

Facultad de Economía, Empresa y Turismo

THE EVOLUTION OF TOURISM CAMPAIGNS IN THE CANARY ISLANDS: FROM 1940 TO 2024

LA EVOLUCIÓN DE LAS CAMPAÑAS TURÍSTICAS EN LAS ISLAS
CANARIAS: DE 1940 A 2024

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ABSTRACT

Tourism promotion is essential for attracting visitors and differentiating destinations. This end-of-degree project analyses the evolution of tourism campaigns in the Canary Islands from 1940 to the present day. The aim is to understand how promotional strategies have changed from 1940 to the present and how these campaigns have influenced tourist's decisions to choose the Canary Islands. By adopting a historical perspective and conducting content analysis, this project identifies key trends and changes in campaign messaging and approaches. The findings reveal a progression from simple, weather-centric advertisements to more sophisticated campaigns that highlight the uniqueness of the destination. These insights emphasise the need for ongoing and innovative promotion to keep the Canary Islands competitive in the global market.

Key words: tourism promotion, Canary Islands, advertising campaigns, marketing strategies

RESUMEN

La promoción turística es esencial a la hora de atraer visitantes y diferenciar destinos. Este trabajo de fin de grado analiza la evolución de las campañas turísticas en las Islas Canarias desde 1940 hasta la actualidad. El objetivo es entender cómo han cambiado las estrategias de promoción a lo largo del tiempo y cómo estas campañas han influido en la elección de las Islas Canarias como destino turístico. A través de un enfoque histórico y un análisis de contenido, se identifican las principales tendencias y cambios en los mensajes y enfoques de las campañas. Las conclusiones destacan una transición desde anuncios simples centrados en el clima hacia campañas más complejas que resaltan la idiosincrasia del destino. Estos hallazgos destacan la importancia de la promoción continua e innovadora para mantener la competitividad de las Islas Canarias en el mercado global.

Palabras clave: promoción turística, Islas Canarias, campañas publicitarias, estrategias de marketing

1. INTRODUCTION

The tourism industry has long been a cornerstone of the Canary Islands' economy. Over the years, the archipelago has firmly established itself as a top-tier tourist destination, both within the country and globally. This success in positioning was no accident, it has required carefully crafted promotional strategies adapted to shifts in tourist preferences and technology.

This end-of-degree project entitled *The evolution of tourist campaigns in the Canary Islands* explores how promotional strategies in the Canary Islands have evolved over time. Through a historical journey spanning from the mid-20th century to the present day, this study will identify key themes, strategies and target audiences that responded to the challenges and opportunities of each era.

The choice of studying the evolution of tourism campaigns in the Canary Islands is particularly justified by the archipelago's significance as a longstanding and successful tourism destination. The Canary Islands offer a rich case study due to their diverse landscapes, unique cultural heritage, and strategic geographical location, all of which have shaped their appeal to tourists over the decades. By understanding how marketing strategies have been adapted in this dynamic context, this project aims to provide valuable insights applicable not only to the Canary Islands but also to other tourism destinations facing similar challenges in a rapidly changing global market.

Therefore, the primary objective of this project is to analyse the evolution of tourism campaigns in the Canary Islands from the 1940s to the present day. This broad objective can be divided into three specific ones that will guide the research:

- To identify the main characteristics of tourism campaigns across different decades. This involves exploring the advertising techniques employed in each period and identifying the key messages and target audiences throughout the years.
- To study the influence of technological advancements on tourism campaigns. This includes analysing how campaigns have transformed the methods used to attract tourists, and how these technological tools have been integrated into the overall marketing strategies of the islands.
- To explore current and future trends in the promotion of the Canary Islands. This involves identifying emerging strategies and technologies in tourism marketing and suggesting recommendations for future campaigns.

As for the structure, this end-of-degree project will be organised into various sections. The first section develops a theoretical framework defining key concepts in tourism and marketing. The second section addresses the research methodology, outlining the approach used to gather and analyse data. This is followed by a historical analysis of promotional content from 1940 to 2000, providing a detailed look at the early stages of tourism marketing in the Canary Islands. Next, an examination of tourism campaigns from 2000 to 2019 is conducted, highlighting the significant changes and advancements during this period. This is followed by a section analysing current promotional strategies, focusing on how the Canary Islands are positioning themselves in today's competitive tourism market. Finally, the conclusion will synthesise the findings and provide recommendations for future campaigns, aimed at governmental bodies and tourism organisations responsible for promoting the Canary Islands.

2. THEORETICAL AND CONCEPTUAL FRAMEWORK

The main purpose of this section is to provide a comprehensive overview of concepts that are key to the research topic of the end-of-degree project. To achieve this, it covers a wide range of essential elements, including the concepts of tourism and tourism promotion, as well as the relevance of advertising campaigns in tourism and the importance of tourism in the region.

2.1. CONCEPT OF TOURISM

Even though it is one of the oldest industries of the world (Graburn & Leite, 2004), experts have encountered challenges when trying to reach a universally accepted definition. Thus, researchers from different knowledge areas, such as economics, sociology and anthropology, have all made substantial contributions to our understanding of tourism.

However, one could argue that the United Nations World Tourism Organization has come close to presenting a universally accepted comprehensive framework. According to the UNWTO, tourism is a social, cultural and economic phenomenon that refers to the movement of people to countries or places outside of their usual surroundings for leisure or professional purposes (Glossary of Tourism Terms | UNWTO, n.d.).

It is also worth mentioning that scholars like Goeldner and Ritchie also argue that tourism is not just about travelling to a particular place to rest, see landscapes, visit family or friends, go to museums and have a nice time; it also includes people who travel for work, conventions, conferences, professional activities or conducting scientific research (Goeldner & Ritchie, 2012).

Others, like Camelo, claim that tourism has become a way of capitalist expansion. This is because it is capable of transferring capitals from any part of the planet to regions where conditions for maximising profitability are guaranteed. Therefore, it has become an activity of global capitalism and, therefore, its importance is measured by its contribution to wealth generation (Camelo Avedoy & Ceballos Chávez, 2012, 14-18).

2.2. THE IMPORTANCE OF TOURISM IN THE CANARY ISLANDS

Located in the Atlantic Ocean, the Canary Islands have long been an important Spanish tourist destination. This section covers the importance of tourism in the Canary Islands.

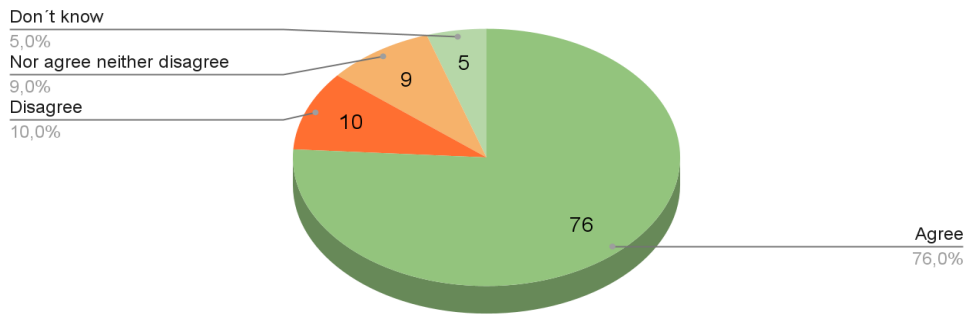
The Canary Islands are, after Baleares and Catalonia, the third most preferred autonomous community by international tourists that visit Spain. The relevance of the industry in the islands' economy becomes indisputable when we look at the economic variables. For example, in 2022 the sector generated close to 40% of employment and 35% of the GDP of the Canary Islands (Orús, 2024).

While it is true that the figures were significantly altered by the pandemic, in 2022 (the first year of complete normalcy after the pandemic), pre-event levels were reached. Such was the increase that British tourists approached five million, while German tourists reached one million and Spanish tourism grew by half a million people (Orús, 2024).

