Working Paper Series

CIAEGT
Centro de Investigação Aplicada em Economia e Gestão do Território

2020.05

Pop Star Location as a Green-Sphere Tourism Lighthouse: 'Madame X' in Lisbon and Beyond Brightness

Sérgio Nunes[1,2,3]

Philip Cooke[4]

Fábio Tomaz[1]

(1) CIAEGT – Centro de Investigação Aplicada em Economia e Gestão do Território, IPT, Portugal
(2) DINÂMIA´CET – Instituto Universitário de Lisboa-IUL, Portugal
(3) CIRIUS-ISEG, Universidade de Lisboa, Portugal
(4) Mohn Center for Innovation & Regional Development, Western Norway University of Applied Sciences, Bergen, Norway

Pop Star Location as a Green-Sphere Tourism Lighthouse: 'Madame X' in Lisbon and Beyond Brightness

Sérgio Nunes[1,2,3], Philip Cooke[4] & Fábio Tomaz[1]

(1) CIAEGT-IPT-Instituto Politécnico de Tomar, Tomar, Portugal
(2) DINÂMIA-CET-Instituto Universitário de Lisboa, Lisboa, Portugal
(3) CIRIUS-ISEG-Universidade de Lisboa, Lisboa, Portugal
(4) Mohn Center for Innovation & Regional Development, Western Norway University of Applied Sciences, Bergen, Norway

Abstract

The attraction of world celebrities is a dimension of economic and social dynamism that is increasingly valued by those responsible for public policy. The fascination of the presence of these celebrities leads to the dynamization of a multiplicity of activities and behaviors developed by their followers, considered to be beneficial for local and regional economies. In these terms, those responsible for public policy seek to trigger mechanisms to attract these celebrities, which in this article we will call *pop star*, to their territories. However, we want to suggest that the mechanisms associated with public policy must go beyond simple mobilization for the tourist destination. This article seeks to relate the presence of Madonna in Lisbon with the economic and social dynamism associated with the 'celebrity endorsement' and relate the effectiveness of the 'celebrity channel' to regional innovation policy. We found that the celebrity has an effective power to condition the presence and activities of fans and we suggest that it can be exploited by regional innovation policy, namely integrating that influence in 'shared governance' territorial innovation models ('share governance'_TIM) to promote green-sphere tourism experiences.

Keywords: pop star, 'shared governance'_TIM, Madame X, green-sphere tourism, Lisbon

1. Introduction

'Turismo de Portugal did not hire Madonna (but it seems)'. The title of this report[1] reflects all the buzz generated by 'Queen of Pop' since she moves to Lisbon in 2017. Madonna stands out among a select group of international personalities who not only reside (or have resided) in the country but have also been immensely inspired by their culture. We can mention names like Ian Fleming, J. K. Rowling, Christian Louboutin, Monica Bellucci, among others.

In Portugal, Madonna found a great source of inspiration, since she moved to Lisbon in 2017. Her experiences in the Portuguese capital resulted in important works that influenced her fans, not only artistically, but also in choosing Portugal as a tourist destination. Her most recent album - Madame X - is a *love letter* to Portugal, according to the words of the "Queen of Pop" who sings various themes in Portuguese. Among the official videos of this musical era, three were recorded in Portuguese lands: Medellín, Dark Ballet and Batuka. In the documentary 'World of Madame X', recorded at Miradouro de Monsanto, Madonna reveals the entire universe of creation of the album she developed in Lisbon. Also noteworthy is her photo shoot recorded in Lisbon and surroundings for the magazine Vogue Italia (August 2018 edition), and her posts on social networks about the capital and other Portuguese cities, with emphasis on her Instagram with about 15 million followers at the time of this work. All this imagery on social media, photo shoots and videos generate a 'compulsion for proximity' both in relation to Madonna herself and in relation to Lisbon and Portugal.

We have three main objectives. First, and taking Lisbon and Portugal as a case study, this paper seeks to relate the presence of Madonna in Lisbon with the economic dynamism associated with the activities resulting from the 'celebrity endorsement', namely having as main object of analysis the concerts designated as 'Madame X' in 2020 January. Second, it is also intended to reflect on the role of a celebrity as a mechanism for the political transformation of the territory through a 'shared governance' territorial innovation models ('share governance'_TIMs) (Nunes & Cooke, 2020; Cooke & Nunes, 2020). Finally, we want to clarify some relevant aspects of the potential of this approach by focusing on green-sphere tourism experiences as an alternative of related variety of 'new circular ecologies' in face of the negative activities of global tourism (Lenzen *et al*, 2018; Cohen, Hanna & Gössling (2020); Gössling, Scott & Hall (2020), pressing the needs for an innovative realignment of global tourism principles and practices.

The paper is organized in five sections. Section two deals with the relation between the influence of a pop star on her fan base and the perception and attitudes towards a tourist destination. From the literature review, the main hypothesis of the article and its implications are presented. Section three explains the main methodological options used in our empirical analysis. An analysis of the singer's Instagram was carried out and an online questionnaire was developed. Then we present the models used to test our working hypotheses. We discuss the results obtained and their political

---

[1] https://guia-viagens.aeiou.pt/turismo-portugal-nao-contratou-madonna-parece-160429/

implications in the fourth section before presenting the main conclusions in the final section.

2. The relation between celebrities, the fan base and the promotion of a green-sphere tourist destination through territorial innovation models

In contemporary society, celebrities' influence on its fan base can reach different biases (Bishop & Green, 2008; Brockington, 2014; Knoll & Matthes, 2017; Nownes (2019); Cuomo *et al.*, 2109; Schimmelpfennig & Hunt, 2019; Richey & Brockington, 2020), including perception and attitudes towards a tourist destination (Lee *et al.*, 2008; Fath *et al.*, 2017; Femenia-Serra & Gretzel, 2020; Armielia, 2019). According to Lee *et al.*, (2008: 810), this connection with celebrity has become a common social practice: *The underlying thesis of both narcissism and other-directed society is that the mass media in a contemporary society constantly create celebrities whose glory and fame are used by the public as a source of self-satisfaction and/or life direction*. This affective link provides the 'meaning transfer' of the celebrity to the product and, finally, from the product to the consumer (McCracken, 1989; Leslie, 2011). In other words, there is a transfer of celebrity qualities, which are admired and desired, to the product and fans. *Visiting the celebrity related destination is thus an act of consuming the desired qualities that the celebrity may mean* (Lee *et al.*, 2008: 814).

This transfer process is the basis for 'celebrity endorsement', a marketing strategy that uses a celebrity to promote a brand (Garthwaite, 2014). According to McCracken (1989: 310), there are a variety of endorsements: *explicit mode ('I use this product '), the imperative mode ('You should use this product'), and the co-present mode (i. e., in which the celebrity 'merely appears with the product')*. These 'celebrity endorsements' may be paid or unpaid (Rantanen, 2017). In paid celebrity endorsement, the celebrity is paid to come and promote the brands product or service. Unpaid endorsement is when a celebrity just likes a product and is wearing for example a Tesla shirt while taking a picture of themselves and posting it on social media, leading to possibly having some followers go out and buy the same shirt from that brand.

