

Cinema and city placement of Porto: from Manoel de Oliveira to Gabe Klinger

Cine y emplazamiento de la ciudad de Oporto:
de Manoel de Oliveira a Gabe Klinger

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Abstract

The adoption by local governments of neoliberal theories and strategic planning, which promotes the use of competitiveness scales and business marketing criteria in urban management, generated a series of changes in cities with the aim of reversing the closure of factories and shops and attracting new businesses, residents and tourists. In this context, the cinema became a media platform to project the image that wanted to promote of the city as a tourist destination and an innovative and creative scene, mainly through the action of the Film Commissions. This article analyses the relationship between cinema and the city of Porto, from the first film episodes to the co-financing by the local Film Commission of the film *Porto*, by Brazilian-born filmmaker Gabe Klinger. The study contrasts the way in which local director Manoel de Oliveira projected the city of Porto in his works, with the objective and qualitative analysis of Gabe Klinger's film. Among the conclusions, we can mention how the cinema shows over time the functional changes of the modern city and that the projected image must have a clear relationship with the sense of place of the filmed city.

Key words: urban marketing; commodification of cities; Film Commission; urban tourism.

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Resumen

La asunción por parte de los gobiernos municipales de las teorías neoliberales y la planificación estratégica, que promueve la utilización de criterios de competitividad y marketing empresarial en la gestión urbana, generaron una serie de cambios en las ciudades con el objetivo de revertir el cierre de fábricas y comercios y atraer nuevos negocios, residentes y turistas. En este contexto, el cine se convirtió en una plataforma mediática donde proyectar la imagen que se quería promover de la ciudad como destino turístico y escenario innovador y creativo, fundamentalmente a través de la acción de las denominadas Film Commissions. En este artículo se analiza la relación entre el cine y la ciudad de Porto, desde los primeros episodios cinematográficos portuenses hasta la cofinanciación por parte de la Film Commission local de la película *Porto*, del realizador de origen brasileño Gabe Klinger. En el estudio se contraponen el modo en el que el director local Manoel de Oliveira proyectó la ciudad de Porto en sus obras, con el análisis objetivo y cualitativo de la película de Gabe Klinger. Entre las conclusiones obtenidas podemos mencionar como el cine muestra a lo largo del tiempo los cambios funcionales de la ciudad moderna y que la imagen proyectada debe guardar una relación clara con el sentido de lugar de la ciudad filmada.

Palabras clave: marketing urbano; mercantilización de las ciudades; Film Commission; turismo urbano.

1 Introduction

The main objective of urban marketing is to commodify the city, to introduce the city, which is not a commodity, into the capitalist system of supply and demand. The intention of this theoretical postulate is to turn the city into a product that must be advertised on the global market in order to increase its demand, and thus multiply, at least theoretically, the profits. To do this, local government leaders must think like company managers and define the business model, consider how to be more competitive and create an advertising campaign to reintroduce a more modern and effective version of the product on sale, the city, on the market. This process would be known as “city branding” (Hall & Hubbard, 1998; Swyngedouw, 2005; Asworth & Karavatzis, 2009).

In the context of the promotion of the new urban image, one of the best ways to advertise the city product is through the cinema, since screens could show the world the emblematic urban scenes that made up the new image of the city of the 21st century (Gámir & Manuel, 2007; Martínez-

Rigol, 2013). On this process emerges the concept of city placement, or product-placement, the positioning of the product, in this case the city, as an advertising marketing strategy in films (Méndiz, 2018). Porto was the first city to be showed by celluloid in Portuguese filmography, with the Aurélio da Paz dos Reis work “Saída do Pessoal Operário da Fábrica Confiança,” which portrays the movement of workers on Rua de Santa Catarina in 1896. Since then, different films have shown the city as a scene to tell its stories, such as Manoel de Oliveira’s play *Aniki Bóbo* from 1942, or the first Portuguese film in cinemascope color, the Manuel Guimarães film entitled *A Costureirinha da Sé* from 1958 (Tavares, 2017).

Like other world cities, Porto has reconfigured its urban image in recent years, after decades of crisis and deterioration of the historic city (Fernandes & Chamusca, 2013; Carvalho et al., 2019) with renovation actions as the Cultural Capital of Europe designation of 2001 and emblematic buildings as the House of Music by the architect Rem Koolhaas, the Vodafones Headquarters by Barbosa & Guimarães or several works by the local architect Alvaro Siza as the Architecture Faculty of the University of Porto. This new image of the old city of Porto has also been promoted in the cinema, following the model of other renovated cities such as Paris, Barcelona, or Hong Kong (Dung & Reijnders, 2013; Campo, Brea & González, 2014; Chen & Shih, 2019; Gusman et al., 2019).

This article explains the evolution of this model of city placement or brand positioning in the Portuguese city, through the analysis of different films. First, a theoretical section on the commodification of the city and the role of cinema in this process is developed, and then the Objectives and Methodology of this research are specified. The next section studies the relationship between the city of Porto and cinema, and after that, the research focused on the film *Porto* by Gabe Klinger. Finally, the most relevant aspects of the article are discussed and the main conclusions are remarked.

2 The commodification of the city

The most impactful urban changes made since the last quarter of the 20th century have based their objectives on neoliberal theories, which promote the adoption of competitiveness and business marketing criteria in the urban agenda, or more specifically in the so-called New Urban Policy (Swyngedouw et al., 2002). The adoption by municipal corporations of business postulates causes our cities to become, in their hands, products to be offered in a hypothetical global market. Following rankings, speeches of economic gurus and military strategy books, as the famous *The art of war* by Sun Tzu, municipalities must think like a company and define the

business model, create a marketing campaign and study how to offer themselves in the city market, if such a thing exists. The city, after a few aesthetic touches, reinvents itself to be more competitive and attract investment, businesses, tourists and new residents, thanks to urban marketing. And to stand out from other cities, it is also necessary to brand oneself, to bet on an identity sign that becomes a brand, around which all product promotion campaigns revolve (Hall & Hubbard, 1998; Swyngedouw, 2005; Asworth & Karavatzis, 2009).

Large cities are managed as if they were businesses, and rather than responding to the needs of citizens, the aim is to be competitive in international flow networks (Harvey, 1989). The technical tool that developed these theoretical postulates was strategic planning and the political model governance, the creation of public-private entities to maximize profits, which was called urban entrepreneurship (Harvey, 2001). The international spread of neoliberal ideas meant that cities around the world started to be guided only by this criterion, to be competitive, developing policies to attract investment from outside, instead of focusing on the valorization of endogenous resources and subordinating social objectives to the logic of competitiveness. The mission of municipal governments was to strengthen their capacity to cope successfully the local management of the global economy (Borja and Castells, 1997), which became an unreachable task.