Moreover, statistics show that a high portion of the Canarian population believes that tourism has had a positive effect on the economy of the archipelago. According to a study carried out by ISTAC in 2019, 76% of the interviewees agree with the statement "tourism development has been positive to the island and its inhabitants".

"Tourism development has been positive to the island and its inhabitants"

Source: ISTAC 2019



Perception of the local population on tourism development on the islands.
Note. Own elaboration based on data collected from ISTAC.

Therefore, it can be concluded that the economic dependence of the Canary Islands on tourism is evident, as its substantial contributions to employment and GDP make it the main economic driver. Likewise, this emphasises the need to keep analysing and studying the evolution of tourist campaigns in the Canary Islands, since they are key factors when growing and sustaining the region's economic prosperity.

2.3. THE CONCEPT OF TOURISM PROMOTION AND THE IMPACT OF TOURIST CAMPAIGNS ON DESTINATION CHOICE

In the case of tourism promotion, it refers to the marketing activities implemented by governmental bodies, tourism boards, and private and public stakeholders with the common objective of stimulating and nurturing tourism in a specific area (Draper, n.d.). In this manner, tourism promotion includes a wide range of strategies and actions focused on increasing awareness, sparking genuine interest, and ultimately persuading individuals to choose their desired destination.

These efforts include sharing information through different channels, creating engaging advertising campaigns, implementing experiential marketing initiatives, establishing strategic partnerships, encouraging positive word-of-mouth, and making use of the power of social media platforms. Through these diverse methods, tourism promotion plays a crucial role in the growth and prosperity of the tourism industry.

Similarly, some scholars also see tourism promotion as an essential component of marketing in the tourism industry (Tran, n.d.). They emphasise its significance in captivating and persuading customers, effectively communicating the value of the products or services, and attracting the target audience. In this way, tourism promotion is a fundamental part of the broader marketing mix and is deeply rooted in the dynamic business environment.

When it comes to tourist campaigns, they are not just advertisements, but essential channels of information about a specific area. They offer knowledge through the usage of images, sounds and special offers, all of them designed to spike interest and attract viewers to the destination advertised. For some individuals, the mere exposure to a campaign can reinforce an already formed image of the destination or even evoke new emotions, influencing their decision-making process.

A sociological study revealed that individuals, when asked about a certain destination, could recall attributes and adjectives of the destination that they had previously seen in a tourist campaign (Bærenholdt et al., 2017). This indicates that the information from the advertisement remained in memory and, therefore, is likely to be used when planning a holiday.

In conclusion, tourism promotion, and, therefore, tourist campaigns are vital tools when attracting visitors. By using different marketing practices, stakeholders aim to spark interest and influence the decision-making process. Therefore, we can conclude that continued innovation and adaptation in promotional approaches is essential for destinations to remain competitive and appeal to evolving travellers' preferences.

3. METHODOLOGY

The Project utilises a qualitative research design, focusing on content analysis of historical and contemporary tourist campaigns. This approach allows for an in-depth understanding of the promotional strategies and their evolution over time.

To ensure validity and reliability, data was acquired from the following sources:

- Historical Archives: Advertisements from the British Newspaper Archive and *The Times* Archive.
- Tourism Boards and Government Publications: Posters and documents from the National Tourism Board and the Cervantes Institute.
- Academic Journals and books: relevant literature on tourism promotion and marketing strategies.

As for the instruments used for data collection and analysis, the following are worth mentioning:

- Archival Research: Used to gather historical advertisements and posters.
- Literature Review: Provided a theoretical framework for understanding, categorising and analysing the data.

4. ANALYSIS OF PREVIOUS TOURIST CAMPAIGNS IN THE CANARY ISLANDS

To understand the evolution of tourist campaigns in the Canary Islands, it is imperative to investigate the historical roots of promotional endeavours. Therefore, this chapter will be analysing the different campaigns that have promoted the destination from 1940 to 2019.

Before delving into the analysis, it is important to establish which items and elements shall be examined to properly evaluate the promotional efforts (J.M. Rodríguez, 2023):

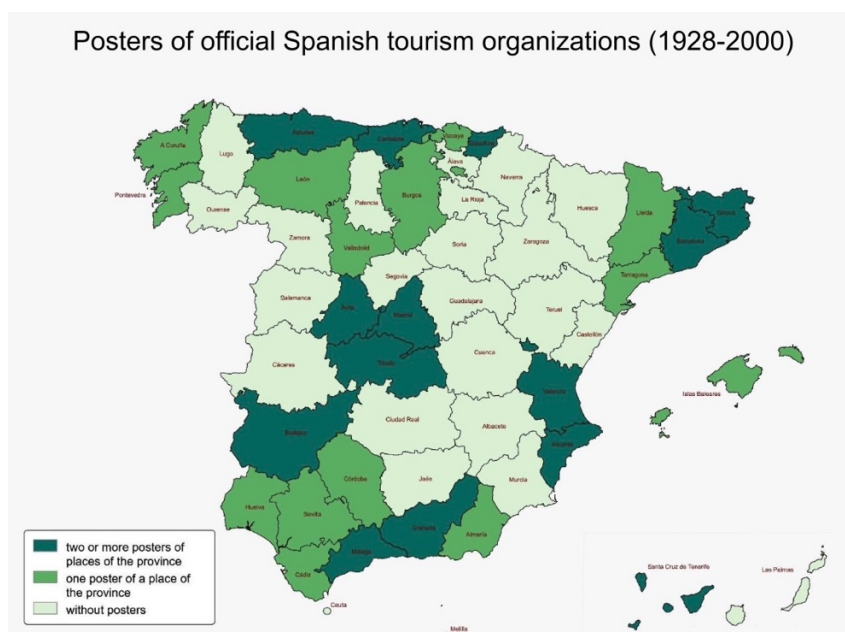
- Approach: This refers to the different perspectives or themes used in the campaign. This element shows the singularity of a promotional proposal, and it can come from the diversity of options, features, or advantages of a product, service, or destination, allowing different interests or needs of the target audience to be addressed.
- Message: This relates to specific ideas or concepts designed to capture the audience's attention, generate impact and create an emotional connection. It is commonly used to highlight unique attributes, address challenges, or question existing beliefs.

- Target audience: The groups of people with unique interests and demographic traits to whom the campaign is designed. In this end-of-degree project, we will see how the campaigns tailor their message and communication strategy to connect more effectively with each segment.
- Visual image: It is used to create impact and emphasise specific characteristics and values. It combines colours, striking images or contrasting scenarios to reflect the destination's identity and evoke emotions in the target audience.

Moreover, this section is divided into two stages: 1940 to 2000 and 2000 to 2019. This division is intentional, based on significant historical, economic and technological factors that mark distinct phases in the development and promotion of tourism in the Canary Islands and that will be further explored in this end-of-degree project.

4.1. 1940 - 2000

In the early stages of tourism development, there was little to no effort made to promote the Canary Islands as a tourist destination of their own. In this period, official Spanish tourism organizations¹ promoted Spain as a whole, without focusing on a specific province or Autonomous Community, as seen on the following map:



Map of the posters by Spanish tourism organizations throughout the years.
Note. Own elaboration based on data collected from Instituto Cervantes.

Their promotional approach used posters as the main element. Actually, until the 1980s, it was the only means used by Spain's tourism organizations (Instituto Cervantes & Asociación General de Empresas de Publicidad, n.d.). This is mainly due to budget reasons, since it is indisputably cheaper than the

¹ El Patronato Nacional de Turismo was established in 1929 to promote tourism in Spain. However, it was dissolved in 1931 and replaced by La Comisaría Regia de Turismo, which was also succeeded by La Dirección General de Turismo in 1951.

investment required for graphic advertisements in magazines or television, but also because of the nature of the activity itself. These posters would often remain exposed in travel agencies for years.

For this reason, this section analyses the few posters dedicated to the Canary Islands, alongside a selection of British newspaper advertisements preserved in archives such as the British Newspaper Archive and *The Times* Archive.

