Social Media And Digital Marketing for Destination Promotion and Branding: The Case Study of The Can't Skip Portugal Campaign.

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Resumo

O principal objectivo do presente estudo de caso é abordar a importância das redes sociais e do marketing digital para a promoção do destino. O caso da campanha de 2017 do Turismo de Portugal: Can't Skip Portugal foi utilizado para exemplificar como um destino pode confiar no marketing digital em meios sociais para transmitir uma mensagem que seja relevante para o seu mercado alvo e, ao mesmo tempo, transmitir uma identidade de marca. Como é que a Campanha Can't Skip Portugal conseguiu fazer isto para Portugal?

Foi feita uma análise da Campanha para responder a essa pergunta. Foram identificados três temas principais como cruciais para o sucesso da Campanha Can't Skip Portugal: confiar inteiramente num formato audiovisual mais apelativo e que mostre facilmente a atractividade de Portugal; a incorporação de uma mensagem predominantemente emocional em vez da simples entrega de informação; e uma mensagem adequadamente equilibrada que encorajasse potenciais turistas a agir e a viajar e visitar Portugal, transmitindo ao mesmo tempo uma marca do que Portugal é como destino turístico.

Can's Skip Portugal pode ser considerado um exemplo de sucesso de uma Campanha de marketing digital online graças à mistura adequada das variáveis anteriormente descritas. Sem dúvida, as plataformas de comunicação social reforçarão o seu estatuto como método preferido de fazer marketing digital, e as organizações de gestão de destinos e as autoridades turísticas regionais devem estar vigilantes e certificar-se de que os seus esforços de marketing digital cumprem um conjunto de parâmetros que garantirão o seu sucesso e eficácia.

Palavras-chave: marketing digital,marketing de destinos, redes socias, branding de destinos Can't Skip Portugal

Sistema de Classificação JEL: M31 Marketing;

L83 Desporto, Jogos de azar, Restaurantes, Lazer, Turismo

Abstract

The main objective of the present case study is to approach the importance of social media and digital marketing for the destination promotion. The case of the 2017 campaign by Turismo de Portugal: Can't Skip Portugal was used to exemplify how a destination can rely on digital marketing on social media to deliver a message that is relevant to their target market and at the same time convey a brand identity. How did the Can't Skip Portugal Campaign managed to do this for Portugal?

A deep analysis of the campaign was done to answer that question. By doing so, three main themes were identified as crucial for the success of the Can't Skip Portugal Campaign: relying entirely on an audio-visual format that is more appealing and that easily displays Portugal attractiveness; the incorporation of a predominantly emotional message rather than plain delivery of information; and an adequately balanced message that encouraged potential tourists to take action and travel and visit Portugal, whilst at the same time conveying a brand of what Portugal is as a tourism destination.

Can's Skip Portugal can be deemed a successful example of an online digital marketing Campaign thanks to the adequate mix of the variables previously described. Undoubtedly, social media platforms will reinforce its status as the preferred method of doing digital marketing, and destination management organisations and regional tourism authorities must be vigilant and make sure that their digital marketing efforts comply with a set of parameters that will guarantee their success and effectiveness.

Keywords: digital marketing, destination marketing, social media, destination branding, Can't Skip Portugal

JEL Classification System: M31 Marketing;
L83 Sports, Gambling, Restaurants, Recreation, Tourism

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Chapter 1. Case Study Context

1.1. Presentation of the Case Study

Tourism is one of the most relevant sectors of the economy Portugal, particularly due to its role in the generation of wealth and as a source of employment in the country. For instance, as of 2019 a never seen before exponential increase in tourism overnight stays was registered in Portugal. It is within this context that destination promotion and branding take a paramount role in keeping a country such as Portugal as attractive and renowned as possible for its target market and beyond, as well as maintaining a competitive image in the international tourism market.

Digital marketing has become the quintessential method for destination management organisations to market their countries effectively and efficiently for tourism ends. Facebook, YouTube, Instagram and other social media platforms have become the predominant digital marketing channels for destinations in order to lure their potential tourism market, thanks to their powerful influence on decision-making for tourists as well as for their ability to massively spread word about what these destinations offer.

In 2013 through its new National Tourism Strategy Portugal decided to embrace social media and digital marketing for tourism marketing purposes, but it was not until the year of 2017 that the first completely digital marketing campaign was launched by *Turismo de Portugal* - the Portuguese destination management organization- with the objective to holistically market Portugal as a tourism destination. Marketing a destination is a complex task and involves a myriad of variables that could determine if the marketing strategy, in this case a Campaign, was successful or not.

In that sense, this case study is focused on: analysing the Can't Skip Portugal Campaign from different angles: firstly, as an adequate example of a tourism promotional campaign; second, the Campaigns approach to delivering an effective message to its touristic market; third, the relevance of social media (YouTube) for the Campaign; and last, empirically determine the brand and image elements the Campaign communicated about Portugal as a tourism destination.

1.2. Portugal as a Tourism Destination

Over the last decade, Portugal managed to consolidate as one of the world's leading tourism destinations. The 2020 edition of the World Travel Awards positioned Portugal as the world's leading destination for the third time (World Travel Awards, 2020), amongst other 27 awards that recognise the quality of Portugal's regional tourism assets and services. For instance, Madeira was appointed the Best Island Destination in the World, whilst Lisbon was recognized as the Best City Break Destination in the World, whilst the Algarve was awarded the Best Beach Destination in the World

(Turismo de Portugal, 2020). In addition, the 2019 Travel and Tourism Competitiveness Report positioned Portugal as the 12th most competitive tourism destination worldwide - the highest position it ever achieved since 2013, when it occupied the 20th place worldwide. (World Economic Forum, 2019)

During the 2000s' decade, Portugal experienced a constant rise in the number of tourist arrivals and stays (graphically illustrated in Figure 1). In 2019, tourism numbers in Portugal reached their highest level at 27 million tourists, a 7.3% increase from 2018 (CPP-Luxury, 2020). According to the World Travel and Tourism Council (in Turismo de Portugal, 2021) as of 2019, tourism represented almost 10 % of Portugal's Gross Domestic Product, resulting in revenues of around 42.68 billion Euros.
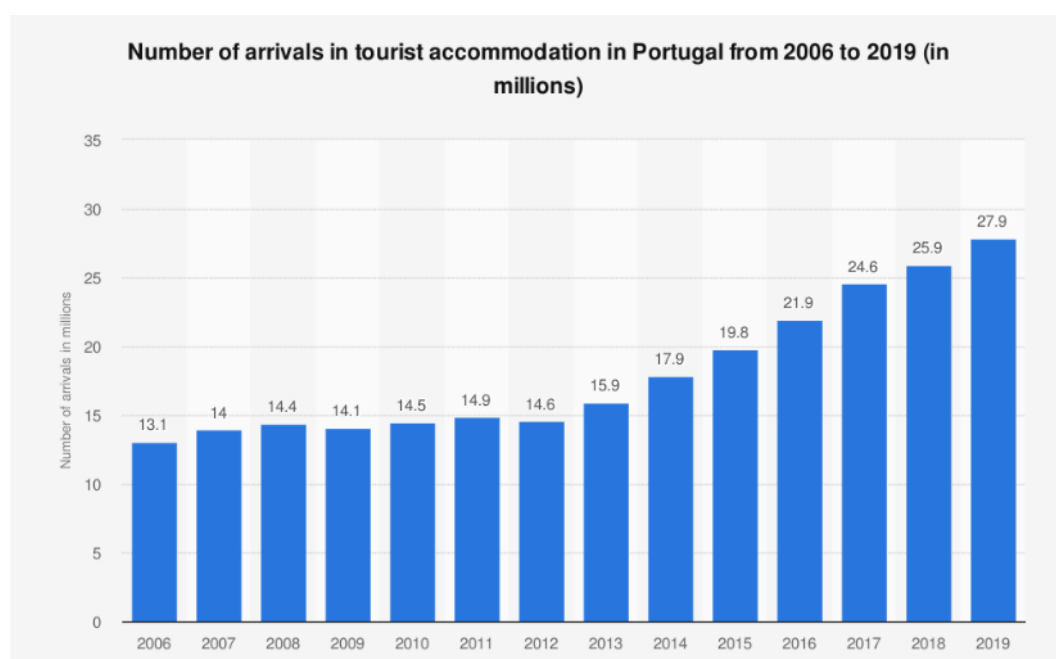
Figure 1.1: Evolution of Tourism Accommodation in Portugal 2006-2019 (Statista,2021b)

As to the international tourism market, the National Statistics Institute (2020) reports that in 2019 main tourist arrivals originated from European countries with Spain and the United Kingdom accounting for the biggest share with 25.5% and 15.4% respectively, followed by other countries such as France 12.6% and Germany 7.9 % (Figure 2 illustrates the Main International Tourism Market of Portugal in 2019). Furthermore, there was an exponential increase in visits from the North American Market (+21.4%) and the Brazilian Market (15.2%). The most visited regions with the highest numbers of overnight stays are the Algarve with 14.8 million visitors, Lisbon with 12.7 million, and North and Madeira with around 5.7 million (during the first trimester of 2019) (Neves, 2019).

2

Main International Tourism Market Portugal 2019
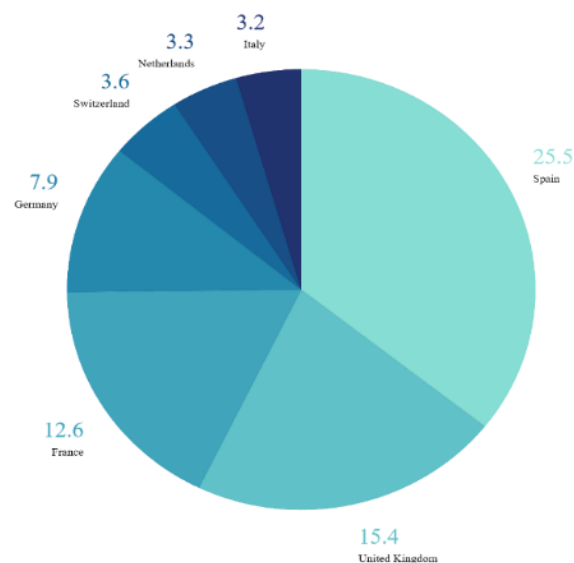
Figure 1.2: International Tourism Market Share Portugal 2019 (National Statistics Institute, 2020)

Portugal has also managed to diversify its tourism offer over the past decade. Initially, Portugal's main tourism attributes were those associated with beach and sun leisure (and are still the main tourism motivation drivers). This was a consequence of the 1960s focus of Portuguese tourism activity on a single tourism product; "sun, sea and sand" (Maricato, 2012). Nonetheless, nowadays Portugal excels in other forms of tourism (see Moreira, 2018; Turismo de Portugal, 2018) such as heritage and culture, adventure, gastronomy, and nature amongst others, all of which spread over the country in seven different regions represented through a map in Figure 3.

In 2019, the Algarve, Lisbon, North and Madeira represented the highest numbers in overnight stays.

Figure 1.3: Tourism Regions of Portugal (Adapted from Turismo de Portugal, n.d.)

These regions are the most relevant tourism points. First, in the North Region the main tourist attractions are the city of Porto, the cellars of Gaia and Port Wine, the historic cities (Guimarães, Viana

do Castelo, Braga), natural parks (Peneda-Gerês), archaeological heritage (Foz Côa), gastronomy and wines. In the Centro Region, the main potentialities are the cities of Coimbra and Fátima, temples, castles and monasteries, historic cities and villages, mountains and caves (Serra da Estrela), gastronomy.

In the Lisbon Region it can be found the cities of Lisbon, Sintra and Cascais, temples, castles, palaces and monasteries, museums and monuments, congress centers, Atlantic beaches and cruise port, natural parks (Sintra and Arrábida). In the Alentejo area: the city of Évora (a world heritage site), castles and forts, archaeological and architectural heritage, typical villages, Atlantic beaches, gastronomy, and wines. In relation to the Algarve the beaches and cliffs, golf courses, marinas, and the diversity of the hotel offer.

In addition to mainland Portugal, the autonomous regions are also important tourist points. The Autonomous Region of the Azores is highlighted by the landscape and nature diversified by its nine islands, marine and maritime life, cliffs and volcanoes, world heritage vineyards (Pico), the lagoons (Lagoa das Sete Cidades) and also its gastronomy. Finally, the Autonomous Region of Madeira also has a wide range of attractions such as: the city of Funchal, nature (very diverse flora), Porto Santo beach, several ports and marinas, a wide range of hotels and gastronomy (Visit Portugal, n.d.-a)

However, despite its varied regional touristic offer, Moreira (2018) stressed that touristic activity in Portugal is still stronger in some regions and locations over others, leading to an unequal distribution of the activity, independently of the amount of the investment directed to tourism development. She goes on and explains that this has led to the monopolization of tourism by the Algarve, Lisbon, and Madeira where tourism demand and average overnight stays are notably higher than in the rest of the regions.

A report by Turismo de Portugal (2018) highlights that the geographical position of Portugal and its proximity to main outbound markets, its mild climate, safety and stability, along with a good quality/price ratio, make Portugal a fertile destination for tourism. This is further reinforced by the diverse tourism offer that is possible thanks to the availability of tourism resources that make Portugal an attractive and competitive destination:

- Cultural: Urban environments with quality landscapes such as Port and Lisbon; 800 national monuments and more than 2500 buildings of public interest; 15 UNESCO World Heritage sites and 3 Intangible Cultural Heritage: Fado, Mediterranean diet, Cante Alentejano; pilgrimage sites such as the Sanctuary of Fatima.
- Natural: 36 protected areas and nature that occupy 23% of the country; 88 golf courses.

- Sun and Sea: 850,000 of sandy beaches of which 320 beach zones are of distinguished quality; a mild climate.

The touristic expansion and growth in popularity as a tourism destination led to an increase in the diversification of the strategic tourism products offered by Portugal: Cultural tours, City Breaks, Business tourism, Golf, Nature tourism, Nautical tourism, Residential tourism, Health and wellness tourism, Food and wine tourism. However, out of the main reasons that attract tourists to Portugal, tourist motivations such as pleasure and relaxation are the ones that better exploit the potential of the ensemble of strategic tourism products offered by Portugal.

