

Film Tourism, Creative Process, and Territorial Entrepreneurship

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Abstract: Recognition of the potential of film tourism was manifested by deepening knowledge of this market, given the cultural and tourist dynamics developed, but also through the creation of new tourism products specific to this sector. Film tourism, that is, the tourist activity associated with cinema and television, has been of increasing interest for the promotion of territories. In contemporary times, the interconnections between tourism, space, and media have generated interest, recognizing the occurrence of a distinct type of behaviour, activity, and tourist experience associated with this tourist segment that, through creativity, is manifested in academic entrepreneurship. The parameters of film tourism are multidimensional, generating territorial impacts, but also opportunities and challenges associated with the management and marketing of tourist destinations. Film tourism must be looked at, not only from a demand perspective but also from a supply perspective. This is because cinematographic tourism developed from opportunities generated by cinema understood in this study as an agent that induces travel to cultural and tourist destinations. In this study, carried out geographically in the centre of Portugal, the aim is to present a case study related to cinematographic tourism through the mapping of filming and scenarios where film scenes were recorded in heritage resources, in their relationship with the enhancement of cultural and tourist experience. The main objectives of this study include an approach to film tourism as a factor of entrepreneurship in the territory and verifying the importance of film scenarios in heritage resources as factors of attractiveness and cultural and tourist enjoyment. To achieve both objectives, a quantitative analysis was carried out on residents of a territory where film scenes were recorded. The conclusions identify that the recording of filmic scenes encourages interest in heritage and cultural spaces, with a greater dynamization of these spaces for tourist appropriation and, in turn, the incentive to the creative process and territorial entrepreneurship.

Keywords: Film Tourism, Territory, Cultural Attractiveness, Creative Process, Entrepreneurship

1. Introduction

The cinematographic tourism sector is related to all the dynamics of tourist activity associated with cinema television and promotional videos, which is the main reason for travelers to travel (Graça, Banha & Banha, 2022), leading to a growing interest in greater knowledge on this topic.

It is understood that film tourism is the tourist activity induced by the visualization of a moving image, (Hudson & Ritchie 2006), and the visualization can occur in a growing variety of environments, likely to be measurable. For example, the so-called “movie tourists” (Busby & Klug 2001) are characterized through quantitative and qualitative approaches, to be able to synthesize their profile.

In fact, studies on the profile of cinema tourists already exist (Kim, Agrusa, Lee & Chon 2007), with emphasis on education, an age group referred to as middle-aged and with financial power. It means that the film tourist has specific motivations, which highlights the tendency to visit film locations, also focusing on the social and cultural characteristics of the place visited (Riley, Baker & Van Doren, 1998). Film tourism is growing in importance as a destination marketing medium. As such, it can create challenging problems for destination management, as it brings some negative impacts to the territory, related to the overload of tourists in the same space, congestion at various levels that affect the mobility of residents as well as increased insecurity. Another more directly linked to cultural heritage could affect the enjoyment of the cultural resource by increasing its level of degradation. In this sense, it is understood that film tourism may contribute to the attractiveness of heritage resources, but on the other hand, it creates challenging destination management issues, with the need to increase the level of attention to destination planning and management processes and strategies for tourists.

Film tourism typifies a traditional boom-and-bust approach to the development of tourist destinations that encompasses, in some cases, a lack of planning, the need to deal with the sudden influx of special interest

tourists, and the consequent need for a strategic response. on the supply side (Thelen, Kim & Scherer, 2020). That is residents at the destination, managers, and tourism companies (Hahm & Wang, 2011).

Since films in terms of motivation are one of the main factors that influence tourists in choosing a destination (Domínguez-Azcue, Almeida-García, Pérez-Tapia & Cestino-González, 2021), this issue of destination planning becomes essential.

With this dynamic, and following this line of perception about film tourism, this study sought to respond to the fundamental objective of understanding the importance of film sets in heritage resources as factors of attractiveness and cultural and tourist enjoyment.

