

**AUDIOVISUAL DATA ANALYSIS METHODS:
A Study on its Applicability in Consumption Research through the Film Induced Tourism
Perspective**

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ABSTRACT

The purpose of this paper is to present and discuss two specific audiovisual data analysis methods whilst applying one of them to the consumption field on the tourism sector. Therefore, the theoretical review introduced hereafter leads to a better understanding about this particular data analysis approach, which can broaden the research method perspectives in management studies. In operationalizing the research, Denzin's model (2004) was adopted as a means to assess a certain TV show that was chosen as a case study. Accordingly, the likelihood of its content influencing consumer's image creation process toward a tourism destination was analyzed. This is what the literature refers to as 'film induced tourism'. The results showed that videos can influence the opinion one has of a tourism destination (the object of this study) and they probably also influence opinions about any chosen organization, service or product. Because of that, it is important to have knowledge to analyze and think over the images that are made available to the public, oftentimes without any control or acknowledgment by those interested.

Keywords: *Audiovisual Methods. Film Induced Tourism. Destination Image. Consumption Research*

INTRODUCTION

Unlike what have been noticed in studies on sociology and anthropology fields, management and tourism research still underestimates the use of audiovisual data analysis methods (MENDONÇA; BARBOSA; DURÃO, 2007). However, it seems to be the time for changing this reality since as stated by Loizos (2002, p. 138) currently "media and visual resources play a distinctive role in social, political and economic life". Hence, it becomes relevant to understand these methods so that in-depth analysis can be made aiming to assess the impact of media on contemporary daily life.

An interesting phenomenon that results from such influence of media and audiovisual resources is the film tourism (or film-induced tourism). It can be observed, specifically, when certain set of films and TV shows impact directly on tourism movements. Consequently, this theme has been studied academically since the 1990s in ways of verifying the influence of videos on consumer decision making process. On the other hand, it has also been included into the discussions the importance of these elements to understand audience's image creation process as a consequence of the exposure to these visual stimuli (BOLAN et al., 2011). Croy (2011) states that film tourism might be considered by the consumers (tourists) as of great relevance while planning a certain holiday trip.

The core characteristic of tourism product is the intangibility (Zeithaml et al., 2011). Thus, just like other products on the services domain, consumers seek for clues that support their mental image creation process prior to the service encounter (LOVELOCK & WIRTZ, 2006; HOFFMAN et al, 2009). Notwithstanding, such process helps tourists (consumers) make their choice regarding a potential destination to be visited (Gandara, 2007).

Image formation process depends on descriptions, narratives, media and photographs (Perez-Nebra & Torres, 2010). The most commonly used features in this sense are videos, films and TV shows. These, in turn, have also been employed (intentionally or not) in order to promote tourism destinations worldwide. In other words, most of these promotion efforts contribute to the image creation process. The consequence of this is an increasing number of tourists who travel to certain destinations influenced heavily by films and TV shows, instead of relying on tourism promotional campaigns (Bolan, 2011; Rewtrakunphaiboon, 2012).

Therefore, it is important that these videos start being analyzed and, furthermore, that local administrators pay more attention to the real impact that these audiovisual elements might cause on the image that tourists create toward a given destination. Thus, what has been argued herein is that this particular data analysis method gain

more prominence into the management studies and, thereafter, be adopted by for those scholars particularly interested in the tourism activity field.

Based on what has been stated so far, the purpose of this paper is to present and discuss two different audiovisual data analysis methods. Hence, in order to depict the method potential for the management studies, one of those will be applied in this research to the tourism field. For that, a specific TV show will be analyzed and the results will make it possible to verify the influence of audiovisual resources on a tourism destination image creation process.

In order to achieve this, the paper presented herein will be developed according to the following strategy: (1) literature review on tourism destination image and promotion, as well as film tourism, will be explored; (2) topics related to audiovisual methods will be inserted into the discussion; (3) the analysis of a case-example will be carried out; (4) finally, the results of the study will be discussed, leading to the proposition of some new study topics on the subject.

IMAGE AND TOURISM DESTINATION PROMOTION

Tourism is an intangible consumer good, and as such it is presented to the consumer through tangible means (description, narration, media and pictures). This received information, plus the tourist's motivation and previous experience will make him form a mental picture of the chosen destination.

