THE ROLE OF PROMOTIONAL TOURISTIC VIDEOS IN THE CREATION OF VISIT INTENT TO BARCELONA[1]

Joana Eulália Marques Teixeira[2]

ABSTRACT

In an age where the digital has become norm, people live surrounded by information that they can access instantaneously, at any time, through a click or the flick of a finger. The Internet is a source of information that allows everybody to easily get information and read users' opinions, especially in the universe of tourism. Before travelling, people search for what they might see at a given destination and what experiences they can look forward to having there. They rely on users' experiences at that location and the information supplied by local tourism institutions. One thing they do is watching promotional videos of the places that they are searching.

Tourism is an important economic activity for every touristic destination's development and Barcelona is no exception. Through this work we analyze promotional touristic videos about this city located in Cataluña, Spain, and try to understand what is the best formula to make the users full of desire to go and see for themselves what they saw in the videos. We also want to find if placing videos on the Internet is a good strategy to develop a good image for this touristic destination. It was discovered that videos are a good strategy because they are more reliable than pictures but in order to create desire to visit Barcelona they need to show positive images. The videos' main objective must be to generate a positive emotional response in users. Positive emotions create desire to visit a touristic destination.

Keywords: Barcelona, tourism, destination image, touristic video

---

1. INTRODUCTION

In an age where the digital has become norm, people live surrounded by information that they can access instantaneously, at any time, through a click or a flick of a finger. Since the 80s, society has changed due to the globalization phenomena, which allowed the share of information and communication in real time, uniting the world through the Internet (Gomes, 2012). Tourism is a reality that did not stood the same after it. The way the business worked changed with the advent of Internet but specially thanks to the Web 2.0 (Hassan, 2011; Madasu, 2013; Marujo, 2008). Web 2.0 allowed people to create content in an easier way, promoting dialogue in a two-way flow of communication between users and content creators and allowed the proliferation of content made by users.

Since then, tourists' behavior has also changed. They are the ones who plan their trips and determine the transportation and accommodation (Gomes, 2012; Marujo, 2008; Olga & Raj, 2013b; Pereira, 2013). In order to do this, they use the Internet as source of information about places to visit, what to do, how to get there, where to sleep and where to eat (Frías, Rodríguez, & Castañeda, 2008; Hassan, 2011; Olga & Raj, 2013b). Valls et al. (2013) concluded that social networks also influence tourists' choice in trip planning. Before travelling, tourists already know what they want to see and if a certain destination is more suitable to their interests than others.

Barcelona as a touristic destination needs to keep a relevant online presence as a way to attract potential tourists that are planning their next trip. In order to do this, the content related to Barcelona must be attractive and must stay in the people's memory. For this work, some videos about Barcelona will be analyzed in order to make a diagnosis of the type of image Barcelona gives through the Internet and to understand if the content shown will stay in the minds of those who saw it.

2. OBJECTIVES

This work aims to understand the influence promotional touristic videos have in the formation of the destination's image and if that image is positive and strong. A strong image will cause impact in the user and if it's also positive it will create visit intent.

Therefore, the main question here is about the ability videos have to bring tourists to the destinations. Can videos help to promote visits to the touristic destinations? Since it's not possible to understand if there is a direct connection between watching videos and visiting cities that have videos on the Internet, at least we will try to see if there is a connection between a video's popularity and a destination's popularity. In the particular case of Barcelona, since it's a popular destination (Bremner, 2015), we'll see if the videos are also popular and effective.

The main objetives are as follow:
- To understand what influence promotional videos have in creating mental image of a touristic destination;
- To understand the type of image videos give about a destination;
- To understand the impact of videos on users;
- To understand what audiovisual strategies are used on videos;

- To realice what strategies need to be used on videos to make them positively remembered by users;
- To give some advices to professionals of marketing and video, so they can create successful videos.

3. BACKGROUND AND STATE OF ART

Tourism is growing, especially in the last six decades, and is one of the biggest economic forces on a global scale (Henriques, 2010; World Tourism Organization, 2012). Neto (2013) analyzed the growth of tourism since 1990 and he realized that between this year and 2000 tourism grew 55%, with the increase of 239 million tourists. From 2000 to 2010 tourism grew 40%. In these 20 years, Europe was the most visited region in the world. In 2012 there were more than 1 billion tourists in the world (World Tourism Organization, 2013). This growth allowed an increase of destinations and touristic attractions (Duch, 2014).

It's very important to show to people what a place has to offer, because it's a way to create a mental voyage, generating visit intent (Lee & Wicks, 2010). There's a crescent competitively on tourism (Ferreira, 2009), therefore touristic destinations must be online, since the Internet is used by the majority of the world population. Tourists search information before traveling and plan their vacations using the Internet (Reino & Hay, 2014). Communication is a very important factor of every city marketing. The way a destination is communicated can create visit intent or create repulse for it.

Destinations must show positive content, since that is the type of information communicated to users influence their visit intent (Almeida, 2003; Hassan, 2011; Martins, 2010; M. N. N. V. Marujo, 2008). Europe is the most visited region in the world and of the top 10 most visited countries in the world, 5 happen to be in Europe (World Tourism Organization, 2013). Cities are strong touristic destinations since the majority of the world resides in cities, so that's usually where they go on their touristic activities (World Tourism Organization, 2012). Cities will be the object of study as touristic destinations.

Video production nowadays is very easy, because the equipment is lighter, has more quality and it's easy to use, even for amateurs (Pham, 2013). This study aims to see the relationship between promotional videos and tourism. The relationship between movies and tourism has been studied already, but promotional videos kept being forgotten. Only two studies were specifically about videos, one about the use of YouTube as a tool for promotion by Reino & Hay (2014) and the one by Hou et al. (2011) about promotional videos of 10 Chinese destinations. However, it is easier and quicker to create a video and to place it on the Internet than to create a movie. Videos are also very reliable to give information and are relevant for users that surf the Web.

Studies about the influence movies have on tourism show that tourists want to go to shot locations. This created the term *movie-induced tourism, to show movies' strength in creating visit intent (Campo, Brea, & Muñiz, 2011; Frías, Rodríguez, & Castañeda, 2008; Lin, 2012; Rajaguru, 2014). If movies can create visit intent, can videos also do that? Can videos create impact on a use rand make him want to see a destination?*

4. METHODOLOGY AND VIDEOS SELECTION

4.1 Methodology

The image Barcelona created by promotional touristic videos was studied for a work that focused on videos from some European cities, according to certain criteria to choose the cities and videos that were selected. Those cities were Budapest, Barcelona, Oporto, Rome, Vienna and Zagreb. In order to accomplish the work's objectives a bibliographic search was made to see what authors have to say about the destination's image. The videos, after a selection, were analyzed by a group of specialists with qualification and jobs related to the fields of study.

4.2 List of Selected Videos

In order to create a list for analysis some criteria was needed. The object of the study was videos that promote cities, given the rise and importance of city marketing nowadays (Azevedo, Magalhães, & Pereira, 2011; Gutierrez, 2013). The search for videos was made on YouTube and Vimeo, given their relevance as the most popular video social networks with the biggest amount of available videos ("About Vimeo," 2015; King, 2014; McGee, 2013; Reino & Hay, 2014). Given the vast amount of videos on the Internet, the selection was made using five categories and two variables for each category, which resulted in 20 videos, 2 for each category.