2.1 The city as a tourist product

The first decades of the 21st century have relapsed into the commodification of the city. After the economic crisis that began in 2008, housing bubbles burst in many countries, slowing the construction sector development and generating new changes in capital circuits (Lois et al, 2015). The crisis exacerbated the closure of banks, shops and all kinds of establishments in Western cities, which after having lost their industrial role faced the real threat of losing their commercial role due to the boom of e-commerce (Somoza & López, 2017). The response to these threats was once again the strategic planning and, above all, the increasing of the tourist function of cities (Precedo et al., 2010; Muñoz & Cervantes, 2010).

The city is thus a product that can be “bought”, even for a few hours on a quick tourist trip. Low-cost airlines and high-speed trains are an optimal means of transport for these increasingly frequent urban getaways, as they reduce the distances in time and money between the main urban centres generating flows and the cities-tourist destinations, which also multiply their reception capacity thanks to platforms such as Airbnb (Oskam, 2016; Chamusca et al., 2019). As a result, cities are crowded with tourists, generating adverse reactions among residents, caused

by the rapid and unsustainable development of an activity that was once residual and now appears to be the only economic lifeline. In fact, overtourism occurs especially in urban spaces where the capacity of tourist accommodation is much lower than the number of visitors who arrive eager to consume the destination city (Barrado & Hidalgo, 2019; López et al., 2019).

The greatest tensions occur in the rehabilitated central districts, where arises the city built to be visited, which clashes with the city built to reside. The touristization or touristification of historical centres involves putting the needs of the visitor before the interests of the residents (Vives-Miró & Rullán, 2017; Calle, 2019). The spectacularization of the urban scene transformed into a space for passenger entertainment changes the urban morphology and its functionality. The area of greater local identity is transformed by the effect of the commercial urbanism of the franchises, generating the same images everywhere, causing all cities to end up being the same.

2.2 The role of cinema in the city commodification process

Cinema is, in our world today, one of the most powerful generator of images. We know many cities of the world without having been there thanks to the movies and when we visit them for the first time our memory revives those cinematic productions as if we were stepping on a set. For decades, this ability of cinema to position lasting images in our minds has been exploited for the tourist promotion of a destination, in a more or less regulated way (Urry, 1990).

One of the clearest pioneering cases is that of Rome. When *Roman Holiday* was shot in 1953, directed by William Wyler, the American romantic comedy made an obvious leap towards tourism promotion with a screenplay full of *vedutas* and tour guides on Vespa. The result was an increase in North American tourists to Rome, as a sort of revival of the Grand Tour (a cultural tour of Europe undertaken especially in the 18th century by the British young upper class), and the exploitation by the city of stages, routes and emblematic images of the film that can still be seen today, seventy years later, in local souvenir shops. The importance of cinema for Rome is so great that according to Flaminio Di Biagi (2010) the history of the city can be divided into three periods: Imperial Rome, Papal Rome and Cinematographic Rome. It is also an example of the city-cinema relationship studied from different perspectives (Cyrino, 2009; Salvador, 2013; Durán, 2018; del Cid, 2020), always pointing out the powerful tourist attraction that the profusion of films set in Rome generates throughout the world.

From the success of *Roman Holiday*, the cities that wanted to promote themselves as tourist destinations knew that one method that gave great results was to appear as the protagonist stage in the cinema. In addition, the film industry, once it moved from film studios to film in natural

locations, could provide significant revenues for the local businesses, both for qualified technicians and for all kinds of indirect services. To make it easier for a particular location to become a movie set, the Film Commissions (FCs) were set up. They are publicly funded offices that aim to attract films, offering technical, administrative, logistical and tax advantages and even financial subsidies. The first were founded in the 1940s in the United States, the country where they are most widespread, with 183 FC registered in the International Association of Film Commissions (AFCI), an organization, according with the data exposed in their webpage, founded in 1975 that has more than 320 organizations from 40 countries. For its part, the European Film Commissions Network was founded in 2007 after several years of meetings and currently has 94 members from 28 countries. FCs can be state-wide, such as Portugal FC created in 2014; regional, such as Algarve FC, the first in Portugal inaugurated in 2006; provincial, such as Ourense FC, established in 2022 (in Spain but close to Porto); or local, such as Porto FC, also inaugurated in 2006 and therefore, together with the Algarve regional pioneer in Portugal, renamed since 2021 as Filmporto FC.

Although the first experiences of the tourism-cinema relationship occur in the mid-20th century, it is from the 1990s that this relationship begins to be referenced in academic journals, giving concrete figures to the increase in visitors and revenues from tourism in some cinematographic locations (Riley & van Doren, 1992; Tooke & Baker, 1996). The effects of these analyses multiply exponentially the creation of new FCs and the shooting of films conditioned by the advantages offered by these promotional offices. A well-studied example is that of Barcelona and the film *Vicky, Cristina, Barcelona* released in 2008 by Woody Allen (Aertsen, 2011; Rodríguez et al., 2014; Benavides, 2019). The first contacts between the Catalan public administrations and the US director were made in 2001, but it was finally the large Catalan audiovisual company Mediapro that led the operations. The grants to finance the film were millions, from all the administrations and according to the contract the director was obliged to include the name of the city in the title (Zamorano, 2020). Despite the criticism and tension of the negotiations, the model must have been profitable, as Mediapro and Woody Allen continued their method of work later in Paris and Rome (Sousa & Antunes, 2014).

In recent years, the positioning of some territories in film productions has led to quasi-advertising spots in which critics of the work of art have been devastating, as in the case of Captain Correll's *Mandolin* (Hudson & Brent, 2006) or in the series of films "cities of love", a franchise created by French producer Emmanuel Benbehay. He has already released films with the same title on Paris in 2006 (*Paris, je t'aime*), New York in 2009 (*New York, I Love You*), Rio de Janeiro (*Rio, Eu Te*

Amo) and Tbilisi (*Tbilisi, I Love You*) in 2014, or Berlin in 2019 (*Berlin, I Love You*). As well as announcing upcoming new productions in Shanghai, Marseille, Jerusalem, Venice, Los Angeles, Delhi or New Orleans.

3 Objectives and methodology

The commodification of the urban image is an evident fact for centuries, but it has been since 1950's that cinema has become a major instrument in this process of monetising the differential atmospheres of each city. However, the differences between two of the examples mentioned above: *Roman Holiday* (1953) and *Captain Correlli's Mandolin* (2001) are more than evident, both from an artistic-creative point of view and in terms of the power of the images generated of the specific places, Rome and the Greek island of Cephalonia. The profusion of films that want to disseminate images of different cities floods the cinemas, promoted by FCs all over the world in a never-ending escalation, as unreachable as the local management of the global economy.

With this approach, this article attempts to explain the evolution of the relationship between cinema and the city of Porto. This relationship is analysed from its origins, which are also the origins of cinema in Portugal, to the present day, focusing on the work of local filmmaker Manoel de Oliveira and contrasting his films shot in the city with the recent film *Porto* (2016) by director Gabe Klinger, promoted by the Porto Film Commission. The research question we are trying to answer is what the film *Porto* brings to this city in the context of city marketing and city placement, based on an objective and subjective analysis of the film.