This mental picture of the places is made of a worldwide product, characterized by the whole of the products and services offered and by the communicative actions that target the chosen destination (Gândara, 2007).

According to Gândara (2007), the image of a place must be valid (consistent with reality), believable, natural (simple and easy to understand) attractive and distinct, in order for it to be effective. That's why care is essential in presenting, planning and managing these characteristics so that what is sold to the consumer is very similar, or equal, to what he will find in the chosen destination.

The offering of services is a "communication tool of a means that uses promotional activities as well as informative ones" (Hoffman *et al.*, 2009, p. 315). Lovelock and Wirtz (2006, p. 118) also state that the typical objective of service promotion is to "speed up the decision of buying or motivate clients to use a specific service earlier, in greater quantity, in each transaction or more often".

However, an important observation about promoting must be made: not all information received by the prospect buyer can be controlled by the company (Rewtrakunphaiboon, 2012). Among the media that cannot be controlled are movies, TV shows and other audiovisual products. The Brazilian Federal Government, through the Ministry of Tourism, published a document entitled *Estudo de Sinergia e Desenvolvimento entre as Indústrias do Turismo e Audiovisual* (study of the synergy and development among the industries of tourism and audiovisual – Brasil, 2007) where it acknowledges the importance of audiovisual resources as means of promoting Brazilian tourism destinations.

In this same document are presented case studies of other countries that used these means of communication to promote tourism. Among these countries are Argentina and Canada. Argentina increased the number of it is visitors after the editing of the movie 'Seven Years in Tibet' and Canada got the same results with the movie 'Brokeback Mountain'.

Rewtrakunphaiboon (2012) declares that TV shows can be even more influential. That happens, according to the author, due to the continuous exposition and the relation consumers stablish with the destination. An example given by the author is the TV series 'Sex andthe City'. This TV show turned formerly unknown places into tourism attractions in New York City. Among these places are restaurants, snack bars, candy stores and business centers.

This influence of movies and TV shows in tourism is known as Film-induced Tourism and it will be presented in more detail in the following section.

FILM TOURISM

According to Hudson and Richie (2006, p. 387), Film-induced Tourism is "visiting a destination or tourism attraction because shooting was done in that location". These authors believe this is aided by the growth of the audiovisual industry and the increase in tourism in the world.

According to Bolan (2011), Butler deserves credit for arousing the interest of the academic community in Film-induced Tourism through his 1990 study 'The influence of the media in shaping international tourist patterns'. From that point on, other authors began to strive to understand better Film-induced Tourism.

Examples of destinations that profited from Film-induced Tourism are given by Bolan (2011) in his study, such as: 'The Lord of The Rings' and the increase in the number of tourists in New Zealand, and 'Braveheart' and the case of Scotland.

Riley and Van Daren (1992) have tried to explain the benefits the destinations gain by the shooting of audiovisual products, through a psychological analysis of the consumers. These authors state that when a spectator watches a movie or TV show, he is capable of experiencing another place without having to leave his/her home. In this way, a consumer does not experience stress associated with movement and financial expenditure. So he creates a positive mental image of that place.

Watching the videos, the spectator is also capable of making a destination tangible, based on the images he is exposed to. That is a very important step in the process of creating a mental image and later possibly buying that product (Gandara, 2007; Lovelock & Wirtz, 2006).

Based on the aforementioned information, it is possible to understand that Film-induced Tourism can influence the creation of the mental image of a tourism destination as well as the decision of buying that product. The following introduction to the audiovisual methods intends to check the ability films and TV shows have of influencing the spectator.

AUDIOVISUAL DATA ANALYSIS METHODS

The use of visual resources for research began in anthropology and sociology, when Bateson and Mead, in 1942, produced a photo essay entitled 'Balinese Character' (Denzin, 2004; Flick, 2009; Rewtrakunphaiboon, 2012). According to Loizos (2002), Siegfried Kracauer was the first to use moving images for that purpose. Kracauer, a German social psychologist, stated in 1947 that the films produced for and by a nation mirror perceptions of the psychological traits of that society.

Following Kracauer's footsteps, Flick (2009) states that videos are used in research because they are able to socially construct reality. He explains that through videos it is possible to observe real behaviors of everyday life.

