

Chapter 61

Digital Tourism Marketing: Case Study of the Campaign Can't Skip Portugal



Catarina Parreira, Adriana L. Fernandes, and Bráulio Alturas

Abstract The theme of this study is the analysis of the advertising campaign “Can’t Skip Portugal” launched in 2017 by Tourism of Portugal, which the main objective was to show all the regions of the country, covering not only the most known areas but also to promote other areas of the country, showcasing Portugal as a potential destination for tourists. The objective of the study is to understand how this kind of Digital Marketing can be sufficiently appealing and arouse interest in the viewers. To reach the proposed objective, a qualitative research of descriptive type was carried out. Throughout this study, it was possible to have a better understanding of the benefits of Digital Marketing. It could be concluded that the advertising campaign “Can’t Skip Portugal” achieved its proposed goals, involving and influencing the target audience in the choice of Portugal as a touristic destination.

61.1 Introduction

This paper is based on the analysis of the Can’t Skip Portugal advertising campaign launched in 2017 by Tourism of Portugal, which was created with the aim of showing all regions of the country, and it is divulging Portugal as a potential tourist destination, encompassing not only regions, as well as making new ones known.

Tourism of Portugal is a Portuguese public entity integrated in the Ministry of Economy. The purpose of Tourism of Portugal is to enhance and promote tourism in Portugal, with a commitment to contribute to its development, as well as its sustainability. In 2013, a new portal was launched, called Visit Portugal, which is available

C. Parreira · A. L. Fernandes · B. Alturas (✉)
Instituto Universitário de Lisboa (ISCTE-IUL), ISTAR-Iscte, Av. das Forças Armadas, 1649-026
Lisboa, Portugal
e-mail: braulio.alturas@iscte-iul.pt

C. Parreira
e-mail: cgpas@iscte-iul.pt

A. L. Fernandes
e-mail: adriana.fernandes@iscte-iul.pt

in ten languages, presenting a set of different functionalities in order to make the portal more interactive and improve the user's "browsing experience." The portal Visit Portugal was created "with the objective of strengthening the country's international tourism promotion and social networks, giving priority to mobility, interaction with the consumer and increasing the visibility of the tourism offer of companies" (translated). The platform has an interesting particularity, which is that the user can choose his destination through his state of mind.

Tourism of Portugal also points out that "the launch of this new portal is part of the national promotion strategy and aims to follow the new trends in tourism consumption" and to bet "on the proximity and ease generated by online and social networks" (translated).

The Can't Skip Portugal advertising campaign was launched through a set of videos released through digital platforms. Translating literally, Can't Skip Portugal mean "can't skip Portugal" or "can't pass Portugal ahead." It can be understood from this title that "Portugal is a must." The Can't Skip Portugal campaign is not only based on the videos launched and the promotional platform, but also on a concept that is transversal to display and brand activation.

The objective is to promote tourism in Portugal, attracting tourists and arousing emotions through the videos released. It is an international campaign, exclusively digital. The project aims to directly influence not only tourism demand and revenue growth, but also indirectly boost the profitability of companies operating in the tourism sector.

Specifically, this research focuses on the three main videos broadcast, which depict the experience of three foreign individuals who visited Portugal. Each video has an approximate duration of 3 min and a different audience. The scripts were written by Ivo Puris and Pedro Lima, and directed by Pedro Varela, telling the stories of Chloe, a young university student, looking for inspiration ("Can't Skip Inspiration"—<https://www.youtube.com/watch?v=Vbo9a9D2dlk>), Jack, a businessman, looking for freedom ("Can't Skip Freedom"—<https://www.youtube.com/watch?v=1oJ04RovaGg>) and Klaus, an elderly German man of 65 yr, looking for a new beginning ("Can't Skip New Beginnings"—<https://www.youtube.com/watch?v=0oBxGtdDZJI>). Chloe looks for new ideas in a city environment, Jacks decides to take a break to rest near nature, and Klaus looks for a new place to live. There are also three shorter videos, so-called teasers (reductions of the main videos that are intended to arouse the attention of the public) and two others that are a junction between the main video and the respective teaser. There are also loop videos of just five seconds with a few inspirational phrases, used for retargeting.