By endorsing a tourist destination, the celebrity exercises its role as an image formation agent. Gartner (1994), specified eight different types of agents: 1) Overt Induced I – agents consist of traditional forms of advertising; 2) Overt Induced II – image formation agents consist of information received or requested from tour operators; 3) Covert Induced I – the use of a recognizable spokesperson is an attempt to overcome the credibility problem inherent in Overt Induced I image formation; 4) Covert Induced II - a person influenced by this agent is not aware that destination promoters are involved in the development of the projected image; 5) Autonomous image formation agents consist of independently produced reports, documentaries, movies, and news articles; 6) Unrequested information received from individuals who have been to an area, or believe they know what exists there, constitute the Unsolicited Organic image formation agents; 7) Friends or relatives usually constitute the Solicited Organic Image information agents; 8) The final end of the image formation continuum

is termed Organic and consists of information acquired about a destination based on previous travel to the area.

The type of image transmitted by a celebrity can be termed a secondary image created before traveling to a destination. It is the opposite of the primary, an image developed after visiting the tourist destination (Lopes, 2011). According to Melo (2016), the secondary image can still be classified into two other types of images: organic (of non-specialized tourism) and induced (tourist promotion). According to Lee *et al.* (2008), many fans become familiar with a destination by participating in various celebrity-related activities (fandom). Many learn a foreign language, history and cultural lifestyle to communicate better with their idols. As a result, they can feel closer to the destination as well as the celebrity. In this sense, Urry (2016: 148) affirms that *many trips result from a powerful 'compulsion for proximity' (...) Places need to be seen by the 'people themselves' and experienced directly: to know the childhood home of someone, visit a specific restaurant (...) Thus, a co-presence encompasses the acts of seeing, touching, listening, smelling and tasting a specific place*. Still on copresence, Urry (2016) highlights another type of trip that occurs when a 'live' event must be seen, such as the funeral of Princess Diana or a Madonna concert, for example. These are spatio-temporal moments of global condensation that transform places into special 'host cities' or 'territorial singularities' (Nunes & Sousa, 2020).

According to Norman (2011), 'tourist-fans' probably a) have decided to travel there for a host of cultural, historical, interpersonal, and intrapersonal reasons; b) that their journey will have a sense of elevated meaning for them when considered next to other aspects of their journey such as their choice of accommodation, visits to museums or other cultural sites, and so on, c) that their connection with the celebrity will have constituted leisure involvement at home in a range of ways that might include fan meetings/gatherings, reading about the celebrity/site; d) that there is a strong likelihood of a higher than normal score on the CWS; and e) that the process by which they came to arrive at the site will have included an associative conditioning element with regard to the celebrity, thus making visiting the site, whatever it may be, a highly desirable activity.

Each level of fandom has different levels of involvement and intensity according to the table below. For example, a dedicated fan watches games when they take place in his city of residence. But, a devoted fan would probably travel to other cities to have that experience.

Table 1 – Activities Illustrative of Fandom Levels

Level	Harry Potter	St. Louis Cardinals	Soap operas	Pop Star
Dilettante	Read the series of novels once	Watch games when convenient	Watch one life to live	Listen to Pop Stars` music
Dedicated	Regularly discuss the movies with friends	Attend games when played in city of residence	Subscribe to soap opera digest	Member of fan club
Devoted	Write Harry Potter fan fiction	Space in home displays Cardinals' memorabilia	Attend soap opera meet and greet	Travel to attend concerts outside city of residence
Dysfunctional	Stalk a Harry Potter actor	Storm the stadium field	Refer to activities on soap operas as real happenings	'Kill the idol'

Source: Adapted from Lee (2012: 29)

It is important to recognize and value the involvement between celebrity, destination, and fan (Kineta, 2020). As well as knowing the profile of the fans and the fandom levels, especially the devoted ones. According to Lexhagen *et al.* (2019), ABBA is closely associated with Sweden, even to the point where Swedish music was once synonymous with ABBA, and therefore attracts people's interest in Sweden as a place to visit. But, they claim that the number of tourists who visit Sweden and other related sites internationally because of ABBA is unknown. So, the authors' purpose is to substantiate ABBA biographical tourism, identifying and describing its fans 'activity as tourists'. It will help tourist destinations become more proactive instead of reactive to the demand. Lexhagen *et al.* (2019) also highlights that South Korean government has featured K-pop in its nation-branding strategies to attract tourism, and, indeed, an increase in South Korea tourism related to K-pop has been reported. Bae *et al.* (2017) corroborates that the number of foreigners visiting Korea is increasing. The number of foreign tourists visiting Korea has increased nearly fourfold from 300000 in 1998, when the Korean Wave began, to 11.8 million in 2014. But, at the same time, they highlight the difficult to quantify the ripple effect of the Korean Wave or its range. Bolderman and Reijnders (2017) claim that live music is not always necessarily part of music-related travel, as, for example, in the U2 walking tour, in that article, music tourism is studied in its broader definition. So, fans can visit many places related to U2 in Dublin, not only attend concerts. But, the numbers of music tourism involving live concerts in UK are impressive. According to UK Music (2019), there was a total of 11.2 million music tourists going to live music events and they spent 4.5 billion pounds in 2018.

Although the literature relates the presence of the celebrity to some effects on the tourist destination, the subject and the main channels of the recommendations are generally the advertisers and marketers, it does not explicitly address the relationship that can be established between the power of intervention of the celebrity in the society and regional innovation policies. It is in this context that we want to raise our concerns in this article. If the celebrity has an effective power to influence a significant number of people, then the celebrity can contribute to the regional innovation policy, through what Nunes & Cooke (2020) and Cooke & Nunes (2020) defended as 'share governance'_TIMs. The 'share governance'_TIMs' are related variety processes it engages directly with global Grand Challenge issues in a rich and decentralised manner, communication with but not dominated by 'global controllers' (Lane, 2002). Such experiences are fashioned from a decentralist regional innovation policy that cross-fertilizes many existing cultural sub-innovations into a regional-rural 'infra-urban' sustainable locational setting powered by renewable energy. This means recruiting celebrities to get involved in a 'shared governance'_TIM that gives their activities a green and sustainable experience, that influences their fans and supporters.

In this context, we want to do an analysis that goes beyond the primary effects related to celebrity shows (monetary impacts) and our central research hypothesis emerges with three sub-hypotheses:

Hypothesis 1 – Madonna personalizes an effective channel of influence with economic and social impacts

- *Hypothesis 1.a: The expectation of spending by your fans is positively related to the number of shows to watch and other complementary activities*

- *Hypothesis 1.b: The interest in making a regional tourist itinerary depends positively on the number of places that the fans intend to visit and on the personal advertising of the celebrity about Portugal*

- *Hypothesis 1.c: Traveling for the first time to Portugal is influenced by the presence of the celebrity*

These three sub-hypotheses support the idea that fans' spending expectations are not just related to their exclusive presence at shows. The celebrity's presence and endorsement on her personal advertising channels motivate fans for additional activities. On the other hand, the celebrity's influence on the first visit to Portugal shows the effectiveness of this channel in promoting the destination. In summary, there is an effective power to condition the presence and activities of fans, and we suggest that it can be exploited by regional innovation policy. To test these hypotheses, the following section presents the empirical work developed.

3. Empirical analysis: methodological options

The empirical analysis carried out is supported by Madonna's Instagram analysis and an online survey conducted with her fans.

Instagram Analysis

The analysis of Madonna's official Instagram is an important tool to analyse the projected image of Portugal and identity elements. In a qualitative approach, the selection of posts took place between May 2017 and January 2020. This delimitation considers the period when Madonna came to Portugal to organize her future move to the country and the passage of the 'Madame X' tour in Lisbon, during which Madonna made several posts about the event in the city. In the quantitative approach, there was the identification of the recurrence of those texts, emojis and hashtags in the posts, as well as the accounting of likes in photos and video views. Below, an example of a post made by Madonna selected for this paper.