The categories and their respective variables are as follow. The ones underlined are the ones of the videos about Barcelona.

Table 1: Categories and variables used to select the videos

Categories:	Variables:
Action Strategies	Sequence Video
	Timelapse
Entity	Institutional
	Tourists
Duration	Up to 5min
	Between 5 and 10min
Sound	Soundtrack
	Voice over
Camera Movements	Static Camera
	Camera in Motion

Using this criteria, 20 videos were selected about 6 European cities. In order to choose the cities a research was made concerning statistics about the most and less visited cities and about European cities less known to the audience but worth visiting. The cities chosen were Barcelona, Budapest, Oporto, Rome, Vienna and Zagreb (Bremner, 2015; European Best Destinations, 2014; Miller, 2014; Resnicoff, 2010). This selection also was made according to the amount of videos each city had that fit in the variables. Barcelona was chosen because is one of the most visited cities in Europe (Bremner, 2015).

After selecting the cities, it was time to choose the videos. A search on YouTube and Vimeo was made using the city's name and adding "tourism" or "visit". Barcelona in particular was one of the most visited cities by tourists and it was the city that had the biggest amount of videos on both websites.

Here follow two tables that show the videos about Barcelona that were selected.

Table 2: Analyzed videos about Barcelona

City	Name of the Video	URL
Barcelona	*A Day in Barcelona*	https://www.youtube.com/watch?v=qFdoQOTKit4
	Barcelona Go!	https://vimeo.com/98123388
	Barcelona Skyline	https://vimeo.com/78822120
	Barcelona Some Reasons	https://vimeo.com/4390802

Table 3: Selection of videos through categories and variables

Categories:	Variables:	YouTube:	Vimeo:
Action Strategies	Sequence Video		
	Timelapse		
Entity	Institutional		
	Tourists		
Duration	Up to 5min		Barcelona Some Reasons
	Between 5 and 10min		Barcelona Skyline
Sound	Soundtrack	A Day in Barcelona	
	Voice Over		

Camera Movements	Static Camera		
	Camera in Motion		Barcelona GO!

5. PRESENTATION AND ANALYSIS OF THE RESULTS

5.1 Bibliographic Sources

In order to understand what strategies must be used for promotional touristic videos, a bibliographic search was made. Only two studies were specifically about videos, one about the use of YouTube as a tool for promotion by Reino & Hay (2014) and the one by Hou et al. (2011) about promotional videos of 10 Chinese destinations. The main ideas found on this search are as follow:

- It's very important to communicate. If one destination wants to have tourists it has to show its image to target audiences (Gomes, 2012; Gutierrez, 2013; Neto, 2013);

- In order to have communication to different audiences, a study must be made to understand the targets that must be reached, their tastes, likes, motivations, needs and desires (Baloglu & McCleary, 1999; Gomes, 2012; Neto, 2013; Olga & Raj, 2013a);

- Azevedo et al. (2011) speak about a good marketing strategy adapted to different city's targets: students, investors, inhabitants, future inhabitants and tourists;

- Videos must have information that may help future tourists to imagine how their future experience might be (Gonçalves, 2010; Hassan, 2011; Lee & Gretzel, 2012; Pham, 2013). This information can be about bookings, gastronomy, landscapes and entertainment (Hou et al., 2011);

- Information must be precise and realistic (Laine, 2013) even though it must make the user dream, travelling through the mind; Marujo (2008) and Lee & Gretzel (2012) state that this mental trip is fundamental to create visit intent;

- The main goals should be diversity and authenticity. When people search about a destination they want to understand its culture and what is authentic about it (Laine, 2013; Reino & Hay, 2014). Besides, people believe more in what they see than in what they read, according to Lee & Gretzel (2012). Reino & Hay (2014) confirm the idea, stating that YouTube is an useful tool to provide reliable content;

- The senses must be stimulated, because Rajaguru (2014) found that it helps to create decision processes. Visual stimulation in particular is important for tourism, images and landscapes stay longer in our memory (Aiello & Thurlow, 2006; N. Marujo & Santos, 2012);

- Movies have influence in creating visits to a place that was shot because people want to see the places where movies they like were filmed. This created the term *movie-induced tourism (Campo, Brea, & Muñiz, 2011; Frías, Rodríguez, &*

Castañeda, 2008; Lin, 2012; Rajaguru, 2014). Like movies, videos must show places to see, they must serve as compass and a guide for future visitors;

- People react positively to narratives (Valls et al., 2013). They like stories and it's an effective way to get attention from the target audiences;

- Self-congruity theory defends that a very effective way of getting attention from the target audiences is to use someone they trust and similar to the audience. This theory was created thanks to advertisement, the authors found that when there's big congruity between the advertisement and the individual watching it, it's more probable that the individual will buy the product (Beerli, Meneses, & Gil, 2007). In the case of tourism, the best option is to show tourists having a good time (Rajaguru, 2014). Reino & Hay (2014) speak about YouTubers, that they can create content for the future visitors;

- Videos must communicate positive images (Costa, 2013; Frías et al., 2008; Marujo, 2012) in order to create positive emotions.

5.2 Videos' Statistics

The information YouTube and Vimeo provide allows to get statistics about the videos. This data show a video's popularity. YouTube does have a functionality that Vimeo does not, the dislike button.

The data about the videos was obtained on the 14th October 2015 through the videos' URL with the information that was available on both websites. In order to understand the videos' popularity, we noted down all the likes, views, comments and dislikes. The following table shows the statistics about the videos of Barcelona.

Table 4: Statistics about videos of Barcelona (14th October 2015)

Video	Year	Views	Number of likes	Number of dislikes	Number of Comments
A Day in Barcelona	2011	567 898	1 669	133	290
Barcelona Go!	2014	2 200 000	15 500	-	355
Barcelona Skyline	2014	224 000	630	-	29
Barcelona Some Reasons	2008	401 000	404	-	12

Comparing to the other studied videos, the videos about Barcelona were very popular and got some feedback. Barcelona Go! was the video with most views, likes, and comments. *A Day in Barcelona* was the third video with more views, likes, the second with more comments and the one with the biggest amount of dislikes. *Barcelona Skyline* was the ninth with more views and the tenth with more likes. *Barcelona Some Reasons* was on the sixth position in the number of views.

The fact that a video is recent doesn't imply that it can't be popular, since *Barcelona Go!* is recent and the most popular video. A video's popularity might be connected to the destination's popularity. Barcelona is a very popular touristic destination and the videos studied have high amount of views and feedback.

Generally speaking, all videos have comments complementing the video itself or its author and the city portrayed. There are some negative comments, like the one in *Barcelona Skyline*, in which one user complained that the video had too many buildings; in *Barcelona Some Reasons* one user didn't like the camera movements, another didn't like that Catalan wasn't used and another one disliked the video because it seemed that Barcelona is a "Gaudí-Park".