The main idea of this study is to understand how this kind of Digital Marketing can be sufficiently appealing and arouse interest in the viewers or the future benefits of the Can't Skip Portugal campaign investment. Doing the analysis of the campaign Can't Skip Portugal is essential to understand what goals were achieved and what impact on the choice of Portugal as a tourist destination.

The objective will be to understand the impact of the Can't Skip Portugal campaign in the choice of the country as a tourist destination, that is, to understand how advertising videos involve and arouse the interest of the target audience.

In order to obtain relevant conclusions, this paper will be developed based on the following objectives:

- To clarify the objectives of the campaign Can't Skip Portugal;
- To understand if the campaign reached the objectives for which it was proposed;
- To understand if the means of dissemination of the campaign were adequate;
- To understand if the target audience of the campaign considers the campaign attractive enough to feel like visiting the country.

The contribution of this study resides in the possibility of demonstrating to organizations working in the field of Digital Marketing and Tourism if this type of campaign is attractive, which leads people to share the videos, which makes the tourist attracted: the music? The images? The phrases? Or will it be other aspects? And do they learn anything about the country? Later, there is the possibility of using the knowledge generated by the study to focus efforts to create values that meet the tourists' desire and increase the visibility of these campaigns.

61.2 Literature Review

Technological advances in communication have caused significant changes in how companies communicate with customers, but also in how customers communicate with each other. With the emergence of new communication and information tools, all the inherent development has had a significant impact on marketing communication [1].

This new way of communicating online allows consumers to enjoy social networks to search for information about products or services, establishing comparisons, and sharing experiences [2]; that is, there is a greater ease in obtaining information. In general, the customer has become more demanding and more attentive, and for this reason, companies have also begun to have a greater concern in adapting their products to customer needs [3].

A previous study identified and clarified that service demonstration videos can be effective for participants who are less interested in and have less experience of, the marketed service [4]. However, another study shows that the efficacy of the video clip in persuading potential tourists to visit the destination differed according to the generation [5].

Marketing always aims to keep the customer informed by creating and ensuring that there is a relationship of interest between the customer and the company and its products, in order to keep the customer loyal to the brand and to help in its decision-making [6]. Following this objective, Digital Marketing intends, in a way, to strengthen and create a relationship of trust, creating strategies to engage the customer with the brand in a more direct way. It is therefore natural for companies to seek to become more attractive and responsive to customer requirements, telling the brand story more and more genuinely and creatively [7]. Marketing strategies are

changing fast as companies look for more customer-focused strategies and with the sense of building a virtually unique and unique relationship with each customer [1].

At the same time, the consumer has become more and more demanding, not only relying on the advertising from the direct marketing of the promoters but being significantly influenced by the opinions of testimonies collected about the product or service in question. They seek to obtain and validate information, both with friends and anonymous testimonies online. In this way, the bet on online promotion is a way to create connection and interaction with the consumer [8].

Social networks like YouTube or Facebook have been increasingly used as marketing tools [2], and the companies have begun to recognize the potential of social networking and information online. Social networks have become an opportunity to strengthen brands [9]. Social networks can influence the reputation of an organization, and so the relationship between the reputation of businesses and social networks is essential, since it influences the behavior of consumers [10].

YouTube is undoubtedly one of the most used social networks around the world, since “every minute that passes hundreds of hours of videos are sent, and every day people watch hundreds of millions of hours of video and generate billions of views by more than one billion monthly users” [11]. Also, for business, a strong presence on YouTube turns out to be fundamental since it allows to know the company’s Web site and attract more visitors, just as in the end it will also have a successful digital strategy [11].

Initially, YouTube began by being a potential threat to media companies, much due to copyright policy, a concern that was quickly softened. In 2008, the media companies stopped facing YouTube as a rival, beginning to publish videos not only on YouTube, but also to share them on their websites. There was huge recognition of YouTube’s potential as an advertising tool, which allowed content to spread faster. That is, leading media companies not only use YouTube for video streaming, but also as a potential channel for content distribution [12].