Figure 1 – 'This is Portugal...This is Heaven'
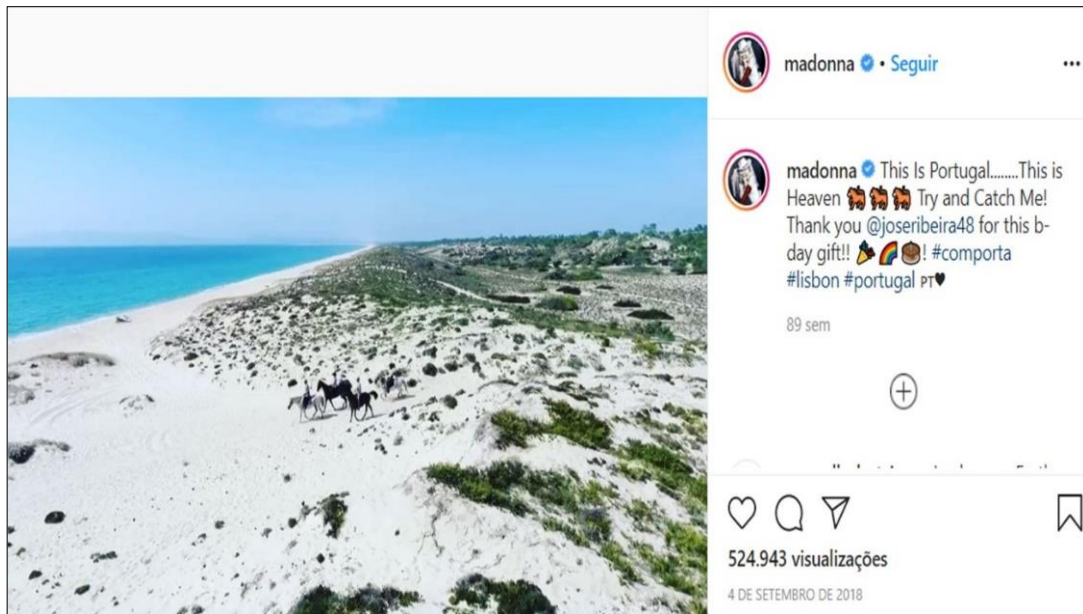
Source: Madonna Instagram

The survey, variables and measures

The survey was applied for 'tourist-fans' in January 2020, with the aim of analysing the profile of those who chose Portugal as a tourist destination influenced by Madonna. It was also possible to learn a little about previous travel experiences. It was possible to conduct and publicize interviews during various events that took place in the city during the concerts like biographical tours, parties, movies,... Potential interviewees also were found by searching for hashtags on social networks, during that period, that involved Madonna, Lisbon, Madame X. Then, it was sent the survey link in their respective language. Surveys were conducted in Portuguese and English. We obtain 253 valid observations (the main descriptive statistics are in table 2 and 3)

Table 2 – Descriptive Statistics (fan profile)

Variable	Categories	N	%	Test	Sig.
Language Spoken	Portuguese	95	37,5	binomial	0,000
	English	158	62,5		
	Total	**253**	**100**		
Gender	Male	196	77,5	binomial	0,000
	Female	57	22,5		
	Total	**253**	**100**		
Sexual Orientation	Homosexual	158	62,5	chi-square	0,000
	Heterosexual	41	16,2		
	Bisexual	44	17,4		
	Pansexual	1	0,4		
	prefer not to say	8	3,2		
	Total	**252**	**99,6**		
Age	[18-30]	64	25,3	chi-square	0,000
	[31-43]	130	51,4		
	[44-56]	54	21,3		
	[57-69]	5	2,0		
	Total	**253**	**100,0**		
Schooling	Basic	3	1,2	chi-square	0,000
	Secondary	16	6,3		
	Superior	91	36,0		
	Postgraduate	52	20,6		
	Master	66	26,1		
	Phd	25	9,9		
	Total	**253**	**100,0**		
Employment	Student	35	13,8	chi-square	0,000
	Employee	190	75,1		
	Unemployed	7	2,8		
	Retired	2	0,8		
	Other	19	7,5		
	Total	**253**	**100,0**		
Nationality	South América	109	43,1	chi-square	0,000
	North & Central América	9	3,6		
	Europe	118	46,6		
	Asia, Middle East, South Africa and Oceania	16	6,3		
	Total	**252**	**99,6**		
Residence	South América	91	36,0	chi-square	0,000
	North & Central América	11	4,3		
	Europe	132	52,2		
	Asia, Middle East, South Africa and Oceania	18	7,1		
	Total	**252**	**99,6**		

Source: Authors' own compilation (Asymptotic significance=0,05)

Table 3 – Descriptive Statistics (variables used in the models)

Variables/categories	N	Mean	Mode	Mín.	Máx.	Test	Sig.
How many shows in Lisbon (N)	**250**	2,12		1	8	K-S*	0.000**
Number places to visit	**253**	3,14		0	7	K-S*	0.000**
Gender	**196**	%	0	0	1		
• Male	196	77.5				binomial	0,000
• Female	57	22.5					
Trips to Portugal	**253**	%	0	0	1		
• First time	156	61.7				binomial	0,000
• More than one time	97	38.3					
Trip to Portugal without Madonna	**251**	%	1	0	2		
• No	46	18.2				chi-square	0,000
• Maybe	123	48.6					
• Yes	82	32.4					
Want make tourism itinerary in Lisbon	**253**	%	2	0	2		
• No	33	13.0				chi-square	0,000
• Maybe	54	21.3					
• Yes	166	65.6					
Madonna publicity	**253**	%	1	0	1		
• No	29	11.5				chi-square	0,000
• Yes	224	88.5					
Travel Expenses	**253**	%	2	1	3		
• [0-1000]	89	35.2				chi-square	0,040
• [1001-2000]	98	38.7					
• [>2001]	66	26.1					

Source: Authors' own compilation (Asymptotic significance=0,05); * Kolmogorov-Smirnov test; ** correct Lilliefors

The hypothesis and models used

All three models were estimated using logistic regression, according to the nature of the dependent variable. Table 4 sets out all the variables used in our estimations. For descriptive statistics please see table 3.

Table 4 – Models, variables and Hypotheses

Model	Variables used		Hypotheses	Expected relation
	Dependent	**Independent**		
Model 1. a	Travel Expenses	Number Shows Lx.	1. a	positive
		Tourist Itinerary		positive
Model 1. b	Tourist Itinerary	Number Places to Visit	1. b	positive
		Madonna Publicity		positive
Model 1. c	Travel PT without Mad.	Trips to PT	1. c	positive

Source: Authors' own compilation

Model 1.a seeks to relate the expenses of the fans associated with the trip to Portugal with the number of shows that the fans hope to watch and with the desire to realize an itinerary through the Lisbon region. This model seeks to test hypothesis 1.a. It is expected that the expectation of expenditure is not only associated with the exclusive

presence at the singer's shows. Model 1.b associates the desire to make an itinerary to the Lisbon region with the number of places that fans intend to visit in the region and with Madonna's endorsement of Lisbon and Portugal on her social networks (Instagram, videos and photo shoot made by Madonna in Portugal). It is expected to find a positive relationship between these variables to confirm hypothesis 1.b. Finally, Model 1.c relates the desire to visit Portugal without the presence of Madonna in the national territory with the number of trips the individual has previously made to Portugal. Hypothesis 1.c is expected to be confirmed if Madonna's presence in Portugal stimulates the first visit to the country. That is, those who have already visited the country are more likely to want to visit Portugal without the presence of Madonna, since past visits condition their willingness to return. For all models, gender was used as a control variable, seeking to understand whether this variable introduces any additional variability to the analysis.