2. Territorial Entrepreneurship

According to Hisrich et al. (2009), Simões et al. (2012), and Pacheco et al. (2021a), the concept of entrepreneur emerged over time, as the global economic structure changed and became more complex. Since its inception in the Middle Ages, when it was used to refer to specific occupations, the notion of entrepreneur has been refined and expanded to include concepts related to the person (individual) rather than their occupation. Risk, innovation, and wealth creation are examples of the criteria developed as the study of new business creation evolved. In this sense, within the analysis context of this study on film tourism, entrepreneurship is understood as a process of creating something of value, dedicating the necessary time and effort, assuming the corresponding financial, psychological, and social risks, and receiving the rewards resulting from satisfaction and personal and economic independence.

In fact, entrepreneurial activity will be a dynamic process that is directly linked to the prosperity of regions, a process through which it can generate wealth capable of causing profound social, political, cultural, and economic transformations (Farah et al., 2008; Loureiro et al., 2021). In this context, approaching the concept of territorial entrepreneurship becomes the dynamics of cinematographic tourism and represents creating value for destinations where filming allows residents and tourists to participate. This relevance gains greater prominence when we approach a country, such as Portugal, which has high rates of entrepreneurship and at the same time a significant number of companies, which close their activities in periods of less than 3 years (Simões et al., 2014 and Pacheco, 2021b).

As Aidar (2007) mentions, having the idea of a new business is relatively simple, it is difficult to turn it into a business opportunity. But between having the idea and developing it, there is a business development process, known as the entrepreneurial process, which after its development will increase the possibility of success, this if it includes, mainly, the development of a business plan, which analyzes the reason and the region where the same business will be developed (territorial entrepreneurship). Thus, the external environment of the organization is extremely important, for its analysis, by the entrepreneur, because changes are constant, and the organization must have the ability to adapt. Failure to adapt to environmental changes can lead to the failure of the enterprise.

It will be relevant, for this research article, which addresses the creative process of film recordings in tourist destinations as territorial entrepreneurship, to also analyze the concept of intra-entrepreneur, given that the entrepreneur can already be a member of an organization/company already existing, and therefore called intrapreneurship (Dornelas, 2003 and Simões et al., 2014).

In this research work, this concept was considered relevant, given that there will be businesses, with their respective employees and employers, who may face new opportunities, and arise with new challenges. More specifically, if, on the one hand, intrapreneurship opens a new perspective for the entrepreneurial employee to justify his/her stay in the company, on the other hand, it can become an effective mechanism for better use of the company's human resources through talent retention. and transforming innovative ideas into new businesses. Intrapreneurship thus points to a promising path for organizations/companies in their arduous journey, aiming at greater agility and flexibility and in short, greater competitiveness (Aidar, 2007; Loureiro et al., 2021).

Thus, the territory, being an individual entrepreneur or intra entrepreneur, will have relevance for the development of the entrepreneurial process. It should be noted that it is not uniform, that is, it is unlikely that the dissemination of knowledge and its implementation in innovation, an entrepreneurial process, will follow a homogeneous pattern in space, namely on a national scale.

This spatial logic of functional disjunction will be based on the fact that the main urban centers (Lisbon, Porto, and other cities with a large population size) appear, on the one hand, as centers of human capital and creativity (determinants for the search for new technological solutions, organizational, financial and customer communication); on the other hand, as consumption centers, whose large size will make it possible to assess receptivity to a new product/service in a short period of time, either because of their high population density (which facilitates contact with potential customers) or because of the ease in hiring agencies specialized for carrying out market studies (Graça et al., 2019 and Loureiro et al., 2021).

This summary helps reinforce the innovative capacity of companies and respond quickly to recent trends in the market in which they operate, improving their competitive position in the regional, national, and global markets. These facts thus demonstrate the potentiating effect that a territory can develop and possess, notably that it, its composition, and size, can lead to the emergence of different organizations/companies and entrepreneurial activities (Simões et al., 2014 and Pacheco, 2021b).

Lastly, with regard to territorial entrepreneurship and with a view to boosting it, it will be relevant to establish strategic partnerships with small and medium-sized enterprises (SMEs), new or existing, places whose know-how can boost process innovations (of an incremental nature), in addition to providing a reduction in operating costs, resorting to the outsourcing of services/activities considered non-essential in its main business, in its development. The territory and the companies located there will be able, in this way, to achieve efficiency gains, based on this vertical disintegration, as well as have more vital financial resources for the development/growth of innovation support activities.