Social networks have come to be considered a useful tool for companies that, through them, find an opportunity to strengthen their brand, and get their message across. It is a fact that social networks have brought many advantages to companies as they can be used as an advertising tool, for sales and even customer support and market research, since communicating through a digital space is increasingly can be used to create digital connections with customers [9].

Tourism, one of the fastest growing sectors, has been influenced by these changes and is faced with a new type of customer, increasingly informed. Based on this premise that online information informs and influences the online customer, in 2013, Tourism of Portugal created a Digital Marketing strategy [13].

As Martins [13] explains, “instead of relying on a tour operator, the consumer chooses to plan his trip online, using digital platforms and social networks,” in order to seek more information, establish comparisons, enjoy discount or even book, pay and in the end share the experience of his trip.

A different and evolving reality emerged, where individuals began to increasingly use social networks to obtain information or exchange impressions. This idea can be reinforced through a study carried out in 2013 to evaluate the satisfaction of tourists

who visited Portugal, with which it was concluded that around 36% visited Portugal on the recommendation of friends or relatives and that 22% made their decision based on information available on the internet. These were the main reasons that determined the choice of Portugal as a tourist destination, and so it was realized that something was changing in the tourism sector in Portugal, following the global trends. Therefore, in order to face new changes in behavior by tourists, Tourism of Portugal launched a Digital Marketing strategy in 2013, with the creation of the website Visit Portugal, official Web site to promote tourism in Portugal [13].

61.3 Methodology

The methodology used was a qualitative and descriptive research. Normally, in a qualitative research, one of the methods used is the group interview, in order to observe the behavior of the participant and then to deepen knowledge about the information obtained. As confirmed by Medeiros, Varela & Nunes (2017), in this type of approach “concepts are formulated and improved in the course of the investigation.” These authors also describe the qualitative approach “as one that studies the external world, that is, it is not restricted to laboratories and experiments” [14].

The qualitative approach is generally used to understand participants’ perceptions of a theme in order to analyze this information and generate some knowledge about it. It was above all for this reason that this approach was chosen, since the purpose of this research is to understand also the perception of the target audience when viewing the video, in order to understand their reactions. From this comes, the organization of focus group sessions.

The type of research is descriptive, with the data being analyzed in an inductive way, with a concern to identify subjective perceptions of individuals regarding the subject, objects, or stimuli given.

The purpose of the descriptive research is to describe or clarify characteristics of the group of participants in question, and therefore, a relationship is established between the questions to be asked and the object of study. When it comes to a descriptive research, as it is put into practice in this work, the researcher will conduct the interpretation and analysis of the study without interfering or manipulating the data.

The method chosen to achieve the objectives of this study was the focus group, a type of interview based on a group discussion about a theme, product, or service. It is a qualitative method, since it has no numerical measures, nor statistical analysis [15]. Morgan Silva (1996, 1997), quoted by Silva et al. [16], indicates that the focus group is “a research technique of collecting data through group interaction on a topic presented by the researcher” [16].

The purpose of the focus group is essentially to obtain a perception of people’s reactions to a subject, focusing on the interaction between the group. From the discussion of the focus group, it is possible to extract some information, which is

then discussed and deepened. During the focus group, participants influence each other through their opinions or questions [17].

Based on this methodology, there was first contact with the organization Tourism of Portugal, which was available to provide some information about the Can't Skip Portugal advertising campaign, which contributed positively to the development of this work. Afterward, the focus group was carried out in order to analyze what the audience feels when they see the video (reaction); that is, how the videos awaken and involve the target audience.

The focus group sample is representative of the campaign's target audience. The focus group was applied to a group of participants of foreign nationality residing outside Portugal, between 21 and 35 yr of age. The focus group was thus carried out with three different groups, namely a group of 6 girls, a group of 6 boys, and a mixed group (3 girls and 3 boys). In the group of girls was shown the video of Chloe and in the group of boys the video of Jack, and in the mixed group was shown the previously mentioned junction.