The methodologies used in the research are bibliographic in the sections referring to the origins of cinema in Porto and the work of Manoel de Oliveira, and spatial and referential analysis in the case of Gabe Klinger's film, following in part the method of analysis of city placement developed by Professor Alfonso Méndiz Noguero (2015, 2018). The comparative viewing of the films of both directors allows us to draw a series of conclusions that we believe may be of interest in the context of the geographical study of the relationship between urban spaces and audiovisual fiction.

4 Porto and the cinema

The Portuguese city registered 231 828 inhabitants in the 2021 census, 2.4% less than in the previous census of 2011 (237 591), having registered its highest population in 1981 with 327 368 inhabitants, which means that since that date the city has lost one out of every three residents. The metropolitan area of Porto, made up of 17 municipalities, also lost population

between the last two censuses, from 1 759 524 inhabitants, its historical maximum, to 1 736 491 in 2021 (-1.3%), following a similar dynamic to the whole of the Portuguese state, which registered 10 344 802 people in 2021, compared to 10 562 178 in 2011 (-2.1%). By region, between the two censuses, only the metropolitan area of Lisbon and the Algarve grew, something very similar to what is happening in Spain with the metropolitan area of Madrid and the Mediterranean coast, which concentrate the positive dynamics of population growth.

This population loss can be explained by the process of deindustrialisation and tertiarisation that the Greater Porto area has undergone since the mid-1980s (Fernandes, 1998). Previously, during most of the 20th century, Porto experienced strong growth due to the industrial impulse around the axis of the Douro and the seaport of Leixões, reinforcing the central functions of the urban nucleus: political, administrative, commercial and financial. The crisis of the city of Porto, of deindustrialisation and loss of its commercial function, mainly affected the historic districts of La Ribeira and La Baixa, which were the target of ambitious recovery and rehabilitation projects following the same renovation strategy contemplated in other cities around the world: high-end real estate developments, spectacularisation of the urban scene, new cultural containers of star architects (Somoza, 2019), gentrification and tourist vocation (Fernandes, 2000). Since 1996, the historic centre of Porto has been a UNESCO World Heritage Site, which has resulted in a strong boost as a tourist destination.

The relationship between cinema and the city of Porto is structured around several fundamental elements. Firstly, Porto was the setting for the first film shot by a Portuguese director and a place where numerous art deco cinemas proliferated at the beginning of the 20th century. But it was also the birthplace and inspiration of Manoel Cândido Pinto de Oliveira, the greatest filmmaker in Portuguese cinema, who was able to make films for more than 80 years, from his first work, *Douro, faina fluvial* in 1931, to *O Velho do Restelo*, in 2014, released on the filmmaker's 106th birthday. The great Manoel de Oliveira died four months later. These were decades of film production and the multiplication of theatres-studios where avant-garde films were shown, with the Porto film club being one of the first to be set up in 1945. Luis Neves Real, mathematician, university professor and grandson of Manuel Silva Neves, owner of the Batalha, Trindade and Águia cinemas, was a prominent figure in the programming of films and cultural events related to cinema. Finally, since the end of the 20th century, the cinema in Porto has undergone a process of post-modern transformation, common to many cities, with the opening of multiplexes in three shopping centres in the periphery and the closure of emblematic cinemas in the city centre, which in some cases have reinvented themselves to overcoming temporary crises, either through

the programming of a Film Festival of international projection, as in the case of the Tivoli Theatre and the Fantasporto Festival, the programming of all kinds of shows and its use as a bar-discotheque, as in the Passos Manuel cinema-studio in the Coliseu, the selection of titles and the nostalgic touch as in the Cinema Trindade, or the reinvention as a municipal thematic cultural centre for cinematography, as in the Batalha cinema, after a public investment of 4 million euros.

4.1 First steps of Portuguese cinema

On 12 November 1896, eleven months after Louis Lumière's famous film production, *The Exit from the Lyon Factory*, the Portuguese flower merchant and amateur photographer Aurélio da Paz dos Reis presented a session at the Teatro Sá da Bandeira, then Príncipe Real, with his kinematograph with several of the more than 30 frames he had filmed. One of them, called "Saída do pessoal operário da Fábrica Confiança", filmed in September 1896, is recognised as the first Portuguese film (Tavares, 2017; Martins, 2020), but not the first film production made in this country, as a few months earlier some English operators, sent by the inventor Robert William Paul, filmed scenes in Portugal to promote their cinematographic material. After the screening, Aurélio Paz dos Reis sailed to Brazil where he exhibited his work in Rio de Janeiro, without much success, which caused him to abandon this artistic-industrial project and on his return to Porto he turned his attention to his commercial facet of sell new inventions such as typewriters or automobiles and to his political projection.

Years after this experience in Porto, films from other countries were shown in the existing theatres and in itinerant barracks. The owner of one of them was Alfredo Nunes de Mattos, who in 1912 created the first production company, Nunes de Matos & Cia, later called Invicta Film. This company was dedicated to producing and selling documentaries and cinematographic fictions as an industrial activity, shooting from then on different films with genuinely and exclusively Portuguese themes, as stated in the company's constitution (Martins, 2020).

In these early years of the 20th century, several cinemas were set up for the projection of films. In 1905, films were shown at the Cinema da Carvalhosa. In 1906 Manuel Silva Neves and Edmund Pascaud inaugurated the Salão High-Life in Boavista Square, which in 1908 moved to the city centre and was renamed Cinema Batalha in 1913. The Neves & Pascaud company would be the owner of several of the city's cinemas (Trindade, Batalha, Olympia and Águia). In 1907 the Salão Pathé, the Salão Chiado, the Águia cinema and the Salão Au Rendez-Vous d'Elite were inaugurated. In 1908 the Passos Manuel. In 1912 the Cinema Olympia and the Salão-Jardim da

Trindade. In 1913 the Cine-Teatro Rivoli. In 1914 the Coliseu. And in 1920 the San João cinema (Martins, 2020).

In resume, at the beginning of the 20th century, Porto was a city with a strong relationship with cinema, both in terms of production and exhibition. A relationship that would be maintained and deepened decades later thanks mainly to Manoel de Oliveira, as a filmmaker, and to a group of producers, programmers and film club members who would maintain interest in cinema in the city.

4.2 The Porto of Manoel de Oliveira

Manoel Cândido Pinto de Oliveira was born on 11 December 1908 into a cultured and well-off family. His parents introduced him to the performing arts and literature, regularly taking him to the same theatre where Aurélio Paz dos Reis had exhibited his animated views, a fact that was later transferred to his film work, which abounds in scenes of filmed theatre (Noguera, 2013).