1.3. The Promotion of Portugal

According to Quintela (2021) there were three stages that drastically influenced the promotion and creation of the Marca Portugal (Portugal Brand):

1. In 1992 the homogenization of the national and regional tourism image through a single logo created by José de Guimaraes, which also involved the creation of an identity system for Portuguese tourism and that was promoted through the campaign: Portugal, when the Atlantic meets Europe.
2. In 1994 the report "Building the Competitive Advantages of Portugal", which helped identify problems in the national economy and provide policies as solutions for the next decade.
3. The 1998 Expo helped boost and recognise the ability of the Country to host big international events.

The 1992 new tourism identity that contemplated a homogeneous central idea and logo for Portuguese tourism laid the foundation for the creation of the brand of Portugal: "a country full of sun, green, well preserved; people proud of their history and caring of their traditional values; a country easily accessible and with a vast and diverse offer of activities." (Instituto de Turismo de Portugal, 2005, p.4) Up until 2003 the brand and image that were being communicated by Portugal's touristic regions did not reflect the reality of the country, hence, an image overhaul was proposed that same year in order to articulate both the nation brand with the local and regional brands and communicate a global image of Portugal. This led to the adoption of common elements that became the new identity system of Portugal and were to be communicated in the new marketing efforts (Instituto de Turismo de Portugal, 2005):

1. Passion for the sea as a main dominant component of the Portuguese personality
2. The Portuguese heritage and legacy of the Age of Discovery.
3. Fado and saudade as authentic emotions of Portugal.

On the other hand, starting 1994, the international tourism promotional campaigns did not cease and helped shape the promotion and destination marketing history of Portugal:

- "Portugal the thrill of discovery" (1994-1998) and "Portugal the choice"(1999) lay the foundation for the differentiation of Portugal.
- "Take a break" (2003) and "The Extra-time is always the best part of the game" (2004) aimed to reposition Portugal and act as tactical campaigns.
- "Portugal. Deeper Experience" (2006), intended to highlight the value of experiences in Portugal.
- "Europe's West Coast" (2007-2009) emphasize the Atlantic and set the country apart from the Mediterranean.

The year of 2012 was a turning point for the tourism sector in Portugal with the adoption of a new National Tourism Strategic Plan (2013-2015), which amongst other things, called for the implementation of a new marketing strategy that would give priority to online distribution channels. In this sense, the strategy called for a focus on digital marketing and a content strategy to sell Portugal and to be articulated between all the stakeholders of the sector: *Turismo de Portugal*, the Regional Tourism Organisations, and tourism business and companies. (Turismo de Portugal,2013)

This new strategy strived to generate traffic on digital platforms that integrate content related to the national offer and anchored to the distinctive aspects of Portugal's tourism offer and narratives of authentic Portuguese products. Once again, elements and narratives related to Portuguese products such as wines, or cultural and musical elements unique to Portugal were considered as important elements to communicate the brand of Portugal. On the other hand, it looked for the presentation of the tourism experiences and products through content generated by the regional tourism regions, as well as to give more relevance to content generated by users and co-creation. (Turismo de Portugal, 2013)

The strategy also contemplated specific actions like the reinforcement of the digital presence, such as interactive web platforms and social media as channels that would drive the new digital marketing approach. Also, it required the alignment of the regional digital marketing strategies with the national strategy in order to generate a common digital traffic hub and guarantee a homogeneous online presence at regional and national level. This led to the implementation of digital international promotional campaigns, leaving behind the institutionalization of campaigns. 2013 was the first year in which a campaign was held exclusively on digital media Google AdWords, Google Display; YouTube, Facebook, and the Visit Portugal Website. A spiral of online marketing campaigns followed suit with a strong investment in technology (Moreira ,2018).

In 2017, *The Estratégia Turismo 2027* stressed the importance of Portugal's differentiating, qualifying and emerging assets as means to stand out from other tourism destinations. First, it identified climate and sunlight; history, culture and identity; the sea, nature, and water, as the differentiating assets of Portugal's touristic national offer, which reflects the intrinsic and distinctive characteristics of the territory, and which are unique to the country and generate interest in the destination. Second, the qualifying assets such as gastronomy and wine; cultural, business, and art events enrich the tourism experience. Third, emergent assets such as wellness and living in Portugal that represents an important potential for future development in tourism and the economy. (Turismo de Portugal ,2017)

It can be inferred that these assets constitute the foundation of Portugal's destination branding efforts as a whole. However, each touristic region gives relevance to those assets (See Annex A for examples of touristic assets by region) that emphasize their touristic potential and identity, as well as those of their sub-regions. For instance, the Marketing Plan of Turismo Centro Portugal recognizes that the authenticity of the "Marca Centro" must rely on qualifying assets such as nature and spirituality (Turismo Centro de Portugal, 2019); Fatima's Sanctuary and Serra de Estrela are good examples on the reasons why, hence their marketing promotional strategy must focus on showcasing these attributes.

1.3.1. Turismo de Portugal and Digital Marketing

Turismo de Portugal is the entity responsible for tourism in Portugal and forms part of the Ministry of Economy and Digital Transition of Portugal. *Turismo de Portugal* is in charge of the internal and external promotion of Portugal as a tourism destination, the qualification and development of tourism infrastructure, and the training and development of human resources for tourism. For *Turismo de Portugal*, the promotion of Portugal as a tourism destination is paramount and acknowledges that actions are required to meet that end, such as participation in international tourism fairs, national and international communication campaigns and video promotions amongst others. (Turismo de Portugal, n.d.-b)

Starting in 2013, Portugal opted for digital marketing in contraposition to traditional marketing, leading to marketing campaigns being held exclusively online. Consequently, a system of digital marketing channels and tools was adopted in order to make online marketing possible, as well as to ensure constant presence in each of the stages of the travel cycle: dream, plan, book, experience, and share, which could not be achieved through an offline marketing approach. After the adoption of this digital marketing approach, the results were strikingly favourable with a considerable increase in the number of incoming international tourists, in tourism consumption expenditures, and in overnight
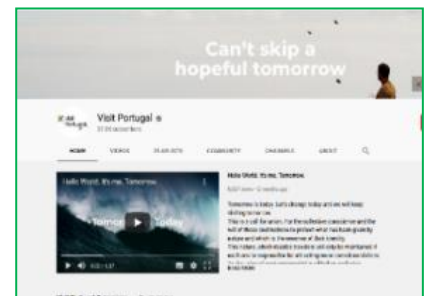
stays. Additionally, Portugal doubled its audience and exposure in international media , and received numerous international recognitions and awards. As to the visibility on social media, the visualizations, visits, and followers also increased exponentially (Turismo de Portugal, 2014) As shown on Figure 4, the digital marketing system of channels of *Turismo de Portugal (Visit Portugal)* is composed by a variety of social media.

A Web Portal: www.visitportugal.com	A Twitter account: With 112.7k followers	A YouTube site: With 37.7k subscribers
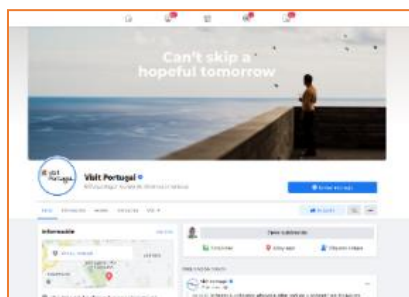
A Facebook account: With 1.474.182 followers	An Instagram account: With 664k followers

Figure 1.4: Visit Portugal Main Digital Marketing Channels
(Visit Portugal n.d.-c;n.d.-d;n.d.-e;n.d.-f;n.d.-g)

According to Nogueira (2019), *Turismo de Portugal* works with three levels of promotion:

1. **HERO**: corresponds to 15% of the content, which is video content that is produced and remains online all year round and aims to reach all types of audiences.

2. **HUB:** corresponds to 27% of the content, which has as main objective the creation of contents for specific actions or events (e.g., Eurovision Song Contest, Sketch Tour Portugal, Web Summit).

3. **HYGIENE:** corresponds to 58% of the content and are campaigns that remain online all year round (e.g., honeymoon, solo travel, surf music festival, trail, luxury, wellbeing).

Likewise, as a result of the regional segmentation of tourism, and despite *Turismo de Portugal* being in charge of dictating the general policies to follow by each region for marketing ends, each of

the seven regions possess their own system of digital channels that support the overall marketing efforts of Portugal. For instance, a quick view on an analysis (Gouveia, 2020) on the Facebook sites of the Regional Tourism Authorities of Portugal gives a glimpse, amongst other things, on the content of the posts considered "top posts" on the basis of the interaction and engagement they generated.

A. Visit Acores and Visit Madeira:

Both regions referred to their natural assets: Visit Acores posted views of the Island of flowers and the Pico Mountain, whilst Madeira showcased the Wolves Chamber and the Seixal beach, as seen on figure 5.
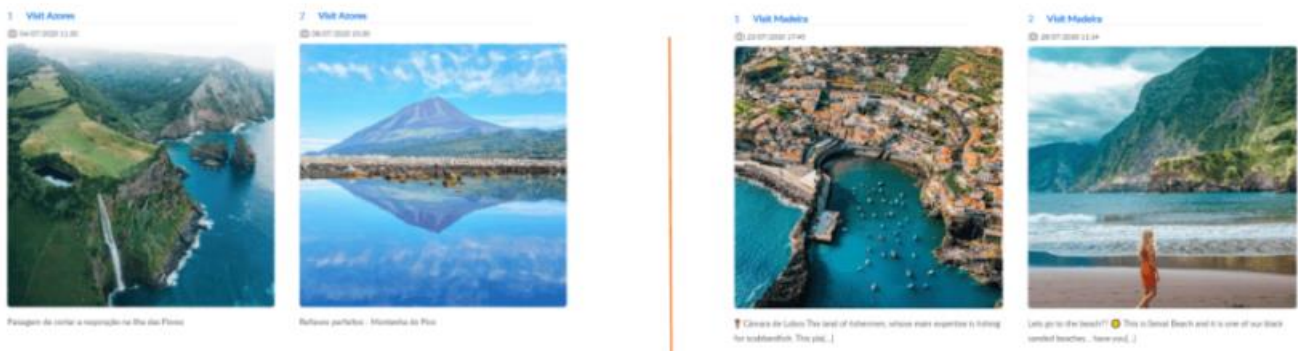
Figure 1.5: Visit Azores and Visit Madeira Facebook Posts (Gouveia, 2020)

B. Visit Alentejo and Visit Algarve

The Algarve region posted content referring to its campaign: "O Algarve fica-te bem"; on its side Alentejo praised the recognition of the region being deemed covid safe. As seen on Figure 6 that both regions use natural imagery in their posts.
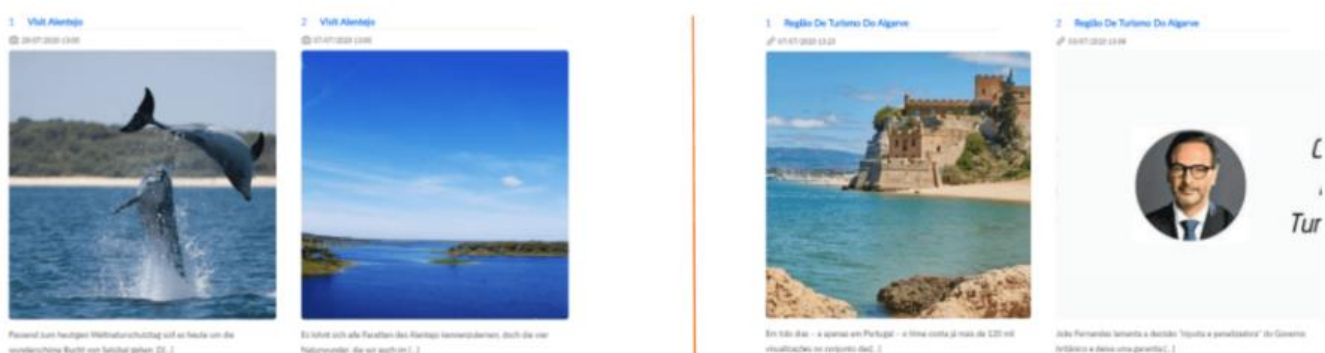
Figure 1.6: Visit Alentejo and Visit Algarve Facebook Posts (Gouveia, 2020)

C. Visit Lisboa and Turismo de Porto e Norte de Portugal

Note in Figure 7 that the Lisbon region showcased its cityscape by posting pictures of the Elevator of Santa Justa and Praca do Comercio; whilst Porto and North of Portugal increased its engagement
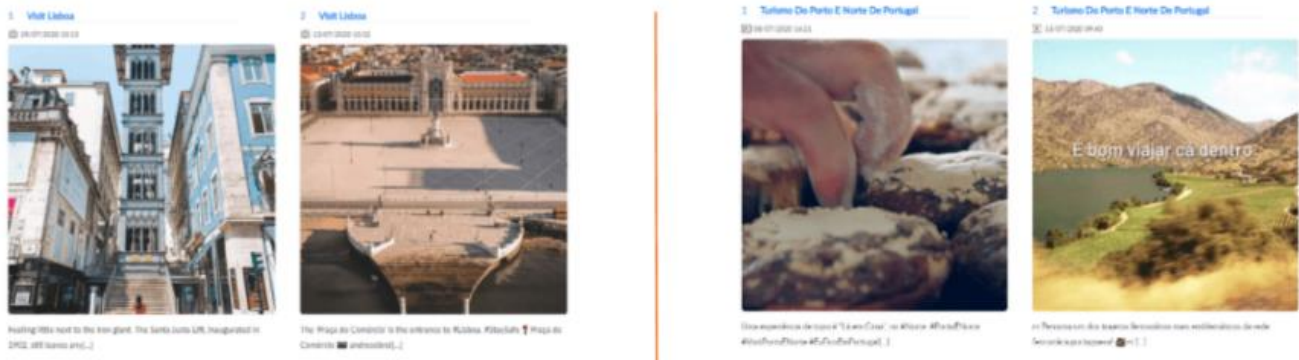
Figure 1.7: Visit Lisboa and Turismo de Porto e Norte de Portugal Facebook Posts (Gouveia, 2020)

D. Turismo Centro de Portugal

Figure 8 shows a post related to the opening of the Passadiços das Fragas de São Simão and a post related to the Serra da Estrela.
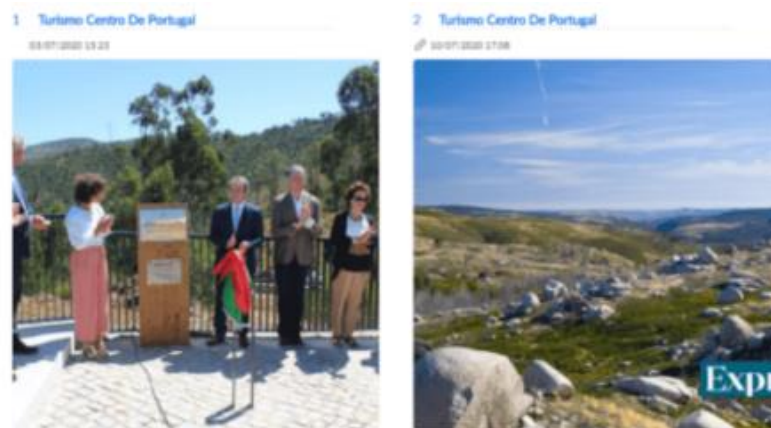
Figure 1.8: Turismo Centro de Portugal Facebook Post (Gouveia, 2020)

As it can be seen on the Facebook posts of the tourism regions of Portugal, each of them focuses their marketing campaigns on their distinctive and qualifying assets, which leads to the projection of a diversified image of the tourism products of Portugal as a destination. Moreover, only two out of the seven posts referred to themes that were not nature-related: Lisbon and Porto and Norte. The rest displayed natural scenery. This trend resonates an analysis made by Kuhzady et al. (2017) of the dominant attributes of the destination image of Portugal presented through the Instagram account of Visit Portugal. The analysis demonstrated that Visit Portugal uses photos of nature as the primary promotional image, followed by historical attractions and leisure activities. Likewise, the most common words used for describing Portugal as a tourism destination were related to nature (nature, river, beach, ocean, sea). The analysis concluded that *Visit Portugal* strives to maintain this dominant image by leveraging on nature-based tourism and the natural attributes of the country, which is well known for that, and mostly recognized as a sun and beach destination.

