3SfDY>

Portuguese version: <https://forms.office.com/r/TUDc11FWvN>