The territory, with the various elements that make it up, will be extremely important for the development of the entrepreneurial process, in the case of new/current businesses, being entrepreneurs or intrapreneurs. Thus, the entrepreneurial process will be influenced by the surrounding territory, given the existing companies/organizations and the proximity economies, and, therefore, the entrepreneurial process will be renewed, through permanent local collective learning, giving it the nature of an innovative medium. It is understood that the spatial planning process should include the development of competitive and sustainable tourism products, as well as management and planning (Lopes et al., 2022). This dynamic could be favorable to territories whose creative processes emerge from the growing interest in film tourism.

3. Creative Processes in Film Tourism Applied to Territorial Practice

Film tourism benefits from attracting tourists inspired by the landscapes shown in films, the plot, and stories (Vieira, Araújo & Sousa, 2022). In this context, the film “Fatima” was chosen for its cultural and religious dimension, having the particularity of showing how Fatima grew as a “Holy Land” visited annually by thousands of pilgrims. The recording of this film took place in a central region of Portugal, about 50 km from Fátima – Sanctuary of Fátima.

The film “Fátima” lasts 120 minutes and portrays the story of a miracle in the middle of the First World War. What happened in Portugal, more precisely in Cova da Iria (Fátima), when three children named Jacinta, Francisco Marto, and Lúcia witnessed six visions of the Virgin Mary between May 13 and October 13, 1917 (Cunha & Ribas, 2011).

After witnessing these visions, the children were discredited by the most skeptical, and only later and after much suffering were the children taken seriously. Finally, the Roman Catholic Church validates the children's vision by transforming the city of Fátima into a place of great worship and one of the main places of pilgrimage. The cast stars Harvey Keitel, Sonia Braga, and Goran Visnjic, under the direction of Marco Pontecorvo. The distributor is Diamond Films, which has been classified for 12 Years.

In the film, the whole story of the apparition of “Our Lady of Fatima”, the people identified, and the problems that arise, among other things, are true. However, the apparition of “Our Lady” remains a mystery for “non-believers” and a certainty for believers. As such, “the film can renew interest among believers and spark interest in those who are not as firm in the Catholic faith” (Conley, 2020, p.130).

The story of Fátima is permanently associated with the existence of three children: Lúcia and her cousins, Francisco, and Jacinta Marto, who on May 13, 1917, guarded the flock in the shade of the holm oaks in a place called Cova da Iria and saw a light, the apparition of a “Lady dressed in white”, where the Chapel of Apparitions is now located. Appearing at a time when civilization was being punished by war and bloody violence, “Our Lady” promised that Heaven would give peace to the whole world if her requests for prayer, reparation, and consecration were heard and obeyed. “Our Lady of Fatima” explained to the children that war is a punishment

for sin and warned that God would continue to punish the world for its disobedience to His Will through war, famine, and the persecution of the Church, the Holy Father, and the Catholic faithful. The Virgin asked them to pray a lot for the good of the world and announced that she would return during the next few months, every day of the 13th.

“Our Lady's Message” to the World is based on what has come to be called the "secret" that she entrusted to the three child seers in July 1917. The secret really consists of three parts. The first part of the secret was a horrible vision of hell "where the souls of poor sinners go". The second part of the secret specifically prophesied the onset of World War II. The last part of the secret (often called the "Third Secret", was written by Lúcia dos Santos, in 1944 and has been in the possession of the Holy See since 1957. Years later, Sr. Lúcia also tells that between April and October 1916, an Angel had appeared to the three seers three times, twice at Loca do Cabeço and another by the well in the backyard of Lucia's house, inviting them to prayer and penance. wooden arch with a cross. The small tree gradually disappeared and was taken away by pilgrims. On August 6, 1918, with alms from the faithful, construction began on a small chapel in honor of “Our Lady”, made of stone and whitewash covered with tile measuring 3.30 meters long, 2.80 meters wide, and 2.85 meters high. It was the first construction of the current prayer enclosure (Dantas, 2021; Marújo, 2018).