4. Empirical Results

Instagram results

After the analysis, 253 posts were selected that contain texts, emojis and hashtags making references to Portugal and identity representations and the elements identified were grouped into 13 categories and almost 85 million likes and views were recorded. The five categories with the most occurrences in the analysis were: 1) Love (23%) - heart emojis, etc ...; 2) Portugal (23%) - Portuguese flag emojis, texts and hashtags "Lisboa" and "Lisbon", etc...; 3) Soccer (12%) - soccer ball emojis, "Benfica" hashtags, @slbenfica tag, etc...; 4) Music (11%) - emojis of musical instruments, texts and hashtags "Fado", "Music", etc...; 5) Equestrian Activities (8%) - horse emojis. In terms of percentage, the Equestrian Activities category is tied with Nature and Cape Verde. The latter stands out with the presence of Cape Verde flag emojis, texts and hashtags 'Batukadeiras', and tag @orquestra.batukadeiras.pt. The 'Batukadeiras' are important figures in this era musical 'Madame X'. In the accounting of likes in photos and video views, the 5 most prominent categories are: 1) Portugal (32%); 2) Love (21%); 3) Music (14%); 4) Cape Verde (11%); 5) Nature (7%). Interestingly, there is a difference between what was designed by Madonna and what was perceived by her followers. In the chart below, you can see this difference.

From the figure 2, 3 categories stand out due to the percentage difference between the occurrence and the likes and views: Equestrian Activities, Football and Portugal. Horseback riding is one of Madonna's favourite activities, wherever she is. But in Portugal, with the Comporta beach as a backdrop, it gained special significance. Madonna is passionate about horses and has already incorporated this element in several artistic works. It is worth highlighting the controversy with the horse in the recording of the Medellín music video at Quinta Nova da Assunção, in the Sintra region. However, Equestrian Activities was not a topic that attracted the attention of fans. This category had 8% of occurrences, but only had 2% of likes or views. Football was the driving force behind Madonna's move to Portugal.

Figure 2 – Occurrence/category versus 'likes' and visualization/category (%)
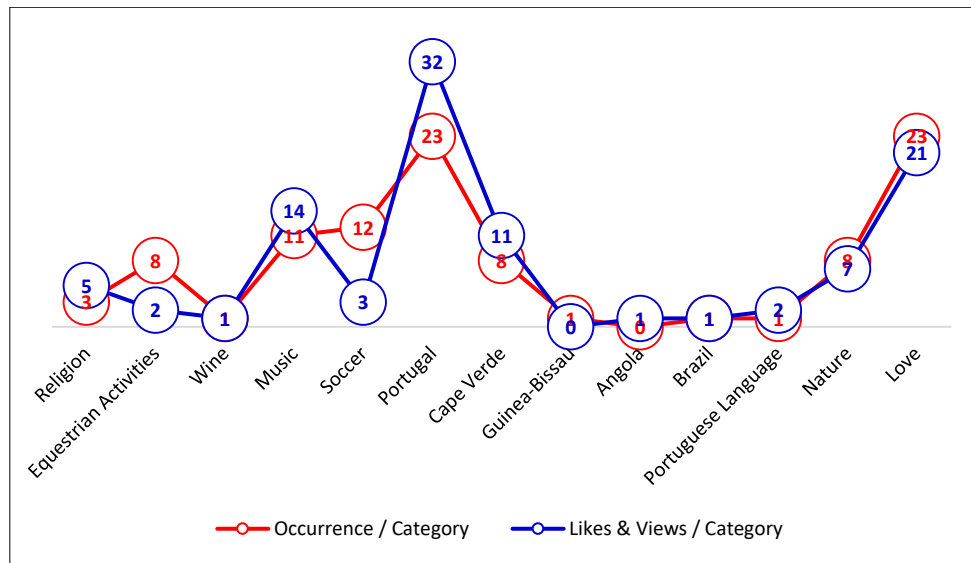
Source: Own elaboration based on Madonna Instagram data

Madonna calls herself a "soccer mom", as her son David Banda trains at the Sport Lisboa e Benfica Training Center. The Football category had 12% of occurrences, but only 3% of likes and views. Probably the lack of interest in this topic is due to the profile of your audience. In the analysis of the survey results, below, it will be possible to obtain this confirmation. Unlike the Equestrian Activities and Football categories, the Portugal category saw a percentage increase between the occurrence (23%) and likes and views (32%). It follows that Madonna's followers on Instagram were attentive to all texts, emojis and hashtags to Portugal and attributed great value to them. This is one of the findings that corroborates Madonna's influence – 'power of celebrity endorsement' – in choosing Portugal as a tourist destination.

Fan and trip profile

According to the survey results (see table 2), the 'fan profile' has the following characteristics: 51.4% are between 31 and 43 years old, 62.5% speak English, 77.5% are male and 62.5% are homosexuals. 36% have higher education (with only 7.5% having basic and secondary education) and 75.1% are employed, with only 2.8% being unemployed. In terms of nationality and residence, most respondents are of nationality and reside in Europe. If we extend the fan profile to the nature of the trip, table 3 allows us to say that 61.7% of the fans make their first visit to Portugal, 18.2% would not travel to Portugal except for the presence of Madonna and 65.6% intend to make an itinerary around the region. 88.5% of fans are influenced by direct advertising carried out by the artist (Instagram, videos and photo shoots) and 38.7% plan to spend between 1000 and 2000 euros on this trip.

Models estimation results

Table 5 presents the main results from the three models estimated (odds ratios) and table 6 presents the marginal effects for each model.

<div align="center">Table 5 – Estimation results (odds ratios)</div>

Independent variables	Model 1.a	Model 1.b	Model 1.c
	Travel-expenses	Tourist-itinerary	Travel PT without Mad.
Number shows LX.	2.287***		
	(1.24e-08)		
Gender-male (reference)			
Female	0.747		
	(0.339)		
Tourist Itinerary-no (reference)			
Tourist *Itinerary*-maybe	3.940***		
	(0.00436)		
Tourist *Itinerary*-Yes	2.883**		
	(0.0182)		
Number places to visit		1.729***	
		(1.70e-08)	
Gender-male (reference)			
Female		2.109*	
		(0.054)	
No (reference)			
Madonna publicity		12.85***	
		(4.91e-07)	
Trips to PT-first (reference)			
More than one time			1.598*
			(0.058)
Gender-male (reference)			
Female			0,731
			(0.268)
Wald chi2 (2)	*65.65*	*109.98*	*5.64*
Prob > chi2	*0.000*	*0.000*	*0.059*
Log pseudolikelihood	*-238.34*	*-165.57*	*-255.04*
Observations	*250*	*253*	*251*

<div align="center">p-value in parentheses *** p<0.01, ** p<0.05, * p<0.1</div>

About model 1.a, the results show that the probability of being at higher levels of expenditure (in the face of lower levels) increases as individuals intend to attend an increasing number of shows. As for the variable 'Tourist Itinerary' and taking as a reference those who do not wish to undertake a tourist itinerary to the Lisbon region, the results show that the probability of being at higher levels of expenditure increases as individuals answer 'maybe' and 'yes' to the desire to complete the tourist itinerary. The magnitude of the marginal effects also supports our argument. As we can see in table 6, as the desire to attend a greater number of shows increases, the probability of being in the first level of expenditure decreases 18%, while the probability of being in the second level increases 3.7% and in the highest-level increases 14.2%. The results for the variable 'tourist itinerary' are equally coherent and consistent, noting only that those who respond positively ('yes') to the desire to carry out the tourist itinerary increase by 17.3% the probability of being in the highest level of travel expenses. The control variable is not statistically significant for this model.