Rino Lupo, an actor and director born in Rome in 1884, but who worked and lived passionately in France, Germany, Denmark, Russia and Poland, arrived in Porto in 1921 to shoot the film *Mulheres da beira* (1921) for Invicta Film. Once settled in the country, in 1922 he set up his own production company, Iberia Filmy, and founded actor training schools in Lisbon and Porto, where attended a young Manoel de Oliveira, who appeared as a supporting actor in the film *Os lobos* (1923). This was his first contact with the activity he would be passionate about for the rest of his life, beyond the boring family business or car racing.

Manoel de Oliveira wants to devote himself to cinema, and to do so, he documents himself by going to the many cinemas that have opened in his town. It is in one of these old cinemas that he watches the film *Berlin, Symphony of a City* (1927), an avant-garde work by Walther Ruttmann, which records the agile movement of a day's work in the city. It is a type of silent documentary film that had already been made in other parts of the world. In those films the aim is to record the movement of a city and to add a soundtrack of classical music, to make an urban symphony: *Manhattan* (1921), *Rotterdam* (1928), *Moscow* (1929), or *Nice* (1929). Manoel de Oliveira decided to make an urban symphony of his own city. For this purpose, his father gave him a camera and Manoel prepared each frame in detail. In 1931 he exhibited for the first time his 18-minute documentary *Douro, faina fluvial*, in which he recorded the rapid movement of people, animals, trains, vehicles and boats around the river during a day's work, with heavy manual work of loading and unloading, selling fish, the bridge of Don Luis I, the streets of the historic centre leading to Ribeira Square, the towers of the Sé and the lighthouse of Felgueiras, at dawn and

dusk, opening and closing the documentary (Da Silva, 2015; Alves, 2016). It is a work that is part of the history of cinematography and has been praised by prestigious film critics such as Luigi Pirandello or Emile Vuillermoz (Jacobs et al, 2018), but it was not a great success on its release. Manoel de Oliveira subsequently continued to combine his activities within the family business with the production of documentaries such as *Estatúas de Lisboa* (1932), *Miramar, Praia das Rosas* (1938), *Já se Fabricam Automóveis em Portugal* (1938) and *Famalicão* (1941) until 1942, when he shot his first full-length feature film, *Aniki Bóbo*.

Figure 1. Posters of Manoel de Oliveira films



Source: Internet Movie Database (IMDb) (2022)

With *Aniki Bóbo* (1942), a 68-minute film, Manoel de Oliveira became a precursor of Italian neorealism, adapting a story by Rodrigues de Freitas, *Os meninos milionarios*, which deals with the everyday adventures of children who live in the working-class neighbourhoods of Porto and play in the Ribeira area. Oliveira makes the child protagonists behave like adults in order to talk about good and evil, love and heartbreak, crime and punishment. It is an expressionist film that plays with light and shadow and the repressive society of the time. The film was not very successful at the box office either, despite its international critical acclaim. This relative economic failure and the difficulties with the censorship of the Portuguese dictatorial regime caused the director to spend a long period of inactivity, fourteen years, until his next work (Andrade, 2001; Noguera, 2013; Da Silva, 2015).

From this new lethargy, he was awakened by an innovation in cinema, the arrival of colour. In 1955 he travelled to Leverkusen in Germany to learn the technique and buy Agfacolor film, with which he shot again in his city *O pintor e a cidade* (1956), a 28-minute short film. With this work, Oliveira leaves the Ribeira and shoots in the upper part, in the area of As Fontainhas and Baixa.

In the opening credits, the only actors are the painter Antonio Cruz and the city of Porto. Oliveira observes and traverses the impressionist watercolours with the painter's urban landscapes and films the buildings, the people walking in the park, the seagulls, the rooftops and the streets. With a soundtrack of choirs from the Porto Choral Society, it resembles his first urban symphony, but this time in colour and away from the river. Oliveira is the flâneur who walks through Porto and shows us his reality following the painter, who ends up in the Ribeira with a group of children, reminiscent of his previous film. The last scene of the film is a night view with the Torre dos Clérigos on the horizon and neon signs in the foreground, changing the chorus to a haunting and terrifying music.

After this work, Oliveira worked on new documentary projects in the 1960s and early 1970s until the revolution of 25 April 1974, which put an end to the dictatorship and also to the problems of censorship and funding for the filmmaker's projects. The new democratic period ushered in a period of frenetic filmmaking, despite the fact that Oliveira was already 66 years old at the time. Oliveira's post-modern cinema completely changed his filming technique, from rapid camera movements and the importance of montage to fixed shots that extend over time and dense, elaborate texts. From 1975 until his death he filmed 32 works, the documentary *Porto da minha infância* (2001) standing out among them for its relationship with the city.

When his friend, the producer Paulo Branco, commissioned him to make a documentary about the city, through the institution managing the European cultural capital of 2001, Manoel de Oliveira was 93 years old and decided with this work to make a self-portrait of his life in relation to the city, in which he tried to tell us who he had been. To do so, he travels for 61 minutes through the urban spaces of his childhood, explaining anecdotes and situations of those times in his voice-over, while his grandson, characterised as the young Manoel de Oliveira, reinterprets these memories. At times there is a dialogue between the young Oliveira and the old one, breaking past and present time. In this documentary, Manoel de Oliveira mixes images from the past and the present, old silent recordings, documentary images and theatre plays, or recreates the filming of Aurélio da Paz dos Reis' on *Rua de Santa Catarina*, in which the building of the former shirt factory has become the headquarters of the offices of Porto 2001, European Capital of Culture. This real and poetic coincidence justifies Manoel de Oliveira's artifice, to emphasise that cinema is an essential element in preserving the memory of the city and of his own life. The director revisits the settings of his films and the places that inspired him to write them, through the streets, squares, cafés, theatres, patisseries and residential buildings of Porto. The film ends as he began his first work in 1931, filming the Felgueiras lighthouse, while Manoel de Oliveira

explains that the city is changing, but that no matter how much it changes, it will remain the place of his childhood, “like a golden thread running through his feet” (*como um fío d’ouro a correr a seus pés*) (Passols, 2008; Noguera, 2013; Villarnea, 2013; Alves, 2016).

In all his works, the Porto that Manoel de Oliveira shows us is a close, real, traditional, slow but also dynamic city, intensely lived, full of art and culture, with a river that always dominates the urban scene and in which his characters, often non-professional actors and actresses, form an inseparable part of the city itself.

5 Porto by Gabe Klinger

In February 2015, the mayor of Porto, the independent liberal Rui Moreira, explained to the local media that the city council would, for the first time, provide direct financial support for the production of a film in the city. The direct aid was set at 75 000 euros, which, together with tax exemptions, would amount to a total of around 90 000 euros. The press release reported that this decision was a change of philosophy based on the perception of film production as a vehicle for promoting the city and on the explicit request for municipal funding from the producers, with the municipal government understanding that the financial support taken from the municipal coffers was “an instrument to be more competitive” (Público, 2015, February 6).