4.1.1. “Tenerife: Las Islas Afortunadas”

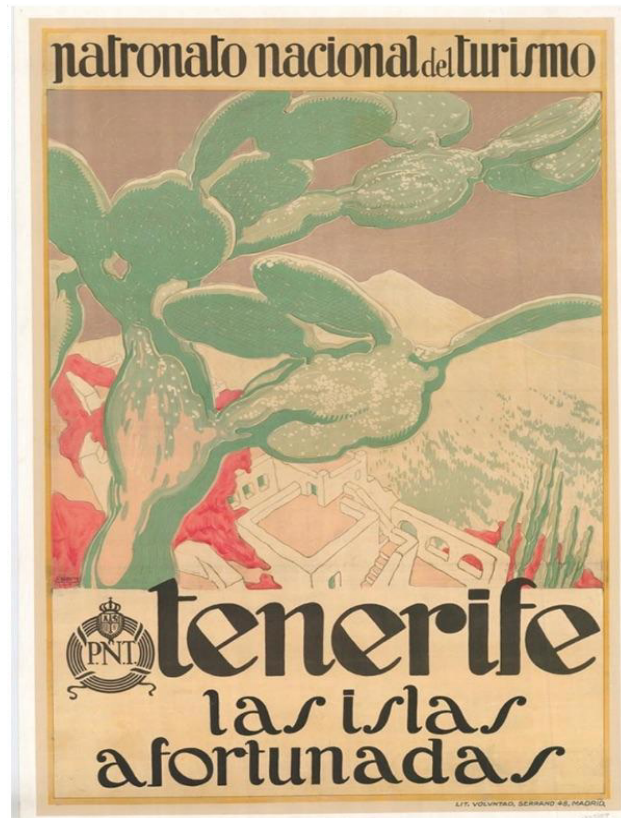
The first one is part of a collection of 13 posters published in 1939 and is the only one dedicated to the Canaries, specifically Tenerife. They all have the same format: the headline “Patronato Nacional de Turismo”, an image in the middle, and a slogan at the bottom that always starts with the destination’s name. Moreover, the slogans are in most cases grandiloquent (Instituto Cervantes & Asociación General de Empresas de Publicidad, n.d.); such is also the case for this one.

As for the image of choice, it is a drawing in soft colours that depicts a scene that is commonly seen on the islands. In the foreground, there is a plant locally known as “tunera” (a sort of cactus) and, in the background, houses and the Teide volcano. This scene encapsulates the iconic beauty and landmarks of Tenerife.

As for the slogan, “Tenerife: Las Islas Afortunadas” (“Tenerife: The fortunate Islands”), it is meant to emphasise the sunny weather of the Canary Islands, making use of ancient Greek mythology. Back then, it was known as a place where souls found eternal rest, a site with green, flower-filled, and sunny landscapes (*El Día* Tenerife, 2023). This follows the trend in Spanish advertising of selling the country as a warm and sunny destination. This is because it was soon understood that the mildness of the climate in the majority of Spain, especially along its coastline, was enviable for citizens of the northern European countries, where the majority of the visitors came from.

However, it must be said that the slogan contains a geographical mistake. It blurs the distinction between an individual island, in this case Tenerife, and the whole archipelago. This clearly highlights the priority of promotion over accuracy in this period. As scholars say, “Everything was fair game in advertising” (Fernández Poyatos & Valero Escandel, 2015, 170).

In conclusion, this poster exemplifies the simplicity and effectiveness of early commercial advertising communication, prioritising clear messaging and visual appeal, to attract potential tourists.



Tenerife. Las Islas Afortunadas.
Note. Retrieved from Instituto Cervantes.

4.1.2. “16 days in heavenly Tenerife”

This advertisement was published by the British newspaper *The Tatler* in 1960. It takes a more straightforward approach if we compare it to the first poster. In this manner, it focuses on one thing only: the weather.

The headline “16 days in heavenly Tenerife” quickly captures the reader's attention, promising an escape from the harsh British winter. By accentuating the heavenly aspect of the island, the slogan is meant to create a sense of allure for the target audience. Also, the pictures were chosen to reinforce this message. In the first one, we can see a couple under the rainy sky wearing coats; meanwhile, the second picture shows a smiley couple wearing swimsuits under the Canarian sun.

Also, it's important to note that this advertisement, unlike the previous poster published by the Spanish Tourism Board, is produced by a private company (Horizon Travel) and thus focuses solely on the weather aspect of Tenerife without digging into its idiosyncrasy.

You don't *have* to suffer through a British winter



**FLY OUT OF THE COLD INTO THE SUN
ON A HORIZON "WINTER SUNSHINE" HOLIDAY**

16 days in heavenly **Tenerife**
CANARY ISLANDS

for only 85 gns - direct by Viscount

Some seventy miles off the coast of West Africa lies Tenerife—largest of the Canaries, "the fortunate Isles". Its shores have never known winter. In Tenerife you are glad to be alive the full twenty-four hours of the day, at the very time when the British weather is at its most depressing.

PURE LUXURY ALL THE WAY AT AMAZINGLY LOW COST

Beginning on the 18th December, a Horizon "Winter Sunshine" Holiday flies you in a luxurious Viscount of British United Airways to Tenerife and accommodates you in the most luxurious hotels for 16 days (for instance, the completely new Las Vegas, a first class hotel in Puerto de la Cruz), at a cost you would expect to pay for the air fare alone. Worth investigating isn't it?

16 days in heavenly Tenerife.

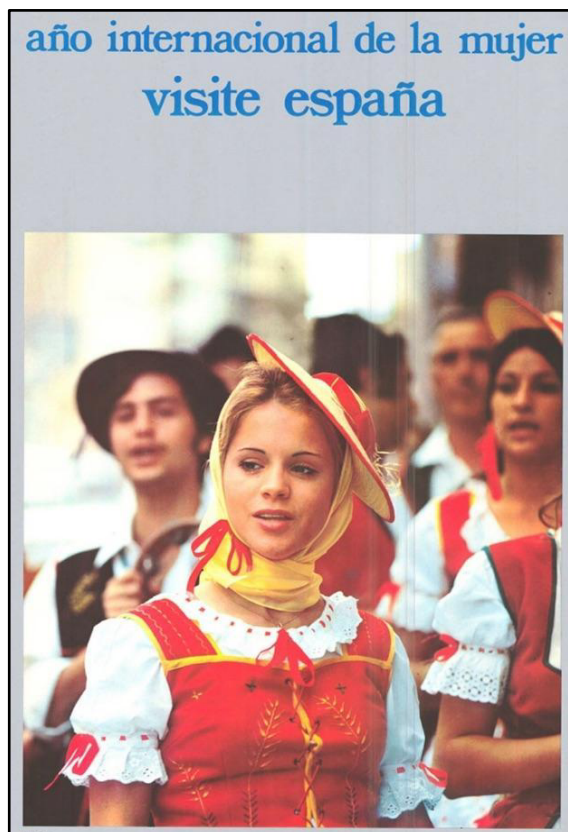
Note. Retrieved from the British Newspaper Archive.

4.1.3. "Año internacional de la mujer. Visite España"

This poster dates back to 1974 and is part of a series dedicated to the "International Year of Women", which showed different Spanish women wearing regional clothing. During this period, we can sense a strategic shift in Spanish tourism promotion. There was an effort to present a more inclusive and open image of Spain, contrasting with the oppressive reality of Franco's dictatorship (Fernández Poyatos & Valero Escandel, 2015).

In this particular poster, we can see a woman at the foreground, dressed in colourful garments typical of the Canary Islands, specifically from the municipality of La Orotava in Tenerife. In the background, we can see other men and women also dressed in Canarian costumes. This scene highlights the cultural richness of the islands, interestingly diverging from the recurring weather theme.

Therefore, we can affirm that the target audience is international tourists, particularly women, who seek authenticity and immersion in local culture.



Año internacional de la mujer. Visite España
Note. Retrieved from Instituto Cervantes.

4.1.4. “Have a great Winter Sunshine Holiday” and “Sunworship”

Both newspaper advertisements employ similar strategies to attract potential tourists. Therefore, for the purpose of this section, they shall be analysed together.