Table 6 – Estimation results: _marginal effects (Df/dx)_

Model 1.a	Travel Expenses		
	[0-1000]	**[1001-2000]**	**[>2001]**
Number shows Lx.	-18.0***	3,7*	14,2***
Gender			
Male-reference			
Female			
Tourist itinerary			
No-reference			
Maybe	-25,2***		28,7***
Yes	-25,2**	7.9*	17.3***

Model 1.b	Tourist Itinerary		
	No	**Maybe**	**Yes**
Number places to visit	-3,3***	-8,9***	12,2***
Gender			
Male-reference			
Female	-3.7**	-11.6**	15.3**
Madonna publicity			
No-reference			
Yes	-35,4***	-19,9***	55,3***

Model 1.c	Travel to Pt without Madonna		
	No	**Maybe**	**Yes**
Trip to PT			
First Time-reference			
More than one time	-6,6*		10,4*
Gender			
Male-reference			
Female			

Source: Authors' own compilation   _p-value *** p<0.01, ** p<0.05, * p<0.1_

The results of model 1.b, show that the probability of wanting to make a tourist itinerary in the Lisbon region increases in relation to the number of visits that the fans hope to make in Lisbon and the publicity that the artist makes of Portugal. That is, as the number of places that fans want to visit and that are influenced by the 'celebrity endorsement' by the region increases, the likelihood of wishing to make an itinerary around the region increases. The marginal effects also support our argument. As we can see in table 6, all results equally coherent and consistent with our hypothesis. As the number of places that fans intend to visit in the region increases and as fans recognize the influence of the celebrity's endorsement on the desire to carry out this activity, the probability of wanting to carry out the tourist itinerary increase by 12.2% and 55.3% respectively. In this case, the control variable is statistically significant, both in general (table 5) and for each response item (table 6). The results suggest that it is

women (taking men as a reference) who have a greater desire to make a tourist itinerary in the region.

Finally, the results of Model 1.c suggest that the probability of wanting to travel to Portugal without the presence of the singer increases when the individual has travelled to Portugal before. The marginal effects help to clarify this result. When individuals go from 'first visit' to 'more than once', the probability of answering 'no' to the possibility of traveling without the presence of the singer decreases 6.6%. On the other hand, the probability of wanting to travel to Portugal without this desire being motivated by the presence of the singer increases 10.4% for those who have visited the country more than once. These results allow us to affirm that for the 'first trip' to Portugal the presence of Madonna is an important factor in the decision-making process.

These results allow us to validate the sub-hypotheses under analysis and confirm our main hypothesis: Madonna personalizes an effective channel of influence with economic and social impacts on the territory. This result is similar in nature to other studies that sought evidence of this same association (Glover, 2009; Fath *et al.*, 2017; Armielia, 2019).

5. Discussion and policy implications

As for the social and direct economic impacts, we can add some figures. Madonna started the European tour Madame X in Lisbon at the Coliseu dos Recreios, between the 12th and 23rd of January 2020. Eight concerts were planned in the city, but due to health issues there were only six concerts. According to data from Touring Data, the total collection of the concerts was $ 2,930,802 and 15,493 spectators attended the concerts. With the figures presented we can infer that the average ticket price was $ 189.17 and the average audience per night was 2582 people. Considering the last-minute cancellations and the average values above, it is concluded that there was a loss in the collection in the amount of $ 976,934 referring to 5164 refunded tickets.

Knowing that our sample may not be representative of the universe of fans who visited Portugal in the period in question, if only the spectators of the six concerts in Lisbon are considered (15,493, a conservative value compared to the actual number, even by the reduction of the planned concerts) and the estimated expenditure levels in our sample come to € 21 829 637. This is a much higher value than the value for only concert tickets, 2,930,802. This means that the indirect and induced effects of the estimated expenditure are relevant to the economic dynamism of the region.

In terms of social impacts, with implications for the preservation and enhancement of public heritage, during the recording of the documentary World of Madame X, at the Monsanto Viewpoint, Madonna made a graffiti with the Madame X brand. On the left we can see Madonna producing the graphite and at random a fan of Madonna reproducing the original picture (figure 3). This was one of the reasons that made the viewpoint a must-see for 'tourist-fans' who come to Lisbon. The art created by Madonna lasted a few months until it was covered with another graffiti. The fans,

disappointed and frustrated, to discover that the original art no longer existed, recreated it to reaffirm and rescue the connection between Madonna and the place.

Figure 3 – 'Madame X' brand

Source: *Print screen from World of Madame X doc* (left) and https://www.instagram.com/p/B7jVQtVFQRH/ (right)

It is important that the preservation of these symbolic elements is part of the objectives of public policy, namely at the local and regional level. Often public policy effectiveness is not associated with traditional channels (financing, tax benefits, etc.) but rather simply with the preservation of heritage, in this symbolic case.

Christian Louboutin, a famous fashion designer who has a home in Lisbon and Melides, also paid tribute to Portugal in his creations. He created a portfolio with materials and patterns typically Portuguese and named it Portugaba. Louboutin also created a line of shoes in honour of Melides, in addition to investing in a charming hotel in the region. Italian actress and model Monica Bellucci, who also has a residency in Lisbon, conducted a photo shoot for the French magazine Elle in 2018. The essay entitled "Espírito Latino" was performed in scenarios typical of the Portuguese capital, such as Bairro Alto, area of Castelo de São Jorge and has the 25 de Abril bridge as a backdrop for the cover. She was also invited by the National Museum of Ancient Art to be part of the 'MNAA 12 Choices' program, in which she chose 12 pieces of art to create a script in the museum. These personalities not only invest financially in Portugal, but also contribute to the image of the tourist destination and the generation of demand for Biographical Tourism.