Some videos have comments of people asking how many days should they spend in the destination and about the future experience there. There are also people who say that one day they'll go to Barcelona, others say that they already have been there and other say that they are planning their trip (*A Day in Barcelona)*. This shows that tourists plan their trips through Internet and videos in particular.

5.3 Results Obtained in the Survey

For this work a group of specialists were chosen to analyze the videos. This group was created with people who studied or worked in the areas of study: tourism, communication, marketing and audiovisual. It was composed of 7 elements.

A survey was created based on the one from the study by Thorson & Zhao (1997) that determined scales of Relevance, Originality and Impact in TV advertisement. Eleven questions of closed answer and two questions of open answer were created to understand the thoughts and emotions the individuals had while watching a video. For this study each video was analyzed by 3 specialists.

The results were as follows. In the survey, each specialist was asked to show the degree of accordance with the sentences shown, using this scale: 1 – Totally Disagree, 2 – Disagree, 3 – I don't agree or disagree, 4 – Agree, 5 – Totally Agree. The answers were complemented with an indication of relevant emotions and thoughts.

Table 5: Survey Results - Total Averages by video

City	Video's Name	Total Average
Barcelona (Total average: 37,1)	*A Day in Barcelona*	33,7
	Barcelona Go!	48,3
	Barcelona Skyline	31,7
	Barcelona Some Reasons	34,7
Budapest (Total average: 40,7)	*4 minutes in Budapest*	40,7
	A Day in Budapest	39
	Budapest – Winter's Hottest Choice	42,3

Oporto (Total average: 34,2)	*Oportonity City: Porto City of opportunities*	41,3
	Timelapse – O'Porto	25,3
	Uma cidade chamada Porto (A City Called Porto)	36
Roma (Total average: 34,8)	*Roma Capitale*	41
	Rome 10 Best Places	31,3
	Rome in a Nutshell City Guide for First-time Visitors	38
	Street Art a Roma. Cambia prospettiva. La strada è il tuo nuovo museo.	29
Vienna (Total average: 36,2)	*HDR Timelapse in Vienna*	27,7
	Vienna Stock Footage	31,7
	Vienna Vacation Travel Guide	49,3
Zagreb (Total average: 34,2)	*Advent Magic in Zagreb*	47,7
	Pulse of the City - Zagreb	31,3
	Welcome to Zagreb – Croatia	23,6

5.3.1 A Day in Barcelona

Table 6: Answers to the Survey (*A Day in Barcelona*)

Note: each specialist is represented by the letters A, B e C.

Questions / Specialists	1	2	3	4	5	6	7	8	9	10	Q11	Total
A											3	44
B											2	38
C											1	19
											Total Average	33,7

Table 7: Agreement's Degree Among Specialists (*A Day in Barcelona*)

Note: each specialist is represented by the letters A, B e C. In this table appears the agreement between the specialists for each question, through the combinations AB, BC and AC.

Questions	Specialists	Agreement	Disagreement	Agreement's Degree
Q1 - The video's message was important for me	AB	4	0	100%
	BC	3	1	75%
	AC	3	1	75%
Q2 - The video had meaning for me	AB	3	1	75%
	BC	2	1	67%
	AC	2	2	50%
Q3 - The video showed something that makes me want to visit the city	AB	4	1	80%
	BC	1	3	25%
	AC	1	4	20%
Q4 - This video is related me and to my needs	AB	4	0	100%
	BC	3	3	50%
	AC	3	1	75%
Q5 - This video makes me thinking in visiting the city	AB	4	1	80%
	BC	1	4	20%
	AC	1	3	25%
Q6 - This video made me like the city shown	AB	4	0	100%
	BC	2	2	50%
	AC	2	2	50%
Q7 - During the video	AB	4	0	100%

I thought how enjoyable would be to visit the destination	BC	2	2	50%
	AC	2	2	50%
Q8- This video is a typical one from what we see nowadays	AB	3	2	60%
	BC	2	1	67%
	AC	2	3	40%
Q9 - This video stands out from other touristic videos	AB	3	1	75%
	BC	1	2	33%
	AC	1	3	25%
Q10 - I felt emotionally connected with this video	AB	2	1	67%
	BC	1	1	50%
	AC	1	2	33%
Q11 - I strongly responded to the video's appeal	AB	2	1	67%
	BC	1	1	50%
	AC	1	2	33%

This video presents good results in the creation of visit intent and attachment to the city thanks to it. One specialist didn't fell any willingness to go to Barcelona while the others showed a strong intent to. This disagreement also reflects the question about affective appeal, if the video showed something they want to see and how enjoyable it would be to visit Barcelona. It seemed to them that this video didn't stand out from others and they all agree that the message transmitted had impact, even though it wasn't very strong.

The opinions regarding this video are different. Two evaluators liked it and thought what they saw interesting. Two individuals liked it and thought what they saw interesting and that the video showed what to do in one day in Barcelona. The other individual didn't like the amount of close ups without context and thought that nothing of particular was shown, the *tapas* culture is from all of Spain.

4.3.2 Barcelona Go!

Table 8: Answers to the survey (*Barcelona Go!*)

Note: each specialist is represented by the letters A, B e C.

Specialists / Questions	1	2	3	4	5	6	7	8	9	10	Q11	Total

											4	51
A											4	51
B											5	49
C											4	45
											Total Average	48,3

Table 9: Agreement's Degree Among Specialists (*Barcelona Go!*)

Note: each specialist is represented by the letters A, B e C. In this table appears the agreement between the specialists for each question, through the combinations AB, BC and AC.

Questions	Specialists	Agreement	Disagreement	Agreement's Degree
Q1 - The video's message was important for me	AB	4	1	80%
	BC	4	0	100%
	AC	4	0	100%
Q2 - The video had meaning for me	AB	4	0	100%
	BC	4	0	100%
	AC	4	0	100%
Q3 - The video showed something that makes me want to visit the city	AB	5	0	100%
	BC	5	0	100%
	AC	5	0	100%
Q4 - This video is related me and to my needs	AB	5	0	100%
	BC	5	0	100%
	AC	5	0	100%
Q5 - This video makes me thinking in visiting the city	AB	5	0	100%
	BC	5	0	100%
	AC	5	0	100%

Q6 - This video made me like the city shown	AB	5	0	100%
	BC	4	1	80%
	AC	4	1	80%
Q7 - During the video I thought how enjoyable would be to visit the destination	AB	5	0	100%
	BC	5	0	100%
	AC	5	0	100%
Q8- This video is a typical one from what we see nowadays	AB	1	4	20%
	BC	1	1	50%
	AC	2	3	40%
Q9 - This video stands out from other touristic videos	AB	4	1	80%
	BC	4	1	80%
	AC	4	0	100%
Q10 - I felt emotionally connected with this video	AB	4	1	80%
	BC	4	1	80%
	AC	4	0	100%
Q11 - I strongly responded to the video's appeal	AB	4	1	80%
	BC	4	1	80%
	AC	4	0	100%

This video had a strong impact and strong results. There's a strong agreement between specialists about the message of the video meaning something to them, finding meaning in the video, wishing to go Barcelona and how satisfactory it would be. Besides the agreement, the answers have strong values, between agreeing and completely agreeing. They disagree about the video being typical or not. Two think the video is different. All three agree that it stands out.