Published in 1979 by the company Sunbound on the British newspaper *Ulster Star*, the first advertisement features a rectangular layout. At the top left corner, there is a small drawing of a couple wearing swimsuits. However, the main visual element is the large drawing of a woman in a bikini holding the sun, inside of which is written the average temperature of the Canary Islands (79/80 Fahrenheit). As for the slogan, it is displayed right below the couple and it says “Have a great Sunbound Winter Sunshine Holiday.”

As for the second advertisement, it was published in 1980 by FredOlsen and also has a rectangular layout. On the left side, there is a map of the Canary Islands, Madeira and Agadir. On the right side, we can see the illustration of a couple in swimsuits under an umbrella. The slogan, “Sunworship”, is placed above the pictures.

Consequently, it is evident that both target the same demographic: individuals, most likely from the United Kingdom, that are seeking a break from the cold.

In terms of the visual elements, they both incorporate illustrations related to the beach and the sun. However, FredOlsen’s approach is more informative, since they went a step further and included a map.

Sunbound's slogan is simple yet effective, which contrasts with FredOlsen's witty approach. The latter company used a play on words with the slogan "Sunworship", intertwining the sun-drenched aspect of their destinations with their cruise and ferry service.



Have a Great Sunbound Winter Sunshine Holiday.
Note. Retrieved from the British Newspaper Archive.



Sunworship.
Note. Retrieved from the British Newspaper Archive.

4.1.5. "A very different Spain"

This advertisement was published in 1983 in *The Times* by the company Mundi Color Holidays. It stands out from the previous publicity due to its portrayal of the Canaries as a multifaceted destination. It has a broader and more informative style, since it promotes all seven islands.

In terms of the visual elements, there are a few drawings of iconic landmarks such as the cathedral of La Laguna, the Teide volcano, typical Canarian houses with their unique balconies, local cuisine and camels. The map of the Canary Islands reinforces the message of exploration and discovery.

As for the slogan, we can identify three sentences that are bigger and more eye-catching than the rest of the text: "A very different Spain", "Visit the Spectacular Seven: The Canary Islands", and "If you think you know Spain, think again." They all stress the selling points of the islands while still challenging the preconceived notions about Spain. Thus, they invite the target to explore lesser known places.

The text is significantly long and rich in detail and explores the characteristics of each island. It was common for press advertisements to include extensive explanatory text until the late 1990s. It was not until the latter half of the 1990s and the early 2000s that we began to see advertisements with minimal or no text, often just the slogan.

Also, it is worth noting that this is the first promotional resource we have analysed so far that addresses the culinary offerings of the islands, as well as activities beyond going to the beach. By mentioning cultural landmarks, traditional food and activities, it promotes the archipelago as a destination with depth and variety. This take positions the islands as a destination catering to a wider range of travellers.

A Very Different Spain

Naturally, we feature an attractive choice of holidays to popular beach resorts, but as Spain's leading tour operator, we also offer a superb selection of year-round holidays to less well-known areas – to the authentic Spain, the Spain of the Spantards. Andalusia, for example, either by coach or self-drive car. Famous cities; Madrid, Barcelona, Sevilla. The unique Paredores, those remarkable hotels which epitomise the tradition of Spain. Our colourful summer or winter brochures set it out in detail.

Ask your Travel Agent for a copy or phone 01-688 2185.

MUNDI COLOR HOLIDAYS, 219 VAUXHALL BRIDGE ROAD, LONDON SW1V 1EE

Visit the spectacular seven. The Canary Islands.

Think of Spain as you know her. A country of sun-drenched sands and deep blue skies. Now think again. Imagine the seven small islands where own unique personality. Tenerife stands sentinel over her sisters. Dominated by the Teide, a genial volcano which has, in time, created one of the most exquisite landscapes in the world. On La Palma, quaint village houses with wooden balconies are set against a background of vineyards and giant ferns. Enter one of the island's famous water-cress soup. Or sip chilled wine and feast on succulent seafood.

Wander through banana groves on the island of Gomera or climb to the twisted lava shapes created by Mother Nature at Los Lajiales on Hierro.

Travel to Gran Canaria and you will find an island of sharp contrasts. Her landscape changes from deserts to tropical forests and back again all in an area of just 950 square miles. A perfect spot too for the active traveller where botanical gardens and monuments are waiting to be visited. Hire camels on Lanzarote and ride slowly up the slopes of Montaña del Fuego or escape from life's pressures and fish for tuna off the pure white sands of Fuerteventura. The Canaries. Seven magnificent islands just waiting for you. And to think you thought you knew Spain.

SPAIN

Contact your local travel agent or The Spanish National Tourist Office, 57 St. James's Street, London SW1. Tel 01-499 090

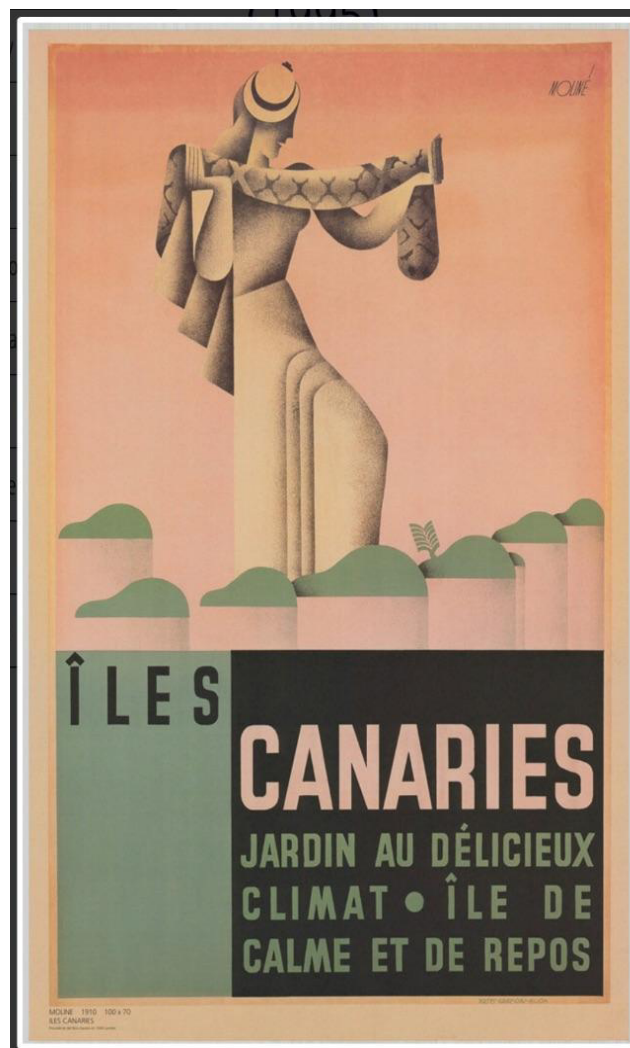
A Very Different Spain.
Note. Retrieved from *the Times* Archive.

4.1.6. “Îles Canaries: Jardin au délicieux climat. Îles de Calme et de Repos”

This poster was originally created in 1920 by Moliné. However, it was recovered by the Institute of Tourism Studies (IET) in the 1990s. It was in this decade when the IET started an important task of collecting, cataloguing, conserving and reusing historical posters with the intention to promote tourism in Spain (Instituto Cervantes & Asociación General de Empresas de Publicidad, n.d.).

The text written in French translates into English as follows: “The Canary Islands. Garden with delightful climate. Islands of calm and rest.” The intention, once again, is to reinforce the idea of an exotic paradise that offers pleasant weather and a peaceful atmosphere. Therefore, its target is travel enthusiasts who seek tranquillity and nice weather.

When it comes to visual composition, we can see a slight change compared to the patterns observed on the previously analysed posters. It features an artistic representation of a woman dressed in traditional Canarian attire executed in a geometric style.



Îles Canaries: Jardin au délicieux climat.
Note. Retrieved from Instituto Cervantes.