The choice of participants from a young age group is related to the fact that the videos to be analyzed are intended for a young population. The participants work mostly in the area of marketing and sales, and some are still students who were, at the time of the study, to develop internships in the area. None of the participants were aware of the Can't Skip Portugal advertising campaign, nor had they visualized the video at the time of the study.

First, a brief presentation of the campaign was carried out, explaining in general the objectives of the focus group. During the presentation, participants were told that there was no interest in any opinion. An audio recording of each session was performed, and participants' permission was first requested for this recording.

At the beginning of each session, a sample characterization was made, where each participant was asked to present nationality, age, and job. Then the videos were presented in each of the sessions: female group, male group, and mixed group. After the participants had already visualized the video, the discussion session began where some questions were answered whose answers will serve to help answer the objectives of this work. As a conclusion of the sessions, a synthesis of the main points discussed, and clarification of the participants' doubts was made.

Initially, the audio recordings that had been performed were reproduced and then its contents were transcribed. After the transcription was carried out, a table was filled in which each question was placed per line, and 3 columns for each focus group session where the answer to each question was placed per line. In the end, it was possible to have a global perspective of the answers, moving to content analysis. Content analysis is a qualitative technique of data processing, which are then used to analyze the interviews conducted. Thus, the information is interpreted through systematic procedures seeking to extract or describe all the content. According to Cavalcante et al. [18], "the choice of this method of analysis can be explained by the need to overcome the uncertainties resulting from hypotheses and assumptions" [18], and this is a way of creating relationships that go beyond what was just mentioned when describing the content.

In this way, following the analysis of content, the main points of discussion were identified, which were the topics most covered during the interviews and which were the main opinions that resulted. Then, the same information was compared with the objectives initially defined, crossing the information and relating to the literature review, in order to understand and establish as many possible relationships and conclusions.

61.4 Analysis and Discussion of Results

According to the second research objective “to understand if the campaign reached, the objectives for which it was proposed” were identified the feelings aroused and if the video arouses interest in visiting Portugal.

It was identified that in terms of generally aroused feelings, the participants reveal that the video arouses a feeling of freedom, “freedom” was a word often used to translate the feeling that the video transmitted to them. They also reinforce the idea that the video is very motivational and inspirational, that they feel motivated and willing to start planning a trip. Also, the climate influences, this state of mind, mention that really this climate during the month of December becomes very appealing.

In conclusion, with respect to the climate, the objective was to show that the country can be visited at any time of the year and change the idea that exists associated with the winter. In this aspect, the goal was achieved. Overall participants say that the video does not arouse interest in visiting Portugal; specifically, they indicate that it conveys a motivational message but does not influence them to visit Portugal, because they consider that the video is very generic and does not show enough about the country. Participants showed interest in Portugal, but based on ideas they already had, many said they wanted to visit, but that this video was not decisive for their decision.

Here, too, it can be related to another aspect that has also been dealt with in the literature review, the fact that new forms of online communication have emerged, which are increasingly intended to create a relationship between the viewer and the brand, of social networks, Web sites or others, in order to encourage the viewer to want to know more [19]. Here the same question may have arisen, since the videos do not show information, which will somehow “oblige” the viewer (and possible visitor) to search more and for this the campaign support Web site was created.

According to the literature review, it is possible to conclude that the popularity of video as a rule is associated with the number of views and shares [20]. On the other hand, it was also found that there is a relationship between the number of views and the duration of the video. The average of videos published on YouTube in 2014 was 4.4 min, which means that their duration is shorter [20], so it is within normal parameters. Yet it is possible to assume that teasers, for their short duration, have more public support.

It can then be concluded that the video does not represent the Portuguese culture from which the participants had an idea. However, considering that the purpose of

Portugal's tourism was to show another perspective on the country, passing through more and less known areas, it can be admitted that the objective was achieved, because the videos have indeed aroused some concern and curiosity about the country. Another aspect that may also be related to the fact that the consumer has become more demanding in the sense that he has a more critical opinion, because he is more informed and hence also take a more critical look [8].