3.1 Film "Fátima" and its Relationship with Heritage Resources

The presence of heritage resources identified in the film “Fatima”, helps to recreate for the viewer what that time was like in terms of constructions, and customs, among others. The film, on the other hand, adds value to the heritage resource by highlighting events that occurred in the heritage resource itself.

Before the recordings took place, it is possible to observe that in Praça da República there were esplanades of different establishments, tourists, residents, or even visitors who explored the city center (for example Church of São João Baptista, the statue of Gualdim Pais, etc.). During the recordings, a nucleus of constraints is created for residents, establishment managers, visitors, and tourists. These constraints result from the closure of roads, streets, establishments, and some restrictions on the movement of residents within the city itself (Figure 1).



Figure 1: Filming of the film “Fatima” in the heritage resources of the historic center

Source: Adapted mediatejo.net

In this study, it was possible to point out some fewer positive impacts for the tourist destination when the film “Fatima” was made. The most observed and highlighted are 1) changes in traffic; 2) esplanades of cafes in the historic center of the city were removed; 3) commercial establishments did not work during the recordings; 4) traffic was prohibited so that the recordings could take place; 5) various street restrictions for filming; 6) increased noise; 7) pollution and 8) vandalism. It seems that some solutions could have been implemented with the aim of mitigating the less positive impacts observed. Such as: 1) creating circulation strategies so that residents in the historic center of the city and neighboring towns can continue to frequent commercial establishments and, 2) opting for the use of different heritage resources that are more relocated from the historic center. In the same sense Mendes et al. (2017), indicate, in their study, that although the positive impacts are widely recognized by residents, there are negative impacts, however, they are recognized as temporary.

Therefore, although Fátima has developed as a tourist destination since the apparitions of the three shepherd children (Heitor & Duarte, 2020), it still lacks a better strategy to mitigate the negative impacts and maximize the positive ones.

4. Methodology

A brief questionnaire survey was developed to collect the opinion of residents of a city in central Portugal who observed the filming of the film “Fátima” in the city. The sample of this exploratory study was applied to owners of commercial establishments close to the historic center of the city, being validated by the city's merchant network.

The questionnaire was carried out in person with traders from commercial establishments. As this is an experimental and future study, the sample is limited in terms of validation, requiring a more representative sample. Even so, the study achieved the objective that had initially been conceived through the elaboration of a questionnaire with quantitative analysis methodology (n=61, from April 27th to August 31st, 2023), applied during the filming of the film “Fátima”.

Data were analyzed using the Statistical Package for the Social Sciences (SPSS version 21.0). It should be noted that the objective of this small sample is to analyze the importance of film tourism for the territory, through observation of the filming of the film “Fátima” in relation to the valorization of the cultural and tourist experience.

The main objective was to be able, through this brief sample, to outline future lines of perception and delve deeper into this theme for the residents who observed the filming. These lines are related to the understanding of film tourism as a factor of entrepreneurship in the territory and with the understanding of the importance of film sets in heritage resources as factors of attractiveness and cultural and tourist enjoyment.

Based on these objectives, the questionnaire presents questions related to visiting the city prior to the filming of the film “Fatima”. If they recognized the heritage resources where the scenes of the films unfolded and if they had already visited them. Other questions are related to obtaining knowledge about the shooting/filming of the film “Fatima” in the territory and whether they considered the existence of an impact of filming the film in the city at an economic, environmental, and patrimonial level or whether they also considered that the shooting of the film production had increased the attractiveness of the territory.

5. Analysis and Discussion of Results

The main results are a) female [62.3%] and male [36.1%] respondents; b) the age range is between 20-30 years old, corresponding to [42.6%] and between 18 and 20 years old [41%], (Graph 1); c) the professional level presents a reflective majority in university students [68.9%], and the remaining respondents regarding professional activity are divided between teachers, students, pastry chef, meat cutter and operational assistant.