Nevertheless, the realities portrayed in pictures, films and other media can be manipulated and are nothing more than scenes chosen from a larger reality (Loizos, 2002). These images have within them the prejudice of the person who filmed them and traits like gender, race, culture, social status and other factors (Denzin, 2004).

Still on this possibility of manipulation, it is incorrect to believe there aren't any lies surrounding that which has been shot. As a matter of fact, it is important to acknowledge that the man behind the cameras can select what to film and what will not be shown in those images. Therefore, movies can be edited, allowing for the taking out or adding on of images and spoken lines (Loizos, 2002). That is why Denzin (2004) declares it is necessary to analyze meticulously the videos, one must 'read' the reality portrayed in the available images with a critical (subversive, according to the author) eye.

Loizos (2002) also thinks about another fallacy regarding the use of images – the one that states that they can be understood and accessed by anybody. This author declares that is a lie, since some people will not understand spoken or shown information if they don't have the proper means to do so. A simple example mentioned by him is the language barrier problem: one cannot say that everyone will be able to understand texts written in Portuguese. So, the videos aren't understood or accessed by everybody.

Following Loizos line of thought, which writes about the fallacy of the access and understanding of videos by everyone, Penafria (2009) makes an important distinction between film analysis and film criticism with the intent of investigation. While film analysis is a process of decomposing and rebuilding of the film, with the intent of understanding how the components join to make the whole, film criticism aims to evaluate films from a personal point of view, and that removes it from the analysis process. So, film criticism does not benefit from the film decomposing process, and film critics end up being texts full of adjectives where the evaluation method is irrelevant.

There are risks involved in using audiovisual methods: one may believe one is interpreting and reconstructing when one is in fact just describing. Or, one may try to interpret data before describing it, and end up doing nothing but paraphrasing that which is already there. These mistakes are common among students and researchers unfamiliar with the method(s), the two steps in the process, description and interpretation, are both relevant for analysis and must be well balanced in that process. (VANOYE; GOLIOT-LÉTÉ, 1994).

The choice of the type of analysis depends on the objective of the research, because the amount of types of film analysis is innumerable. Aumont and Marie (1999) suggest a series of models and types of film analysis, some of them developed within journalistic criticism, which is more superficial and consumer-oriented; some developed within the academic community, which makes more profound analyses: film analysis of the theme and content (themes, symbology, subjects and points of view); structural analysis of the narrative (organization and coherence of the plot, characters, story, adventures, climax); analysis of the enunciation (points of view of the narrative, the narrative, the effects of the enunciation); comparative analysis (cinema and painting, cinema and literature, cinema and theater, cinema and TV, cinema and multimedia); analysis of the film image (stylistic); analysis of film sound (voices, noise, music, the relation between sound and image); analysis and psychoanalysis (the profound motives of the movie); analysis and film history (signs of time in the movie, the movie as a historical document of a period); and analysis and cultural studies (cultural expression).

Penafria (2009) also lists the methods of film analysis: text analysis, content analysis, poetic analysis, analysis of sound and image. Text analysis regards the motion picture as a text and aims to decompose the film regarding it as a structure made of segments (dramatic units/phrases). Content analysis regards the movie as an account and focus only on the theme of the movie. Another method is poetic analysis, which regards the film creation/programming of effects. This kind of analysis adopts the following method: 1) one enumerates the effects of the film experience, in other words, identifies the sensations, feelings and senses a movie can create in the moment it is watched; 2) based on the effects, one can get to the strategy, in other words, one can go the reverse way in the creation process of a given artwork, realizing how that effect was obtained. And, finally, analysis of sound and image, which regards the movie as a means of expression.

On the application and use per se of audiovisual methods in research, it is important to note the existence of two kinds of data: the ones produced by researchers in the gathering process, and the pre-existing visual information (Loizos, 2002). The first kind can be recordings made or pictures taken by the researcher, used when, for instance, the fact that must be analyzed is very complex and holds a lot of information and, therefore, must be analyzed later on. In the second kind, the pre-existing information is made of precisely of the pictures and videos that preceded the research and that help the researcher in better understanding that which he is studying.

The aforementioned second type of use of images, characterized by data that is produced before research and that is analyzed as part of the research, was chosen in this study as a basis for its application. This was done only as a means of presenting the method, and a TV show was chosen for the analysis of its influence on the construction of the image of a tourism destination, from the point of view of the spectators. As far as the presented methods go, two were chosen, in order to provide a better understanding of their application, and we will know present some details pertaining to each one of them.