In what concerns thoughts and emotions, surprise, fun, enjoyment, adventure and the will to see Barcelona are all mentioned. They all agreed that the city is beautiful and that sound helped imagining the experiences they might have there.

475

5.3.3 Barcelona Skyline

Table 10: Answers to the survey (*Barcelona Skyline*)

Note: each specialist is represented by the letters A, B e C.

Questions \ Specialist	1	2	3	4	5	6	7	8	9	10	Q11	Total
A											2	22
B											1	37
C											2	36
											Total Average	31,7

Table 11: Agreement's Degree Among Specialists (*Barcelona Skyline*)

Note: each specialist is represented by the letters A, B e C. In this table appears the agreement between the specialists for each question, through the combinations AB, BC and AC.

Questions	Specialists	Agreement	Disagreement	Agreement's Degree
Q1 - The video's message was important for me	AB	2	0	100%
	BC	2	1	67%
	AC	2	1	67%
Q2 - The video had meaning for me	AB	2	2	50%
	BC	3	1	75%
	AC	2	1	67%
Q3 - The video showed something that makes me want to	AB	2	3	40%
	BC	4	1	80%

visit the city	AC	2	2	50%
Q4 - This video is related me and to my needs	AB	2	2	50%
	BC	4	1	80%
	AC	2	2	50%
Q5 - This video makes me thinking in visiting the city	AB	3	0	100%
	BC	3	0	100%
	AC	3	0	100%
Q6 - This video made me like the city shown	AB	3	1	75%
	BC	4	0	100%
	AC	3	1	75%
Q7 - During the video I thought how enjoyable would be to visit the destination	AB	1	4	20%
	BC	4	1	80%
	AC	1	3	25%
Q8- This video is a typical one from what we see nowadays	AB	1	3	25%
	BC	2	2	50%
	AC	1	1	50%
Q9 - This video stands out from other touristic videos	AB	2	1	67%
	BC	3	1	75%
	AC	2	2	50%
Q10 - I felt emotionally connected with this video	AB	2	0	100%
	BC	2	1	67%
	AC	2	1	67%
Q11 - I strongly responded to the video's appeal	AB	1	1	50%
	BC	1	1	50%
	AC	2	0	100%

This video didn't create a great impact. It created meaning to only one individual and the three mention that the message didn't generate visit intent nor emotional or affective response. Nevertheless, for two people the video made them like the city and think how nice it would be to visit Barcelona. Also two people say this video is different from the others and another disagreed. For one individual this video stands out.

There are different opinions about this video. One specialist liked it, especially the wide shots and how it showed the whole city. He also liked the ending, in which people say goodbye to the camera. Others felt monotony and didn't like how slow the video was and the lack of information about what was shown.

5.3.4 Barcelona Some Reasons

Table 12: Answers to the survey (*Barcelona Some Reasons*)

Note: each specialist is represented by the letters A, B e C.

Questions \ Specialists	1	2	3	4	5	6	7	8	9	10	Q11	Total
A											3	35
B											2	33
C											3	36
											Total Average	34,7

Table 13: Agreement's Degree Among Specialists (*Barcelona Some Reasons*)

Note: each specialist is represented by the letters A, B e C. In this table appears the agreement between the specialists for each question, through the combinations AB, BC and AC.

Questions	Specialists	Agreement	Disagreement	Agreement's Degree
Q1 - The video's message was important for me	AB	3	0	100%
	BC	3	1	75%
	AC	3	1	75%
Q2 - The video had	AB	3	0	100%

meaning for me	BC	3	0	100%
	AC	3	0	100%
Q3 - The video showed something that makes me want to visit the city	AB	4	1	80%
	BC	4	1	80%
	AC	4	0	100%
Q4 - This video is related me and to my needs	AB	4	0	100%
	BC	3	1	75%
	AC	3	1	75%
Q5 - This video makes me thinking in visiting the city	AB	4	0	100%
	BC	4	0	100%
	AC	4	0	100%
Q6 - This video made me like the city shown	AB	1	2	33%
	BC	1	3	25%
	AC	3	1	75%
Q7 - During the video I thought how enjoyable would be to visit the destination	AB	2	0	100%
	BC	2	2	50%
	AC	2	2	50%
Q8- This video is a typical one from what we see nowadays	AB	2	0	100%
	BC	2	2	50%
	AC	2	2	50%
Q9 - This video stands out from other touristic videos	AB	3	1	75%
	BC	2	2	50%
	AC	2	1	67%
Q10 - I felt emotionally connected	AB	3	0	100%
	BC	2	1	67%

with this video	AC	2	1	67%
Q11 - I strongly responded to the video's appeal	AB	2	1	67%
	BC	2	1	67%
	AC	3	0	100%

This video wasn't particularly strong. In the questions about emotional impact, a specialist didn't feel the video's appeal nor strong emotions. The others felt indifference. It's easy to see why this video didn't create meaning, even though they all say they felt a wish to see Barcelona and the video showed something they wanted to see. Since the video didn't have a strong emotional impact, the fact that something appeared that made them want to see created visit intent. Question 6 showed great disagreement. One says the video didn't make him like the city and others showed indifference in that question. Only one person thought he would enjoy to see Barcelona.

There is no enthusiasm about this video. One specialist compares it to *Barcelona Skyline*, with more rhythm. Another one likes the choice of music, related to Barcelona but thought the video was too fast and didn't help to understand the different places. That other felt the intent to go to Barcelona and were curious about this destination, liked the song and rhythm and the typography. However, after 2 minutes it becomes boring.

5.4 Updating the Statistics

Table 14: Statistics about videos of Barcelona (5th January 2017)

Video	Year	Views	Number of likes	Number of dislikes	Number of Comments
A Day in Barcelona	2011	782 728 (214 830 more)	2 150 (481 more)	191 (58 more)	337 (47 more)
Barcelona Go!	2014	2 400 000 (200 000 more)	16 600 (1 100 more)	-	365 (10 more)
Barcelona Skyline	2014	233 000 (9 000 more)	663 (33 more)	-	29 (the same)
Barcelona Some Reasons	2008	414 000 (13 000 more)	414 (10 more)	-	12 (the same)

One year and two months later, the statistics show that these videos had more views and also likes and dislikes. *Barcelona Skyline* and *Barcelona Some Reasons* have the same number of comments, but Vimeo is a platform where the number of comments is not as big as on YouTube. The most recent comments on *A Day in Barcelona* are about the city in itself and promoting other videos about Barcelona. Only few comments congratulate the author. On *Barcelona Go!* the opposite happens. These statistics show that these videos maintain some popularity.