The study concludes that d) most respondents are residents of the city where the filming of the film “Fatima” took place, [26.7%]. The rest are divided into the towns of Arrifes, Azores São Miguel, Coimbra, Fogueteiro, Leiria, Meia Via, Nordeste São Miguel, Santo António, and Sesimbra.

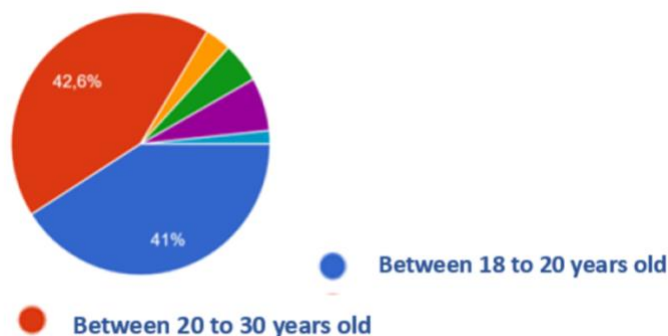


Figure 2

Source: Authors

Of the respondents who answered that they had already visited the city, it can be observed that e) they visited the Convent of Christ [84%], the Castle [80%], and the Mouchão Park [70%]. They visited the National Forest of Sete Montes [68%], visited the Synagogue [40%]. With reduced expression they answered that they visited the Grinding and Electric Power Station [2%] and, finally, they mentioned that they had never visited any heritage resource of the city [2%], (Graph 2).

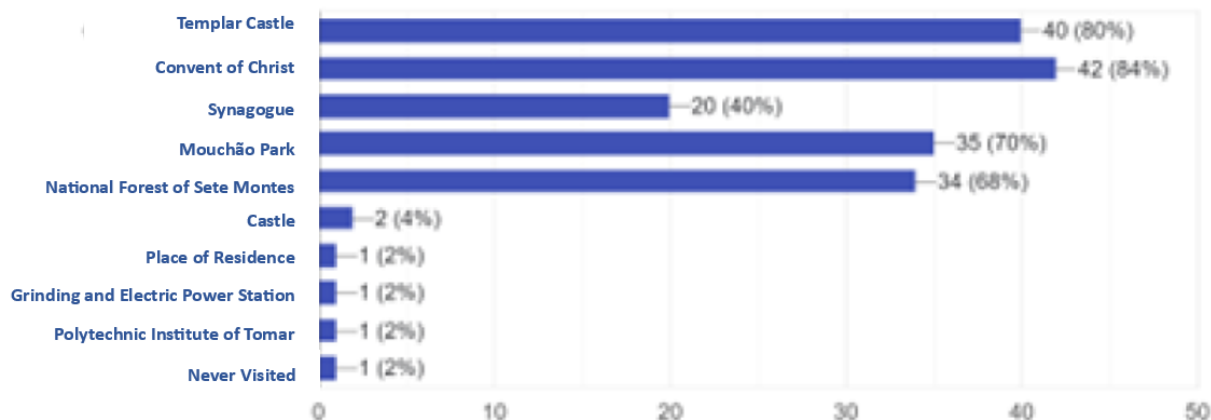


Figure 3

Source: Authors

It can also be observed that f) most respondents had no knowledge about film shooting [54.1%], while others claimed to have had knowledge [45.9%].

With regard to the understanding of the benefits and impacts implied for the city, g) [88.5%], responded that shooting the film brought more people and benefits to the location while [11.5%], responded that it did not.

Also in this regard, responses such as: - "Increased visitation"; - "Economic impact is a positive impact"; - "I do not think so"; - "Very likely"; - "Yes, it had a positive impact"; - "Yes, he showed the city to several people so that he could awaken their interest in visiting the city"; - "Yes, because it brought a large number of people to the city due to the production of the film"; - "brought some fame to the city"; - "It had a positive equity impact"; - "Yes, because it will increase future tourists to come and see the place in person, and even to stay overnight if necessary. It will also invest in the local economy, either through gastronomy and visits to historic spaces"; - "As the city is not very well known, I think these productions make the public more interested in the place"; - "Yes, tourist and heritage development"; - "Yes.