ROSE (2002) & DENZIN'S (2004) METHODS

In this section we will present the central ideas of two authors about the practical application of the analysis of audiovisual data and, based on the analysis of the two methods, we will choose one of them and explain why that particular method was chosen.

Based on the evaluations made on this study, for the application of the chosen example, about the methods of the two authors about the analysis of the moving image, we noticed that Denzin (2004) and Rose (2002) have different understandings about the method.

According to Rose (2002) it is imperative to take into account the complexity of a movie since, for the construction of a TV show, for example, scenes are edited and cut, techniques are used, as well as images, scenery and other things. As a consequence of this complexity, the author states that every analysis requires choices about what is to be mentioned and, in this way, what was rejected is as important as what was selected, making any interpretation imperfect.

This fact is also acknowledged by Denzin (2004), who states that there isn't a correct interpretation of a video, one that portrays reality as it is. According to him (Denzin, 2004), there are different interpretations that will always be filtered by the reality and preconceived ideas of the researcher.

Based on this, both authors outline strategies so that their analysis models are more faithful to the reality of the images. Rose (2002) states that interpretations must be as complex as possible, so they can get close to the complexity of reality. But this author says that film analyses will always be simplifications of the reality presented in the images.

Denzin (2004), on the other hand, states that there are two ways of analyzing videos: the realistic and the subversive one. The realistic manner of analyzing a visual text consists of first believing that that which is on video is the truth and, after that, trying to identify the characteristics of that reality according to the resources offered by the video. The subversive manner of visual analysis understands that there may be information and other realities that the video could not present in the images, or information that the film producer didn't want to show. This author states that every image must be analyzed both ways so it can come close to reality.

Having looked at these facts, it is important to note that the analysis of the video studied in this paper, which will be presented next, does not assert to be the only truthful analysis or that it contains the complete reality. What we tried to come up with was a complex analysis, as suggested by Rose (2002), and a realistic and subversive one, as suggested by Denzin (2004), of the studied TV show.

Aumont (1999) declares that analyzing a film is like decomposing an artwork, with a chosen methodology, in order to move on to the analysis. As far as film analyses go, although there isn't a universal methodology, the author defends that the process must be undertaken in two stages: decomposing and/or describing (1), and establishing and understanding the relationship between the decomposed elements (2).

The aforementioned authors relate and confirm the difficulty of the analysis of videos, therefore, in this context the essential isn't to strive for perfection, but to try to apply and describe the technique in as much detail as possible in order to transcribe and analyze data.

The analysis model upheld by Rose (2002) is composed of four stages: the selection of the program, the transcription of data, the codification and the listing of results. Denzin (2004), on the other hand, defends different stages in the analysis process, and declares there are four types of available information on videos: the visual text, the aural text, the narrations that connect the visual and the aural, and the interpretations of these connections.

Even though we have strived for a complex analysis, a realistic and subversive one, as prescribe the analysis methods of the two aforementioned authors, we chose in this study to apply Denzin's (2004) method, mainly because his structure is explained in more detail in the books we consulted on the subject, each stage in his analysis method being thoroughly explained by the author, which helped us to apply the method in a more efficient and technically precise manner. Rose's (2002) opinion had an impact on this choice. She states that a better explanation of the stages of the analysis helps the reader to evaluate the text in a positive manner and hold the analysis as valid. Having clarified what's necessary about the chosen method, we now move on to apply the model.

CASE-Example Application

The basic concepts of video analysis found in Denzin's (2004) theory were presented in the previous topic and, based on them he created an analysis model with four stages. In the first stage, the researcher must only watch and feel the video, in other words, he must observe them as a whole; in the second stage, the focus must be the objective of the research and the researcher must look for the answers he wants in the video; in the third stage, a microanalysis must be made, in other words, the researcher must try to organize patterns into structures using the available information; in the fourth stage the researcher must strive for a general model that answers the research question in an objective manner. The following scheme shows the analysis method used in this study.