Comparing these videos with others about Barcelona, it's easy to see simply by doing the same research done for the selection of videos that travelers' reviews are very popular nowadays and there's a great amount of them on YouTube. Vimeo is still a social network with a professional profile, so the videos have more image quality and one can see that they were planned carefully. *Barcelona Go!*, *Barcelona Skyline* and *Barcelona Some Reasons* appear on the first positions when searching "Barcelona tourism", on Vimeo. When searching "visit Barcelona" none of these videos appear on the first page. *A Day in Barcelona* appears on the first page of results on YouTube when searching "visit Barcelona".

Let's talk about the other videos, only consulting the first page that appears after both searches ("Barcelona tourism" and "visit Barcelona"). We'll use this method because the first results on a search on the Internet reflect the most popular ones. On total, the videos on YouTube on the first page of results for "Barcelona Tourism" have 2 761 465 views, 11 014 likes, 560 dislikes and 1 954 comments for 19 videos. When we turn to Vimeo, the numbers are 2 751 122 views, 34 536 likes and 1 148 comments for 17 videos (one wasn't a promotional touristic video). About the "visit Barcelona" research, on YouTube we have 2 713 391 views, 11 247 likes, 624 dislikes and 2 233 comments for 18 videos (one wasn't a promotional touristic video). On Vimeo we have 157 792 views, 3 417 likes and 329 comments for 13 videos (five of them weren't promotional touristic videos). The majority of the videos were made by tourists talking about their experience in Barcelona.

6. COMMUNICATION STRATEGIES FOR VIDEOS ABOUT TOURISTIC DESTINATIONS

Taking conclusions from the data shown above, the fact that people like one city doesn't imply that they'll like a video about it. However, the opposite happens, if a person likes a video, that person will also like the city portrayed. It is rare that this doesn't happen and it might be related with the profile and needs of the person who watches the video. One might think a video as pretty but if he doesn't see anything that would like to experience, he doesn't feel attracted to that destination.

When a video shows something of interest it's easier to create the will to visit the city and affection for the city. There is a connection between feeling positive emotions, liking the video and also the city. If the emotions are negative both are rejected. It's possible to create a video similar to what circulates the Internet and still have a video that stays in the users' memory and to create meaning to them. A typical video can stand out and that happens if it causes a strong and positive impact.

It's crucial to communicate a destination, not only with one video but with several. They must be short so they don't bore the user. A destination's communication must be adapted to different target audiences, so videos must be thought for audiences with different characteristics. A destination must know its identity and its characteristics before thinking about creating videos. Before communicating it's important to know what to communicate. Only after that must the focus be to generate positive emotions and dreams on the user

After Budapest, Barcelona was the city with the best results, with an average of 37,1. Vienna had similar results, with 36,2. Rome followed with 34,8, Oporto and Zagreb kept with 34,2. Considering the video analysis by categories and variables, there is some data to take into account. Speaking about action strategies, a sequential video has more positive impact than timelapse. Videos with only timelapse don't create an emotional bound and can bore the viewer. However, a bit of timelapse inside the video can be a good thing. *Barcelona Go!* was very popular and some parts of it were timelapse shots.

Videos made by tourism organizations and made by tourists had good feedback, especially the ones about Budapest. This shows that it doesn't matter who creates them but what's in them. Shorter videos have more probability of being successful. With the surveys it became clear that duration mustn't be more than 5 minutes.

Videos with soundtrack are very popular. In what concerns camera movements, videos with motion got better feedback on YouTube and Vimeo and in the surveys. *Barcelona Go!* is the most popular video in terms of statistics and had a strong impact on individuals, which might have also come for the camera movements. Videos with some motion had stronger impact than videos with static camera only.

The majority of videos focused on architectonic and artistic heritage and on people, both inhabitants and tourists. In this sense, videos illustrate the cities' beauty and the authentic culture of the place, as well as experiences lived by tourists. It's necessary to show the destination as authentic as possible, given the fact that users can easily find if the information given is true or not.

These are the principal ideas taken by the results obtained and shown before:

- It's important that a destination communicates and allows itself to be known;
- In order to do that, it's necessary to analyze the city to understand its identity;
- After realizing it, the city must communicate it to several audiences, adapting for each of them, using several videos, even for the same audience;
- In order to do that, it's necessary to analyze the city to understand its unique features and what creates its identity and brand as a touristic destination an attractive place for various audiences;
- A video can stand out even if it's similar to others of its type. The main concern must be to create positive emotions;
- It's important to have tourists having good experiences;
- A video must also illustrate heritage and culture in an authentic way;
- A video must give information that's relevant for a future tourist, like places to go, where and what to eat, where to stay, how to get to the destination, what traditions it has and appeal to the senses;
- Information must be displaced in a non textual way (through voice over) or with small subtitles, because reading bores people and distracts them from image;
- Sequential videos have more positive impact than timelapse. Videos that just contain timelapse become boring. A bit of timelapse in the video can be good because some things are better shown that way, like a sunset, events or transformations in landscape;

- A video made by a tourism organization doesn't mean that it's going to be successful. The content and the way it's shown are more relevant than its author;
- Videos must not be longer than 5 minutes;
- In what concerns to sound, videos with a soundtrack are more popular in social networks but a narrator's voice gives useful information in a way that doesn't bore the user;
- Videos with camera movements have more impact than videos with static camera only;
- Targeted communication implicates the creation of several videos, in order to communicate to all audiences, according to their motivations and tastes. Therefore, it's essential to have a big offer and to publicize it, in order to attract visits.

7. CONCLUSION

Given the fact that nowadays it is very easy to create videos and that people use the Web to search for information, some users are creating and searching for content in a crescent cycle and they decide what to visit through their research. Communication is essential for the success of a brand or product. Since tourism is becoming more relevant in society, it's important that touristic destinations create a marketing strategy to make themselves known. Is obligatory to be online: in order to achieve success and to get famous a destination must show what it has, its beauty and unique characteristics that are worth seeing.

Before communicating content, it's important to think what kind of information must be conveyed. It's imperative to study the touristic products that destinations have and also the city in its entirely, in a way to create a local identity and a brand in order to attract people and to distinguish from other cities, its competitors.

To have several videos about a city allows it to consolidate a image strong enough to bring fame and the wish to go there. Several videos mean several points of view. The main focus is to create, in all of them, positive emotional impacts. The less visited destinations had less videos available. Even though we can't realize in a direct way if few videos about a certain destination mean few trips to it. What is more perceptible is that the most visited destinations have more videos and feedback on them.

Internet users surf the Web to plan their trips and this fact has an evidence in the comments some users left in the studied videos. Therefore, it's essential to diffuse positive and captivating images. Through this study one can see that it's necessary to create a video that can distinguish itself from the others, that can stand out and that stays in the memory of who saw it. By the bibliographic analysis and the emotional reactions in viewing the videos it was discovered that positive emotions have a bigger tendency to create an intention of visit on the user. The videos that gave intention of visit in the specialists were videos that create a positive emotional response on them.

The opposite was also verified: negative emotions generate dislike. This was verified in the qualitative analysis and the comments left on the videos, and a good example of this is the street art video about Rome, that was disliked by several people and created a negative image about the city. Negative response must be avoided, then.