Marketing a destination is not an easy task, especially when the interests and weaknesses and strengths of different stakeholders and touristic regions have to be harmonized. This topic was approached in the past when Portugal was making a transition into digital marketing. For instance, withing the context of the 2012 conference *Portugal: a Destination to Communicate,* it was stressed that there was a need to identify the attributes of the Marca Portugal so that the communication actions could be produced in a coherent fashion by all those stakeholders involved in the process. Attributes such as the sun, greenery and pristine nature, along with the warmth of the Portuguese people and their distinctive history and a rich heritage and patrimony, was a rough compilation of the fundamental attributes of what the Marca Portugal is and have served to coordinate the umbrella brand of Portugal, involving each of the regions so that they can consolidate a holistic representation of what the Marca Portugal is as a whole (Sebastião & Barbosa, 2012). Likewise, Oliveira (2013), stressed the importance of including elements such as the natural landscape (beach, sun, mountains, gastronomy, wine) and historic heritage, in the coordinated and coherent digital communication strategies of Portugal, as part of the destination branding strategy for the country as a whole.

Illustration of this can now be found across the social media channels of *Visit Portugal* and the Regional social media sites. As an example, for this dissertation a recent and successful example of social media marketing for the destination branding has been selected: the #CantSkipPortugal campaign of 2017.

1.4. The Can't Skip Portugal Campaign

Destination marketing efforts at national, regional, and municipal levels in Portugal are supported by different campaigns. In 2017, Portugal's destination management organisation (DMO) *Turismo de Portugal* launched an international tourism campaign entitled #Can't Skip Portugal. The campaign was entirely digital and targeted 20 different countries (Spain, France, United Kingdom, Ireland, Norway, Sweden, Denmark, Finland, Netherlands, Belgium, Italy, Russia, USA, Canada, Brazil, India, and China). The campaign ran throughout the period of 2017-2018 and consisted of three short films that showcase different aspects of the attractiveness of Portugal and shot during December, as the campaign was trying to picture Portugal as a country that can be visited during wintertime. Moreover, the Campaign was part of the *Integrated International Promotion Project of Portugal as a Tourism Destination,* which aimed to address the weaknesses related to a lack of international promotion of strategies at regional level of Portugal, as well as to ensure a stronger presence of Portugal as a destination in the international market. (Visit Portugal, n.d.-b)

Can't Skip Portugal became a key element of the promotion of Portugal. As of 2019 it was the most viewed Portuguese tourism campaign ever with more than 10 million views since its launch and

reached far more markets than its initial target (Turismo de Portugal,2019). The campaign aimed to sell Portugal as an inclusive country that offers something for everyone, but most importantly, that can be visited all year long not only during summer, by stressing that everything Portugal offers can still be enjoyed in winter (Shareit, 2017), since Portugal is looking to reduce seasonality. Furthermore, it aimed to encourage those who had already visited the country to come back and explore something different and reposition the image of those who have not travelled to Portugal as a country that is worth visiting (Viajar, 2017).

As mentioned before, the Campaign was completely digital and comprised four short films that were published on *Visit Portugal*'s social media networks: Facebook, Instagram, and notably YouTube. The films tell the story of 3 different characters: an English executive who is tired of his fast-paced life; a young French woman tired of the routine in her life; and a retired German man who wants to age by exploring new things and a new start; the last film is the compilation of these three different stories, and summarizes the message of the campaign: Portugal is place that has something to offer for everyone who wants to visit, regardless of their background, interests, and needs. On the other hand, the film portrays different regions and landscapes of Portugal, in particular the beauty of those which are not commonly known and attract less tourists.

The nature of the campaign was emotional: convey a message about Portugal as a place to visit and where exceptional experiences can be consumed, by means of appealing to emotions to get the message trough. For instance, phrases such as: 'Can't skip... love, joy, smiles, life, opportunities, hope, new beginnings, challenges, and happiness' can be found in the narrative of the films, and additionally, the campaign had a landing website in five different languages that functions as an "emotional travel guide" (see figure 9) and allows the potential visitors to explore Portugal and obtain more detailed and curated information on the destinations, places, landmarks, and experiences they could be interested in visiting and consuming in the country, based on a set of moods (the list extends to 18), or, what the visitor feels likes doing or experimenting.

Figure 1.9: Emotional Travel Guide (Visit Portugal, n.d.-a)

The emotional focus of the campaign was explained by the president of Turismo de Portugal, Luís Araujo:

> "You only see the word Portugal at the end because the purpose of the film is to stimulate people's emotions and is to say that they cannot waste time in a world increasingly full of barriers and conflicts and friction. Coming to Portugal is something that cannot be avoided. We, as an inclusive country, of all and for all, believe that this is the main message and our great asset. Come to Portugal, get to know our landscapes, get to know our people. " (Tvi24,2017)

1.4.1. Description of the campaign content

All four videos of the campaign have different themes, and each conveys a different message to the viewer through storytelling from different angles and characters: nationalities, lifestyles, ages, interests; and each concludes that Portugal is the place where the visitor can find something that will suit them. The films were split in the following way: Can't skip us, can't skip Portugal; Can't skip Freedom; Can't skip Inspiration; Can't skip New Beginnings. It is to note that the films do not make direct reference to Portugal as the destination being promoted in the video: no objects, landmarks, or symbols of Portuguese origin are either seen or clearly identified as so on the videos because this piece of information is left for the end. Additionally, emphasis is put on living experiences all year round in a country that is around the corner (the target market is European). Each video starts with the indication that it was filmed during winter and ends with the Visit Portugal logo, as shown on Figure 10.

Opening Message   Ending Message
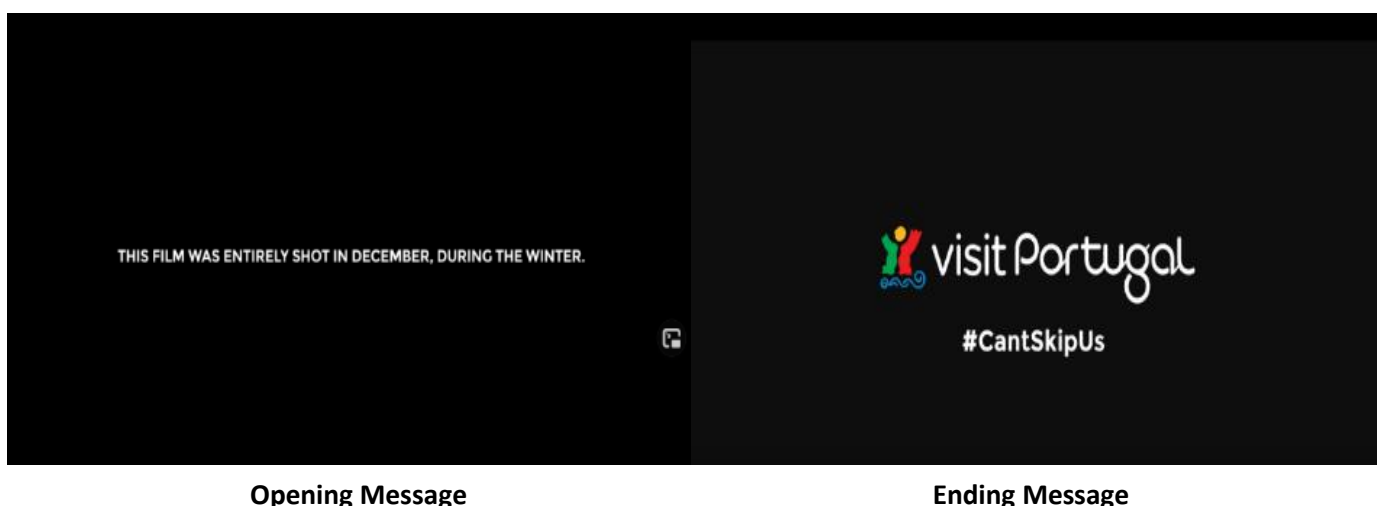
Figure 1.10: Opening and Ending Messages on the Short Films (Visit Portugal, 2017c)

A. Can't Skip Inspiration

This is a 2:47 minutes long video. It is starred by a young woman with a strong foreign accent. She is seen exploring urban spaces (Figure 11) such as Lisbon and Porto, and imagery is show depicting what one would usually find in a Portuguese city: traditional Portuguese architecture along with modern constructions and extensive reference to built heritage. Some palaces and street art is seen as well, along with sunny and not overly crowded streets transited by trams; the cityscape is shown as pristine and beautiful. The focus of this film is the search for inspiration in a place away from home which is depicted as shady, cold, grey, and monotonous, in contrast with the sunny, colourful, and architecturally and culturally rich cities of Portugal.

A dark-grey place opposed to sunny and colourful Portugal.

Sunny and colourful Lisbon
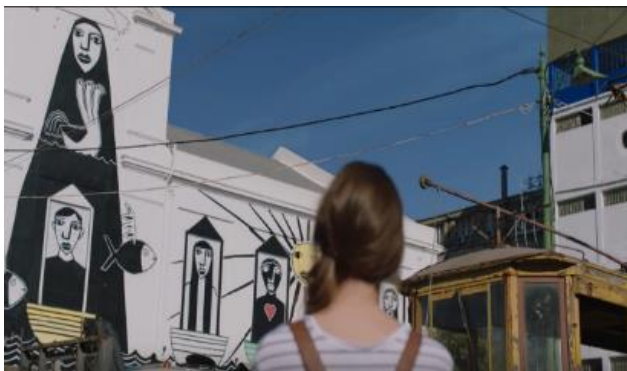
Street art and Trams

Traditional Portuguese Facade

Figure 1.11: Can't Skip Inspiration Short Film Highlights (Visit Portugal, 2017c)

B. Can't Skip Freedom

In this 3:04 minute video a young man of British origin is depicted exploring natural environments with imagery that displays beaches, sun, nature, blue skies, mountains, cliffs, and the ocean (see Figure 12). The narrative of the video wants to convey a message of freedom and a getaway to a place far from the city and the stress of daily life (the young man is an executive who is shown to live a stressful life). The young man delivers a monologue about the importance of living life, of exploring, of traveling, and experiencing and seeing first-hand new things and places. This monologue that at the same time binds the "search of freedom" with things that can be found in Portugal, mainly it's natural beauty and the allure to the sea and the sun (in the middle of winter) which are traits that identify Portugal as a destination.

Stressful and grey urban environment

Mountains and freedom

Greenery and exploration
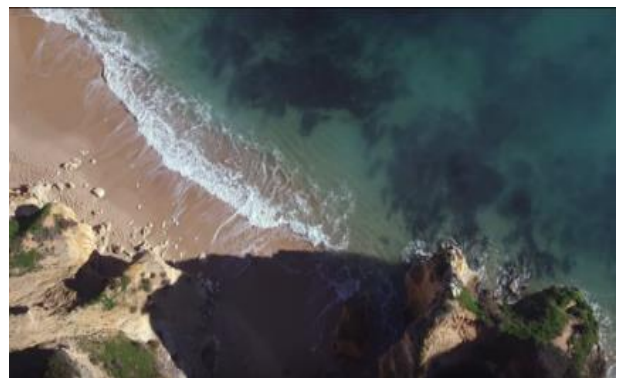
Beaches and cliffs

Figure 1.12: Can't Skip Freedom Short Film Highlights (Visit Portugal, 2017b)

C. Can't Skip New Beginnings

This is a 2:48 minute video featuring a foreign retiree in his late 50s. His speech goes about experiencing something new at late stages of life. The imagery depicted in the video (Figure 9) is again that of nature, the sea, historic towns and palaces, vineyards and food, sun, and surf. However strong stress is put on the sense of community and belonging and exchange with locals; clearly the video is not only inviting the viewer to see Portugal as a place to visit but also as a place to come and live in, particularly for those who are looking for a place to retire and that are looking for quality of life; a place where they will feel welcomed by the people and where it will not be difficult to start a new life.

Spending Time with Locals

Portuguese Historic Towns

Surf

Vineyards

Figure 1.13: Can't Skip New Beginnings Short Film Highlights (Visit Portugal, 2017a)

Chapter 2. Questions

a) Successful online destination marketing and branding must deliver a message with an adequate mix of format, content, and appeal. How does the Can't Skip Portugal approach this statement? Elaborate an analysis.

b) YouTube has become the ideal platform for destination marketing. How do you think YouTube was critical for the Can´t Skip Portugal Campaign? Keep in mind highlights from the class for your arguments, such as the role of social media for tourism, the type of content used for marketing and its impact on travel decisions, etc. Additional research can be done to support your answer.

c) Based on the emotional brand values and attraction factors list proposed by Huertas et al. (2017) as observed on the literature review, make an empirical analysis of the three videos of the Can't Skip Portugal campaign and conclude how the Campaign communicated Portugal's brand and identity.

d) Compare and contrast the Can't Skip Portugal campaign with Aoki and Fujimoto (2021) common points of successful tourism promotional online videos. Draw conclusions.