4.1.7. Findings

The research of these first campaigns has shown that the early promotional efforts were simplistic and focused on portraying the image of the Canary Islands as a fun and sunny destination, often overlooking the islands' identity. Moreover, they mainly focused on promoting the island of Tenerife. Among the six advertisements analysed in this section, only one of the most recent ones addresses each island individually.

The analysis also punctuates the importance of considering historical socio-political contexts when trying to understand the evolution of tourism campaigns. We have seen shifts in promotional strategies during periods of political turbulence. Furthermore, the inclusion of diverse perspectives and voices in promotional materials, as evidenced in campaigns targeting women or international tourists, shows a growing recognition of the relevance of inclusivity and authenticity in tourism promotion.

4.2. 2000 - 2019

During this period there was a shift in the level of effort dedicated to promoting the Canary Islands. Unlike the previous decades, which were characterised by the lack of promotional campaigns, this period experienced an increase in both the amount and diversity of promotional materials. This is explained not only by the advancement in communication technologies but also because of the growing acknowledgement of the role of tourism in the economy of the archipelago.

4.2.1. “Tenerife amable”

The campaign “Tenerife amable” was launched in 2003 and its approach was to highlight the kindness and friendly traits of the locals. By doing so, they wanted to differentiate from other destinations and also create a positive perception among potential visitors.

Therefore, the message of the campaign was hospitality and kindness. As for the target audience, it was European tourists, mainly British and German.

The logo chosen was simple yet impactful. It was a smiling sun in blue and white, which are the colours of Tenerife’s flag. This logo became the corporate image of Turismo de Tenerife² until 2020, which exemplifies the campaign’s relevance.

Moreover, there were 5 commercials produced under this campaign. One of them featured the song “My way” by Frank Sinatra performed by the Operación Triunfo contestant Tony Santos. As a matter of fact, Tony Santos, a native from Tenerife, became the image for “Tenerife amable”. Slogans used in these spots, such as “We put a smile in everything. That’s how we are” and “Our smile is our best sun”, aimed to reinforce this message of warmth and hospitality.



Tenerife Amable.

Note. Retrieved from Turismo de Tenerife

4.2.2. “Tenerife al ciento x ciento”

Similarly to the previous campaign, this initiative from 2008 focuses on raising awareness among the local population about the importance of welcoming tourists warmly. Therefore, the message revolves

² Turismo de Tenerife is an official tourism organization founded in 1992, under the Tenerife Island Council. Its main functions include promoting Tenerife as a tourist destination, supporting the development of tourism infrastructure, and enhancing the visitor’s experience.

around fostering a sense of hospitality towards tourists among the locals. By encouraging active involvement and positive attitudes from workers in different sectors such as transportation, hospitality and leisure, the campaign aims to enhance the overall tourist experience. Therefore, we can conclude that the target audience are the residents of Tenerife.

As for the slogan, it can be translated as "Tenerife at one hundred percent". However, it is worth mentioning that there is a wordplay between the words "siento" (feel) and "ciento" (hundred) because in the Canarian dialectal variety of Spanish both words are pronounced the same way. This play of homophony cleverly communicates the idea of wholehearted participation and commitment to the economic activity on the part of the local community.

To promote it, they did not only use print media, radio, and television, but also innovative resources like websites and social media. The campaign had its own website and Facebook profile.

Regarding visual resources, the logo chosen was very simple. It consisted of the slogan in blue and orange. It was also printed on T-shirts that were commercialised.

This campaign lasted over time, as in 2011 Turismo de Tenerife launched the "Siento Tenerife" contest, through which it invited the local population to upload one-minute videos on YouTube showcasing their favourite attractions on the island.



Tenerife al siento x ciento.
Note. Retrieved from Turismo de Tenerife.

4.2.3. "La sonrisa del Sol"

Financed by Turismo de Islas Canarias³, "La sonrisa del Sol", or "The smile of the Sun", is a 25-minute-long documentary filmed in the Canary Islands that allows the viewer to become part of the journey of eleven Inuit individuals that visited the islands in 2015. Through captivating visuals and storytelling, viewers are immersed in the contrasting realities and lifestyles between Greenland and the Canary Islands.

This documentary focuses on showing the warmth and hospitality of the archipelago. Thus, the message is cultural exchange, human connection and appreciation for different cultures.

³ Turismo de Canarias or Promotur Turismo de Canarias is a public company under the Ministry of Tourism, Industry and Commerce of the Canary islands' government.

This documentary reaches a wide demographic. The target audience ranges from individuals interested in anthropology and cultural experiences, to nature enthusiasts and any individual interested in exploring cultural differences.

In this campaign, a variety of marketing resources and tools were used. These include online platforms and social media channels, as well as partnerships with bloggers, influencers, and media outlets. To make the content more accessible to audiences around the world, multilingual subtitles were also added.



La sonrisa del sol.

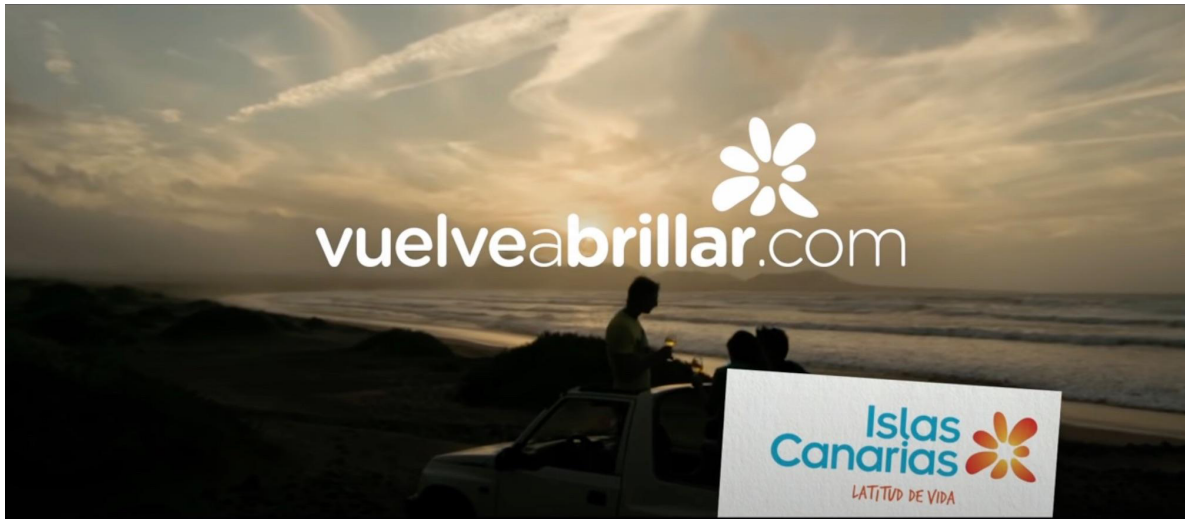
Note. Retrieved from Turismo de Islas Canarias.

4.2.4. “Vuelve a brillar”

The “Vuelve a brillar” campaign was created in 2015 by Promotur to reposition the brand of the Canary Islands in markets that have long been key in the history of the archipelago’s tourism, such as Germany, Belgium, France, Ireland, Norway, the United Kingdom, and Sweden. It received an award at the XaxiE Awards, which are organised by GroupM and acknowledge the top digital advertising campaigns. These awards assess campaigns based on their integration, strategy and result (Gobierno de Canarias, 2015).

The message of this campaign is to escape routine and embark on a journey of revitalisation of the body and mind. In this way, the slogan, which translates into English as “Shine again”, emphasises the destination’s ability to revitalise its visitors. Moreover, they produced a three-minute film that addresses this topic by showing iconic landscapes like the dunes of Maspalomas, starlit skies and beaches, inviting viewers to escape their routine and embark on this revitalising journey.

With its compelling narrative and visually captivating content, it appeals to a broad audience. However, it is especially targeted to individuals from the mentioned countries that are tired of the monotony of their daily life.



Vuelve a brillar.

Note. Retrieved from Turismo de Islas Canarias.