Figure 1: Video Analysis Schema

Step 1	Step 2	Step 3	Step 4
To watch and feel	Focus: analysis purpose	visual data microanalysis	General pattern that leads to the study purpose

Source: Adapted from Norman Denzin (2004, p. 240)

Based on the stages presented on the diagram above, we tried to analyse a TV show, that was watched by the researcher four times in October 2012. The analysis was done in a calm and quiet place, so that any distractions

or external influences on the considerations and observations of the researchers would be avoided as much as possible.

Video Selection

In order to achieve the objective of the application of the method in a case-example trying to 'verify the possible influence a TV show may have on the creation of the image of a tourism destination', we chose to analyse an episode of a TV show broadcast once a week on cable TV. Since it has as a host a renowned french chef, the information given by the show has more credibility than usual. This choice was made because of the explanatory nature of the show along with its informative content, specially in what concerns the tourism services offered in the location of the recording, the Fernando de Noronha Archipelago. Even though the main focus of the show is not the sale of this tourism destination, indirectly it sends informative messages about it.

The episode selected for analysis is divided in three parts, each one ten minutes long. The first two parts are made of general and tourism information about the island and the third showcases the cooking of a typical dish from Fernando de Noronha, selected by the host of the show. These elements characterize the material as an instrument for the sale of the tourism destination and its gastronomy.

The show has its locations, features local inhabitants and the host addresses themes that are informative and interesting to possible tourists interested in visiting this destination and getting to know its peculiarities, such as: history, touristic structure, attractions, accessibility, environmental protection, gastronomy and tourist accommodations. Since the main focus of the show is gastronomy, the analysis was made considering the first two parts of the show.

The Analysis

Based on the analysis made following Denzin's (2004) model, the following discussion of the obtained data is presented:

– Step one:

The first stage of the model of video analysis created by Denzin (2004) recommends that the video be watched initially in a manner that allows the spectator to feel what the TV show in the studied case wants to communicate; the video should also be observed in a general manner. Some patterns and observations were written down so a more thorough analysis could be made in the following stages.

Taking this information into account, it was noticed that the two parts of the TV show are lighthearted and fun, humorous at times. The studied TV show is very informative and stimulating, since it showcases many tourism attractions and shows images of the region and natural beauty of Fernando de Noronha.

Furthermore, the host emphasizes that the region's tourism services are well prepared and professional, providing the tourists that visit the island with positive experiences. These sensations experienced when watching the show are relevant for the construction of a positive image of the destination, according to the theory studied and presented here.

– Step two:

The aforementioned author recommends that the second stage of the process must be focused on answering the objective of the analysis. In the case of this study, that consists of verifying the possible influence a TV show may have on the image the spectators will form of the tourism destination presented by the show.

Knowing that the TV show presents very positive images and has a discourse that showcases the beauty and touristic structure of the destination, one may understand that it is possible that this show will arouse the curiosity of the spectator, making him seek more knowledge about the destination.

Moreover, the TV show visits several tourism attractions and historical places in the destination, shows its unique natural beauty, with images of beaches, vegetation and wildlife (dolphins and tortoises), and it offers a great amount of information that the future/possible tourists may use to create a mental image of the destination.

– Step Three:

As suggested by the author in his model, a microanalysis of the data in the studied video must be presented in this stage, and possible patterns in the information will be created.

The host starts the show talking about the history of the destination, he talks about its past and shows its historical tourism attractions, such as the cannons from the time the archipelago was ruled by the military, a fortress, a building of the former prison and the cells that were used by the prisoners of Fernando de Noronha. After that, some beaches are shown: Boldró, Sancho and Baía dos Porcos, these are always highlighted because of their clear water and proximity with nature. Talking about Baía dos Porcos, the host states that it is one of the most beautiful beaches he has ever seen. The show also features possible excursions, such as ship excursions, diving or visiting Projeto TAMAR (Projeto Tartarugas Marinhas - a project that aims to help preserve sea turtles).

A pattern that draws attention are the adjectives used by the host, which are always very positive and inviting to the spectator, for example: 'marvelous', 'heavenly', 'perfect', 'beautiful', 'excellent'. So, the spectator is exposed to very positive words associated with the island, and he may have a tendency to form positive opinions about the destination, depending, as we know, on previous experience and preconceived ideas about the region.

The images and the music present in the audiovisual text of the show also aid in the formation of a positive mental picture. The images are stimulating and the songs are happy. Combined with the interesting and enthusiastic narration of the host, these elements can help in a very positive way in the construction of the image of the destination by the tourists.