Chapter 3. Teaching Notes

3.1. Case Study Target

This case study is intended for undergraduate and masters' students attending courses related to the areas of marketing and tourism and strives to develop their understanding on the way destinations and their respective tourism boards or management organisations are making use of social media platforms in their efforts to better market their destination's brands, and the dynamics involved. Along the same lines, the case study is addressed to professors whose teaching scope pertains the areas of marketing and tourism. This case study can also be of interest to professionals or destination management organisations who seek to use the lessons from this case study as leverage for their work.

3.2 Pedagogical Objectives

The main goal of this case study is to show how destination management organisations, such as Turismo de Portugal, is making use of social media platforms as main channels for their tourism marketing campaign; to illustrate this, the Can't Skip Portugal was chosen as case study topic. Along this line, the case study presents the following educational objectives:

- Develop an understanding of a conceptual framework that encompasses digital marketing and social media and their influence on the tourism consumer, as well their use by destination management organisations and their efforts to create successful online destination branding.
- Understand the relevance of social media for tourism marketing.
- Learn to identify the elements that must be included in the marketing content of destinations and that guarantee an effective destination marketing and branding.
- Make an empirical analysis of a social media tourism marketing video campaign

3.3 Literature Review

3.3.1. Digital Marketing

Digital marketing is defined by Chaffey et al. (2016) as the application of digital technologies and media such as digital platforms, computers, and mobile devices withing the sphere of marketing in order to achieve the desired marketing objectives. Smith (2010, p. 1), states that digital marketing involves "the promotion of products and services using digital distribution channels", or the act of delivering a message to customers by way of digital or online advertisement. Other concepts such as online marketing, internet marketing, and e-marketing are observed in the literature (Chaffey et. al., 2006; Vella and Kester, 2008; Eley and Tilley, 2009;) but they all refer to the same essential elements: the use of media and online platforms along with the widely spread technology in order to reach a target market. Kapoor (2021) describes the digital marketing landscape as a sophisticated network of digital technologies that offer a personalized experience to target audience through channels like social media, blogging, content marketing, search marketing, amongst others.

Digital marketing has become crucial in today's world and has deeply transformed the way of doing marketing. For Kotler et. al (2017) this transition from traditional to digital is reflected in a new paradigm in which the relation between customers and brands is increasingly collaborative in order to better meet the need of customers. This relation puts the client in a position of importance in a context where clients are harder to win and retain, and at the same time are more knowledgeable than ever (O'Connor, 2015). This shift resonates and is further accentuated with the worldwide technological explosion, the increasing accessibility to internet, the escalating tandem of interaction between mobile technology and social media, and the excessive use of social and digital media by younger generations (Bala and Verma 2018) , and other digital subcultures: youth, women, and netizens (Kotler et al., 2017) In this sense, Malar (2016) stresses that in the near future, the consumption of digital content will force traditional marketing platforms to disappear in favour of a more robust and sophisticated digital marketing.

Digital marketing is complex and so are the ways of doing it. For instance, Kapoor (2021) posits that digital marketing comprises online advertising, direct marketing, email marketing, and mobile marketing. The adoption of one or more of these options relies on the benefit and convenience the marketing expert is looking for and are elemental in the development of an effective digital marketing strategy that will reach the target market. Chaffey and Chadwick (2016) describe different digital media channels that allow the execution of digital marketing of which the most outstanding are:

- Search engine marketing (SEM) which involves listings in the search engine result pages like Google or YouTube.

- Interactive display advertising: online display ads such as banners.

- Opt-in email marketing: sending emails to prospects or customers who have agreed to receive emails.

- Social media marketing: in which "brand-related content is shared, forwarded or discussed electronically or discussed offline to help achieve awareness and, in some cases, drive response." (p.479)

A 2016 study (in Bala and Verma, 2018) suggest that the preferred digital marketing approaches are, in order of relevance: E-mail, Websites, Search Engine Optimization, social media, Paid Search, Mobile, and Display Ads. Although e-mail and website methods were proven to be the most effective and least difficult to execute, the overall panorama of digital marketing demonstrates its increasing predominance over more traditional marketing methods. Considering the nature of the digital marketing campaign subject of this paper, the next section will focus on further analysing social media as a relevant marketing channel.

3.3.2. Social Media and Social Media Marketing

Social media is defined by Ryan and Jones (2009) as a generic term that includes all types of web-based software and services that allow interactions between users in an online environment so that they can exchange, discuss, communicate, and participate. They go on and explain that these interactions usually take place through media such as audio, images, and video; reviews and ratings of new or existing content or products; discussions of trending topics; and everything that can be distributed and shared through digital channels. Similarly, Kotler and Keller (2016) posit that social media, as an important component of digital marketing, allows for an effective exchange of media and information not only between consumers, but also between consumers and companies and vice versa. Social media has earned its place in the world of digital marketing in its own right. As discussed in section 3.3.1., social media is one of the preferred and widely used forms of the increasingly popular digital marketing. Moreover, social media has become the quintessential breeding ground for digital marketers to implement strategies to attract customers through the digital platforms (Bala and Verma,2018)

In this sense, Social Media Marketing can be defined as the process of generating website traffic or on social media sites (Simerpreet,2016). Chaffey and Chadwick (2016, p.33) define Social Media Marketing as the "facilitation and monitoring of customer interaction and participation throughout the web to encourage positive engagement with a company and its brands". Given that social media comprises a wide array of tools and sites where the management and storage of user-generated

content is crucial, a social media marketing strategy can have its foundation on blogs, social networks, and online communities and forums, as these form part of the scope of social media platforms. Social media marketing is closely related to viral marketing and online word-of-mouth, all of them aiming to raise awareness and drive customer response. Social media marketing is an extremely relevant category of digital marketing, with social media networks gaining an increasing predominance due to their properties to foster interaction with customers and their exponential growth and widespread availability (Chaffey and Chadwick, 2016).

3.3.2.1 Social Media Networks

Social networks are one of the many forms of social media marketing. According to Ryan and Jones (2009), social networks constitute the typical social media sites such as Facebook, Instagram, LinkedIn, amongst others. The concept of *Social Media Network* is ambiguous due to their complexity in terms of varying degrees of social features, the scope in which they facilitate the creation and sharing of content of all types, and their capacity to allow users express themselves in different ways (Cavazza,2009). For this reason, the concept *Social Media Network* usually appears in the literature referred to as social media, social media platforms, digital platforms or social networks regardless of their particular attributes that would classify them or not as purely social media(Kane et al., 2014; Cavazza,2009). In this literature review, the concept of *social media* will be used to refer to social media networks.

Social media as we know it today dates back to the early 2000s, when Myspace became the first social media to reach a million active users per month (Ospina, 2019). Since then, social media has gained an increasing non-stop popularity, with many more social media sites appearing as others fell into oblivion. As of July 2020, it was reported that in the first time in history over half of the world population is now a user of social media and is expected to increase in the following months with an 10.5% annual growth. The Covid-19 pandemic has been deemed a major catalyser of this trend. It is also pointed out that 99% of social media users access social media sites via mobile devices. This very same report states that out of all social platforms, Facebook, YouTube, Instagram, and Tiktok are, in that order, the most-used social media networks worldwide (Kemp, 2020).

Considering this scenario, Bala and Berma (2018) posit that social media can help marketers to carry out a number of marketing activities effectively and economically, very often with the active participation of customers. Social Media applications can be engaged as marketing tools in different ways. They are low-cost yet allow organizations to fine-tune their marketing activities. Social Media allows public relation and promotional tools, as instruments of customer influence, as tools allowing customers to customize their online experience and products they buy. Lastly, social media opens a

whole range of opportunities to corporations as platforms for harnessing the collective intelligence and creativity; Social Media can be used to encourage customer involvement with the brand in the form of contribution to the production and innovation process. The next sections will briefly describe the three most popular: Facebook, YouTube, and Instagram.

A. Facebook

Facebook leads as the most popular social media site (Kemp, 2020) with 2.7 billion users worldwide. Facebook has turned into a fully functional social platform by integrating a variety of functionalities that range from participating in online social life, to publishing and sharing content, to networking and playing games (Cavazza,2019). Facebook is a valuable platform for digital marketing, as it offers a variety of tools and services that aid the digital marketing efforts of companies and users (Facebook, 2019). Facebook provides an opportunity to advertise different kinds of businesses, both through paid or free advertising. It also provides the option of creating pages dedicated solely to business and this can help engage potential customers. Facebook ads work according to a model that allows to target certain ads and specific audiences. Likewise, companies can also share content and communicate with their audience on a personal level (Kennedy, 2015).

B. Instagram

Instagram was launched in 2010 and nowadays 1.8 billion users worldwide make use of Instagram (Statista,2021a). Contrary to Facebook, Instagram offers a more limited number of features, but the essential idea behind social media is kept: sharing and generating content and connecting with people around the world. In addition, focus on Instagram is put on sharing video and photographs, instead of overly relying on text like on Facebook (Moreau,2018). Instagram has positioned itself as a valuable marketing tool: 90% of its users follow at least one business, two thirds of the users consider Instagram fosters interaction with brands, and 50% of the users increase their interest in brands when they see ads on Instagram (Instagram,2018). Kennedy (2015) refers that Instagram is a perfect option for all those businesses that rely heavily on visual media like fashion businesses, food, design, and travel by allowing them to create web traffic for their websites and thereby generate more interest.

C. YouTube

YouTube is a video-sharing platform and not a social network, but its many features have fostered the development of an online community with similar characteristics to those shared by traditional social network sites (Kennedy, 2015). A community of around 2 billion users interact on YouTube as of 2020, making it the second most used social media site globally (Kemp,2020). In nature, YouTube's focus is on sharing highly engaging content in the form of videos, but at the same time provides a variety of

features to encourage social interaction like the ability to comment on a video, liking/disliking a video, or share a video to other social network platform such as, Facebook or Twitter (Benevenuto et. al, 2008). Tafesse (2020) reports that due to its massive number of users along with the increasing popularity of videos as a form of media on internet, companies are now investing broadly on YouTube and video marketing. He goes on and explains that now-a-days "video marketing has become the fastest growing digital marketing segment" (p.1689).

3.3.3 Social Media and the Tourism Consumer

Tourism is an industry with an information-intensive nature, and it demands an important role of internet communication technologies in the promotion and marketing of destinations (Nguyen and Wang, 2011 in Fokkema 2016). The advent of digital marketing along with the development and increase in popularity of social media, and most particularly social media networks, has had a two-fold impact in the tourism sector: in the demand side and supply side (Usakli et al., 2017).

Studies on the supply side (consumer) have prolific presence in the literature (Xiang and Gretzel 2010; Fotis et al. 2011; Leung et al. 2013; Zeng and Gerritsen 2014; Dwityas and Briandana, 2017) and the focus of the research has been put on information research, consumer decision, as well as on its impact on the effect of word-of-mouth. The role of social media in tourism is deeply rooted in the way people search for tourism-related information and on how it influences their decisions and intentions (Andrlic and Alwis, 2016). Leung et al. (2013) state that social media has had major impacts mainly related with the consumer decision-making process, promotion, and interaction with consumers. On their side, Xiang and Gretzel (2010) suggest that the influence of social media is particularly strong in the stage of information search (pre-trip) of the decision-making process.

Evidence of the extent of this impact is found on how social media is becoming the predominant search tool for travel information (Xiang & Gretzel, 2010). Sigala et al. (2012) report that the increase in use of social media along with its availability has deeply modified the way tourists search for, find, and read information related with tourism destinations and tourism services. Leung et. al (2013, p.4) state that social media has been embraced by tourists and travellers to "search, organize, share, and annotate their travel stories and experiences.". Additionally, Fotis et al. (2011), posit that the abundance of information available on social media will have a determining influence on both: trip planning and the final decision on that trip.

According to Fotis et al. (2011), social media has become a major source of information for tourists due to the way it presents content through images and experiences. Social media turned into a primary reference for travellers because it allows to access the experience before they engage in it

by reading or seeing the experiences of other tourists beforehand which provide with a sense of reassurance and certainty during the planning and decision-making process (Hua et al., 2017). This reassurance and need for certainty is linked to electronic-word-of-mouth (eWOM), which is defined as the negative of positive feedback of companies that is generated online by consumers and directed to companies, and visible to the entire community. (Molina et. al, 2020)

Further indication of the influence of social media on the tourism consumer is found in the three well established social media networks: Facebook, Instagram, and YouTube. Jadhav et al. (2018) highlight the role of Facebook as one of the most relevant sites travellers use for reference when making travel plans or looking for travel advice. The authors explain that Facebook usually plays a vital role in the pre-trip stages due to the type of information that can be found on the platform and that give support to the travel plans. One the other hand, Tong (2018) reports that Instagram has also become a main travel information search tool particularly amongst millennials who are keen to share live experiences through video and photograph. Reino and Hay (2016), stress that YouTube provides with rich audio-visual content of destinations and accommodations that travellers can refer to.

According to Sun et al. (2016) social media websites serve as mediators regarding the intention of tourists to visit the destination. This mediation role is critical as tourists consider information from social media as reliable and trustful when they are overcome with anxiety and negative feelings related to a purchase of a tourist destination (Velázquez et al., 2015). In this sense, Ristova and Angelkova (2018, p.171) state that "the impact of social media in tourism industry has been greatly magnified to push the mobilization of tourists to consider the information in social media as their reference for travelling".

3.3.4 Social Media and Destination Marketing

On the supply side (destinations), according to Leung et al. (2013), research has focused on destination promotion, management, and research. Promotion-wise, which is the focus of this dissertation, Yang and Wang (2015) highlight the adoption social media by tourism professionals and organisations as a critical tool to communicate with tourists and promote their products and strengthen the competitiveness of the destination. (Dedeoğlu et al., 2019)emphasize the importance of social media and its user-generated content as a tool for managing destination branding and influencing on tourists´ preferences. Zeng and Gerritsen (2014) argue that Social media provides a diverse array of tools and opportunities for destination marketing organisations (DMOs) to reengineer and implement in their marketing efforts. DMOs use a variety of social media platforms to meet their marketing goals (Lim et al., 2012). Some of the most relevant types of social media sites in tourism include media-sharing sites (YouTube), photo sites (Instagram), or social networking sites (Facebook).