According to statements by the city council’s head of culture, the landscapes of Porto, although portrayed countless times in the work of Manoel de Oliveira, have never been on the map of international productions, something that could happen with the project presented by director Gabe Klinger and the famous executive producer Jim Jarmusch. Gabe Klinger is a Sao Paulo-born but US-based critic, teacher and filmmaker, famous for his crowdfunded documentary *Double Play: James Benning and Richard Linklater* (2013), which won an award at the 2013 Venice Film Festival and Jim Jarmusch is an American film director and screenwriter, one of the major filmmaker of independent cinema since the 1980s, directing films like *Stranger Than Paradise* (1984), *Mystery Train* (1989), *Dead Man* (1995) or *Only Lovers Left Alive* (2013). The film initially featured the two main actors, the Russian-born American Anton Yelchin and the French Lucie Lucas, and its title was to be *Porto, Mon Amour*, in memory of the film *Hiroshima, mon amour* by Alain Resnais. Over the following months, the film was shot in the districts of La Baixa and La Ribeira, and was officially screened for the first time in the New Directors section of the San Sebastian Festival in September 2016. Later, it was also screened at the Festivals of Zurich, London, Sao Paulo, Austin, Copenhagen, Buenos Aires, Rotterdam, Barcelona, or Las Palmas, among other events, as it was presented in more than 50 international festivals, in more than 30

different countries. The film reached on 19 October 2017 to the general public in Portugal in commercial cinemas and, on public television, through RTP 2, on 8 June 2021.

The film's global earnings in 2022, according to IMDb data, was only \$107 062. By country, the highest takings were in South Korea with \$40 160, followed by Portugal with \$22 473, Russia with \$16 213, the United States with \$15 126 and Hungary with \$13 090. In Portugal, according to data from the Instituto de Cinematografia e do Audiovisual (ICA), the film ran for 10 weeks and was screened in nine cinemas a total of just 152 times, with an attendance of 4206 people. The venues were Lisbon, Guimarães, Setubal, Póvoa de Varzim, Braga, Castelo Branco, Viana do Castelo, Vila Nova de Gaia, in the metropolitan area of Porto (Arrábida shopping centre, 26 screenings, 864 spectators) and Porto, specifically in the Alameda shopping centre (14 screenings and 306 spectators) and in the Trindade cinema (51 screenings and 1530 spectators). A second premiere was held in Russia on 28 February 2019. Since its acquisition by the American distributor Kino Lorber, based in New York, following the Austin Film Festival in March 2017, the film can also be viewed on the main platforms such as Netflix and Amazon Prime, which undoubtedly multiplies its dissemination capacity and global impact.

5.1 Objective analysis

From the proposed title itself (*Porto, mon amour*) and also with the declarations expressed by the director in different specialised media, the film could be summarised as a fleeting story of love and passion that takes place in the city of Porto and that marks the lives of its protagonists. The story is not told chronologically. The scenes jump from the present to the past continuously, differentiated by the format itself, 16 mm for the present and 35 mm for the past, with some framing of the city in Super 8, shot by the protagonists themselves. There is no single narrator, but rather the story, which is reiterated, is divided into three approaches, those of both protagonists individually (1 Jake and 2 Mati) and also jointly (3 Jake and Mati).

Jake, 26, is a young American expatriate, introverted and with a complex personality, marked by his relationship with his parents, who survives by doing unskilled work. While Mati, 32, is a French woman, cheerful and extroverted, but with a complicated past due to her obsessive-depressive character, who is studying for a master's degree at the University of Porto, and is having an affair with an archaeology professor at the university. One day, Mati is with some students at an archaeological dig and watches Jake at work. Later they meet again at the train station on their way back from the archaeological site and when they meet again in a lively café in the evening, Jake decides to talk to her. Mati smiles at him and invites him to join her. Outside

they kiss and she explains that she is moving into a new flat. She asks him to help her move some boxes she has in her car. Jake hurries up the five heavy boxes in several trips, while Mati waits for him to prepare the empty flat. After the task is finished, Mati and Jake make love several times until they decide to go out for a bite to eat. At the restaurant they talk about their lives and get to know each other. When they return to the flat they go back to bed and the next day Mati gets up early to leave for college, while Jake stays in the flat setting up a bookshelf and waiting for her. In the evening Mati returns with the Portuguese professor and the fleeting love story begins to crumble. Jake does not accept the situation, even though Mati keeps telling him to leave. The scenes of the present show us a lonely, drunk, sick and loser Jake, who has not been able to forget that woman and Mati separated from her husband, the Portuguese professor, with whom she had a daughter who is the person who makes her happy and whom she has to take care of, although from time to time she remembers her night of sincere passion with Jake.

The word Porto, in addition to the credits, appears in two images and in three dialogues. The first image is at the beginning (3'26''), a frame of the station platforms that opens the shutter to increase the field to show the Porto-São Bento sign. The second image also comes from the same railway station (13'55''), a metal clock on one of the interior walls with the name of the city. In the dialogues, the protagonists speak directly about the city in three moments. First, when Mati explains to Jake that she was studying archaeology at the Sorbonne when a professor from the University of Porto, a specialist in the classical world, came and started dating him (10'48''). Second, in the scene in which Mati talks to her mother in Paris, when she tells her that she should go to the French capital more and Mati replies that Porto is fine (30'48''). And third, when Mati tells him that she lives near the river and Jake replies that Porto is small (43'40''').

The dialogue scenes are almost always indoors, while the outdoor scenes are used to document the movements of the protagonists between one enclosed space and another, or to present the city, using typical panoramic views of the Don Luis I bridge or recognisable tourist sites. These images look more like imposed tourist postcards than scripted scenes, offering a sweetened and contrived image of the city. The tables and the map below show the exterior locations of the film, concentrated in the most touristic districts of Porto: Ribeira and Baixa.