As already mentioned, it is our purpose to relate the celebrity's power of influence with public policy, namely its integration in a 'shared governance'_TIM. In this sense, it is important to carry out a critical analysis of the nature of current celebrities, to refine how their integration can be useful to the territories and their needs. If we are thinking of adapting the contemporary 'narcissistic' tendency associated with 'would-be' influencers into the role of 'socially innovative influencer' (e.g. 'green influencer') the fashioning of a multi-streamed communication platform consisting of, at least,

literature, video, audio (podcasts), social media, TV, stadium performance, retail campaign, art exhibition and virtual or augmented reality shows is necessary. Of importance to this discussion in the present era of 'celebrity influencer' is the real case of the novelist William Gibson. In his science fiction novel 'Pattern Recognition' (2003) representation is inadvertently performed of the monetisation of taste, appropriately inverted to escape 'brands' by Cayce Pollard, the 'influencer' in the novel:

> *'The novel's protagonist, Cayce Pollard, isn't a hacker but a brand strategist who's been hired by a viral-marketing think tank for a commercial research project……. she practices a kind of semiotic hygiene, dressing only in clothes, 'either black, white, or grey,' that 'could have been worn, to a general lack of comment, during any year between 1945 and 2000.' She treasures in particular a black MA-1 bomber jacket made by [Japanese firm] Buzz Rickson's….There is now a range of 'Buzz Rickson's x William Gibson' military outerwear. Meanwhile, a marketing think tank modelled on the one in the novel, popularized Cayce's fashion philosophy in the form of 'normcore,' a trend — forecast, then real — based on the idea of secretive, informed, intentional blankness. Normcore influenced design more broadly, shaping the aesthetics of real companies like Everlane and Uniqlo. The boundary between fiction and reality turned out to be even blurrier than Gibson had thought. He had rewritten the code himself (Rothman, 2019).*

For Franck (2016) an even better example of 'attention capitalism' is precisely what the readers of academic journals do every day, the work of science and scholarship. The value of academic work is largely measured by the amount of attention it receives: the citation rate of the journal in which an article is published, the number of citations the article itself receives, the status of a book's publisher, and the reputations of the book's reviewers. Thus citation is essentially a fee in attention capital paid for the license to use the cited author's information and ideas. Competition means there is a strong motivation to capture academic attention with the catchy title and cover, the attention-grabbing event, the radical critique of established positions, the provocative stance and, preferably, the association with a recognised scholarly celebrity.

As van Krieken (2018) concludes in his review of Franck's schema: '….in the age of social media, this space has expanded enormously to include blog posts, Tweets, Wikipedia, Facebook, LinkedIn and Pinterest mentions. In this sense, academic life is a key example of the fundamental logic of 'celebrification'.

The danger of this rather benign 'influencer' effect upon good social innovation causes is that it can veer off into a less acceptable and malign version of right-wing ideology. The exemplar here are those growing minority of individualistic narcissists that adhere to techno-entrepreneurial inclusivity. This involves advocating escape from pandemics, irritating social protests and environmental degradation by buying property in remote, 'clean' countries like New Zealand, which is only feasible for extremely rich capitalists. Another variant of this ideological preference is 'Seasteading' as promoted so far unsuccessfully for tax evasion purposes by the

privileged floating of 'seasteading' pods outside the territorial waters of sovereign jurisdictions.

Figure 4 – Seasteading Institute Website Advertisement.

Source: (https://www.tatler.com/article/tech-tycoons-moving-to-seasteads)

Alternatively, occupying serviced, marine pods of this kind as living quarters in densely populated land-scarce countries like the Netherlands is a more respectable version of this practice. Critics have commented negatively about this more benign version of seasteading because of its costs, still making it exclusive for all but a few 'gated-city libertarians' and the problem of technical breakdowns to services like desalination or energy transmission and storage and the effects of inclement weather on the 'pods'.

Figure 5 – Floating Farm in Rotterdam, Netherlands

Source:(https://www.designboom.com/architecture/goldsmith-floating-farm-dairy-rotterdam-07-24-2019/)

In April 2019, at a roundtable at the United Nations headquarters in New York, a Tahitian entrepreneur named Marc Collins unveiled a new model for a "sustainable floating city" designed in collaboration with the architecture firm Bjarke Ingels Group (BIG) and other partners. Called Oceanix City (after Collins's company Oceanix), it would house up to 10,000 people and aim to be as self-sufficient as possible. Oceanix calls it a response to sea-level rise and climate displacement. The 4.5-acre islands would not actually float free, but would be anchored to the sea floor by biorock, a material that's used to build artificial coral reefs. For drinking water, the putative residents of Oceanix City would extract humidity from the air and desalinate seawater; their food would be harvested from small floating farms and under water via aquaculture. Oceanix City would be both hurricane-resistant and zero-waste. Architectural renderings of the city show *Jetsons*-esque watercraft zipping past domed greenhouses and stylish modern buildings. After the presentation, UN officials expressed skepticism, given the major unanswered questions about feasibility, cost, and the wisdom of building new infrastructure offshore when so much of what we have on land needs upgrading. Instead, officials and dignitaries praised Collins and Ingels' concept. Victor Kisob, the deputy executive director of UN-Habitat, told *National Geographic*: "Listening to Marc and seeing his designs, this seems futuristic but it really is practical." Joseph Stiglitz, the Nobel Prize-winning economist, spoke approvingly of the proposal as well. "It's certainly worth trying" he told *Nat Geo*. "The only way you're going to find things out is to actually do these things." (Hurley, 2019)

The UN has not committed any funding to the plan, although it organized the roundtable and encourages further research into floating cities. In the Netherlands, floating homes have become more common as a solution to climate change-induced

flooding. This has even included floating apartment complexes and dairy farms. Deliveries can be drone-transported, garbage pneumatically processed, aquaponics utilised for fish-farming and hydroponics in vertical farms or plant-friendly 'biomes' for food production. Of course, such libertarian visions imply lower-paid functionaries to manage the subsistence and waste-disposal, the absence of manufacturing employment and clean. Light, or unearned income lifestyles rather than dreary commutes to soulless offices for the 'landlubber' majority. Those few who live with lucrative incomes from being 'influencers' paid as 'helpful propagandists' for consumer culture businesses that pay them for their Instagram or You Tube posts might have to come to terms with business downturns such as the Coronavirus pandemic. Many of their erstwhile fashion outlets have been bankrupted, lost their markets and no longer have discretionary resources to pay 'influencers' anymore. Now such potential 'seasteaders' and others are daily being turned away from their once-lucrative clients.

One other major caveat regarding, the neo-liberal techno-entrepreneurial ideology, as represented by PayPal and Palantir co-founder Peter Thiel, is that he, in particular, one of the first Silicon Valley billionaires to flee to a New Zealand sanctuary, is his fundamental belief in the 'herd behaviour' of crowds. According to Musgrave (2019):

> 'Thiel provokes a narrative that presumes Silicon Valley barons make these products because their incomplete education left them hostile to democratic values..... And critics on the left often highlight tech entrepreneur Peter Thiel and others associated with the "Dark Enlightenment," a school of techno-utopianism mixed with neoreactionary tendencies, as examples of the backward thinking that a good humanities education could have fixed'. (Musgrave, 2019: 1)

A different author takes the analysis a step further:

> 'At Stanford, he was heavily influenced by the French philosopher René Girard, whose theory of mimetic desire — of people learning to want the same thing — attempts to explain the origins of social conflict and violence. Thiel once said, "Thinking about how disturbingly herdlike people become in so many different contexts—mimetic theory forces you to think about that, which is knowledge that's generally suppressed and hidden. As an investor-entrepreneur, I've always tried to be contrarian, to go against the crowd, to identify opportunities in places where people are not looking.' (Packer, 2011: 2)

Girard's fundamental concept is 'mimetic desire'. Ever since Plato, students of human nature have highlighted the great mimetic capacity of human beings; that is, we are the species most apt at imitation. Indeed, imitation is the basic mechanism of learning. However, according to Girard, most thinking devoted to imitation pays little attention to the fact that we also imitate other people's desires, and depending on how this happens, it may lead to conflicts and rivalries. If people imitate each other's desires, they may wind up desiring the very same things; and if they desire the same things, they may easily become rivals, as they reach for the same objects. Girard usually distinguishes 'imitation' from 'mimesis'. The former is usually understood as the positive aspect of reproducing someone else's behavior, whereas the latter usually implies the negative aspect of rivalry. Accordingly, 'celebrification' in the 'attention

economy' possibly has these negative connotations although a moment's thought indicates it has – despite a superficial plausibility – several weaknesses. It cannot explain 'creativity'; it fails to deal with the death of the (charismatic) inspiration still mimicked despite being an absent exemplar; and it fails to explain what postmodernists call 'différance' or variety among different people. Rather it seeks to explain society as driven by autocratic and authoritarian motives alone. As such it is a poor guide to democratic action in the face of critical 'Grand Social Challenges'.