As was also quoted in the literature review, Portugal is recognized for its "climate of excellence, friendliness, and good gastronomy" [21], which also goes against what viewers have said about the video.

Finally, about the attractiveness of the campaign, we analyzed the characteristics that the participants consider most appealing, the quality of the images and the soundtrack.

The characteristics that the participants consider most appealing in the video are the weather, the beaches, and architecture. In this way, you can extract the strengths of the videos or the aspects that the participants have retained from the video. Just as Portugal has several aspects that pay in its favor, such as landscapes, which make it very attractive [22]. It can thus be seen that some of the strengths of the country were transmitted through the videos and captured by the participants.

61.5 Conclusions

We can conclude that, in general, all participants have an interest in Portugal and those who have not yet visited have expressed this intention, but indicate that it is not directly due to having seen the video, which had little relevance to the hypothetical planning of such a trip. In addition, they have actually learned something about the country. The features that most aroused attention during the video were mainly the weather (the sun in particular), architecture (also mentioning beautiful buildings), beaches (the beauty of waters), and surfing. All participants agree that the quality of the images is satisfactory, and the images are beautiful, creative and have a good editing.

It can thus be considered that this video is successful in the mission to arouse interest in the participants, although this interest does not refer directly to a future visit to Portugal. Participants recognize that the video is interesting, has beautiful landscapes, and makes them feel freer and more willing to plan a trip. However, it is consolidated by the opinions of the participants throughout this analysis that this video does not demonstrate the Portuguese culture. Thus, campaigns of this kind could have more scope if they were comprehensive of the much more that there is to show in Portugal, aspects such as the music and the gastronomy so characteristic of the country. They also indicate that the video does not have much information, by not indicating the names of the zones that are being shown. In fact, the fact that it is only indicated at the end that this campaign is about Portugal is another risk factor for reaching it. The fact that it had no link to the campaign did not allow the

participants of this study, nor the other public that contacted the campaign to obtain directly enough/relevant information to plan a trip to Portugal.

This study then shows that the Can't Skip Portugal campaign is attractive. The viewers identify relevant characteristics in the video, consider the high-quality images and the music, although the opinion is not consensual about the choice, it can be understood that it is motivational and being one of the objectives of the campaign, it is concluded that the objective it was achieved. Regarding the means of dissemination of the campaign, it was considered that the duration of the videos was very long and that the video did not represent the Portuguese culture that the participants lived or hoped to find. Based on the objectives previously defined by Tourism of Portugal, it can be concluded that the campaign has good means of dissemination, since a set of teasers were created for each video and that a Web site was also created to support the campaign. This way, although the videos do not show any link, it ends up arousing interest in knowing more and this information is possible to find in the campaign website.

In short, it can be concluded that the campaign corresponds positively to the objectives for which it was proposed. About the objective of understanding whether the campaign achieves the objectives for which it was proposed, it can be said that yes, since the video is appealing and can reach the more emotional side of the viewer. On the other hand, although the video does not arouse interest in specifically visiting Portugal, it ends up being able to create a relationship with the viewer, from the motivational point of view, which is clearly one of the objectives of the campaign.

Acknowledgment This work was undertaken at ISTAR—Information Sciences and Technologies and Architecture Research Center from Iscte-Instituto Universitário de Lisboa (University Institute of Lisbon), Portugal, and it was partially funded by the Portuguese Foundation for Science and Technology (Project “FCT UIDB/04466/2020”).