On an economic level, it may have had a positive impact, as it was a way of getting to know the city. In terms of assets, I think it had a negative impact, as I learned, through a report, that damage was caused during the production of the film "The Man Who Killed Don Quixote" at the Convent of Christ"; - "Yes in the tourist attraction and at an economic level due to the expenses incurred by the cast and directors"; - "Yes in terms of tourism and the environment". In fact, the open questions answered by the participants reinforce the role of film tourism for the territory in its relationship with the enhancement of the cultural and tourist experience.

In some studies, the impacts perceived by the local tourism business community are referred to as a reason for concern, since most of the time there is no consultation with the interested parties, causing constraints and less favorable situations for the destination. Other events highlight the sudden increase in tourist demand for film tourism in a short period of time (Connell, 2005), which reinforces the importance of territorial entrepreneurship in supporting the tourist planning of destinations.

It is understood that attention should be given, in the first instance, to the image of the region/tourist destination (Croy, 2010; Heitmann, 2010), allied to the creative process and the strategic management of the destination (example: infrastructure, commercial establishments, circulation of traffic, etc.). In fact, contemporary society involves actions aimed at protecting, conserving, interpreting, and disseminating the heritage and cultural diversity of each region, constituting an important challenge for the sustainable development of the territory (Lopes & Fernandes, 2022), and, consequently, to the tourist destination.

6. Conclusions

As it was considered, the main objectives of this study go through the approach to film tourism as a factor of entrepreneurship in the territory. To implement this perception, a quantitative analysis was carried out on residents of a territory where film scenes were recorded.

As can be seen, the conclusions of this study present several responses that refer to the impacts of film tourism on the historic center of the city.

To better understand these responses, which in some ways are quite representative of these impacts, we can explain and summarize some of them, relating them to the size of the city. This is a region of Portugal (area of 12,204 km²), rich in history and with a cultural heritage of great importance. It is located on the West Coast of Europe and is the westernmost border of the European continent, which gives it a privileged geostrategic location.

The city is essentially characterized by a highly renowned heritage site, gaining prominence due to the recognition granted in 1983 by UNESCO as a world heritage site. It is concluded that the filming of the film "Fátima" in the heritage resources of the historic center contributed to increasing tourist visitation to this destination, and at an economic level it ended up contributing to the city's economy, especially in terms of hotels and restoration of the city.

The conclusions identify that the recording of filmic scenes encourages interest in heritage and cultural spaces, with a greater dynamization of these spaces for tourist appropriation and, in turn, the incentive to the creative process and territorial entrepreneurship. However, fewer positive impacts were observed and recorded, which means that planning is crucial to increase positive impacts.

In fact, film tourism may have an effective implication in the management of tourist destinations that are subject to film tourism or where there is a strong marketing drive to promote film tourism as a niche product, market, and experience.

The conclusions of the study present a complex picture of the impacts of cinematographic tourism in the historic center of the city, demonstrating some aspects less favorable to the dynamics of the shooting/filming of the film "Fatima". The biggest negative indicator relates to the consultation of interested parties, especially residents and commercial establishments. Reinforcing the importance of integrated planning of the tourist destination.

The study concludes that the perceptions (positive and negative) formed by both residents and managers of commercial establishments are the most relevant, conditioning or not the impacts of film tourism in the historic center of the city. However, this study concludes that it is these perceptions that outline strategic lines for future improvements because they allow continuing the study in this line of investigation of future deepening the impacts of film tourism.

What is understood to be of paramount importance since these are large-scale projects/investments, as is the example of this case study presented in this work. It must, therefore, form part of a long-term development approach corresponding to the heritage resources and capabilities of the destinations where filming takes place.

It is concluded that this study, on the one hand, despite the limitation regarding the reduced sample reached through the application of the questionnaire, is an important contribution to achieving future stadiums with greater positive observation in the destination from cinematographic tourism.

On the other hand, this study through the approach to cinematographic tourism as a factor of entrepreneurship in the territory, allowed to start an analysis of observation with an interest to deepen in the future on the importance of cinematographic scenarios in heritage resources as factors of attractiveness and cultural and tourist enjoyment.

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