Some strategies must be adopted to help obtain success, like advertising authenticity, even through the narrator if it's used, because users want to hear the names of places well

pronounced. Useful information must be given to future tourists in a particularly non textual way or using few words. A narrative is stronger than just a full timelapse video and the duration of up to 5 minutes has more probability of being seen than a longer one. The camera shots mustn't be always static.

Videos may not provoke a direct influence in the growth or diminishing of visits to a destination (and it's difficult to prove). However, it's important to remember that Internet users are already accustomed to interactivity, to movement and speed so they don't become satisfied with looking only at pictures of a destination, they also want to see videos. Reading on a screen isn't as easy and quick as in a paper, so it's not a good strategy to give a lot of text. It makes more sense pass the information through images and sound, since they involve the user.

Users search videos about a destination in order to get information and since they're used to interactivity they don't satisfy themselves with just one video, they also try to contact the user who uploaded it to find more about the city. This was noticed in the comments of some of the analyzed videos. People were asking about how many nights should they spend to get to know well the city, for example. This shows that communication is two-sided and one mustn't neglect it.

Self-congruity theory is proven in the videos by the impact a video with tourists generates. In the qualitative evaluation the individuals said that seeing tourists in a place made them want to go there and the absence of tourists created dislike for the city. One of the specialists said that watching tourists in a video taking pictures and having fun created the intention of visit, because that was a proof that the touristic experience would be nice.

Some authors had shown that cinema is powerful enough to get tourists to shot locations and spoke about *movie-induced tourism*. In this study it is possible to see that videos are also strong enough to generate fame and wish to visit a place. In the future it will be possible to speak about *video-induced tourism* if more studies can show the influence videos have in the destinations' image and the intentions of visit, even though it's difficult to show the direct connection between watching videos and travelling. It's a fact that videos help planning trips.

Limitations and Recommendations for Future Investigations

Every work has its limitations and this one was no exception. These are some recommendations in order to understand better the context around tourism and in particular promotional videos. This study only analyzed a few videos and by the eyes of specialists. The different audiences videos try to achieve must studied so they can be used to see if the videos are made in order to make them feel a positive response. Some usability tests could be performed on websites from tourism organizations to see if they are user-friendly and if they help people to plan their trip. Only two social networks were analyzed but there are several of them and they also deserve to be studied. The data obtained from these social networks could be triangulated in order to understand better the user behavior in terms of planning trips using the Internet, since the research leads him to different social networks and websites related with tourism.

The videos analyzed had the objective of attracting tourists to visit a destination. Nevertheless, there are other videos created for other types of audience, like investors,

students, future inhabitants or even for the local community. These videos are interesting marketing strategies that deserve some attention. It would be interesting to realize the reactions in several groups of people and to make interviews with marketing, communication and tourism professionals in order to understand what strategies must be followed in order to achieve success. It's important to understand that a marketing strategy is something that is constantly changing due to the changes in society throughout time.

In this work some videos were analyzed without studying why they were placed online by tourists. Tourism organizations place videos on the Internet in order to attract tourists. Do tourists place videos online for the same reason? Do they do it for other reasons?

We mustn't forget that society nowadays is connected through mobile devices and people search information through those devices. This shows that it would be important to understand who watches the touristic videos and through what type of device. It also matters to study if the users that saw the videos searched them organically or saw them via social networks.

According to the World Tourism Organization (World Tourism Organization, 2012), tourism will grow 3,3% in average every year, from 2010 to 2030, with the increase of 43 million tourists each year. This means tourism has a significant importance in society and it's necessary to stay focused on this phenomenon and its implications in societies, environment, in tourists, and the local communities. The implications connected to tourism must be studied to better understand this phenomenon and to keep track of its consequences throughout the years.

Some studies were already made about movies shown in television and theatres and their influence in tourist attraction to the filmed places, which created the concept of *movie-induced tourism (Campo et al., 2011; Frías et al., 2008; Lin, 2012; Rajaguru, 2014)*. Nevertheless, this work intends to be a start to what should be thought as *video-induced tourism*, the influence online videos have in creating desire to visit or even visits on a destination. Tourists should also be studied at a destination to understand if they are there since they saw one or more videos and if that influenced them. It's something that deserves to be more studied.

BIBLIOGRAPHY

About Vimeo. (2015). Retrieved April 4, 2015, from https://vimeo.com/about

Aiello, G., & Thurlow, C. (2006). Symbolic Capitals: Visual Discourse and Intercultural Exchange in the European Capital of Culture Scheme. *Language and Intercultural Communication*, 6(2), 148–162. doi:10.2167/laic234.0

Albuquerque, L. A. (2010). Cidades e Criatividade: o desafio das políticas culturais municipais. In M. da G. M. P. Santos (Ed.), *Turismo Cultural, Territórios e Identidades* (pp. 13–21). Leiria: Edições Afrontamento e Instituto Politécnico de Leiria.

Almeida, I. D. De, & Abranja, N. A. (2009). Turismo e Sustentabilidade. *COGITUR*, 15–31. Retrieved from http://revistas.ulusofona.pt/index.php/jts/article/view/506

Almeida, P. J. S. (2003). *A Contribuição da Animação Turística para o Aumento das Taxas de Ocupação de Uma Região*. Universidade de Aveiro. Retrieved from http://www.iconline.ipleiria.pt/bitstream/10400.8/491/1/Tese Mestrado Paulo Almeida.pdf

American Marketing Association, A. M. A. (n.d.). AMA Dictionary. Retrieved July 28, 2015, from https://www.ama.org/resources/pages/dictionary.aspx?dLetter=B

American Marketing Association, A. M. A. (2013). Marketing Definition. Retrieved March 6, 2015, from https://www.ama.org/AboutAMA/Pages/Definition-of-Marketing.aspx

Azevedo, A., Magalhães, D., & Pereira, J. (2011). *City Marketing. My Place in XXI. Gestão Estratégica e Marketing de Cidades*. Porto: Vida Económica.

Baloglu, S., & McCleary, K. W. (1999). A Model of Destination Image Formation. *Annals of Tourism Research*, 26(4), 868–897. Retrieved from http://www.sciencedirect.com/science/article/pii/S0160738399000304

Beato, C. S. S. M. M. (2008). *Planeamento do Sector do Turismo em Centros Urbanos*. Universidade de Aveiro. Retrieved from https://ria.ua.pt/bitstream/10773/1848/1/2009001038.pdf

Beerli, A., Meneses, G. D., & Gil, S. M. (2007). Self-congruity and destination choice. *Annals of Tourism Research*, 34(3), 571–587. doi:10.1016/j.annals.2007.01.005

Bremner, C. (2015). Top 100 City Destinations Ranking. Retrieved September 25, 2015, from http://blog.euromonitor.com/2015/01/top-100-city-destinations-ranking.html

Campo, L. R., Brea, J. A. F., & Muñiz, D. R.-T. (2011). Tourist Destination Image Formed By The Cinema: Barcelona positioning through the feature film Vicky Cristina Barcelona. *European Journal of Tourism, Hospitality and Recreation*, 2(1), 137–154. Retrieved from https://iconline.ipleiria.pt/bitstream/10400.8/447/1/8_ejthr_vol2_issue1_Tourist_destination_image.pdf

Cardona, P. (2009). Património e Turismo. In F. Dias, J. Soifer, & L. Ferreira (Eds.), *O Futuro do Turismo. Território, Património, Planeamento* (pp. 33–50). Porto: Estratégias Criativas.

