Film Marketing Action Plan for Film-Induced Tourism Destinations: The Case of the Island of Sao Nicolau

Sónia NOGUEIRA*
sonia@ipb.pt
Instituto Politécnico de Bragança, Campus de Santa Apolónia, 5300-253
Research Centre in Political Science, University of Minho
Portugal

Nuno RIBEIRO
nunoa@ipb.pt
Management Applied Research Unit (UNIAG), Instituto Politécnico de Bragança, Campus de Santa Apolónia, 5300-253
Portugal

Lerby LIVRAMENTO
lerbykbpro@gmail.com
Instituto Politécnico de Bragança, Campus de Santa Apolónia, 5300-253
Portugal

* Corresponding author

Abstract

The objective of the present work was to elaborate an action plan of a marketing film for the promotion of tourism in the Island of São Nicolau in Cape Verde, in order of establishing, through one of the new found ways of innovation in tourism in relation to convention methods, establish with the target audience a relationship of greater effectiveness and coverage as far as film-induced tourism is concerned. São Nicolau island is recognized as being the birthplace of the Cape Verdean intelligentsia and as an island with deep historical and cultural roots. Based on the national recognition and opting for a distinct promotion of the others, the promotional video emphasized the three typologies- cultural, historical and ecological, leaving aside the much abused sun and sea.

Keywords: Film-induced tourism, Image of tourist destination, Tourist destination, Promotion.

1. Introduction

From an early age, man felt the need to travel between places. Over the years this urge has been maintained, but the reasons for it have been filtered, remaining the search for knowledge, leisure and sport, among reasons. This helps make tourism considered as one of the main activities in the economic sector and a worldwide phenomenon nowadays.

Many developed countries see tourism as a great "safety valve", with considerable weight in their economy. However, many underdeveloped countries see tourism as a means of economic development.

Recently independent and with no natural resources, Cape Verde faces tourism as a lever for its development. It is currently a country where a most of the economy is tourism-based, representing 19.4% of the Gross Domestic Product (Strategic Plan for Tourism Development in Cape Verde 2010-2013, Directorate General for Tourism, 2010). With both national and international attention turned to the islands of Boa Vista and Sal, the tourism of sun and sea has in recent years gained more and more projection in Cape Verde.

It should also be taken into account that the means used to promote a tourism destination can often be linked to its success or failure. For Baloglu and McCleary (1999), the image of the tourism destination

is a mental representation that embraces feelings and encompasses both cognitive and affective dimensions. Aware of the new tourist profile, one who is more informed and interested in obtaining further insight into the tourism destination, the present study aims at producing a promotional film on the island of Sao Nicolau (located in Cape Verde), contributing to the debate on film-induced tourism. The film production follows the guidelines established by Ribeiro (2008), stating that the constituent parts of an audio-visual production, image and sound, in addition to a language of its own, when simultaneously absorbed by the eyes and ears, provide the target audience with a sensory experience. Thus, the image of a tourist destination, taking into account the profile of the new tourist, and particularly the reality of the island of Sao Nicolau, seems to be of great importance. The promotion of the tourist destination of the island of Sao Nicolau by means of a film may contribute to the increase of tourist flow, since under certain circumstances the conditions offered by the island (such as infrastructures) may not be the most favourable when it comes exploring the island.

The present work is divided into four parts following this introductory part. The second part pertains to the theoretical framework, addressing film-induced tourism and the development of action plans for marketing films. The third part is dedicated to the tourist destination of Cape Verde, particularly its tourist flow. The fourth point describes the methodology adopted for the accomplishment of the goal, the framing of the film marketing action plan, the structure of the script and the stages of production. Finally, the main conclusions are presented.

2. Theoretical framework

2.1. Film-induced tourism

Film-induced tourism can be considered a singular and remarkable experience for each individual, taking into account image interpretation (O'Connor, 2010). For Riley, Barker and Van Doren (1998) tourist films induce tourists to consume a tourist destination seen on the screen. The tourist image is based on visual and emotional elements, which makes the seventh art an element of great relevance when choosing a tourist destination (Juškelytė, 2016). The image dynamics generates reliability, depth and duration of this influence in the image of a tourist destination when compared to the traditional tourism advertisement, acting directly under the organic image of the tourist (Dias, Marques, Pereira and Cardoso, 2016). O'Connor (2010) argues that tourists tend to be more influenced by real-life movies or shows than by marketing activities created for that purpose. The use of emotionally-based images and the adaptation of the scripts for tourist destination marketing is one of the most recognized strategies (O'Connor, 2010, p.73). Araujo (2018) in Cardoso and Dias (2018) highlights "film-induced tourism", "movie-induced tourism" and "film-tourism" as three of the most common concepts when studying tourism. For the author, the similarities between the first two terms is undeniable, since both share the word "induced", which implies a cause and effect relationship on behalf of the tourist in the time between watching the movie and visiting the destination. The term is not expressed in the third concept, distinguishing it from the others, making it far more comprehensive as it encompasses a greater functional diversity played by films in the travel dynamics. When based on audiovisual products, the choice of tourist destination does not often trace back to self-proclaimed "film-induced tourism" or "movie-induced tourism", but to other audiovisual references related to the tourist destination.