Social media has caused a power shift in the marketing relation between consumers and business. For instance, this power shift is observed in user-generated content on social media, which has proven to be perceived as more reliable than content generated by destination institutions on their official websites (Huertas et. al, 2015). Along this line, Mariani et. al. (2016, p.322) report that such is the power of user generated content that it "might even challenge the authority of established Destination Management Organizations (DMOs) and conventional advertisements, by undermining their reputation". This can be simply explained by stating that social media has granted users power to let millions of other users know about their good or bad experiences, regardless of how positively the destinations market themselves.

Destination Marketing Organisations (DMOs) are the organizations responsible for marketing a destination and these can include government (National Tourism Boards), private organizations, or a mix of both, that hold the responsibility for the destination marketing planning and policy; otherwise said, DMOs are in charge of selling places (Pike,2008). DMOs have, amongst others, the goal to develop the image of a destination, improve its competitiveness, and guarantee that the travel experience is optimal whilst ensuring tourism is profitable and sustainable (Pike,2008).

The ambience fostered by the rise of social media has led DMOs to position social media networks as a pivotal element of their marketing campaigns, because these provide strong leverage for competitive advantage (Castro et. al, 2017). Along this line, Hays et. al (2013, p.13) suggest that "marketing via social media seems to be what is most relevant to the way in which tourism is utilising social media." As a consequence of the influence social media has on the consumer's initial decision, Jacobsen and Munar (2012) state that DMOs management of their online presence is paramount.

Distribution of information and communication with the customers through social media provide a wide array of possibilities for DMOs in their marketing efforts, as described by Popesku (2014, p. 717) some of these are:

- Building communities of people interested in their particular destination.
- Showcasing audio-visual content on social media networks: Facebook, YouTube, Instagram, etc.
- The creation and dissemination of relevant stories to their target community.
- Stimulation of word-of mouth.
- Mining of user-generated content.
- Feedback

Popesku (2014, p.715) states that destination marketers can "use social media before the travel (to inspire, inform, engage), during the travel (to facilitate at destination) and after the holiday (to

remember, share and engage)" At the same time Popesku (2014) highlights that promotion through social media has the particular effect of convincing travellers to choose a particular destination. In this sense, Ristova and Angelkova (2018) stress that the importance of social media promotion lies in having high potential to generate different benefits: increase interest in the destination, show the benefits of a particular destination, differentiate the destination, create a picture of the destination, and can also motivate tourists to stay longer at the destination.

3.3.5. Online Successful Destination Branding

Destination marketing is intrinsically linked to destination branding, which implies the communication of a destination's identity, including its tangible and intangible attributes, in a way that differentiates the destination from its competitors and that appeals to the target market (Morrison and Anderson, 2002, in Qu et al.,2010). Campelo et al. (2014) argue that destination branding has its purpose by strategically positioning places to be visited and consumed by tourists. Blain et al. (2005) add that, aside from the creation of names, symbols, and logos that uniquely identify a destination, destination branding also communicates the idea of a precious travel experience in order to create an emotional link between the potential visitor and the destination with the intention of positively influencing their travel decision.

The ever-present influence of social media has taken destination branding to the online sphere, notably on social media networks. Basit et al. (2019, p.23), report that several studies show that "destination branding through social media tends to be more efficient, and this has contributed to its adoption in marketing and promotion of destinations in order to increase the number of tourists". In return, this effectiveness can be hampered due to the negative comments of other users and the incorrect management of social media by DMOs. (Molina et al., 2020)

For Molina et al. (2020), one of the ways online destination branding strategy can be successful is mainly associated with the message that the strategy is striving to communicate and that an effective message should include a combination of a pertinent and adequate format, content, and appeal. Format refers to the way the message is designed, framed, and delivered. Examples include photographs, text, video, links, promotions, amongst others, or a combination of all. On the other hand, the appeal determines if the content of the message is emotional, which means delivering a message with strong emotional elements, or functional, which implies a plain delivery of information (Molina et al.,2020). Lalicic et al. (2020) report that the integration of emotional values in communication strategies of DMOs are paramount if they want to increase user engagement as well as the positive image of the destinations. For instance, in their study, Molina et al. (2020) found that Facebook messages that contain emotional appeal have a higher number of reactions than those that

are merely functional. Finally, content is the key information enclosed in the message. A message can develop one or multiple themes: call to action, rewards, culture, sports, fun, children's activities, amongst others. (Molina el al., 2020)

From a different angle, Morgan et al. (2004), claim that the destination brand benefit pyramid can help highlight the essential elements of a good destination brand advertising proposition. The destination brand benefit pyramid is comprised of five levels:

- Destination brand attributes: services or goods provided by the brand. Includes the tangible and verifiable characteristics of a destination, but that are exclusive and unique to that destination and cannot be found anywhere else.
- Functional benefits: refers to the experiences that will be a result of the destinations unique brand attributes, and that will fulfil the needs and expectations of the tourist.
- Emotional benefits: related to how does the tourist will feel during and after visiting the destination.
- Destination's values: refers to the personality traits of a destination that can be found in the people of a particular community, citizens in a city, attractions.
- Destinations brand essence: is the essential nature and character of a brand comprised of the emotional and functional benefits of the destination. Branding must focus on conveying the essence.

3.3.5.1 Videos and Destination Branding

Alegro and Turnsek (2020) report that as a consequence of the development of multimedia, the availability of videos online is more significant than ever. They explain that this is important for branding effects, as it helps people to easily perceive, understand, and identify a considerable amount of complex visual information and remember it for a longer time. As of 2020, video consumption statistics show that video format has skyrocketed: 2 billion people are now users of YouTube -one third of the internet users-, 500 million people watch videos on Facebook each day, and 66% of viewers prefer video to learn more about a product or service (Stancheva, 2021). Nevertheless, despite the proliferation of user-generated videos on social media, Lim et al., (2012) stress that brands must rely on their own video generated content user-generated/co-created content if they wish to have control over the desired attraction and engagement.

Morrison (2018) describes the main formats of digital content are video and photography, along with text; but he highlights that video are becoming increasingly predominant. This resonates with a (2019) study by Tiago et al. in which they posit that "of all content formats available, videos are the

most complete and influential image creators." According to Huang et al (2010) destination promotional videos and commercials are used by DMOs to generate knowledge about the place and create positive images in the minds of tourists that encourage them to visit the destinations (Huang et al, 2010). For example, Huertas et. al (2017) analysed how Spanish DMOs are making use of YouTube to communicate a message associated with the destinations. The study found that most of the DMOs were only using videos posted on YouTube to inform about how attractive their destinations are, and to encourage travellers to visit them.

Destination marketing through videos has become a quintessential method of tourism marketing campaigns, and are deemed more effective than other promotional methods such as paper media and websites and blogs of travel agencies (Aoki and Fujimoto, 2021). Aoki and Fujimoto (2021) stress that the popularity of video promotion is the capacity they possess of engaging the visual and auditory senses of their viewers whilst showcasing the attributes of their destinations. In this regard, Huertas et al. (2017) highlight that thanks to their ability to easily portray a destination, videos can create a persuasive positive and appealing image that is crucial for destination branding. Nuansa et al. (2014), posit that destination branding is carried out with more ease through video as it makes it easier to link the tourist's thoughts about the destination to the destination itself.

Conveying a destination brand through videos is not a simple affair. For Alegro and Turnsek (2020) creativity plays an important role. Their study focuses on YouTube and on how a more creative approach of destination branding on the platform is required in order to better compete with other advertisers and boost the virality of the marketing campaign. They describe YouTube as a harsh marketing space for DMOs where creative expression is highly valuable and is the easiest way to stand out. Their study concluded that creative expression is quite complicated to attain because the mere representation of the unique attributes of a destination on video does not imply this uniqueness will be perceived by the viewer. Instead, they propose that storytelling and the inclusion of emotional elements such as humour, provide leverage for the video to stand out.

Huertas et al. (2017) posit that a tandem between attraction factors (or destinations assets of interest) and emotional brand values is essential for destination promotional videos to be effective. They refer to this tandem as the two dimensions of destination brands, and stress that overly relying on attraction factors to sell a destination, that is to say, being too informative, would lead to poor results. Huertas et al. (2017) compiled a series of attraction factors and emotional values (see figures 3.1 and 3.2) that are usually present in the videos they analysed of Spanish destinations to determine how well these destinations communicated their identities and brands. For Huertas et al. (2017), they

key to outstanding and distinguishable destination promotional video lies on a brand strategy that emphasizes the emotional aspects.

For Huertas et. al (2017) the attraction factors refer to categories of assets that destinations possess and that constitute the basis of their tourism portfolio. In destination promotional videos, the portrayal of these attraction factors usually occurs on the sequences and images in a video that can be interpreted and related to one of the categories shown on figure 3.2 . On the other hand, the emotional brand values (see figure 3.1) are more abstract in nature and go beyond what is explicitly shown on the images and sequences of the videos. For this reason, Huertas et al. (2017) stress that analysing a video based on these categories is complex task and always object of subjectivity.

Emotional Brand Values
Sincerity:
•Down-to-earth (Family-oriented, Sustainable)
•Honest (Calm, Real, Traditional,)
•Wholesome (Original, ; Quality of Life)
•Cheerful (Happiness, Sentimental, Friendly)
Excitement:
•Daring (Trendy, Exciting, Exotic, Fashionable)
•Spirited (Cool, Dynamic, Vital, Fresh, Young, Sensorial)
•Imaginative (Unique/different/diverse, creative)
•Up to date (independent, contemporary, modern)
•Cosmopolitan (Tolerant, Hospitable)
Competence:
•Reliable (Hard-working, Secure/safe, rigorous/responsible/Pragmatic)
•Intelligent (technical, corporate, innovative)
•Successful (Leader, Ambitious, Powerful)
Sophistication:
•Luxurious (Glamorous)
•Charming (seductive, smooth, romantic, magical)
Ruggedness:
•Outdoorsy (Get-away, Recreational)
•Tough (Rugged, non-conformist).

Figure 3.1 : Emotional Brand Values (adapted from Huertas et al. (2017)

	Attraction Factors	
1	Nature	Nature and natural landscape, Rural landscape, Mountain, Ecotourism
2	Tangible Heritage	Sites, History, Religion, Works of Art, Museums
3	Cityscape	Architecture, Urban planning/landscape
4	Intangible Heritage	Popular culture/traditions, Anthem/Flag/National Symbols
5	Gastronomy	Food/Cuisine, Wine Tourism
6	Leisure	Urban and cultural leisure/shows, Night life, Shopping
7	Sun and Beach	Sea/Beach, Sun, Climate/Weather
8	Sports	Hiking, Winter Sports, Water Sports, Adventure Sports, Elite Sports,
9	Technology	Social Media/ICT, Technology, Innovation
10	Services	Hotel/Accommodation, Transport, Other services
11	Things to do	Tourist Information/Agenda
12	Institutional and Non-tourist information	

Figure 3.2 : Emotional Brand Values (adapted from Huertas et al. (2017)

On their side, Aoki and Fujimoto (2021) focused their research on the effectiveness of destination marketing videos of successful video-marketing campaigns. The results yielded five common features of successful videos:

- The video presents the country's charms, but not the mainstream elements of the image people generally have of the country,
- The video provides specific information about sightseeing spots and activities.
- The video enables the viewers to easily imagine traveling in the country by using a foreign tourist as a main character.
- The promotion of the local region in the country.
- The depicts a foreign tourist interacting with local people.

In opposition, Aoki and Fujimoto (2021) stress that unsuccessful video-marketing, amongst other negative features, failed to portray unique sceneries and tourism resources, as well as the cultural identity and lifestyle of the destinations. For them, the most important technique is highlighting the unique cultural attributes and lifestyles, the daily life, the unique regional characteristics of the marketed destination, and blending them with more popular information that the public already knows.

3.4. Analytical Framework Presentation

This case study was developed on the basis of information gathered on the *Can't Skip Portugal* campaign available on Turismo de Portugal reports and websites pages, as well as on the video material that can be found on YouTube. Moreover, information on tourism and the tourism market in Portugal along with the marketing and branding evolution of the country was also collected from sources available on official reports and websites. The quantitative data presented aims to provide a context so that the students understand the impact of the tourism industry in Portugal and its growth over the years, as well as its main target market share. The qualitative data, which is more abundant for this case study, set the foundation for the resolution proposition of the case study. The qualitative data provides insights on the destination marketing and branding trends on social media, and also involves data collected from the Cant's Skip Portugal video campaign itself.

In this sense, the final analysis expected from the students is based on the following sources of secondary data:

Quantitative:

- Evolution of Portugal as a destination for tourism
- Portuguese International Tourism Market

Qualitative:

- Portugal's touristic offer, products, and territorial organisations.
- The evolution of tourism branding and marketing of Portugal
- Digital marketing for tourism in Portugal
- Video footage of the Cant Skip Portugal Campaign
- Literature review on the topic: digital marketing, social media networks, social media and tourism destination marketing and branding; elements of effective destination branding.

3.5 Action Plan

Session	Objectives	Action Plan	Time
Session 1	-Raise awareness and interest on the topic of destination marketing.	- Engage students through animation questions. -Play videos of examples of tourism promotion campaigns from different countries and encourage debate: must ask students what they think is missing, good, or bad from each video. https://youtu.be/Lgky_SegXoM (Example Italian Tourism Board) https://youtu.be/kVdXTduStXs (Example Kenya Tourism Board) https://youtu.be/C1WD79vnUR4 (Visit Greece) https://youtu.be/OuyYOLN2D5w (Visti Dubai) -Browse social media sites of destinations to show students how social media is used by countries for destination marketing. (use Sites from the video examples) -Distribute case study to students. -Present the case study to the students (includes playing the Can't Skip Portugal Campaign and debating on the quality in relation to the example videos) -Introduce the context of the Campaign to the students -Introduction of the tourism and tourism marketing in Portugal. - Students make work groups.	90 minutes
Out of Session	-Familiarize with the Case Study	-Individual case study reading and comprehension. -Formulation of questions/remarks by each work group	60 minutes
Session 2	-Review the Case Study in class. -Focus on social media as a tool for destination marketing and online destination promotion.	-Discussion on the use of social media and videos for destination promotion. -Discuss the elements of successful online destination branding. -Encourage students to make the link between the discussed topics and the Cant Skip Portugal Campaign. -Solve questions 1 and 2	90 minutes
Out of session	-Resolution of questions 3 and 4	-Case study analysis by the students. - Additional research on the questions topic to be included in the resolution of the questions for their arguments. -Solve questions and prepare presentation	180 minutes
Session 3	-Students present and discuss the case study. -Clarification of doubts	- Presentations should last no more than 20 minutes. -Questions and discussion in class.	90 minutes
Out of session	-Score the students work		

3.6 Animation Questions

- How do you think destinations are marketing themselves for tourism nowadays?