Figure 2. Posters of the Gabe Klinger film



Source: Internet Movie Database (IMDb) (2022)

Table 1. Scenes and places of the plot

Place/scene in the film	Street/place in the city
Archeological site	Sanfins Citanía
Mati's apartment	Tourist apartment in Rúa da Reboleira, 49
Jake's hostel	Rúa da Alegria, 953
Restaurant	Restaurant Cunha. Rúa Guedes de Azevedo, 51 (no longer exists)
Café Ceuta	Café Ceuta. Rúa de Ceuta, 20
Bar 1	Bar Aduela. Rúa das Oliveiras, 36
Bar 2	Portus Bar. Rúa de Sá de Noronha, 78
Mati and Jake walk leaving from Café Ceuta	Rúa de Ceuta, Rúa de Avis and Rúa da Fábrica
Mati and Jake walk from the Mati's car	Parking besides the river front, Rúa do Outeirinho, Rúa da Alfândega, Rúa do Infante D. Henrique and Rúa da Reboleira
Drunken Jake walk	Rúa das Oliveiras and Rúa de Sá de Noronha
Mati and Jake walk after dinner	Praça Ribeira and Rúa de Cais da Estiva
Jake walk in the movie credits	Start in Avenida dos Aliados, 66 and walk down the street

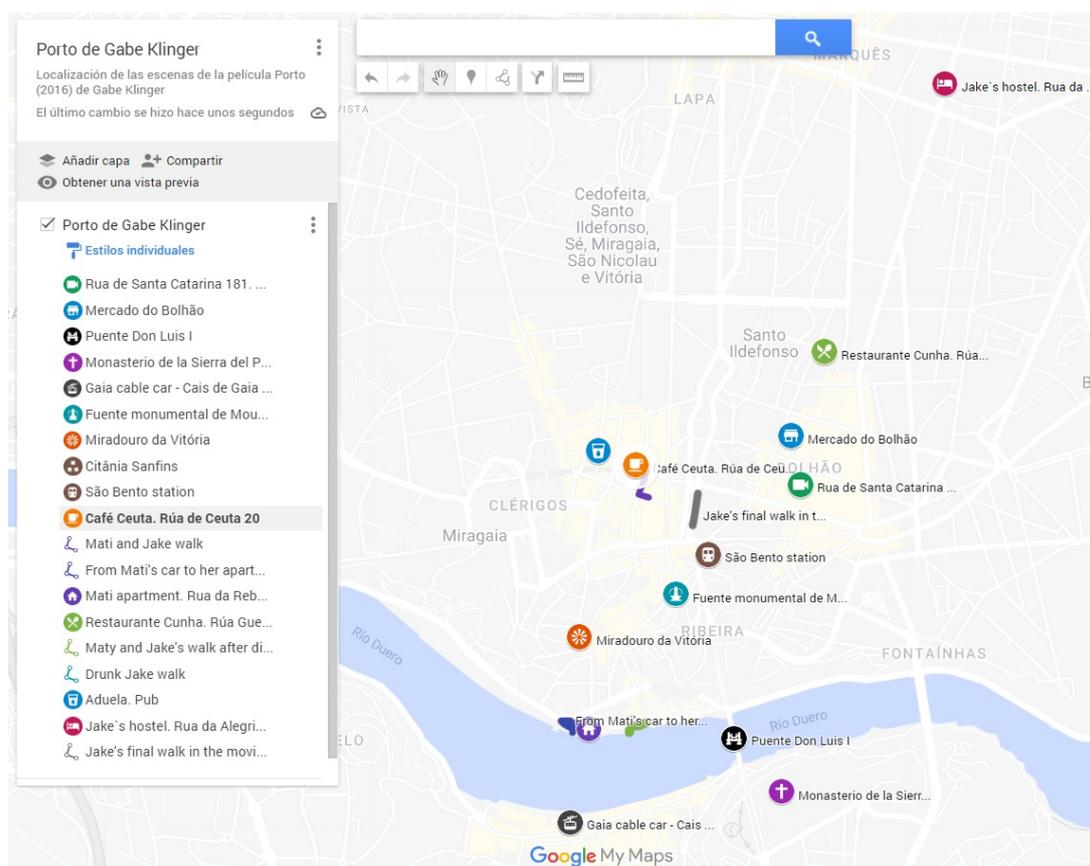
Source: own elaboration

Table 2. Places to set the scene

Overview from the outside of the São Bento railway station
Bolhao Market
Café in Baixa district
Rúa de Santa Catarina
Monumental fountain of Mouzinho de Silveira
São Bento railway station
Don Luis I bridge and the Monastery of the Sierra del Pilar
Gaia cable car
Fishing boats on the Douro river
Overview from the Vitória viewpoint
Collapsed house with pigeons in the window in Ribeira

Source: own elaboration

Figure 3. Locations map of the film Porto by Gabe Klinger



Source: own elaboration with Google My Maps¹

¹ You can access the map at: https://www.google.com/maps/d/edit?mid=14KHYamjcb_2UjrZox9bG7tUc-WvkDQI&usp=sharing

5.2. Qualitative analysis

The city of Porto in this film is presented by two foreigners who are also shown as two lonely, sad and melancholic people. In the images that refer to events of the past, Mati has a coffee alone in the Ceuta café or Jake walks with his dog after the night of passion, repeating the journey made with Mati's boxes, and waits for her in the street outside her flat. Or in the present, Jake returns to the Ceuta café or wanders the streets entering bars to ask women to buy him a drink. We also see Mati walking down the street of the Cunha restaurant or through the Bolhao Market, alone, remembering her encounter with Jake. The image of the city that is conveyed to us is that of a sad, gloomy, grey place. The loneliness of the characters contrasts with the urban scenes with extras in which the story is told. Jake and Mati leave the café and come across a lively group of young students. Jake drunkenly asks someone to buy him a drink in lively late-night bars where people are chatting and smiling. Jake appears standing on the platform at São Bento station, time standing still, as dozens of people move quickly from place to place around him. Jake arrives at the boarding house and other guests who are chatting at a table return the dog they have been looking after to him. The solitude of the characters also contrasts with the scenes of ambience that the director introduces at different moments, in which we can see a busy shopping street (Santa Catarina Street, where Aurélio da Paz dos Reis filmed the departure of the workers and Manoel Oliveira recreated that scene a century later), the exterior of the railway station, the flow of the Douro River (also "revisiting" Oliveira's work) or the traffic on the Don Luis I Bridge.

Film reviews of the film are not unanimous, quite the contrary, because while some specialists consider Klinger's work to be a notable example of independent cinema, others censure many aspects of it. On specific ratings sites the scores are not very good (all values out of 10): 6.0 on IMDb; 5.2 and 3.8 on Rotten Tomatoes; 4.8 and 6.0 on Metacritic, 5.0 on RogerEbert; 6.8 on Filmin; 6.2 on icheckmovies; 5.9 on Filmaffinity; or 3.1 on letterboxd.