References

1. Kotler, P.T., Bowen, J.T.B., Makens, J.: *Marketing for Hospitality and Tourism*, 6th edn. Pearson, Harlow (2014)
2. Fernandes, S., Belo, A.: Social networks as enablers of enterprise creativity: evidence from Portuguese firms and users. *J. Technol. Manage. Innov.* **11**(2), 76–86 (2016)
3. Dionísio, P., Gonçalves, H.G., Cardoso, M.: *Comportamento de procura de informação e compra online [Behavior of searching for information and buying online]*. Confederação do Comércio e Serviços de Portugal, Lisboa (2012)
4. Alamäki, A., Pesonen, J.A., Dirin, A.: Triggering effects of mobile video marketing in nature tourism: media richness perspective. *Inf. Process. Manage.* **56**(3), 756–770 (2019)
5. Kim, S., Choe, J.Y., Lee, S.: How are food value video clips effective in promoting food tourism? Generation Y versus non-Generation Y. *J. Travel Tourism Mark.* **35**(3), 377–393 (2018)
6. Patrutiu-Baltes, L.: Inbound marketing—the most important digital marketing strategy. *Bull. Transilvania Univ. Braşov* **9**(2), 61–68 (2016)
7. Malar, P.J.M.A.J.: *Innovative digital marketing trends 2016*. In: *International Conference on Electrical, Electronics, and Optimization Techniques (ICEEOT)*. Chennai, India (2016)

8. Sebastião, S.: Formatos da publicidade digital: sistematização e desambiguação [Digital advertising formats: systematization and disambiguation]. *Comunicação Soc.* **19**, 13–24 (2011)
9. Tiago, M.T.P.M.B., Veríssimo, J.M.C.: Digital marketing and social media: Why bother? *Bus. Horiz.* **57**(6), 703–708 (2014)
10. Alturas, B., Oliveira, L.S.: Consumers using social media: impact on companies' reputation. In: *Radical Marketing, Academy of Marketing Annual Conference*. Newcastle Business School at Northumbria University, UK (2016)
11. Marques, V.: *Redes Sociais 360 [Social Networks 360]*. Actual Editora, Lisboa (2016)
12. Kim, J.: The institutionalization of YouTube: from user-generated content to professionally generated content. *Media Cult. Soc.* **34**(1), 53–67 (2012)
13. Martins, J.C.M.P.: Ferramentas de Marketing Digital no Setor Hoteleiro em Portugal: Influência ou Confluência [Digital Marketing Tools in the Hotel Sector in Portugal: Influence or Confluence]. ISCTE, Lisboa (2014)
14. Medeiros, E.A., Varela, S.B.L., Nunes, J.B.C.: Abordagem Qualitativa: Estudo na Pós-Graduação em Educação da Universidade Estadual do Ceará (2004–2014) [Qualitative approach: postgraduate study in education at the State University of Ceará (2004–2014)]. *Holos* **2**, 174–190 (2017)
15. Kind, L.: Notas para o trabalho com a técnica de grupos focais [Notes for the work with focus group technique]. *Psicologia Rev. Belo Horizonte* **10**(15), 124–136 (2004)
16. Silva, I.S., Veloso, A.L., Keating, J.B.: Focus group: considerações teóricas e metodológicas [Focus group: theoretical and methodological considerations]. *Rev. Lusófona Educação* **26**(26), 175–190 (2014)
17. Oliveira, M., Freitas, H.M.R.: Focus group, pesquisa qualitativa: resgatando a teoria, instrumentalizando o seu planejamento [Focus group, qualitative research: rescuing theory, instrumentalizing its planning]. *RAUSP Manage. J.* **33**(3), 83–91 (1998)
18. Cavalcante, R.B., Calixto, P., Pinheiro, M.M.K.: Análise de conteúdo: considerações gerais, relações com a pergunta de pesquisa, possibilidades e limitações do método [Content analysis: general considerations, relations with the research question, possibilities and limitations of the method]. *Inf. Soc.* **24**(1), 13–18 (2014)
19. Marques, V.: *Marketing Digital 360 [Digital Marketing 360]*. Actual Editora, Lisboa (2015)
20. Welbourne, D.J., Grant, W.J.: Science communication on YouTube: factors that affect channel and video popularity. *Public Underst. Sci.* **25**(6), 706–718 (2016)
21. Trindade, P.A.: Geração Millennials: como capta e valoriza a comunicação do recurso turístico [Millennials generation: how to capture and value the communication of tourist resources]. *Dos Algarves: Multi. E-J.* **31**, 98–118 (2017)
22. Cunha, L.: *Economia e Política do Turismo [Tourism Economics and Policy]*, 3rd edn. Lidel, Lisboa (2013)