4.2.5. “#NotWinterGames”

The campaign #NotWinterGames was launched by Promotur in 2018. It was so innovative and impactful that it generated more than a 100 million impacts in Europe in less than two weeks and a high participation in social media (Gobierno de Canarias, 2018).

The campaign capitalised on the attention drawn to the winter Olympic games held in South Korea in 2018. It featured advertisements that used images of different activities like sunbathing and swimming, which can be enjoyed in the Canaries during this season. The aim was to stand out in a moment where all the information shown on the media was regarding the icy competitions of the sporting event. The campaign drew attention for its creativity and ability to use the focus on this event to promote the warm climate of the islands during the winter.

Therefore, the #NotWinterGames campaign employs creativity, humour, and the participation of influencers to generate interest and visibility. By presenting fake Olympic events in the Canary Islands, the campaign humorously emphasises that they are not a typical winter destination. This unique approach captures attention and encourages engagement with the campaign’s message.

As for the visual elements, bright and vibrant colours are used to highlight outdoor activities and the energetic atmosphere of the islands during the winter season. Images depict people engaging in water sports, exploring natural landscapes, and embracing outdoor leisure, aiming to evoke feelings of fun, adventure, and freedom. These visuals create a compelling narrative that resonates with the campaign’s target audience, encouraging them to consider the Canary Islands as a top winter holiday destination.

Therefore, the #NotWinterGames campaign target audience was individuals seeking an escape from the winter cold to a warmer climate where they could still enjoy outdoor activities. This audience was mainly young travellers looking for exciting and fun experiences during the winter season. Furthermore, it is a demographic that is likely to be influenced by social media trends and seeks destinations that offer unique and shareable experiences.

In terms of the communication channels, we can highlight social media platforms such as Facebook and Instagram. There were also giant screens displaying these advertisements in capital cities like Seoul, London, Berlin and Oslo.



Not Winter Games.

Note. Retrieved from Turismo de Islas Canarias.

4.2.6. “Islas Canarias, ¿dónde mejor?”

At the end of 2019 Promotur Turismo de Canarias designed a promotional campaign focused on promoting domestic tourism, which received the name of “Canary Islands, where better?”. The intention was to boost domestic tourism in 2020, especially targeting long weekends and national holidays in which short getaways are ideal. Even though this campaign wasn't successful because of the outbreak of COVID-19, it is still worthy of analysis in order to properly understand the evolution of tourism promotion.

The campaign's main goal was to encourage the residents of the Canaries to visit their neighbouring islands. Co-financed 85% by the European Regional Development Fund (ERDF), this initiative aligns with Turismo de Canarias' strategy of strengthening local tourism. Between January and October 2019, domestic tourism saw a 15.8 % increase compared to the same period the previous year, with 1,547,094 Canary Islands residents staying in tourist establishments across the archipelago (Gobierno de Canarias, 2019).

The target audience is evidently the residents of the islands, especially those who haven't overly explored their own archipelago. It also appeals to those individuals who have been to other international destinations and are looking to rediscover the beauty of their home.

To achieve this, the initiative drew attention through radio segments that highlighted activities such as watching the sunset at Los Hervideros in Lanzarote, exploring the Windmill Route in Fuerteventura, taking a trip to Los Órganos in La Gomera, or indulging in a swim at the Pozo de las Calcosas in El Hierro. Furthermore, the campaign was promoted across other platforms including print media, social media, and television advertisements.

Therefore, the visual elements used by this campaign were centred around accentuating the natural beauty and diversity of the islands. To do so, it features vibrant high-quality images that evoke a sense of calmness, adventure and connection to nature.



Islas Canarias, ¿dónde mejor?
Note. Retrieved from Turismo de Islas Canarias.

4.2.7. “Tu cuerpo pide Islas Canarias”

In 2019 Turismo de Islas Canarias collaborated with Facebook to create the innovative campaign “Your Body Craves Canary Islands.” This innovative initiative employed big data to create personalised videos in Facebook with the goal to engage users with custom content promoting the archipelago.

The main message of the campaign was to highlight the favourable climate of the Canary Islands, especially during the colder months in Northern European countries. To achieve so, the "Your Body Craves Canary Islands" campaign made personalised video content generated from users' Facebook data, seamlessly blending their own images with curated visuals of the Canary Islands. The campaign employs a humorous and empathetic tone to connect with users, emphasising the contrast between the dreary weather in their home countries and the sunny paradise of the Canary Islands.

Therefore, the target audience are individuals from Northern European countries, especially those from Norway, Sweden, Germany, the Netherlands, Belgium, the United Kingdom, and Ireland. It aims to engage users who are receptive to personalised content and are likely to be influenced by the allure of the islands.

The "Your Body needs Canary Islands" campaign demonstrated remarkable effectiveness in engaging users and driving interest in the Canary Islands as a holiday destination. With over 22 million views and a 38% participation rate (Gobierno de Canarias, 2019), the campaign successfully captured users' attention and encouraged them to share personalised videos with their social networks. The campaign's innovative use of Facebook's big data technology has allowed for highly targeted and personalised marketing, resulting in a significant impact on user engagement and brand awareness.

4.2.8. Findings

The turn of the millennium marked a shift in promotional strategies, since there was a significant increase in the level of effort and investment dedicated to promoting the Canary Islands as a tourist destination. Unlike in previous decades, almost all the islands were promoted, particularly towards the end of the 2010s.

Even though the climate remained the main theme in promoting the archipelago, there was a small attempt to use the unique attributes of the region to attract more diverse target audiences. Thus, initiatives such as “Tenerife amable” and “Tenerife al ciento por ciento” utilised qualities of the local population as a differentiating factor.

Moreover, this era saw a noticeable shift towards digital platforms and innovative marketing techniques. Campaigns like “#NotWinterGames” exemplified the importance of using social media platforms and influencer partnerships to engage target audiences effectively.

Additionally, this period shows a more sophisticated promotional effort, as they began employing more advanced marketing strategies. On one hand, campaigns like “Vuelve a Brillar” made use of storytelling and visually captivating content to communicate its message. Campaigns like “#NotWinterGames”, on the other hand, demonstrated a more creative and humorous approach.

In summary, the findings highlight the evolution of tourist campaigns in the Canary Islands, which reflects the destination’s commitment to staying relevant in an increasingly competitive tourism landscape.

5. ANALYSIS OF THE CURRENT CAMPAIGNS (2020 – 2024)

During this period, a significant change in tourism promotion can be observed, since in 2021 the Government of the Canary Islands approved "Canarias Destino", a shared strategy for transforming the Canarian tourism model.

This strategy was approved to address the new problems the sector was facing. On one hand, changes in tourists' behaviour patterns were identified, with tourists seeking more authentic and distinctive experiences to justify their travel decisions, while their concern for the environmental impact of their travels grows. On the other hand, changes have occurred in the global tourism business model due to the emergence of new market niches and digital transformation. Additionally, there have been changes in the consideration of tourism's impact on the territory, economy, and society, which demand a greater generation of value in terms of return and respect for its identity and environmental balance (Gobierno de Canarias & Promotur, 2021).

To address the changing reality of tourism activity, the Canarias Destino strategy was organised around eight transversal action axes: digital leadership, direct connection with the visitor, knowledge management, innovation, cohesion of the value chain, continuous learning and iteration, destination empowerment, and, lastly, governance and public-private collaboration.

Furthermore, this strategy identified target customer segments, which form the basis for communication and marketing strategies aimed at attracting visitors and promoting repeat visits. These segments were selected based on their attractiveness and the ability of the Canary Islands' tourism offerings to meet their needs and expectations. Each segment features its own profile of tourists.