In an interview conducted by Daniel Kasman for MUBI Notebook (20/09/2016), Gabe Klinger himself acknowledges that the story was written to be filmed in Athens, but that at the time of seeking financing the cash-strapped Greek economy made it impossible to receive funding from any local FC, so producer Rodrigo Areias proposed shooting the story in Porto. Klinger says in this interview "...And then the city of Porto and the Porto Film Commission were incredibly supportive in a way that made it clear it would be the right choice logistically". Thus, a story written to be shot in Athens becomes a film financed by the municipality of Porto in order to be more competitive. This circumstance is not anecdotal. The filmmaker wanted to play with the

passage of time in people and in the city, through the personal history of both protagonists and the grandiose Athenian urban archaeology, but he had to settle for Porto, because they offered him "advantages" that they could not obtain in Athens. The presence of Athens is evident at several points in the film:

- Mati says that while studying at the Sorbonne University in Paris, a professor specialising in the classical world arrived as a visiting professor (10'45''), and she chose this speciality because she followed her idolised professor. It makes more sense that this professor was from a university in Athens than from the University of Porto, which, although it appears on the letterhead of the note Mati leaves Jake, has never had an Archaeology Department (15'23'').
- Jake says that he is the son of a diplomat (34'28'') and that he and his sister lived in different places until she entered the University and met her future husband and refused to move again, so Jake chose to stay with his sister. It makes sense that this place would be a capital city to have an American embassy, like Athens.
- Jake talking to Mati at the Cunha restaurant, in the version Mati remembers, tells her that among his favourite hobbies is reading Greek epigrams (37'01'').
- Mati, after arguing with her ex-husband, isolates herself on the balcony of her flat, smoking a cigarette, while she takes out of her pocket a gaudy key ring with a Greek temple that she begins to run through her fingers as she remembers the first time she saw Jake, working in ... the castro culture site of Sanfins (27'20'').
- Not content with these elements, the filmmaker writes on one of the boxes that Jake takes out of Mati's car the words "Athens Project" (48'31'').

In the same interview, Gabe Klinger highlights the work of director Manoel de Oliveira with the following words: "He was a key influence, and not just because of the scarcity of films set in Porto. My first connection with the city was through his films. "Douro, Faina Fluvial", "O Pintor e a Cidade", and "Porto of My Childhood" are like great virtual maps of Porto and so incredibly beautiful...of course they ended up influencing the visual design of our film" (Kasman, 2016). The copying of Manoel de Oliveira's work is reiterated, as are the references in almost all film reviews to earlier works by Richard Linklater, James Benning, Jim Jarmusch, Alain Resnais, Jean-Luc Godard or Sam Fuller. But in Manoel de Oliveira's case the copying is too crude, both in the framing on the river or the bridge of Don Luis I and especially in the images of the movie credits, where we see Jake as if he were one of the rough men of the "Douro faina fluvial" film, who perform heavy labour without rest, something that, according to the characterisation of Jake throughout the film, is quite ridiculous. Incidentally, among the postcard images of the city of

Porto in these movie credits, there are several sequences of the castle of Guimaraes (71'30'''), 70 kilometres from the city. Perhaps the only explanation is that producer Rodrigo Areias was born and lives in that city.

6 Discussion

At the beginning of this article it was briefly explained why it is claimed that the city has been commodified in recent decades, more than in any other historical period. The economic crises that have affected cities have hollowed out their functional structure. For a long time, cities were places of production of manufactured goods, while natural products or products with little transformation were generated in rural areas. But industry left the urban space, factories located within cities closed and employment in the secondary sector fell sharply, which was considered a sign of progress (Somoza, 2022). First, factories moved to the well-connected peripheries of the development axes, multiplying industrial parks in each country. Then industry moved to other locations, thousands of kilometres away. The new international division of labour shifted most of the production of manufactured goods to South Asia, mainly China, while trade at all levels in Western countries made up for the loss of economic activity due to the closure of industries. Old industrial cities in Europe and North America had to transform themselves or seek alternatives in order to continue to offer goods and services to their populations.

On the other hand, the recent development of information and communication technologies has made it possible to create new distribution channels for products, leading to the rise of e-commerce. This is yet another threat to the heart of the city, the traditional centre of trade in goods and services. With factories closed and specialised shops competing at a disadvantage with the internet, strategic planning focused much of its efforts on boosting the image of cities as tourist destinations. And since then, millions of tourists arrive every year in the main cities to buy a satisfactory experience of the Paris, Rome, Barcelona or Porto product.

The Portuguese city, which in 2016 was not among the top 100 urban tourist destinations on the planet, according to Euromonitor International's list, registered a total of 1 969 300 tourists that year. A year later, the number of arrivals rose to 2 232 500, ranking 97th in Euromonitor's list. In 2018, it moved up one place to 96th, with 2 391 500 visitors, and in 2019, the year before the pandemic crisis, it reached 2 491 700 visitors, remaining in 96th place. The latest Euromonitor ranking, in 2021, with a new methodology, places Porto in 68th place among all the world's urban tourist destinations.

The evolution of the city as a container of economic activities that change over time is clearly seen in the films analysed in this work. Industrial Porto, the machine for the production of goods, is reflected in the documentary *Douro, feina fluvial*, a symphony in which the rapid scene changes, the abrupt editing and the background music recall the hammering rhythm of a factory. The importance of the commercial and service Porto is seen in *Aniki Bóbo* and in *O pintor e a cidade*. While the shift to the tourist city is shown in Manoel de Oliveira's last commented work, *Porto da minha infância*, and in Gabe Klinger's *Porto*.

It could be said, that in the case analysed, the films reflect in each stage the city of the moment and this is the city that is shown to the world. However, in the way they do it, they also show the knowledge that each filmmaker has about the city. In Manoel de Oliveira's films, knowledge of the city is almost absolute. The historical city emerges with its people and characters, its local histories, its identifying spaces, in each scene we visit the accumulated experience of the city of the Portuguese filmmaker, as he himself points out, we remember together moments from a distant past (*momentos de um passado longínquo*). However, Gabe Klinger's film lacks this sense of place. The urban space becomes impersonal, except when he recreates the scenes previously recorded by Oliveira. The film focuses on the relationship between two strangers in a strange city, where there are hardly any sentimental ties to the urban space.

A paradigmatic example of this difference are the places of residence in Manoel de Oliveira's last film and Gabe Klinger's film. When Manoel de Oliveira films the house that was his home in *Porto da minha infância*, he films with tenderness every corner of the old and abandoned building, he stops at the window through which he would look out countless times to observe the life of his city, he shows shots of the garden and the nearby spaces while he tells us about his memories (Noguera, 2013; Alves, 2016). In *Porto* by Gabe Klinger, Jake lives in a boarding house far from the city centre with hardly any furniture in his room and Leonor, the housekeeper, tells him that she has changed his mattress. Mati, for her part, convinces Jake to help her move into her new flat, which is empty and unlit when they arrive. Although according to the film, Mati tells Jake that she got the flat through the University, the truth is that it is a tourist apartment of the firm Porto by Douro Loft, which can be rented through booking (<https://www.booking.com/hotel/pt/porto-by-douro-loft.es.html>). On the same street, a few metres from the front door of this building, there was graffiti reading "+ 1 A.L. - 1 habitação" (+ 1 tourist apartment - 1 dwelling).

At this point in the research, the question that arises is which city must to be shown to the world, or which city the rest of the world wants to see. To record the most identifying corners and use the past to characterise the present, or to assume that cities have become homogenised and increasingly resemble each other, regardless of their past. Modelling the local character of men and women in the protagonists, bordering on stereotyping, or recognising that in globalised cities complex nationalities and life histories are mixed.