Carter, B. (2013). *Ganhar com o Facebook*. Marcador.

Carvalho, P. M. de. (2010). Turismo Cultural, Património e Políticas Públicas em Territórios Rurais de Baixa Densidade: Eixos Vertebradores de Revitalização e de Construção de Novas Identidades? In M. da G. M. P. Santos (Ed.), *Turismo Cultural, Territórios e Identidades* (pp. 123–140). Leiria: Edições Afrontamento e Instituto Politécnico de Leiria.

Clifford, J. (2008). *A Experiência Etnográfica – Antropologia e Literatura no século XX*. Rio de Janeiro: Editora UFRJ. Retrieved from https://repositorio.ufsc.br/xmlui/handle/123456789/1361

Costa, J. M. O. (2013). *Marketing nas redes sociais: o poder de comunicação das marcas através do Facebook*. Universidade do Minho. Retrieved from http://repositorium.sdum.uminho.pt/handle/1822/25392

Couto, J., Faias, C., & Faias, C. (2009). *Marketing Turístico: Conceitos e Tendências*. Universidade dos Açores/CEEApia.

Crompton, J. L. (1979). An assessment of the image of Mexico as a vacation destination and the influence of geographical location upon the image. *Journal of Travel Research, 17*(18), 17–23. Retrieved from http://jtr.sagepub.com/content/17/4/18.short

Dias, F. (2009). O Espaço no Imaginário Turístico. In F. Dias, J. Soifer, & L. Ferreira (Eds.), *O Futuro do Turismo. Território, Património, Planeamento* (pp. 17–31). Porto: Estratégias Criativas.

Duch, T. C. (2014). *Marketing Turístico : O Destino João Pessoa e a Copa do Mundo 2014*. Universidade de Aveiro. Retrieved from http://ria.ua.pt/handle/10773/7510

European Best Destinations, E. B. D. (2014). European Best Destinations 2014. Retrieved September 25, 2015, from http://www.europeanbestdestinations.com/top/europe-best-destinations-2014/

Eusébio, M. C. de A. (2006). *Avaliação do impacte económico do turismo a nível regional. O caso da Região Centro de Portugal*. Universidade de Aveiro. Retrieved from http://ria.ua.pt/handle/10773/1839

Ferreira, L. (2009). Sustentabilidade, Competitividade e Planeamento em Turismo. In F. Dias, J. Soifer, & L. Ferreira (Eds.), *O Futuro do Turismo. Território, Património, Planeamento* (pp. 51–85). Porto: Estratégias Criativas.

Filipe, C. S. M. (2009). *Andanças do Turismo Criativo*. Universidade de Aveiro. Retrieved from http://ria.ua.pt/handle/10773/1727

Frías, D. M., Rodríguez, M. a., & Castañeda, J. A. (2008). Internet vs. Travel Agencies on Pre-visit Destination Image Formation: An Information Processing View. *Tourism Management, 29*(1), 163–179. doi:10.1016/j.tourman.2007.02.020

Gerardo, R., Inácio, L., & Pinheiro, E. (2010). Turismo e Património: Estudo de Caso do Mosteiro de Santa Clara-a-Velha. In M. da G. M. P. Santos (Ed.), *Turismo Cultural, Territórios e Identidades* (pp. 197–206). Leiria: Edições Afrontamento e Instituto Politécnico de Leiria.

Gerardo, R., & Pinheiro, E. (2010). A Valorização Turística do Mosteiro de Santa Maria da Vitória. In M. da G. M. P. Santos (Ed.), *O Futuro do Turismo. Território, Património, Planeamento* (pp. 207–217). Leiria: Edições Afrontamento e Instituto Politécnico de Leiria.

Gomes, S. A. de C. (2012). *A importância dos novos media para a elaboração de uma estratégia de marketing territorial*. Universidade do Minho. Retrieved from https://repositorium.sdum.uminho.pt/bitstream/1822/23310/1/S%C3%ADlvia Andreia De Castro Gomes.pdf

Gonçalves, A. R. (2010). Museus, Comunidade Local e Turismo. In M. da G. M. P. Santos (Ed.), *Turismo Cultural, Territórios e Identidades* (pp. 81–105). Leiria: Edições Afrontamento e Instituto Politécnico de Leiria.

Gonçalves, M. J. M. (2010). *A problemática da contabilidade nos museus e a valorização do seu património cultural*. Universidade do Minho. Retrieved from http://repositorium.sdum.uminho.pt/bitstream/1822/16527/1/Maria Josefina Miranda Gonçalves.pdf

Gutierrez, M. C. R. (2013). *O Marketing Territorial para o desenvolvimento sustentável da Euro-região Galiza-Norte de Portugal*. Universidade do Minho.

Hassan, H. (2011). *Tecnologias de Informação e Turismo: e-tourism*. Universidade de Coimbra. Retrieved from https://estudogeral.sib.uc.pt/handle/10316/19126

Hedrick-Wong, Y., & Choong, D. (2014). *Mastercard*. *2014 Global Destination Cities Index*. Mastercard. Retrieved from http://newsroom.mastercard.com/wp-content/uploads/2014/07/Mastercard_GDCI_2014_Letter_Final_70814.pdf

Henriques, E. B. (2010). Itinerários Turísticos Temáticos e Património: Questões Críticas Para um Turismo Responsável e Humanista. In M. da G. M. P. Santos (Ed.), *Turismo Cultural, Territórios e Identidades* (pp. 221–234). Leiria: Edições Afrontamento e Instituto Politécnico de Leiria.

Hou, Z., Joppe, C. C. M., & Lin, Z. (2011). Exploratory Study of Promotional Videos in the 10 Major Tourist Destinations in China: A Content Analysis. In *Travel and Tourism Research Association 42nd Annual Conference Proceedings* (Vol. i, pp. 1–9). London, Ontario, Canada. Retrieved from http://ttra.omnibooksonline.com/2011/49727-ttra-1.6022/2011-t-002-1.6084/50-a-1.6197/50-a-1.6198

Hsieh, J.-K., Hsieh, Y.-C., & Tang, Y.-C. (2012). Exploring the disseminating behaviors of eWOM marketing: persuasion in online video. *Electronic Commerce Research*, *12*(2), 201–224. doi:10.1007/s10660-012-9091-y

King, K. (2014). Vimeo Vs. YouTube: Which Is Best for Business? Retrieved July 27, 2015, from http://sproutsocial.com/insights/youtube-vs-vimeo-business/

Kotler, P., Kartajaya, H., & Setiwan, I. (2010). *Marketing 3.0*. *Do Produto e do Consumidor até ao espírito humano*. Lisboa: Actual Editora.

Laine, E. (2013). Desirability , Values and Ideology in CNN Travel -- Discourse Analysis on Travel Stories, 1–53.