2.2. Film marketing action plan

The film marketing action plan developed by O'Connor (2010) aims to establish a structure which successfully merges film-induced tourism into a tourism destination marketing strategy.
According to O'Connor (2010), the path to achieve the desired outcome must comprehend deep research on the tourist destination brand and film-induced tourism, depending on perspective, including analysis of the impact of movie-induced tourism on a destination and intensive literature review of this destination's brand (including the tourist destination image and the tourist film).
The film marketing action plan stands as the outcome of several factors. Firstly, one must take into account that film induces the destination brand, hence the need to include tourist destination marketing activities. The specific factors of the film depend on the attributes of tourist destination, that is, it is necessary to identify all resources (natural and heritage resources) with tourist potential. Thus, film

induced destination branding, film specific factors, destination attributes and destination marketing activities provide motivation in tourists, which correspond to the second part of O'Connor's model (2010), identifying push and pull travel motivations. The model of the push and pull factors results from the breakdown of the decisions to travel by Dann (1977, 1981) and Crompton (1979).

Baloglu and Brinberg (1997) add that tourists with different motivations may affectively evaluate a destination / tourism product in a similar way, provided they consider that it fulfills their needs. In the context of the trip, motivation is the impulse that leads to the individual act in order to achieve the desired urge (Cardoso and Dias, 2018). Concerning motivation as an impulse, Crompton's (1979) initial model identifies seven push factors: 1) Novelty: discovery of new experiences provided by the trip; 2) Socialization: interacting with the trip companions, other tourists and local inhabitants; 3) Status: seeking to achieve reputation before society; 4) Escape / rest and relaxation: desire to be free of everyday stress; 5) Education or intellectual enrichment: desire to learn and broaden intellectual horizons; 6) Strengthening kinship and seeking stronger family relationships; 7) Regression: desire to return to youth or childhood.

Pull factors emerge as a result of extrinsic forces and may vary according to the assessment made to the attributes of the destination (tourism resources of the destination).

According to the Fakye and Crompton's model of 1991, Cardoso, Pereira e Marques (2018, p.223) list six attractions dimensions for a tourist destination: 1) opportunities and social attractions; 2) Natural and cultural attractions; 3) Transportation and provision of accommodation; 4) Infrastructures, food and empathy with the local inhabitants; 5) Physical and recreational activities; 6) Nightlife, bars and cafes.

Hence, in O'Connor's (2010) film marketing action plan, the push and pull factors motivate the tourist to travel to the tourist destination. These factors influence the production of film tourism, which should also take into account the production features of tourism induction films. Therefore, both production characteristics of the tourist films and the push and pull motivations stand as key elements for the film marketing action plan.

3. Tourist destination: Cape Verde

3.1. Tourist flow in Cape Verde

In the period between 2013 and 2017, Cape Verde has witnessed a significant increase regarding guests and overnight stays, as shown in Table 1.

Table 1: Number of registrations of guests and overnight stays - period 2013-2017

	GUESTS	OVERNIGHT STAYS
2013	552.144	3.436.111
2014	539.621	3.414.832
2015	569.387	3.710.000
2016	644.429	4.092.551
2017	716.775	4.592.477

Source: Own elaboration based in data available in the National Institute of Statistics of Cape Verde (http://ine.cv/).

In 2017, Cape Verde received an additional 71 thousand tourists compared to 2016 and an increase of overnight stays of approximately 500 thousand. Compared with the year 2013, there was an increase of more than 164 thousand tourists and an overnights log that exceeds 1.1 million.
As a holiday destination, Cape Verde is internationally renowned for the idyllic warm water beaches and for its welcoming people, but it does not invalidate its attempt to promote the aforementioned diversities, as well as its vast culture and history.

Despite its attempt to promote other existing tourist diversities, sun and sea tourism predominate in the country, and the results published by the National Institute of Cape Verde show that the country's major tourist flows revolve around the islands of Sal and Boa Vista.

Approximately 77% of the country's tourists visit the islands of Sal (47.9%) and Boa Vista (28.8%), being the remaining tourists divided by the other islands.

Since tourist demand was mainly intensified in the islands of Sal and Boa Vista, the flow of overnight stays was no exception and maintained the same pattern (http://ine.cv/). The island of Sal witnessed an increase in the number of overnight stays in the period between 2013 and 2017 (11%), opposite to the situation witnessed in the island of Boa Vista, where there was a decrease (-9.2%) of overnights stays. Nevertheless, and considering the amount overnight stays of the both islands of Sal and Boa Vista, they represent approximately 90%.