This analysis should contribute to the care to be taken and to the pragmatism (and the limits) associated with the purity of the role of celebrities' intervention in society. However, there are innovative approaches that must be explored. Several studies find evidence of the positive role that celebrities can play in the face of some societal challenges, whether they are local or even global (Fuqua, 2011; Goodman, & Littler, 2013; Anderson, 2013; Brockington, 2015; Williams, 2016). Following Nunes & Cooke (2020) and Cooke & Nunes (2020) our suggestion is to deepen these experiences, integrating the influence of celebrities in territorial innovation models as part of solutions for 'post city urbanity'. This approach seeks to challenge the 'dark side' of capitalism, illuminating some dimensions associated with the future sustainability of society in specific territories, engage into practical alternatives to existing global tourism innovation. It allows innovation and tourism to be coherently and consistently integrated in a territorial framework. In this context, how to mobilize an effective channel for transmitting actions and behaviors to the non-monetary sphere of society? The spatial location is the first step: embedded to transform. The territorial embeddeding of daily experiences sensitizes and contextualizes the needs and problems that we face and, thus, establishes an appropriate intervention channel. Some countries, such as the USA, have a "special visa" to attract individuals with extraordinary skill or achievement such as athletes, artists and members of the entertainment industry. In Portugal, the visa that comes closest to that previously mentioned is the "Golden Visa" – Residence Permit for Investment Activity. Following the American model, obviously with the necessary adjustments, Portugal (and other countries and their regions) could create a 'special visa to green-sphere solutions' to attract celebrities and, consequently, their endorsement power to trying make some urban and territorial changes, namely in terms of sustainability and green spheres tourism experiences. These distinctive types of 'hub' can offer innovative and circular solutions based on 'post-auratic' (GigaShed) experiences, supported by renewable/adaptive re-use, glamping and territorial exaptation, vegan, mindfulness and wellbeing 'cures' (Cooke & Nunes, 2020) and new learning spaces associated with Celebrity 'Conversion' and 'Influencer' 'Narrative Recombinations' (e. g. bringing together huge recombinant concert performances).

6. Conclusions

This paper had three main objectives. First, relate the presence and the endorsement power of a celebrity to territorial stimuli. Second, reflect on the role of a celebrity as a mechanism for the political transformation of the territory through a 'shared

governance'_TIM and finally clarify some relevant aspects of the potential of this approach by focusing on green-sphere tourism experiences in a period of global pandemic demanding innovative solutions.

As main conclusions, we would like to highlight three aspects. First, resulting from the theoretical-conceptual framework presented, allows us to affirm that Madonna's presence and her endorsement activities had positive effects in economic and social terms, essentially associated with the tourist dimension of the territory. The confirmation of this effect led to the suggestion of its transformation into a channel to integrate the regional innovation policy that aims to deal some major societal challenges: climate change and economic and social unsustainability of the current model of energy extraction, production and consumption for the survival of the human species. Second, celebrities (pop stars, exclusive technocrat billionaires, sportsmen) show 'explicit social personality' traits that contribute to the unsustainability of such contexts. This downside should be, at least complemented, by the upside: democratic, sustainably, minded 'green' citizens and communities/governments of their 'influencing' upon the populace. Their influence should be integrated is concrete territorial projects, where 'share governance'_TIM that integrate a related variety of resources, actors and strategies with territorial coherence in the same territorial context. Finally, the current pandemic crisis clearly shows the degree of economic, social and territorial interdependence in modern society. The distance, whether in its economic, social or institutional form, between influencers and influencers, between billionaires' technologists and the populace, between public policy and commercial policy (advertisers and marketers) is much smaller than is sometimes believed. The current crisis and its consequences, namely the reduction of production and consumption (materials and algorithmic foam), are the flapping of wings of the butterfly that is structurally fanning the techno-structures that support the way of life of the current celebrities. Blurring the distance mediated by inducing consumption (usually superfluous and excessive) what remains on the skeleton form are the problems that are, after all, of all humanity. In these difficult moments that we are going through, older feelings and passions that overlap interests and business are emerging, in a broader and more structured way: enthusiasm for less CO_2, NOX, methane, consumption, less diesel, petrol, more battery, cycle, walk, no junk food, circular economy, forest baths and well-being for live. Revolution 'in the head' making old consumption paradigm unpleasant, unpopular, redundant and unsustainable.

Celebrities are human, after all; as we saw many of them seek to engage in various social commitments. It is sometimes possible to find signs of these concerns, even if subtle and often unconscious. Madonna had a hit with 'Material Girl' (1985) followed by 'Papa Don't Preach' (1986). But by 1987 she was 'Causing a Commotion' then 'Rescue Me' (1991) and in 1992 'This Used to be my Playground' came out before 'Die Another Day' (2002). The chronology is quite good for a timeline of her 'conversion' from 'Celebrity Consumerist' to 'Apocalyptic Dystopian'. Maybe is time to go further.

References

1. Anderson, A. (2013). Together we can save the arctic': celebrity advocacy and the Rio Earth Summit 2012. *Celebrity Studies*, 4(3), 339-352. DOI: 10.1080/19392397.2013.831617

2. Armielia, A. (2019). Celebrity Endorsement in Japan Tourism based on Consumer Celebrity Worship. *Ultima Management: Jurnal Ilmu Manajemen*, *10*(2), 65-80. DOI: 10.31937/manajemen.v10i2.982

3. Bae, E; Chang, M.; Park, E. & Kim, D. (2017). The effect of Hallyu on tourism in Korea. *Journal of Open Innovation: Technology, Market and Complexity*. 3 (22). DOI:10.1186/s40852-017-0075-y

4. Bishop, M., & M. Green. (2008). *Philanthrocapitalism: How the Rich Can Save the World, and Why We Should Let Them*. Bloomsbury Press, New York.

5. Bolderman, L. & Reijnders, S. (2017). Have you found what you're looking for? Analysing tourist experiences of Wagners Bayreuth, ABBAs Stockholm and U2s Dublin. *Tourist Studies*. 17(2), 164-181. DOI: 10.1177/1468797616665757

6. Brockington, D. (2014). The Production and Construction of Celebrity Advocacy in International Development. *Third World Quarterly*, 35(1), 88–108.

7. Brockington, D. (2015). Celebrity advocacy: international and comparative perspectives. *Celebrity Studies*, 6(4), 393-398. DOI: 10.1080/19392397.2015.1087205

8. Cohen, S, Hanna, P. & Gössling, S. (2018). The dark side of business travel: a media comments analysis *Transportation Research Part D: Transport and Environment*, 61, 406-419.