When it comes to sun and beach tourism, the following profiles are identified:

- Sun and beach lovers: they seek relaxation and good weather without specific interests. Prefer accommodations near the beach with entertainment options. Travel in pairs, groups of friends, or family, emphasising safety and children's services.
- Romantics: couples looking for rest and intimacy, valuing gastronomy and picturesque locations. Prefer accommodations with special features, like jacuzzis or villas.
- Explorers: seek active disconnection by combining traditional sun and beach activities with discovering the surroundings. Travel in pairs or alone, valuing the location of the accommodation.
- Water Activity Enthusiasts: young tourists that are motivated by outdoor activities, especially related to the sea. They also look for places with nightlife options.
- Exclusivity Seekers: adults looking for rest linked to a sense of exclusivity and high-quality services. They prefer adult-only accommodations and value gourmet food and wellness services.
- Modern Epicureans: seek exclusivity and less frequented places. This profile values quality in gastronomy and culture, preferring boutique hotels or charming rural houses without children.
- Uninhibited Travellers: tourists seeking unique experiences in a space of freedom regarding their sexual orientation.

As for the tourist profiles in the nature tourism segment, there are three:

- Nature Explorers: motivated by exploration and discovery in ecological areas. This profile values environmental commitment and seeks landscapes without human presence.
- Transcendent Travellers: individuals that revitalise through physical exercise and mindfulness and prefer coastal destinations that benefit their health.
- Hiking Enthusiasts: adults and seniors who enjoy hiking in attractive natural settings.

When it comes to active tourism, the following customer segments are included:

- Nature Sports Enthusiasts: Young people experienced in specific sports activities in natural environments.
- Wind and Wave Sports Enthusiasts: Experts in wind and wave sports who value the location of accommodations and specialised services.
- Diving Enthusiasts: Experts in diving looking for attractive environments to practise their hobby.
- Golf Enthusiasts: Adults and seniors who prioritise golf over other activities.
- Sailing and Deep-Sea Fishing Enthusiasts: Adults and seniors motivated by sailing and deep-sea fishing.

Finally, there are seven more profiles who do not fit in the aforementioned categories:

- Convention and Congress Organizers: Interested in holding events in attractive locations.
- Couples (Wedding Tourism): Couples looking to celebrate their wedding in a romantic setting.
- Cruisers: Tourists who enjoy cruises with attractive stopovers.
- High-Level Athletes and Clubs: Professionals and amateurs seeking suitable locations for training and competition.
- Canary Islands Residents: Residents who choose to visit other islands of the archipelago for vacations, getaways, or leisure days.
- Foodies: Tourists interested in gastronomy and sophisticated culinary experiences.
- Cultural Travellers: Tourists passionate about local culture, art, and traditions, seeking authenticity in their experiences.

Therefore, in this section we will observe how these shifts on strategy have affected the promotional campaigns.

5.1. “ABRAZA DE NUEVO TUS ISLAS”

At the end of 2020, the campaign “Embrace your islands again” was launched with the same idea as in the “Where better” campaign of encouraging domestic tourism, but this time as a measure to help alleviate the economic effects of the pandemic. The main purpose of this initiative was to contribute to boosting the economic activity, as well as supporting businesses in the reopening of their establishments and the restoration of inter-island connections and reinforcing the image of a safe and responsible destination abroad.

In order to properly convey this message, this campaign focuses on building an emotional bond. Thus, various television spots, social media content and radio ads were created.

Regarding the visual elements used, these tv spots feature scenes depicting the Canary Islands’ way of life by mentioning its unique flavours, colours and traditions. To further enhance this emotional connection, the television spots specifically incorporate the song “Cúdame” by Pedro Guerra, a singer and songwriter from Tenerife.

Regarding the target audience, this campaign once again targets the Canary Islands’ population, both those who have already travelled within the archipelago and those who have not had the opportunity to do so.



Abraza de nuevo tus islas

Note. Retrieved from Turismo de Islas Canarias.

5.2. “LA VUELTA AL MUNDO EN 8 ISLAS”

Inspired by Julio Verne's novel *Around the World in 80 Days*, Turismo de Canarias launched the campaign "Around the World in 8 Islands" to the European market in 2021. Its main objective was to strengthen the destination's positioning among travellers from the main issuing countries. The campaign aimed to attract people interested in exploring new landscapes and experiences, whose primary motivation in choosing a destination was to discover spaces of high ecological value and authenticity through their traditions.

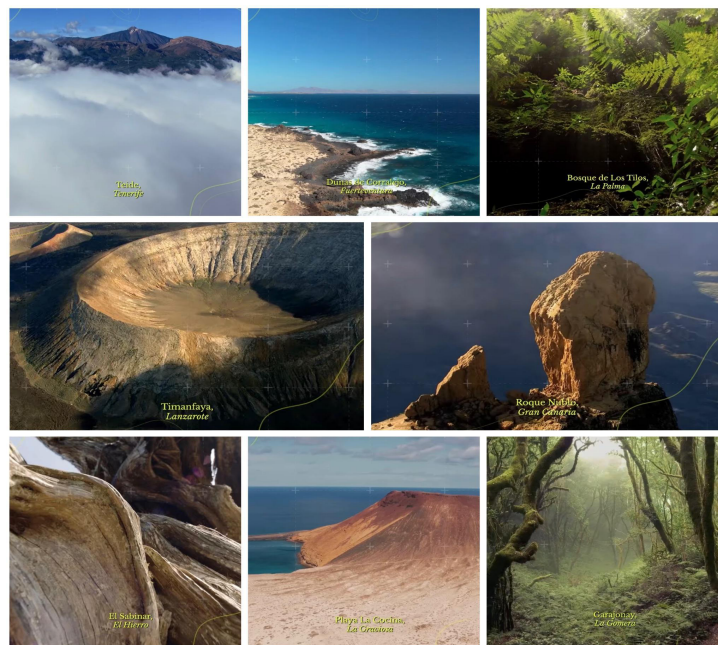
The campaign was developed in two phases, the first in Spain's mainland market and the second in the United Kingdom, Germany, Belgium, Ireland, Norway, France, the Netherlands, Switzerland, Sweden, Denmark, Finland, Italy, and Austria. The budget for the campaign was 830,000 euros and was disseminated through videos and images in various languages in programmatic advertising, Facebook, Instagram, and YouTube, with the aim of reaching more than 25 million users of different ages and interests (Gobierno de Canarias, 2021).

Regarding the message of this creative initiative, it suggests that anyone who travels to the Canary Islands can claim to have circled the globe, as they will have seen everything from lush jungles to unique beaches, remnants of lost civilizations, and centuries-old traditions. Additionally, this campaign aimed to take advantage of the fact that the islands were a safe destination in the sanitary context of the moment. In this manner, they wanted to invite travellers who, at another time, would have chosen more distant and exotic destinations, showing them that they can also find these attractions in the Canary Islands.

For the first time in our analysis, we can observe a deliberate and conscious effort to move away from the traditional concept of sun and beach and delve into other values related to the identity and culture of the destination.

As for the target audience, the idea was to appeal to three profiles of tourists: nature lovers, travellers interested in discovering the identity of the place they visit, and families. Once again, we are faced with an element that sets this campaign apart from the rest that we have analysed so far, as it is the first one whose target audience is well delimited and defined.

Regarding the images and visual elements, the campaign uses photographs and videos that exemplify the message of exoticism and landscape diversity, as well as the authenticity and cultural identity of each island.



La vuelta al mundo en 8 islas.
Note. Retrieved from Turismo de Islas Canarias.

5.3. “SANTA SEMANA”

Following the forecast that air seat capacity would increase by 18.4% compared to the same period in 2019 (*La Provincia*, 2023), Turismo de Canarias launched the promotional campaign "Holy Week" in 2023. The objective was to promote the islands as an ideal destination for disconnecting during the Easter holidays among Spanish tourists.

With a humorous approach, the campaign presents a fun and original "Saints' calendar," where the names refer to activities and tourist spots in the Canary Islands. In this campaign, you can find amusing suggestions, from "San Playón" for beach lovers, to "Santa Ruta" for hikers, "San Chapuzón" for water sports enthusiasts, and "Santo Clima" and "Santa Desconexión" for nice weather fanatics.