4. Methodology

4.1. Fundamentals of film marketing action plan

Based on the film marketing action plan model presented in section 2, the tourist resources of the island of St. Nicholas were catalogued according to the following: natural resources: valleys and parks, coastal zones and aquatic activities; cultural resources: 1) immaterial: gastronomy, music, traditional festivals and art /traditions; 2) material. Choosing to deviate from the already existing "Sun and Beach" tourism and focusing on the new tourist who visits the region looking for new leisure experiences (Richards, 2010), the film will take into account both natural as well as patrimonial and cultural tourism attributes. The destination features, pull factors present in the film, are gathered into three groups: natural, heritage and cultural. As for push factors, the film presents an ideal set for the tourist seeking new destinations, historical and cultural knowledge and provides the tourist looking to relax and escape from everyday stress with the requirements for a quiet destination.

4.2. Script

After identifying the need to communicate a message about the tourist destination, it was rendered mandatory to conceive how the promotional film / advertising audiovisual narrative could convey it. Thus, the script was based on the Godardian model in detriment of the classic cinematographic model, since the latter is optimized for fiction. However, the Godardian model, associated with découpage, allows the filmmaker to have a clearer view of the narrative, allowing both audio and visual outcome of his script. Leandro (2003) states that the filmmaker does not wish to write or read his screenplay, but rather see and hear it. The model allows the script to be written though image and sound, which makes it unique and enhances its didactic potentiality (Leandro, 2003).

4.3. Pre-production of a promotional film: concept and script

The film tells the story of a young girl from São Nicolau, Cape Verde, who had to leave her island for further study abroad. In a nostalgic moment, the she introduces the spectator to the best her island has to offer. In a yearning flashback, the viewer is guided through a land unknown to many, rich in history and culture, nearly unexplored in these two aspects. 107 sequences were defined for the script, with explicit indication of location, action, plan, camera movement and angle. It was also presented the relation of the decoupage with tourist resources (main aspect to take into account for Sao Nicolau's the film marketing action plan).

4.4. Promotional film production

The production images were captured on the island of Sao Nicolau. Taking into consideration the small size of the island, where the longest course stretches for approximately 64km between the localities of Ribeira Prata (Municipality of Tarrafal) and Carriçal (Municipality of Ribeira Brava), the filming took place uneventfully.

There was a previous selection of both tourist resources and specific days for shooting.

Images were recorded using particular cameras (DSLR, model 60D, DSLR 80D). A drone was used for aerial images in order to capture another perspective and point of view, as well as a sports camera (Ationcam) for action moments.

The lenses were chosen taking into account the purpose of filming.

Image stabilizers were used throughout the process, selected according to the nature of the shooting space. The tripod was stabilizer of choice due to its user-friendliness. Microphones were only used for interviews, attempting to collect testimonies about facts of extreme relevance for the present study but not registered in books.

4.5. Post-production of the promotional film

Professional video editing, photo editing, graphics and audio mixing software were used in the post-production phase.

In order to achieve the desired result, the images captured on the island of St. Nicholas underwent an editing process, where necessary adjustments were made regarding colors, creation, and synchronization.

Based on the previous statements about assembly techniques made in the section on audiovisual narrative, some video techniques such as quick out, cross-fading, white flash and packshot stand out in the video.

Since this is a video with the ultimate purpose of transmitting as much information as possible in the shortest possible time, the editing is entirely based on quick out, that is, on quick cuts that allow the understanding of the content. Cross-fading was another technique applied in the transition between different parts of the video.

White flash, firstly used in the images of the Carnival party in which one moved from a “slightly” low angled long shot to a "slightly" high angled long shot, was used in an attempt to ease the transition between shots.

The final packshot was an image composed by a map of the island of Sao Nicolau, some Polaroid pictures of tourist resources, some native words recorded in the background and a text that follows the same font of the initial text. The packshot consists of fire, wood, old cartography and Polaroid pictures. The intentional use of these elements aims at transmitting a message of regression equivalent to the story being told, bearing in mind all the island has to offer, summarized in a single sentence, “An undiscovered destination!”.

The video also presents a soundtrack that includes musical tracks, sound design and some visual effects, with the final objective of making the film livelier.

The sound effects inserted in the video have the sole purpose of providing more realism to the moments, transitions and visual effects in which they are incorporated.

Visual effects in the video were limited to color correction, masking or image filtering as well as the use of flare lens. In the process of color correction, residual color balance was performed with the sole purpose of maintaining fidelity, balance and coherence between images.