In the case analysed by Salvador Martínez Puche (2010) of Martin McDonagh's film *In Bruges* (2007), the image projected precisely tries to break with the excessively touristy, fairy-tale image of the Flemish city. But it is clear that once the FC participates as co-financier of the film, it must try to achieve its objectives, which are not profit-making like the rest of the producers, but rather image projection, something that has not been achieved in the example analysed in this paper. An interesting review for the purpose of this article is the one by Stephen Farber for *The Hollywood Reporter* (2016, September 21), in which he states that "...The title comes from the popular tourist destination in Portugal, and one disappointment of the movie is that it doesn't have a strong enough sense of place". A film that is titled with the name of the city itself, but in its 75 minutes of duration does not reflect the soul of the Portuguese city. So, which Porto do we, as residents, want to see?, is it the same Porto that tourists want to see, do we prefer Oliveira's Porto or Gabe Klinger's Porto? According to IMDb data, it seems that South Koreans liked the last film the most. A nationality that has never been very present among the tourist groups in Porto (Dias, 2010). Perhaps, as a result of the film, sightseeing in Porto will become a phenomenon in South Korea, and all South Korean tourists will want to stay and have a similar experience to the protagonists in Mati's apartment.

7 Final remarks

This research article has attempted to characterise the evolution of the relationship between cinema and the city of Porto. As we have seen, the city of Porto occupies a decisive position in the history of cinema in Portugal and deserves a prominent place in the history of cinema at the European level. From its beginnings, the advances made in Paris or London were reflected in Porto, understanding cinema as a new industry, a modern business from which profits and new commercial relations could be obtained. Aurélio da Paz dos Reis was a pioneering merchant who saw cinema as an ephemeral audiovisual invention, like the flowers he sold in his shop, a modern product that could offer astonishment and entertainment to potential customers.

Later, the business vision of other industrialists would also lead to the proliferation of cinemas all over the city from the beginning of the 20th century. Some were no more than barracks on the outskirts of the city, but several art deco buildings were also built in the city centre in order to screen all the films produced in Portugal and other countries. In the second decade of the 20th century there were already several film production companies in the city and even a school for actors and actresses.

This effervescence for cinema in Porto inspired the greatest Portuguese filmmaker of all time, Manoel de Oliveira, who in 1931 shot his urban symphony of Porto, placing the Portuguese city in the same place as other great cities in the world, such as New York, Berlin or Moscow. In his first fiction film, *Aniki Bóbo*, the Portuguese director invented neorealism, before Rosellini, Visconti or De Sica shot their famous films in Rome or Milan.

Years later, in 1956, Manuel de Oliveira tried his hand at colour in *O pintor e a cidade*, which transferred the watercolours of the painter António Cruz to the big screen. In 1958, the first Portuguese film in cinemascope colour was also set in the working-class neighbourhoods of Porto, when Manuel Guimarães shot *A Costureirinha da Sé*. In these central decades of the 20th century, at the same time as the population and economic activity of the city expanded, new cinemas were opened and the work of the film club founded in 1945 in promoting and programming films was outstanding.

In contrast, at the end of the 20th century, the demographic and industrial urban crisis of Porto was transferred to this relationship between the cinema and the city in a linear fashion. In the central city, factories, traditional shops and also cinemas were closed. Economic activity moves from the centre to the periphery, and so do cinemas, with the opening of multiplexes in various shopping centres. With the urban renewal and rehabilitation processes at the end of the 20th century and the beginning of the 21st century, the districts of Baixa and Ribeira were reoriented towards cultural and urban tourism and some cinemas were also reinvented with new functions, such as the Cine Batalha, Trindade, Tivoli or Coliseu.

In 1996 the historic centre of Porto was designated World Heritage by UNESCO and in 2001 the city was European Capital of Culture. Both episodes are fundamental milestones in the city's definitive positioning as a global tourist destination. Oliveira's most important work with respect to Porto takes place in this context, as it is the managing body of the European Capital of Culture that commissions him to make a film on the evolution of Porto. Oliveira then shot *Porto da minha infância*, a self-portrait, half documentary half film, an urban guide of the director's memories that

became the collective memory of several generations of Porto residents. For many, a work of art, it received the UNESCO Prize at the Venice Film Festival.

In 2006 the Porto Film Commission was inaugurated and since then this municipally owned office has been promoting the shooting of films in the city, offering exemptions in the collection of fees, bureaucratic facilities for filming processes and databases of technicians and service companies necessary for production. The FC's strategy changed in 2015, when the producers of the film and the filmmaker Gabe Klinger asked the FC for direct financial aid, which the municipal government presided over by Rui Moreira granted them 75,000 euros, as he explained to the local press (Público, 2015, February 6).

Gabe Klinger's film *Porto* has not received great reviews, has not won any major awards at the more than fifty film festivals where it has been screened, nor has it achieved a large box office takings in commercial cinemas, but it has spread the name of the city all over the world, from Hong Kong to Texas, via Moscow, Buenos Aires, Tallinn, Sydney, Seoul or Cali, all cities where the film has been officially presented at film festivals, which has generated news in the local press and a high media impact, which will be increased with its availability on streaming platforms such as Netflix, Amazon Prime or HBO.

The city marketing of Porto aims to generate an image of an European port city with a quiet life and an innovative economy. This idea is not reinforced by the city placement of the film "Porto" by Gabe Klinger, in which the image conveyed of the city through the story is a sad, lonely, small city with no identity. As the director explained in the aforementioned interview, once he decided that Porto would be the location, he got to know the city through the films of Manoel de Oliveira. In other words, he used the celluloid memories of a local man to give the film a sense of place, although it is clear that he did not achieve his goal.

In response to the research question, Gabe Klinger's *Porto* brings visibility to the city. Despite the low box office figures, a Google search between the quotation marks "Porto" and "Gabe Klinger" yields more than 10 000 results. However, if we put "Porto" and "Manoel de Oliveira" in quotation marks, the search engine offers us more than 1 010 000 pages.

The main problem lies in the lack of synchrony between the image that the city intends to generate as a tourist destination and the image projected by the film "Porto", according with the objective and qualitative analysis carried out in this work. There is no concordance between one and the other, creating a gap that mediates the targeted impact of its marketing strategy.

The main objective of Film Commissions is to attract film shoots to cities in order to increase their media impact and contribute to generating an image with its own identity around the world, in addition to the direct impact on the local economy that film productions generate. But for this objective to be achieved to the city's advantage, there must be some control over the image that will be generated. It does not have to be a tourist postcard image.

The relationship between the commodification of the city and cinema has been evident for decades and there are numerous examples of the perfect relationship between tourist and artistic interests in dozens of cities and films. FCs will continue to promote the shooting of new feature films in their cities, although they will have to include new clauses in their contracts with production companies to ensure the image they wish to project of their urban destinations.

The relationship between city commodification or urban marketing and city placement in film is a research topic that is still open and will need to be further developed with new analyses of other cities and other films.

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