Regarding the visual elements used, the "Santa Semana" campaign employs visual images that reflect the different tourist activities available. The visuals aim to evoke feelings of relaxation, excitement, and pleasure, encouraging viewers to delve into the distinctive Easter experience offered by the Canary Islands.

Therefore, we can state that this campaign targets the Spanish market segment, particularly individuals seeking to escape routine and head to a sunny destination during their Holy Week vacation.



Santa Semana.

Note. Retrieved from Turismo de Islas Canarias.

5.4. “WINTER PRIDE MASPALOMAS”

The "Winter Pride" campaign aims to promote the event of the same name held in Maspalomas, a popular destination among the LGBTQ+ community in Europe. This one specifically is about the event that took place in 2023 and emphasises the event's significance in revitalising the tourism sector and providing a boost to the economy during a critical period. Furthermore, the campaign highlights Winter Pride as a must-attend gathering that offers both enjoyment and safety. It accentuates the event's high quality and festive atmosphere. Consequently, it shows Maspalomas as a “gay-friendly” place that embraces diversity, ensuring a welcoming environment for all visitors.

Once again, we are faced with a promotional initiative that breaks the schemes of previously analysed campaigns, as it targets a new market. Thus, the target audience of the "Winter Pride" campaign is primarily LGBTQ+ tourists, especially those seeking inclusive destinations and the possibility to attend pride parades and events during the winter.

The campaign employs visual imagery depicting fun-filled activities, diverse celebrations, and interactions among tourists and the local community. These visuals convey feelings of joy, authenticity, and camaraderie, reflecting the lively and inclusive atmosphere of Maspalomas during Winter Pride.



Winter Pride.

Note. Retrieved from Turismo de Islas Canarias.

5.5. "CANARY VISION PROJECT: REALITY YOU CAN TRULY SEE, HEAR AND FEEL"

In 2024, following the collective excitement sparked by the launch of American company Apple's virtual reality glasses, the Canary Islands Tourism Board once again managed to capture media attention in its favour. Thus, the campaign "Canary Vision Project: reality you can truly see, hear, and feel" was born, through which the Canarian government deployed a giant billboard at Puerta del Sol in Madrid, inviting people to experience the real deal in the islands.

Regarding the visual elements employed, they are simple: the advertising canvases display, alongside the mentioned slogan, a photo of diving goggles.

Through humour, this campaign sends a message advocating for actual reality amidst the rise of virtual worlds. It invites the target audience to reflect on the importance of finding a balance between the use of new technologies and the enjoyment of what lies before us. Thus, the motto of this campaign goes as follows: "We invite you to discover the true immersive experience. Thousands of landscapes. No wires,

no ties. It doesn't drain battery, it charges it. It doesn't keep you connected, it disconnects you. And they're not just goggles, they're the Canary Islands" (Gobierno de Canarias, 2024).

The "Canary Vision Project" campaign targets a diverse audience. It appeals to tech enthusiasts, as well as to nature lovers and adventure seekers. Overall, the campaign aims to generate excitement and engagement among curious and adventurous individuals who are open to new experiences. As for the markets targeted, even though at first it was displayed in Madrid, later on they also put billboards in countries like Germany, the United Kingdom, Ireland, France, Italy, and the United States of America (Gobierno de Canarias, 2024).



Canary Vision Project.
Note. Retrieved from Turismo de Islas Canarias.

5.6. "ISLAS CON MUCHO QUE CONTAR. UN VIAJE CON HISTORIA"

This promotional campaign, launched at the beginning of 2024, consists of 23 videos on the YouTube platform, in which tour guides narrate historical events that have shaped the essence of the Canary Islands. By organising these episodes into five chapters (the aboriginal population of the Canaries, the conquest of the islands, trade routes, French influence and British influence), the campaign comprehensively explores the heritage of the Canary Islands.

The focus of the campaign is on emotional connection and visitor loyalty. In this manner, the campaign not only enriches the personality of the brand of the Canary Islands but also seeks to diversify the tourism offer. By presenting the islands as a destination with historical and cultural background, the campaign aims to create a lasting emotional bond with tourists.

The goal was to attract tourists who are interested in history and show interest and respect for the culture of the places they visit. This demographic values authenticity and, therefore, is likely to appreciate the meticulously crafted narratives.



Islas con mucho que contar.
Note. Retrieved from Turismo de Islas Canarias.

5.7. FINDINGS

The campaigns analyzed during this period focus on the diversification of the tourism product, moving away from the already exploited sun and beach tourism model. Initiatives such as “La vuelta al mundo en 8 islas” and “Islas con mucho que contar. Un viaje con historia” demonstrate how current tourism promotion aims to, more than ever, promote the cultural and natural offerings of the destination. Moreover, by targeting specific tourist profiles, such as nature lovers, history enthusiasts, and LGBTQ+ tourists, the current marketing plan intends to broaden its visitor profile.

In addition, each campaign uses tailored communication strategies to resonate with its target audience effectively. For instance, “Abraza de nuevo tus islas” used emotional narratives to reconnect with residents in the aftermath of the pandemic, encouraging a sense of pride and support for local businesses.

These campaigns also demonstrate agility in response to evolving market and global trends. The “Santa Semana” campaign, launched to take advantage of increased airline seat capacity during Holy Week, effectively targeted domestic tourists looking for a getaway. Moreover, the “Canary Vision Project” campaign capitalized on virtual reality.

In conclusion, the period from 2020 to 2024 marks a transformative phase for tourism promotion in the archipelago. The adoption of the “Canarias Destino” strategy has provided the destination with the ability to navigate complex challenges while benefiting from emerging opportunities.

6. CONCLUSION

The Canary Islands is, nowadays, an example of a well-crafted tourism promotion proposition that successfully meets the challenges of a highly competitive market. However, this success couldn't have been possible without change.

In the early days, campaigns took a more straightforward approach. Furthermore, the themes remained consistent and non-innovational, and the promotional content relied entirely on print-media. However, as global tourism trends evolved, so did the strategies employed to attract and engage visitors.

With the rise of digital media and the changing expectations of tourists, the campaigns began to embrace more sophisticated strategies. The shift towards digital platforms allowed for more interactive and engaging content, reaching potential tourists through websites, social media, and online advertisements. This transition was key to keep the destination competitive and relevant in an increasingly digital world. Campaigns during this phase used the combined power of storytelling and the aforementioned media to provide immersive glimpses into the rich experiences awaiting visitors.

Moreover, the promotional strategies evolved further to reflect the islands' offerings, catering to a wide range of interests. Modern campaigns show a broader picture of the islands as a destination that offers something for everyone.

A key characteristic of their current strategies is their ability to foster a deep emotional connection with the audience. By using humorous marketing tactics, storytelling, influencer content, and unique concepts, the campaigns capture public attention and set the Canary Islands apart from potential competitors.

Market segmentation is another defining trait of the promotional strategies. Throughout the years, there has been a clear effort on identifying different audiences and tailoring the messages and offerings to each segment. In recent years, the Canary Islands' tourism campaigns have increasingly focused on inclusivity and diversity, reflecting broader societal interests. This inclusivity is particularly evident in the efforts of attracting LGBTQ+ tourists, with dedicated campaigns that position the islands as a safe and accepting destination for the LGBTQ+ community.

However, as we look into the future, it is essential that destinations continue to innovate and adapt. Therefore, according to the findings of this end-of-degree project, there are certain aspects that can be taken into consideration in the future.

Firstly, in order to properly highlight the diversity of the archipelago, it is important that future campaigns give more attention to islands such as La Graciosa, El Hierro and La Gomera. Our analysis reveals that these islands are often overlooked, with campaigns focusing on the already popular and crowded destinations. Secondly, it would be advisable to focus more on sustainability. As tourists become more environmentally conscious, campaigns should emphasize the Canary Islands' efforts to preserve their environment.

Lastly, the limitations that this end-of-degree project has faced must be acknowledged, such as the limited preservation of historical promotional materials and the potential subjectivity in the interpretation of these materials. Future research could benefit from broader access to historical archives and closer collaboration with official organizations.

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