- Do you think social media is important for destination marketing? Do you know any particular example you would like to share in class?

- In your opinion, what constitutes a good destination marketing Campaign?

- Do you think the Cant Skip Portugal Campaign is a good example of destination marketing? Why?

- What would you change from the Can't Skip Portugal video campaign in order to make it better?

3.7 Case Study Resolution Proposal

3.7.1 Effective online destination marketing and branding must deliver a message with an adequate mix of format, appeal, and content. How does the Can't Skip Portugal campaign approach this statement? Elaborate an analysis.

The foremost factor that determined the effectiveness of the Campaign was its digital nature. Back in 2013 with the change of paradigm regarding the use of digital media and guaranteeing online presence as a means of marketing tourism for Portugal, the foundation for the development of digital international marketing campaigns was settled. In this sense, going digital allowed Portugal to seize the benefits of the digital world exposed by the prolific literature on the topic, such as:

- A better control and understanding of the word-of-mouth generated on social media.
- Influencing consumers intentions and decisions of travel.
- Reaching a wider target market at a relatively low cost compared to traditional marketing.
- Media such as images and video tend to be more persuasive and are abundant on social media.

The results of an adoption of a digital marketing strategy in Portugal spoke for itself with a considerable increase of the online visibility of the country as a tourism destination across several online platforms notably social media. In this sense, the *Can't Skip Portugal* campaign was a consequence of the increasing relevance social media gained in the marketing sphere during the past seven years, in conjunction with a correct and timely adoption of a digital marketing strategy by the Portuguese tourism authorities.

The Can't Skip Portugal campaign can be considered effective on the basis of its approach to deliver the message to its target market according to an adequate mix of format, appeal, content; elements that considerably impact the success of destination marketing and branding strategies (Molina et al, 2020; Lalicic et al. 2020) First of all, the video format of the Campaign resonates strongly with the predominant method of marketing and branding adopted by several other tourism destinations, as this one is considered more effective for engaging the viewer and showcasing the destination through imagery and audio (Aoki and Fujimoto, 2021). The three videos that make up the campaign manage to incorporate a repertoire of images that allows to project what Portugal is: a sunny country, colourful, beautiful beaches, attractive nature, full of history, with a pleasant lifestyle and things to enjoy for everyone. A quick revision of the evolution of the brand of Portugal allows to see that this ensemble of positive characteristics has been consistently associated with the country over time but showcasing them through a video format makes it easier to permeate and/or reinforce the potential visitors' brand image of Portugal as a tourism destination.

Secondly, the appeal of the message of the Campaign is of a strong emotional nature, rather than merely functional (delivering plain information). Despite the lack of data confirming a positive correlation between emotional appeals in tourism advertising (such as TV tourism commercials which are of similar nature to the Campaign of this case study) and postexposure intention and attitude to travel (Li, 2019) e.g., traveling to Portugal, emotional appeals are extremely important for digital marketing because encourages engagement and interest (Lalicic et al.,2020) in the destination. In consequence this can translate into word-of-mouth and an increase in the user traffic and visits on the destination's social media networks and websites. The use of emotions on the Cant Skip Portugal campaign to deliver the messages is evident, and each video displays a different set of emotions, which can be inferred attend to the age, country of origin, and corresponding interests of the target market. Along the same line, the Campaign itself encourages viewers and potential visitors to explore Portugal based on the moods of the *"Emotional Travel Guide",* which adds value to the emotional appeal of the Campaign, and boosts website traffic, as this Guide has a landing page that also links with Visit Portugal's social media network.

Lastly, the key message of the Campaign complies with the development of multiple themes around the same topic: Portugal is a destination that has something to offer to everyone. In this sense, Molina et al. (2020) argue that destination marketing communications usually revolve around two themes that are vital in order to make the content worthy and better received by the viewer: call to action-interactivity, and cultural identity. Both themes make part of the three videos of the campaign. In regard to the call-to-action theme, a persistent encouragement to do and experience new things, rather than an explicit call to visit Portugal, is observed. For example, the *Can't Skip Freedom* video stress exploration and adventure, and invites to "not waste time" and focus on the present. On the other hand, the *New Beginnings* clip focus on being brave and daring to do new more things even at an old age in life. Even though the Campaign is not encouraging action by means of a promise to earn a price, the emotional appeal takes this role. Second, cultural identity themes are part of the video, even so if they are not explicit; culture specific elements of what the brand of Portugal is, are shown or represented across the three videos: sea, beaches, sun; history, architecture, nature, and typical Portuguese urban landscapes.

In conclusion, on the basis what constitute an effective destination marketing message as approached on the literature review, the Can't Skip Portugal campaign contains a balanced mix of format, content, and appeal. The video format of the Campaign was a wise choice, as it has been explored to be the most effective method of delivering a message and easily showcasing the attributes and brand elements of a destination. The strong emotional appeal of the message of the campaign would allow for raising engagement, interest, and traffic on social media networks and websites of

Visit Portugal. Lastly, the content of the message included call-to-action themes and culture specific themes, although these were not evident, subtle reference to both can be found in the message of the three videos.

3.7.2 YouTube has become the ideal platform for destination marketing. How do you think YouTube was critical for the Can´t Skip Portugal Campaign? Keep in mind highlights from the class for your arguments, such as the role of social media for tourism, the type of content and its impact on travel decisions, video format for marketing, etc. Additional research can be done to support your answer.

YouTube is considered to be the largest video sharing site and it also features as the second site in global internet engagement (Briciu,2020). As discussed in class, YouTube is part of the social media platforms that currently play a paramount role in the tourism sector, either on the consumer side (tourists) or the supply side (destinations). It can be argued that the power of YouTube has attained a point where anything that is uploaded and posted therein has an immediate and viral effect with the capacity of reaching a global audience.

Firstly, despite its presence on other social media platforms such as Facebook and Instagram, the Can't Skip Portugal campaign's main platform was YouTube, and, according to Turismo de Portugal (2019) the Campaign has been the most visualized ever, with around 10 million views and extended beyond the target market of 20 countries to 200. However, as of 2021, the Campaign roughly has half a million views on YouTube. This suggests that YouTube played a more critical role in the awareness stage of the Campaign, which had an ulterior impact on the views and visits on the rest of the social media platforms of Visit Portugal, notably Facebook and Instagram. In this sense, it can be inferred that the qualities of YouTube as a powerful search engine just behind Google helped the Can't Skip Portugal campaign take off with ease as being the adequate starting point to generate the desired virality, interest, and engagement.

Secondly, social media platforms such as YouTube dominate the consumers' trip planning and the final decision that is made on that trip. (Fotis et al., 2011). Along this same line, video format possess strong promotional properties, as visual communications provide with an easy way to impress and influence in the tourist's choice of destination to visit (Rudoviq,2019), which at the same time helps to provide with an immediate and more thorough reassurance and certainty regarding what the destination has to offer, and if the description matches the reality, thanks to the richness of its audio-visual content. However, social media has also proven to be a place where User-Generated-Content constantly competes and wins over content generated by the destination management organisations and tourism boards (Mariani et al.,2016), as consumers and users consider more authentic and reliable the content created by other users who have travel and experience first-hand a particular destination. As an example, travel videoblogs (vlogs) have more relevance over any other travel information

resource, this is mainly due to the storytelling format of the travel experiences narrated on the videoblogs. The Can't Skip Portugal Campaign relied solely on the content produced by Turismo de Portugal. It can be argued that in the long run, the Campaign suffered from a lack of user-generated-content back up, making it one of its weakest points. Content Co-Creation is considered an effective way of making destination management organisations marketing efforts more reliable, keeping their content from being overwhelmed by that of individual users, as well as "countering negative perceptions and connecting directly with the tourist" (Reino and Hay, 2016). Nevertheless, it can also be argued that this lack of content co-creation was compensated by an ulterior motive to inform at a general scale about the attractiveness of Portugal and increase interest in viewers to visit the country, without neglecting the persuasive nature of the message by only informing, but also sparking the interest of viewers to visit *Visit Portugal's* social media sites and websites, where user's interaction and engagement is more prolific.

Thirdly, YouTube has become a relevant platform for tourism destinations to easily communicate their brands and identities, that is mainly due to the fact that YouTube is a video sharing platform, and video format is by far one of the most effective formats for marketing purposes. Huertas et. al (2017) analysed the content of YouTube promotional videos in the tourism sector on the basis of the attraction factors and emotional brand values that were communicated in those videos. The Can't Skip Portugal Campaign, gave extreme importance to the emotional elements on the videos, and focused less on making an exposition of the attractions and touristic assets of Portugal, in this fashion the marketing potential of the campaign was better exploited, as studies has demonstrated that the physical assets (attractions, landmarks, landscapes, etc) are nowadays no longer determinant in differentiation one destination from the other, but the emotional elements embedded on a promotional tourism campaign are the ones that add value and highlight the attractiveness of a destination, making it distinguishable from potential competition.

In conclusion, it can be argued that the use of YouTube by *Turismo de Portugal* as the main platform of the Campaign yielded good results. First of all, because YouTube allowed for a good diffusion and awareness of the campaign thanks to its qualities as one of the main research engines, and the predominance of video as content driver of the platform. This ensured that the campaign went viral to reach the target market and beyond. Secondly, video format on YouTube is key to effectively persuading and influencing consumers travels decisions and easily allows destinations to showcase and tell stories through rich audio-visuals about what the travellers will do, find, or experience. However, whilst the Campaign and the video content was generated mainly by *Turismo de Portugal*, it could've better benefited from the inclusion of user-generated-content by rendering it more authentic and reliable to the eyes of the public. Third, seizing the abundant video format of

YouTube made the task of communicating the brand and identity of Portugal through the incorporation of an adequate balance of emotional values and attraction factors that guarantee that Portugal's marketing efforts make it stand out from other destinations that could potentially have a similar marketing and touristic offer of that of Portugal.

3.7.3. Based on the *Emotional Brand Values* and *Attraction Factor*s list proposed by Huertas et al. (2017) make an empirical analysis of the three videos of the Can't Skip Portugal campaign. Accordingly, the analysis must comprise a classification of the imagery showcased on each video as well as the narrative (dialogues) of the actors. Draw conclusions on how the Campaign communicated Portugal's brand and identity.

Attraction factors and emotional brand values are the double dimension of brand communication and are present in every piece of destination promotion material. Whilst attraction factors focus on the assets of touristic interest (e.g., a beach; Fado) the emotional brand values convey a more abstract idea of what the brand is (e.g., friendly, welcoming) How to each of the three videos approach this double dimension of brand communication?

<div align="center">

Video A: Can't Skip Freedom

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Attraction factors:

This video clip is dominated by attraction factors related to **Nature** (Nature and natural landscape, Rural landscape, Mountains,); **and Sun and Beach** (Sea/Beach, Sun, Climate/Weather). In this sense, the imagery relies solely on **portraying the natural heritage of Portugal** as well as **its signature pleasant sunny and warm weather**. Not a single reference to other elements such as tangible cultural heritage or urban leisure or landscapes is seen on the video.

Emotional Brand Values:

- **Sophistication**: Charming (seductive, smooth, romantic, magical).

"…these landscapes exist in the three-dimensional world that we exist and do hold the capacity to transform us" 1:13[1]

"…come, take a look. But come to see, not to show… put the phone away"1:20

- **Ruggedness**: Outdoorsy (Get-away, Recreational); Tough (, Rugged, non-conformist).

"…in 20,30- or 40-years' time, we will regret what we did not do; so, voyage out… explore, dream, discover…" 1:54

"…a man needs to see things with his own eyes, walk the work with his own feet, have his back burned by the sun…" 0:42

"…you are simply in the wrong place …" 1:37

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[1] These are dialogue extract from the videos.

- **Sincerity**: Wholesome (Quality of Life); Cheerful (Sentimental, Friendly).

This is implied in the narrative: travel to find yourself, to be happy, to a place where you will escape from your ordinary life. The tone of the narrative is friendly and sentimental, and so is the music.

- **Excitement**: Daring; Spirited (Cool, Dynamic, Vital, Fresh, Young, Sensorial).

The message is an invitation to go on and travel to places away from the conventional life, in this case the reference is nature as opposed to the city. The highlight is to do it while one is still young. The actor's tone of voice is energetic and encouraging.

Video B: Cant's Skip Inspiration

Attraction factors:

The highlight of this video is put on **attraction factors such as Tangible Heritage** (Sites, Works of Art, Museums); **Cityscape** (Architecture, Urban landscape); **Leisure** (Urban and cultural leisure, Night life; Weather. Contrary to the *Can't Skip Freedom* video clip, the Can't Skip Inspiration clip does not make refence to natural attractions on the imagery it displays, **focusing solely on urban landscapes** of Portugal, notably Porto and Lisbon.

Emotional Brand Values:

- **Sincerity**: Wholesome (Original, Quality of Life); Cheerful (Sentimental, Friendly).

Again, the topic of quality of life is approached in this clip: travel to a place where you will find inspiration and be happy.

"…the train only passes once" … 2:22

- **Excitement**: Daring (Trendy, Exciting,); Spirited (Dynamic, Fresh, Young, Sensorial); Imaginative (Unique/different/diverse, creative); Up to date (contemporary, modern).

"…this is the moment to seek out new views and angles" 0:32

"…the art that surrounds us nourishes leading to places where everything renews" 0:49

"…turning into new colours, ideas, and new faces" 0:55

"…places where time extends, and the days of the week intermingle…1:30

"… places where tradition always wears new clothes and always gets served with a twist" 1:41

- **Sophistication**: Luxurious (Luxurious); Charming (charming/seductive, magical).