9. Cooke, P. & Nunes, S. (2020). *Post-Coronavirus Regional Innovation Policies: From Mega to Giga and Beyond through Sustainable Spatial Planning of Global Tourism*. Working Paper n. º 2020.04, CIAEGT-IPT. DOI: 10.13140/RG.2.2.12220.87680

10. Cuomo, M., Foroudi, P., Tortora, D., Hussain, S. & Melewar, T. (2019). Celebrity Endorsement and the Attitude Towards Luxury Brands for Sustainable Consumption. *Sustainability*, 11(23), 6791. doi.org/10.3390/su11236791

11. Fath, B., Fiedler, A, Li, Z. & Whittaker, H. (2017). Collective Destination Marketing in China: Leveraging Social Media Celebrity Endorsement. *Tourism Analysis*, 22(3), 377-387. DOI: 10.3727/108354217x14955605216113

12. Femenia-Serra, F. & Gretzel, U. (2020). Influencer Marketing for Tourism Destinations: Lessons from a Mature Destination. In J. Neidhardt and W. Wörndl (Eds.), *Information and Communication Technologies in Tourism 2020* (pp. 65–78). Switzerland: Springer International Publishing.

13. Franck, G. (2016) Vanity fairs: Competition in the service of self-esteem, *Mind & Matter* 14(2): 155–65

14. Fuqua, J. (2011). Brand Pitt: celebrity activism and the Make It Right Foundation in post-Katrina New Orleans. *Celebrity Studies*, 2(2), 192-208. DOI: 10.1080/19392397.2011.574872

15. Garthwaite, C. (2014). Demand spillovers, combative advertising, and celebrity endorsements. *American Economic Journal: Applied Economics*, 6(2): 76– 104.

16. Gartner, W. (1994). Image Formation Process. *Journal of Travel & Tourism Marketing* 2(2-3), 191-216. DOI: 10.1300/J073v02n02_12

17. Gibson, W. (2003). *Pattern Recognition*, London, Penguin.

18. Gössling, S., Scott, D., Hall, C.M. (2020) Pandemics, tourism and global change: a rapid assessment of COVID-19. *Journal of Sustainable Tourism*, 28, 1-20.

19. Glover, P (2009). Celebrity Endorsement in Tourism Advertising: Effects on Destination Image. *Journal of Hospitality and Tourism Management*, 16(1), 16-23. DOI: 10.1375/jhtm.16.1.16

20. Goodman, M. & Littler (2013). Celebrity Ecologies: Introduction. *Celebrity Studies*, 4(3), 269-275. DOI: 10.1080/19392397.2013.831623

21. Hurley, A. (2019). Floating cities aren't the answer to climate change, *Bloomberg CityLab*, April 10.

22. Kineta, H. (2020). Celebrity and Influencer in a Fan Economy: Unfolding the Fans' Roles in Enhancing Endorsement Effects, in *Multidisciplinary Perspectives on Media Fandom*, Robert Andrew Dunn (ed.), Hershey, PA: IGI Global, 323-340.

23. Knoll, J., Matthes, J. (2017). The effectiveness of celebrity endorsements: a meta-analysis. *J. of the Acad. Mark. Sci.* 45, 55–75. DOI: 10.1007/s11747-016-0503-8

24. Lane, D. (2002). Complexity and Local Interactions: Towards a Theory of Industrial Districts, in Curzio, A. & (2002) *Complexity and Industrial Clusters: Dynamics and Models in Theory and Practice*, Berlin, Springer.

25. Lee, S. (2012). *From fandom to tourism: An examination of self-expansion theory*. (Phd thesis, University of Nevada).

26. Lee, S., Scott, D., & Kim, H. (2008). Celebrity fan involvement and destination perceptions. *Annals of Tourism Research*, 35(3), 809-832.

27. Lenzen, M, Sun, Y, Faturay, F, Ting, Y, Geschke, A. & Malik, A. (2018). The carbon footprint of global tourism, *Nature Climate Change*, 8, 522–528 doi: 10.1038/s41558-018-0141-x.

28. Leslie, L. (2011). *Celebrity in the 21st Century*. ABC-CLIO, California, USA.

29. Lexhagen, M., Lundberg, C. & Chekalina, T. (2019). Traveling in the Footsteps of ABBA. *The Journal of Popular Culture,* 52, 1408-1432.

30. Lopes, S. (2011). Destination image: Origins, Developments and Implications. *PASOS Revista de Turismo y Patrimonio Cultural*. 9(2), 305-315.

31. McCracken, G. (1989). Who Is the Celebrity Endorser? Cultural Foundations of the Endorsement Process. *Journal of Consumer Research*, 16(3), 310-321.

32. Melo, J. (2016). *O Papel da Internet e da Imagem do Destino Turístico no Turismo de Lisboa* (Tese de Mestrado, Universidade de Lisboa).

33. Musgrave, P. (2019) How not to fix Silicon Valley, *Washington Post*, August 15 Neves, J. (2012). Imagem de Destino Turístico – Contributo para uma Sistematização da Literatura Científica. *Cogitur Journal of Tourism Studies*, 2, 39-68.

34. Norman, A. (2011). Celebrity Push, Celebrity Pull: Understanding the Role of the Notable Person in Pilgrimage. *Journal for the Academic Study of Religion*, 24, 317-341.

35. Nownes, J. (2019). Can Celebrities Set the Agenda? *Political Research Quarterly*. DOI: 10.1177/1065912919869530

36. Nunes & Cooke (2020). *New Global Tourism Innovation in a post-Coronavirus Era*. Working Paper n. º 2020.02, CIAEGT-IPT. DOI: 10.13140/RG.2.2.13248.15363

37. Nunes, S. & Sousa, V. (2020). Scientific Tourism and Territorial Singularities: some Theoretical and Methodological Contributions, in Ratten, V., Álvarez-Garcia, J. & Rio-Rama, M. (eds). *Entrepreneurship, Innovation and Inequality: Exploring Territorial Dynamics and Development*. Routledge, Routledge Frontiers of Business Management.

38. Packer, G. (2011). No Death, No Taxes: The libertarian futurism of a Silicon Valley billionaire, New Yorker, November 24

39. Park, S. (2019). We Love or Hate When Celebrities Speak Up about Climate Change: Receptivity to Celebrity Involvement in Environmental Campaigns. *Journal of Contemporary Eastern Asia,* 18(1), 175-188. DOI: 10.17477/jcea.2019.18.1.175

40. Rantanen, J. (2017). *Celebrity Endorsement in Social Media Marketing*. (Bac. Thesis, University of Applied Sciences).

41. Richey, L. & Brockington, D. (2020). Celebrity Humanitarianism: Using Tropes of Engagement to Understand North/South Relations. *Perspectives on Politics*, 18(1), 43-59. DOI: 10.1017/S1537592719002627

42. Rothman, J. (2019) How William Gibson keeps his science fiction real, New Yorker, December 9.

43. Schimmelpfennig, C. & Hunt, J. (2019). Fifty years of celebrity endorser research: Support for a comprehensive celebrity endorsement strategy framework. *Psychology & Marketing*. DOI: 10.1002/mar.21315

44. UK Music (2019). MU5IC BY NUM8ERS 2019. London: UK Music.

45. Urry, J. (2016). *Globalizando o olhar do turista*. Tradução de Natália Otto. Plural (São Paulo. Online), 23(2). 142-155.

46. van Krieken, R. (2018). Celebrity Society: The Struggle for Attention, London, Routledge.

47. Williams, R. (2016). Localebrities, adopted residents, and local characters: audience and celebrity in a small nation. *Celebrity Studies*, 7(2), 339-352. DOI: 10.1080/19392397.2015.1045303

CIAEGT
Centro de Investigação Aplicada
em Economia e Gestão do Território

www.ciaegt.ipt.pt