The show also talks about environmental subjects, such as the Área de Proteção Ambiental (environment preserve area) and the Parque Nacional Marinho de Fernando de Noronha (national marine park of Fernando de Noronha). Even though these are mentioned only in a superficial manner, they may raise the spectators awareness about sustainability and the ecological character of the destination. The show also mentions the recycling of water and trash, which may be an important element in the formation of a positive image, since one may notice the destination tries to be sustainable, helping in this way to perpetuate its natural beauties.

As presented in the theory regarding the formation of images of tourism destinations, this information made available may allow the consumer to make the services offered in the destination tangible, and in this way contribute for the construction of a positive image of the island (Gândara, 2007).

– *Step four:*

Based on the observations made on the first three stages, Denzin (2004) suggests that in this step the intention is to create a general pattern regarding the video, so it can fulfill the analysis objective.

So, based on the fourth analysis of the video, it is possible to say that even though some images and data were probably manipulated with the intention of lessening the negative aspects (or the not-so-positive ones) of the shows experience in the island of Fernando de Noronha, it is possible to state that the studied TV show may aid in the creation of a mental image of the destination, mainly because of its informative character and the positive aspects the show presents regarding the island. These are important factors, according to the theory studied and presented in the beginning of the article (Gândara, 2007; Torres & Perez-Nebra, 2010).

Therefore, based on the analyses made, it is possible to say that the consumer may form a positive image of the destination. He may be able to make the local services tangible and imagine what he may find there. The imagery formed about what he will encounter in the island will probably have the likeness of a summer colony, a destination that aims to be sustainable and has fun excursions. Furthermore, the consumer is able to realize that it is possible to stay in a luxurious hotel in the archipelago and experience a gastronomy in which fish and seafood abound, since the typical dish selected by the host has these ingredients.

Conclusions from the Case-Example

Based on the analyses made and described above, we infer that the studied TV show presents some very positive aspects of the Fernando de Noronha archipelago. The show presents the main beaches, some tourism destinations, a brief history of the archipelago, information regarding the local concern with environmental questions, among other things.

So, it is possible to state that the consumer may form a positive image of the destination. He may be able to make the local services tangible and imagine what he will find when he visits the destination. This way, the mental picture formed will be that of a summer colony, where nature is preserved, where it is possible to have fun excursions in close contact with nature, where the water and the beaches are very clean, and where one can practice extreme sports. The consumer is also able to realize that it is possible to stay in a luxurious hotel in the archipelago

and experience a gastronomy in which fish and seafood abound, since the typical dish selected by the host has these ingredients.

Based on this, the analysis concludes that a TV show can aid the spectator in the process of creating a mental picture of the destination showcased. It is also possible, by means of a more subversive interpretation (Denzin, 2004), to believe that the show's real intention is to sell the tourism destination.

So, it is relevant that the importance this phenomenon has for the promotion of a destination be thought over by the people responsible for tourism planning and organization, as well as by the businesses that support tourism. This way, activities aiming to control and use audiovisual resources can be developed in a manner that aids the construction of a positive image by the consumers.

FINAL REMARKS

Based on what has been presented in this article and on the results achieved by the application of the audiovisual data analysis method in the selected case-example, it is possible to conclude that it is relevant for the academic community and for society, as well as for the professionals and scholars of tourism, to know better the audiovisual and film data analysis methods.

It was possible to verify that videos can influence the opinion one has of a tourism destination (the object of this study) and they probably also influence opinions about any chosen organization, service or product. Because of that, it is important to have knowledge to analyze and think over the images that are made available to the public, oftentimes without any control or acknowledgment by those interested.

These videos can be powerful instruments of advertising and sale, and once their importance is known, movies and TV shows can be better managed in order to motivate possible tourists.

The analysis of audiovisual data might be more than a benefit for tourism marketing, it might be an important research tool in other areas, and therefore it deserves more attention and researches.

We therefore suggest that researches be made aiming to apply the theories used in this article and to replicate the case-example achieved, in order to maybe present alterations that will make these theories more detailed and ideal. We also recommend that other researchers and scholars try to study the theories of audiovisual methods and develop data analysis techniques, so that the knowledge in this area can evolve. Based on this we hope that this method will have more recognition and that it will be used more, taught more and learned in the academic and the business community.

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