The imagery portrays a mix of highly sophisticated architecture, for example modern museums and palaces along with the traditional and rugged city scape of Lisbon and Porto and its street art.

Video C: Can't Skip New Beginnings

Attraction factors:

This video clip favours attraction factors such as **Nature** (Nature and natural landscape, Rural landscape, Mountain,); **Tangible Heritage** (Sites, History); **Gastronomy** (Food/Cuisine, Wine); **Sun and Beach** (Sea/Beach, Sun, Climate/Weather); **Sports** (Surf). Given that the video is aimed towards a public who wishes to settle in Portugal -potentially during retirement- much more emphasis is put on **attraction factors that distinguish Portugal as a place where people and local culture are welcoming to foreigners**, and in addition, reference to a **quality of life** is implied in the weather, food, and landscapes.

Emotional Brand Values:

- **Sincerity**: Down-to-earth (Family-oriented,); Wholesome (Quality of Life); Cheerful (Happiness, Sentimental, Friendly).

The message highlights finding a new home abroad at a very old age.

- **Excitement**: Daring (Daring, Exciting,); Spirited (Dynamic, Vital, Fresh,); Cosmopolitan (Tolerant, Hospitable).

The message encourages people in their old age to move to a new country where they will find plenty of opportunities and new things to do. The cosmopolitan traits are observed when the actor refers to contact with locals:

"…choose a place of affection…" 0:38

"…human and summer warmth harmonize…" 0:43

- **Sophistication**: Charming (charming/seductive,).

"…wisdom, knowledge, and pleasure in the simple things…"

- **Ruggedness**: Tough (Rugged, non-conformist).

"…an old dog can learn new tricks" 1:09

"old age should not dim our quest for adventure" 1:21

Analysis

Attraction Factors	Video Clip: Can't Skip...		
	Freedom	**Inspiration**	**New Beginnings**
Leisure		X	X
Tangible heritage		X	X
Cityscape		X	
Nature	X		X
Intangible heritage			
Gastronomy			X
Sun and beach	X	X	X
Sports			X
Emotional Brand Values	Video Clip: Can't Skip...		
	Freedom	**Inspiration**	**New Beginnings**
Sincerity	X	X	X
Excitement	X	X	X
Sophistication	X	X	X
Competence			
Ruggedness	X		X

Recurrent Attraction Factors and emotional values

A superficial analysis of the narrative (dialogues) and the imagery of the three video clips of the Campaign, shows an uneven projection the attraction factors that compose the brand and identity of Portugal for the Campaign. Otherwise said, each video gave prominence to a particular attraction factor. Whilst the *Can't Skip Freedom* video highlighted the natural attraction factors such as the beaches, the nature, the mountains, amongst others; the *Can't Skip Inspiration* clip emphasized tangible heritage such as urban life and landscapes, architecture, and historical sites. Lastly, the *Can't Skip New Beginnings* blended natural and tangible heritage factors, but put focus on gastronomy, leisure, and sports. The sun and beach attraction factor was present across the three videos, in particular the sunny weather element. It is important to mention that this uneven distribution of the attraction factors corresponds to a link with the message in each of the videos. *Freedom* can be associated with the wild, nature, isolation, *Inspiration* to the pursuit for the novelty in urban spaces

whilst *New Beginnings* for trying new things away from a place that is not home but that is still warm and welcoming.

On the other hand, the emotional brand values are equally distributed in all three videos with sincerity, excitement, and sophistication being the dominant emotional values. These emotional values are determinant for the effective projection of a brand identity, and they give support and an ulterior sense to the imagery that is presented on the video clips, as most of these brand values are expressed in the narrative and not through the images. It can be posited that the videos tried to convey similar emotional values to the viewer from the three different perspectives and settings that can be seen on the videos.

As to how the Cant Skip Portugal campaign communicated about the brand and identity of Portugal, it can be said that the tandem of attraction factors and emotional values on the videos communicate that Portugal is a destination:

- With a pleasant the weather and sunny which makes it attractive to visit throughout the year.
- It is a place with abundant nature: mountains, beaches, forests; a place for adventure.
- Portugal has a modern and historical urban landscape.
- Portugal is a country with welcoming people.
- The quality of life in Portugal is guaranteed thanks to its climate, food, and nature.

It is important to highlight that the Campaign put aside intangible elements such as national symbols or other characteristic elements of Portugal (Fado, flag, colours, for example), so as to avoid conveying a worn-out image and message about what Portugal is. In this campaign the bet was to emphasize the emotional elements to give life to what was shown in the videos and generate interest on that, this resonates with what recent literature (see Aoki and Fujimoto,2021) suggests about what an effective destination marketing and branding is. This strong appeal to emotional brand values allows the viewer to vicariously live the experiences and what the destination is all about through the narrative of the actors.

Along this line, it can be argued that the videos suited the intentions of the campaign adequately: sell Portugal as a place where there is something to do for everyone who visits: nature, urban landscapes, welcoming people, ,sun and beaches, whilst at the same time avoiding typical images of the country and let the viewer realise the destination being promoted is Portugal (at the end of the videos with the *Visit Portugal* logo)

3.7.4. Compare and contrast the Can't Skip Portugal campaign with Aoki and Fujimoto (2021) common points of successful tourism promotional online videos. Draw conclusions.

A. **Appeals to the country's charms but avoids the typical images of the country.**

 Across the three videos, there is an extensive display of Portugal's natural and tangible heritage: forests, beaches, sunny weather; cities, small towns, rural settings, and architecture. It can be argued that the imagery on the three videos does not present a stereotypical view of Portugal, for instance, the focus is not put on any particular renowned landmarks or sites, but rather on the overall image of what can be found on Portugal. This is further supported by the fact that intangible elements associated to Portugal such as the national flag, Fado, or particular gastronomy are not present on the videos. Additionally, the character narratives do a good job at describing what Portugal is, rather than just displaying ordinary imagery of the country.

B. Specific information about sightseeing spots and activities

This merely informative approach was not dominant on the videos. The videos were effective at communicating and describing the experience of traveling to Portugal without having to explicitly give information about particular things to do. The videos provide the viewer with sufficient ideas through the images and footage about what they can potentially find and do in Portugal without the need of being overly informative. In this sense, this lack of specificity of information is compensated through a thorough emotional narrative that support the adequate imagery of the touristic assets of Portugal. Moreover,

C. Characterization of the travel experience through a foreign tourist

This is one of the strong points of the Campaign. In the first place, because each one of the videos provide with a different angle of what Portugal as a destination has to offer, and it does by narrating the experience through actors that represent foreign tourists. The *Can't Skip Freedom* campaign portrays a young man whose interest is put on travelling to a place where he can enjoy time away in nature and his narrative is supported by imagery of the natural attractions of Portugal. On its side, the *Can't Skip Inspiration* video approaches this time-away narrative through a young woman who happens to travel in urban spaces. Whilst the *Can't Skip New Beginnings* video is aimed at people who want to move and live in Portugal, it's narrative still apply to those who travel in Portugal too, and emphasis is put on slowly enjoying the local way of living, the food, and the welcoming culture of Portugal.

D. Promotion of a local region

Given that the Campaign of national nature, local regions were not promoted. However, because the Campaign aimed to raise awareness on tourism in Portugal, it can be argued that indirect promotion was given the tourism regions of Portugal. For example, the "Emotional Travel Guide" (see chapter) acted as a tourism informative guide, with thorough information of what regions to visit and things to do therein based on moods.

E. Interaction with locals

This is one of the weak points of the Campaign. The interaction with local's element is only seen very briefly on the *Can't Skip New Beginnings* video (see Figure).

Discussion

In conclusion, it can be argued that the Can't Skip Portugal campaign is overall a strong example of a tourism promotional video as per the analysis made by Aoki and Fujimoto (2021) on this matter. Firstly, the videos subtly promote the country's attractive without having to recur to ordinary and common imagery of Portugal. Secondly, the videos favour the narrative of the experience over specific information of what to do, giving more value to the message being conveyed as informative messages are not as effective as emotional ones. Thirdly, the travel experience is being narrated and characterized by foreigners of three different backgrounds and with different interests which allow for a more emotional and thorough representation of Portugal as a tourism destination.

On the other hand, the promotion of specific local regions on the videos does not happen, mainly because the videos were part of a nation-wide campaign. Interaction with locals or local activities is not present on the videos, and this could have added value to the narratives on the videos.

SOCIAL MEDIA AND DIGITAL MARKETING FOR DESTINATION PROMOTION AND BRANDING

The Case Study of The Can't Skip Portugal Campaign.

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1. CASE STUDY PRESENTATION

2. CASE STUDY RESOLUTION

Q1. Successful online destination marketing and branding must deliver a message with an adequate mix of format, content, and appeal. How does the Can't Skip Portugal approach this statement? Elaborate an analysis

Q2. YouTube has become the ideal platform for destination marketing. How do you think YouTube was critical for the Can´t Skip Portugal Campaign? Keep in mind highlights from the class for your arguments, such as the role of social media for tourism, the type of content used for marketing and its impact on travel decisions, etc. Additional research can be done to support your answer.

Q3.Based on the emotional brand values and attraction factors list proposed by Huertas et al. (2017) as observed on the literature review, make an empirical analysis of the three videos of the Can't Skip Portugal campaign and conclude how the Campaign communicated Portugal's brand and identity.

Q4. Compare and contrast the Can't Skip Portugal campaign with Aoki and Fujimoto (2021) common points of successful tourism promotional online videos. Draw conclusions

2. CASE STUDY PRESENTATION

THE MAIN GOAL OF THIS CASE STUDY IS TO SHOW HOW DESTINATION MANAGEMENT ORGANISATIONS, SUCH AS TURISMO DE PORTUGAL, ARE MAKING USE OF SOCIAL MEDIA PLATFORMS AS THEIR MAIN CHANNELS FOR THEIR TOURISM MARKETING CAMPAIGNS. TO ILLUSTRATE THIS, THE 2017 VIDEO CAMPAIGN CAN'T SKIP PORTUGAL WAS USED AS AN EXAMPLE.

Main objectives:

- Develop an understanding of a conceptual framework that encompasses digital marketing and social media and their influence on the tourism consumer, as well their use by destination management organisations and their efforts to create successful online destination branding.

- Understand the relevance of social media for tourism marketing.

- Learn to identify the elements that must be included in the marketing content of destinations and that guarantee an effective destination marketing and branding.

- Develop an empirical analysis of a social media tourism marketing video campaign I do not understand this sentence

2. CASE STUDY RESOLUTION

Q1. Effective online destination marketing and branding must deliver a message with an adequate mix of format, appeal, and content. How does the Can't Skip Portugal campaign approach this statement? Elaborate an analysis.
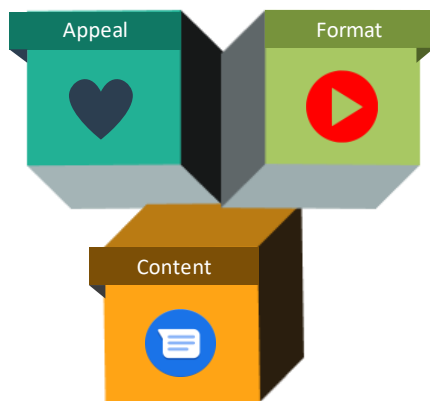
Appeal: strong emotional nature and not informative. Emotions are adjusted across the three videos to appeal to the target markets. An emotional travel guide is part of the campaign so that the traveler can explore the touristic offer of Portugal based on "moods".

Format: of digital format that helped reached a wider market and better influence and persuade. The audiovisual elements are more engaging and allow to easily portray the brand of the destination. E.g. the sun, culture, nature, history of Portugal

Content: key message encourages to experience Portugal from different angles and each one illustrated by each of the three videos. Moreover, the message conveys culture specific elements of Portugal

2. CASE STUDY RESOLUTION

Q2. YouTube has become the ideal platform for destination marketing How do you think YouTube was critical for the Can´t Skip Portugal Campaign? Keep in mind highlights from the class for your arguments, such as the role of social media for tourism, the type of content and its impact on travel decisions, etc. Additional research can be done to support your answer.

Immediate viral effect to reac h global audience
-Most visualized campaign.
-Critical role on the awareness stage.

Strong promotional properties
-Rich audiovisual content to easily impress and influence.
-Showcase the destination live: description matches reality.