5. Conclusion

With the evolution of both the technology and the profile of the tourist, the way in which the image of tourism is induced is subject to change. Information spreads on the web at great speed, the tourist of the present is more informed than ever before and mainly seeks to live unique experiences in the chosen destination. Therefore, it is necessary to perform thorough research in order to identify the tourism resources that meet the new requirements of this tourist. Thus, this work concludes that the plan of action for film marketing may represent the key to success in promoting a tourist destination, as is the case of the island of Sao Nicolau in Cape Verde.

a) Theoretical Conclusion

The relevant theoretical framework is highlights the following aspects:
The tourism system revolves around its main element, the tourist destination (Almeida, 2010), defined as the combination of individual products and opportunities that, when combined, provide tourists with a unique destination experience (Murphy, Pritchard and Smith, 2000). A striking (positive) experience at a given destination is directly linked to its success, thus creating a positive image. Cardoso and Marques (2015) reinforce the importance of the image of a tourist destination, since according to them, the image of that destination, formed in the minds of tourists, has a strong influence on their behavioral intentions, and if well worked you can make it a top of mind destination.

Some authors (Baloglu and Mangaloglu, 2001, Gallarza, Gil, and Calderón, 2002, Gartner, 1994, Konecnik, 2005, Prebensen, 2007), following the same ideology as Gunn (1972), believe that the establishment of the image of a tourist destination can be divided into two parts, that of induced images and that of organic images. Induced images are understood to be those in which the tourist is influenced by the information of tourist organizations, with exposure to mass media (newspapers, television programs, among others). Organic images are created through non-commercial and non-tourist sources and through their own experience at that destination (Cardoso and Dias, 2018).

Cinema, in the "advertising tourism"/promotional film section, can constitute a great and important source of tourist attraction for a destination. Taking into account that the tourist image is based on visual (iconic) and emotional elements, cinema becomes an extremely important element in the image induction of a tourist destination (Juškelytė, 2016). In comparison with traditional tourism advertising, the dynamics of the images of tourist films are much greater, generating reliability, depth, duration as to the influence of a tourist destination and eventually works directly under the organic image of the tourist (since tourist experiences can be visualized). It should be noted that, according to O'Connor (2010), tourists tend to be more influenced by films and TV shows than by marketing activities for that purpose. Aiming at creating a framework that would integrate film-induced tourism into a successful marketing strategy, O'Connor (2010) developed the film marketing action plan. In order to achieve the desired outcome in the implementation of the plan, it is essential to carry out in-depth studies on film-induced tourism and the tourist destination brand. The tourist film creates motivation for the tourist to travel and greatly increases the possibility that the destination may actually be visited. Crompton (1997) stresses that motivation is often considered a starting point to understand the behavior of tourists towards tourism products and destinations, a behavior that has been shown to be changeable, considering that the profile of the conventional tourist contradicts the profile of the new tourist who, according to Stanciulescu, Molnar and Bunghez (2011), is more of a "backpacker", "barefoot" tourist but also more educated, informed and aware. Being more informed, the new tourist knows what he wants, knows where and how to look for information about the destination, which leads him to reach out to friends who have had some experience in the destination as well as on the web (Stanciulescu, Molnar and Bunghez, 2011). In order for the new tourist, informed and more determined than before,

to be considered as target audience of tourist publicity, the message must have a persuasive language, which will dictate its success.

b) Practical conclusion

The Cape Verdean island of Sao Nicolau is an island seeking to capture tourism as a way to monetize resources and allow economic profitability.

Film marketing action plan allows the presentation of tourist resources which would be rendered impossible without it, enabling their fast and comprehensive dissemination. By creating a plan, one can have control of what is going to be publicized and promoted as well as how it will be done. Besides being more comprehensive than conventional advertising, the end product of a film marketing action plan can avoid misconceptions and misleading advertising of the destination. The promotional film can also be seen as a strong influencer in the travel plan, and may have considerable weight when choosing the places to visit or even the destination.

The film marketing plan allowed the identification of the tourist resources to be filmed, the pre-production of the film (the concept, script, découpage and relationship with tourist resources), the film production itself (shooting) and post-production (choice of software to use and assembly of scenes frames).

The dynamics in the tourism sector and the constant mutation allow the realization of several studies on the topic in question. As previously mentioned, the promotion of tourist destinations is in a phase of reconstruction and adjustment to the current requirements of the tourist, which can become an object of future research focusing on the changes in tourist demand. There is also another opportunity for future work related to the further study, namely the study of the internal promotional factors of the island of Sao Nicolau existent in the films or even the realization of Cape Verde's multi-destination promotional films (islands).

Finally, the film tells a story, the story of a student who went to study abroad and misses her home country. It is these longings that cause the recollection of memories that work as the platform for promoting her homeland, the island of Sao Nicolau in Cape Verde.

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