Lee, B. C., & Wicks, B. (2010). Tourism technology training for destination marketing organisations (DMOs): Need-based content development. *The Journal of Hospitality Leisure Sport and Tourism*, *9*(1), 39–52. doi:10.3794/johlste.91.241

Lee, W., & Gretzel, U. (2012). Designing persuasive destination websites: A mental imagery processing perspective. *Tourism Management*, *33*(5), 1270–1280. doi:10.1016/j.tourman.2011.10.012

Lin, X. (2012). On Development Way of Movie-Induced Tourism Products that Embedded Ethnic Feature: The Analysis Based on Industrial Convergence Development Characteristic. *International Conference on Future Information Technology and Management Science & Engineering Lecture Notes in Information Technology*, *14*, 471–477. Retrieved from http://www.ier-institute.org/2070-1918/lnit14/v14/471.pdf

Madasu, P. (2013). Social Media Marketing and Promotion of Tourism. *Management Insight*, *IX*(1), 71–80. Retrieved from http://www.inflibnet.ac.in/ojs/index.php/MI/article/view/1858/1594

Marques, V. C. (2011). *Turismo cultural em Guimarães - O perfil e as motivações do visitante*. Universidade do Minho. Retrieved from http://repositorium.sdum.uminho.pt/bitstream/1822/18041/1/Tese - Vitor Marques - 2011.pdf

Martins, A. M. G. (2010). *Marketing Territorial para o concelho de Vila Nova de Famalicão*. Universidade do Minho.

Marujo, M. N. N. V. (2008). A Internet como Novo Meio de Comunicação para os Destinos Turísticos: O caso da Illha da Madeira. *Turismo Em Análise*, *19*(1), 25–42.

Marujo, N. (2012). Imagen y Promoción de los Destinos Turísticos en Internet. El caso de los municipios de la Isla Madeira. *Estudios Y Perspectivas En Turismo*, *21*, 825–837.

Marujo, N., & Santos, N. (2012). Turismo, Turistas e Paisagens. *Investigaciones Turísticas*, (4), 35–48.

McGee, M. (2013). Vimeo Reports 100 Million Users & 400K Paying Subscribers. Retrieved July 27, 2015, from http://marketingland.com/vimeo-reports-100-million-users-400k-paying-subscribers-65626

Miller, L. (2014). 23 Overlooked European Cities You Must Visit In Your Lifetime. Retrieved September 25, 2015, from http://www.huffingtonpost.com/2014/03/18/overlooked-european-cities-_n_4914564.html

Milman, A., & Pizam, A. (1995). The Role of Awareness and Familiarity with a Destination: The Central Florida Case. *Journal of Travel Research*, *33*(3), 21–27. Retrieved from http://jtr.sagepub.com/content/33/3/21.short?rss=1&ssource=mfc

Moiteiro, G. C. (2010). Turismo Cultural e Património. Uma Reflexão ao Torno do Tópico da Interpretação do Património Enquanto Instrumento de Valorização de Bens Culturais. In M. da G. M. P. Santos (Ed.), *Turismo Cultural, Territórios e Identidades* (pp. 141–158). Leiria: Edições Afrontamento e Instituto Politécnico de Leiria.

Naim, M. (2006). The `YouTube effect'. Retrieved September 14, 2015, from http://articles.latimes.com/2006/dec/20/opinion/oe-naim20

Neto, V. (2013). *Portugal*. *Turismo*. *Relatório Urgente*. *Onde Estamos*. *Para Onde Queremos Ir*. bnomics.

Olga, L. P., & Raj, R. (2013a). Evolution of Social Media and Consumer Behavior Changes in Tourism Destination Promotion. *International Journal of Sales, Retailing & Marketing*, *2*(2), 31–39. Retrieved from http://www.ijsrm.com/ijsrm/Current_%26_Past_Issues.html

Olga, L. P., & Raj, R. (2013b). How Destination Image is Changing Through The Use of New Technology. *International Journal of Sales, Retailing & Marketing*, 2(2), 22–30.

Pereira, P. M. dos S. B. (2013). *Os Dispositivos Móveis no Apoio a Visitas a Museus*. Universidade de Aveiro. Retrieved from https://www.ua.pt/ReadObject.aspx?obj=34818

Pham, Q. C. (2013). *Tourism Promotion Video Production*. *Quality Management and Acceptance Study*. Helsinki Metropolia University of Applied Sciences. Retrieved from https://publications.theseus.fi/handle/10024/59155

Rajaguru, R. (2014). Motion Picture-Induced Visual, Vocal and Celebrity Effects on Tourism Motivation: Stimulus Organism Response Model. *Asia Pacific Journal of Tourism Research*, 19(4), 375–388. doi:10.1080/10941665.2013.764337

Reino, S., & Hay, B. (2014). The Use of YouTube as a Tourism Marketing Tool. In *42nd Annual Travel & Tourism Research Association Conference*. Retrieved from http://eresearch.qmu.ac.uk/2315/

Resnicoff, M. (2010). Uncommon Travel Destinations: Europe's 10 Least Visited Capitals. Retrieved September 25, 2015, from http://www.examiner.com/article/uncommon-travel-destinations-europe-s-10-least-visited-capitals

Santos, F. (2010). Turismo e Transfigurações Culturais. In M. da G. M. P. Santos (Ed.), *Turismo Cultural, Territórios e Identidades* (pp. 39–62). Leiria: Edições Afrontamento e Instituto Politécnico de Leiria.

Thorson, E., & Zhao, X. (1997). Television Viewing Behavior as an Indicator of Commercial Efectiveness. *Measuring Advertising Efectiveness*, 221–238. doi:10.1007/s13398-014-0173-7.2

United Nations Department of Economic and Social Affairs, U. N. (2008). International Recommendations for Tourist Statistics. Retrieved October 6, 2015, from http://unstats.un.org/unsd/publication/Seriesm/SeriesM_83rev1e.pdf#page=21

United Nations World Commission on Environment and Development, U. N. (1987). Report of the World Commission on Environment and Development: Our Common Future. Retrieved October 6, 2015, from http://www.un-documents.net/wced-ocf.htm

Valls, J., Ouro, A., Freund, D., & Andrade, M. (2013). Analysis of social media platforms and their potential value for the tourism industry. In *2nd AHTMM Conference 2012 Advances in Hospitality and Tourism Marketing & Management (AHTMM) Corfu (Greece), 31/05/2012 - 03/06/2012* (pp. 1–12). Retrieved from http://www.tsi.url.edu/img/user/content/file/3153__223.pdf

Vieira, J. M. (2007). *Planeamento e Ordenamento Territorial do Turismo*. *Uma Perspectiva estratégica*. Lisboa: Verbo.

World Tourism Organization, W. T. O. (2012). *Global Report on City Tourism - Cities 2012 Project*. Madrid: World Tourism Organization (UNWTO). Retrieved from http://dtxtq4w60xqpw.cloudfront.net/sites/all/files/pdf/am6_city_platma.pdf

World Tourism Organization, W. T. O. (2013). *UNWTO Tourism Highlights*. UNWTO. Retrieved from http://www.e-unwto.org/doi/pdf/10.18111/9789284415427