Easily communicate the brand identity
- Video format on YouTube provides leverage.
- Emotions and touristic assets are enhanced.
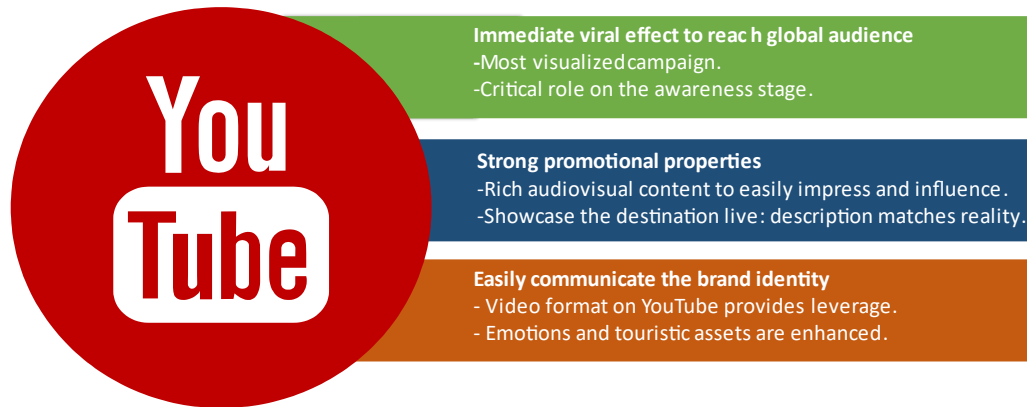
2. CASE STUDY RESOLUTION

Q3. Based on the **Emotional Brand Values and Attraction Factors** list proposed by Huertas et al. (2017) make an empirical analysis of the three videos of the Can't Skip Portugal campaign. Accordingly, the analysis must comprise a classification of the imagery showcased on each video as well as the narrative (dialogues) of the actors. Draw conclusions on how the Campaign communicated Portugal's brand and identity

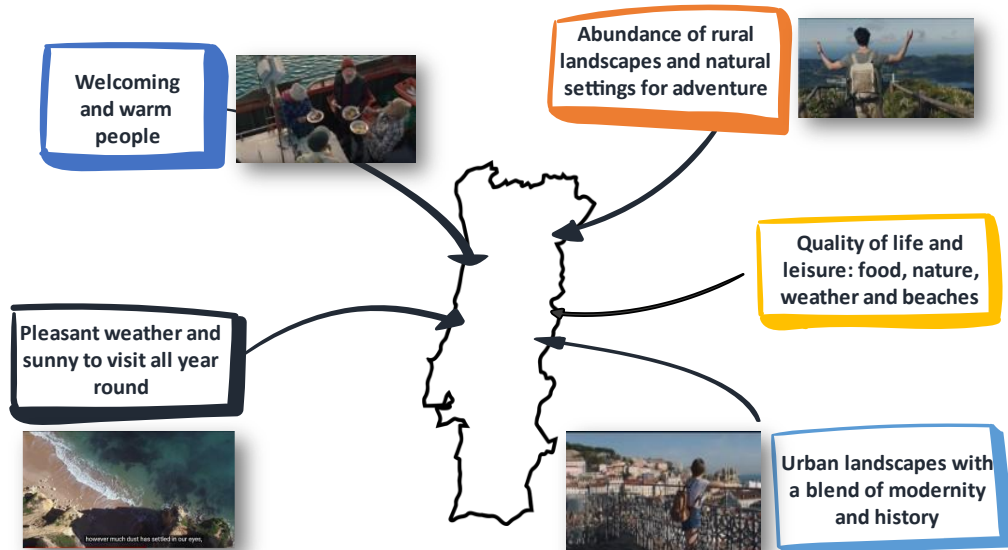| Attraction factors	Emotional values
• Nature • Sun and beach The video focuses on portraying the **natural heritage** of Portugal and its **signature sunny and warm weather.** **Video A: Can't Skip Freedom**	• **Sophistication**: Charming (seductive, smooth, romantic, magical) *"…these landscapes exist in the three-dimensional world that we exist and do hold the capacity to transform us" 1:13* *"…come, take a look. But come to see, not to show… put the phone away"1:20* • **Ruggedness**: Outdoorsy (Getaway, Recreational), Tough (, Rugged, non-conformist) *"…in 20,30- or 40-years' time, we will regret what we did not do; so, voyage out… explore, dream, discover…" 1:54* *"…a man needs to see things with his own eyes, walk the work with his own feet, have his back burned by the sun…" 0:42* *"…you are simply in the wrong place…" 1:37* • **Sincerity**: Wholesome (Quality of Life) Cheerful (Sentimental, Friendly) This is implied in the narrative travel to find yourself, to be happy, to a place where you will escape from your ordinary life. The tone of the narrative is friendly and sentimental, and so is the music • **Excitement**: Daring, Spirited (Cool, Dynamic, Vital, Fresh, Young, Sensorial) The message is an invitation to go on and travel to places away from the conventional life, in this case the reference is nature as opposed to the city. The highlights to do it while one is still young. The actor's tone of voice is energetic and encouraging

Attraction factors	Emotional values
• Tangible heritage • Cityscape • Urban Leisure The focus is to showcase **urban attributes of Portugal**; reference to natural settings is ignored. **Video B: Can't Skip Inspiration**	• **Sincerity**: Wholesome (Original, Quality of Life) Cheerful (Sentimental, Friendly) Again, the topic of quality of life is approached. In this clip travel to a place where you will find inspiration and be happy. *"…the train only passes once" … 2:22* • **Excitement**: Daring (Trendy, Exciting,) Spirited (Dynamic, Fresh, Young, Sensorial) Imaginative (Unique/different/diverse, creative) Up to date (contemporary, modern.) *"…this is the moment to seek out new views and angles" 0:32* *"…the art that surrounds us nourishes leading to places where everything renews"0:49* *"…turning into new colours, ideas, and new faces"0:55* *"…places where time extends, and the days of the week intermingle..1:30* *"… places where tradition always wears new clothes and always gets served with a twist" 1:41* • **Sophistication**: Luxurious (Luxurious) Charming (charming/seductive, magical) The imagery portrays a mix of highly sophisticated architecture, for example modern museums and palaces along with the traditional and rugged city scape of Lisbon and Porto and its street art.

Attraction factors	Emotional values
• Tangible heritage (Historic sites, towns) • Nature • Gastronomy and Sports Focus is put on attraction factors that distinguish Portugal as a place **where people and local culture are welcoming to foreigners**. **Video C: Can't Skip New Beginnigs**	• **Sincerity**: Down-to-earth (Family oriented;) Wholesome (Quality of Life) Cheerful (Happiness) Sentimental Friendly) The message highlights finding a new home abroad at a very old age • **Excitement**: Daring (Daring, Exciting,) Spirited (Dynamic, Vital, Fresh,) Cosmopolitan (Tolerant Hospitable) The message encourages people in their old age to move to a new country where they will find plenty of opportunities and new things to do. The cosmopolitan traits are observed when the actor refers to contact with locals *"…choose a place of affection.." 0:38* *"…human and summer warmth harmonize.." 0:43* • **Sophistication**: Charming (charming/seductive,) *"…wisdom, knowledge, and pleasure in the simple things…"* • **Ruggedness**: Tough (Rugged, non-conformist) *"…an old dog can learn new tricks" 1:09* *"old age should not dim our quest for adventure" 1:21*

What did the campaign communicate about Portugal's brand and identity as a destination?

Welcoming and warm people

Abundance of rural landscapes and natural settings for adventure

Quality of life and leisure: food, nature, weather and beaches

Pleasant weather and sunny to visit all year round

Urban landscapes with a blend of modernity and history

Other considerations

Differentiated projection of attraction factors and values
Each video gave prominence to specific attraction factors
- Can't Skip Freedom: Nature
- Can't Skip Inspiration: Tangible heritage/Urban landscapes
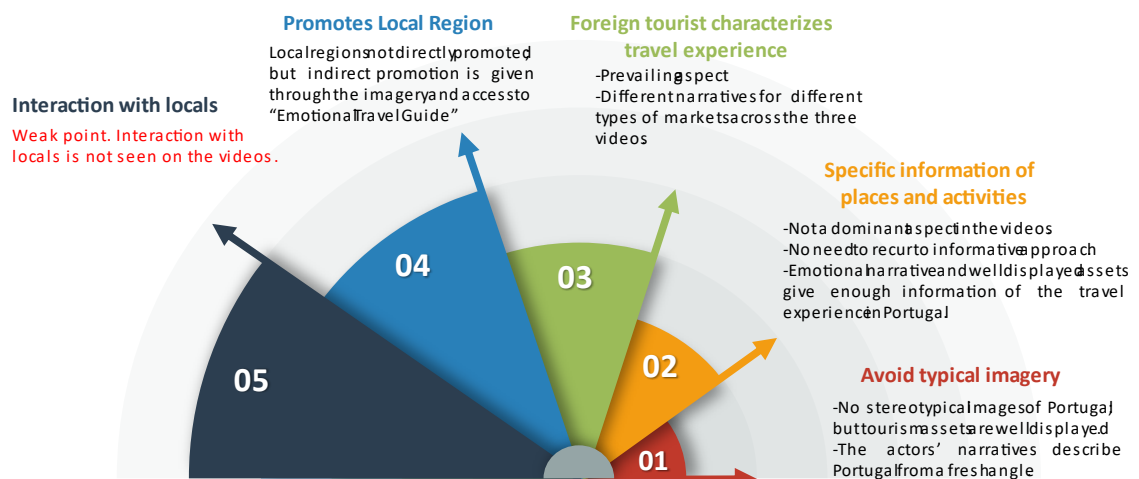- Can't Skip New Beginnings: Warm and welcoming place

Emotional brand values that were common for all three videos:
- Sincerity
- Excitement
- Sophistication

The Campaign avoided worn-out brand elements of Portugal: flag colors, Fado, Azuleijos... and recurred to the narrative to let the viewer vicariously live the experience of traveling to Portugal

2. CASE STUDY RESOLUTION

Q4. Compare and contrast the Can't Skip Portugal campaign with Aoki and Fujimoto (2021) common points of successful tourism promotional online videos. Draw conclusions.

Interaction with locals
Weak point. Interaction with locals is not seen on the videos.

Promotes Local Region
Local regions not directly promoted, but indirect promotion is given through the imagery and access to "Emotional Travel Guide"

Foreign tourist characterizes travel experience
-Prevailing aspect
-Different narratives for different types of markets across the three videos

Specific information of places and activities
-Not a dominant aspect in the videos
-No need to recur to informative approach
-Emotional narrative and well displayed assets give enough information of the travel experience in Portugal

Avoid typical imagery
-No stereotypical images of Portugal but tourism assets are well displayed
-The actors' narratives describe Portugal from a fresh angle

05   04   03   02   01

2. CASE STUDY RESOLUTION

Q4. Compare and contrast the Can't Skip Portugal campaign with Aoki and Fujimoto (2021) common points of successful tourism promotional online videos. Draw conclusions. **(CONTINUATION)**

Considerations

The Can't Skip Portugal Campaign is a strong example of successful destination promotional video:

→ Subtly promotes Portugal attractiveness without recurring to cliché imagery or themes.

→ Videos favour the narrative of the experience of traveling rather giving out simple information.

→ Emotional and thoroughly varied representation of the travel experience in Portugal from the perspective of foreigners.

CONCLUSIONS

Digital marketing is a critical turning point for destinations; hence a good approach to it and adopting an adequate strategy will ensure they reach their target market.

A robust system of social media channels guarantees an effective presence across the travel cycle, notably on the dreaming stage where tourists need to be persuaded the destination offers the best for their needs.

Video campaigns, like Can't Skip Portugal, are an effective method for promoting a destination and conveying a brand image.

↓

Relying entirely on an audiovisual format: more appealing and easily display Portugal's attractiveness

↓

Incorporation of predominantly emotional message rather than just delivering information.

↓

The message was balanced and aside from encouraging people to visit, effectively conveyed a brand of what Portugal is.

Chapter 4. Conclusions

Digital marketing has become the dominant method of marketing for destinations, with social media as the preferred platform for doing so: Facebook, YouTube, Instagram, amongst other social media platforms are now critical for destinations, destination management organisations, and regional tourism authorities in order to promote their touristic assets to a wider and global tourism market. Marketing destinations online has become crucial as it represents an important turning point on how a destination will compete internationally with other destinations for a share of the tourism market, as it can be argued that the more effective the digital marketing approach is, the better results in terms of increasing inbound tourism, word-of-mouth, and gaining a preferential position against other competing destinations. Digital Marketing is a complex task, and those in charge of marketing a destination for tourism purposes will have a myriad of options to do so and variables to deal with: opting for one or other digital marketing channel (Social media vs. email) or a mix; adjusting the content to the target market, tracking engagement and effectiveness, choosing the adequate format etc.

Destinations cannot neglect online presence, notably on social media, as it has been systematically demonstrated that social media drives the potential tourists' travel cycle: dreaming, planning, booking, experiencing, and sharing. However, it is in the dreaming stage where digital marketing and online presence will be determinant in luring, convincing, or potentially repelling a tourist from visiting a destination. In this stage, tourists are looking actively for information related to the destination they want to visit: attractions, places to visit, what to eat; local culture, comfort, prestige, etc. Hence, it is important for destinations to have a robust system of social media accounts that allows them to exhibit quality content such as photographs and videos (amongst other things) that display the information tourists are looking for, or directly influence on their idea of the destination itself.

In line with this scenario, the 2017 Can't Skip Portugal Campaign serves as an example on how to promote a destination through digital means. The focus of this case study was to illustrate how a destination carries out a digital marketing project in the form of a video campaign on social media, and what are some of the essentials that will be determinant in its success or not, particularly those associated to the approach adopted for delivering the adequate message to the public, making use of the right social media platform, and ensuring that the campaign also communicates the brand and identity of the destination, along with following certain parameters that are common to promotional online campaigns.

For instance, through the Can't Skip Portugal Campaign it is possible to frame some principles of the competent delivery of the message of a digital marketing campaign. Firstly, relying entirely on an audio-visual format, the Campaign was more appealing and allowed to effectively display Portugal's touristic assets and brand image with ease. Secondly, the incorporation of a predominantly emotional message through the narrative by way of the feelings and phrases conveyed by the actors on the videos, would prove more effective than just delivering an informative message about Portugal. And third, the theme of the message encompassed a balanced approach of encouraging action (inviting the tourist to do things in Portugal) and transmitting cultural identity (the branding composition of Portugal).

Another point of good reference of the Campaign was its social media focus. This was the first time a completely online marketing campaign was launched by Turismo de Portugal and launching it through social media platforms guaranteed it would reach a greater number of viewers and increase interaction and traffic on the network of social media of Turismo de Portugal. YouTube was the social media platform of choice; adequate for the video format of the Campaign and also being YouTube the most used search engine after Google, it is smart to use it as the main platform to host the campaign.

The Campaign is as well a good example of the communication of a destinations brand and identity. Emotional brand values and attraction factors are strategically distributed across the three videos in a fashion that fits into the narrative of each and allows to convey an emotional message that also helps describe the touristic attractions of Portugal. This balance was a key element in delivering a good message about what Portugal is, and why it should be a destination worth of visiting.

To summarize, Can's Skip Portugal can be deemed a successful example of an online digital marketing Campaign thanks to the adequate mix of the variables previously described. Undoubtedly, social media platforms will reinforce its status as the preferred method of doing digital marketing, and destination management organisations and regional tourism authorities must be vigilant and make sure that their digital marketing efforts comply with a set of parameters that will guarantee their success and effectiveness.

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Annex

Annex A

North and Porto Region Touristic Assets Highlights

City of Porto

Peneda-Geres National Park

Centro Region Touristic Assets Highlights

City of Coimbra

Fatima Sanctuary

Radar Station in Serra da Estrela Mountain

Lisbon Region Touristic Assets Highlights

City of Lisbon

Bay of Cascais

Pena Palace in Sintra

Alentejo Region Touristic Assets Highlights

Rural Lanscape in Alentejo

City of Évora

Wineyard in Alentejo

Algarve Region Touristic Asset Highlights

Marina Beach

Resort in Algarve

Azores Region Touristic Asset Highlights

Caldeirao Lagoon

Saint Michaels Island

Madeira Region Touristic Asset Highlights

Madeira Architecture in Funchal

Beach in Madeira