



**Universitat de les
Illes Balears**

Facultat de Turisme

Memòria del Treball de Fi de Grau

Tourism and Cinema. A practical approach to the Balearic Islands

Eduardo Plasencia Garcia

Grau de Turisme

Any acadèmic 2014-15

DNI de l'alumne: 43214981M

Treball tutelat per Antoni Serra Cantallops
Departament d'Economia de l'Empresa



S'autoritza la Universitat a incloure el meu treball en el Repositori Institucional per a la seva consulta en accés obert i difusió en línia, amb finalitats exclusivament acadèmiques i d'investigació

Paraules clau del treball:

Tourism, Film, Film-induced Tourism, film location, tourism destination, film route, Film commission, experience, Balearic Islands, film shooting, awareness, promotion.

TABLE OF CONTENTS

I. Introduction

II. Part one: general theory

- a) **Film Tourism concept**
- b) **Origins and evolution of Film Tourism**
- c) **Main examples of Film Tourism**
- d) **Advantages and disadvantages**

III. Part two: practical approach to the Balearic Islands

- a) **Balearic Islands: outstanding features and main locations**
- b) **Evolution of film making in the Balearic Islands**
- c) **Spain Film Commission and Balearic Islands Film Commission**
- d) **New projects: Calvià és Cine (Calvià is Cinema)**
- e) **Interview with Mr. Guy Hamilton**

IV. Conclusions

V. Bibliography

I. Introduction

The purpose of this academic paper is, first of all, to define the main concepts and attempt to establish the general relationship between the Tourism industry and the Film one by briefly explaining the origins and evolution of this relationship and also by pointing out the mutual advantages and benefits as well as the disadvantages that may arise.

Secondly, the aim is to try to transfer this relationship into the particular conditions and features of the Balearic Islands by analyzing the influence and the impacts that the combination of tourism and cinema has induced, so then it can be determined if the enhancement and the stimulation of this tourism typology could become a feasible and powerful one.

II. Part one: general theory

a) Film Tourism concept

There is a concrete field within the tourism industry, the so called **Film Tourism**, which refers to:

- The touristic activity in a concrete area due to the success of a film that was set or filmed in that area (Beeton, 2005).

Or, more in touristic terms:

- Film Tourism includes the visits made by tourists to a destination or attraction as a result that a particular destination had appeared on TV, video or big screen (Evans, 1997).

These definitions reveal an existing relationship between the two fields to such an extent where it is considered a touristic typology. This particular kind of touristic activity can be classified within the general kind of Cultural Tourism, since Television and Cinema belong to the audiovisual arts and are part of the popular culture, which means that (due to the progressive diversification of the tourism offer) both elements are also considered tourism resources (Rodríguez, Fraiz & Alén, 2014).

b) Origins and evolution of Film Tourism

The origins of Film Tourism are set around the last years of the XIX century, mostly due to the influence of the Lumière brothers movies and short films.

Back then, the main reactions in touristic terms caused by those films were due to the fact of catching images directly from reality and display them on a screen: for instance, *L'arrivée d'un train à La Ciotat* (Louis and August Lumière, 1895) (Rodríguez, Fraiz & Alén, 2014; Jafari, 2000; IMDb).

However, the concept and the elements that encourage tourists to visit a destination because they have seen it on a movie or on TV have been changing since then.

In the same way, the overall nature of tourism products has also been changing during the last decades: 20 years ago, the aim of tourism products was just to provide a service, which means fulfilling specific needs of tourists, for instance, serving a meal in a restaurant. Despite this, nowadays, in the so called “dream society” tourism products are not exactly about delivering a certain service to fulfill a concrete requirement, but to create experiences, wishes and emotions. Thus, for example, a simple stay in a hotel becomes a set of atmosphere, decoration, details, quality and entertainment which makes it a truly whole experience for current tourists, to such an extent where all people involved in this process, and specially tourism managers, become storytellers, emotion creators (Robledo, 2014). That is exactly the point where Film Tourism fits with current tourism products.

Nowadays, the nature of Film Tourism is based on the capacity of cinema to raise the awareness of a determined location or destination and, this way, generate motivations and incentives on people to visit them.

Cinema and TV have the skill to turn ordinary places into tourist attractions, so then viewers perceive a group of stimuli and internal motivations mainly because of the combination of three elements:

- Location: places, stage setting and landscape.
- Personalities involved: cast, actors and celebrities.
- Performance: genre and script.

Those three elements give rise to the wish of visiting a particular destination that is shown on a film, since the aim of cinema is to serve as a temporary escape from reality and a stimulus for imagination. This fact makes viewers want to revive the experience by travelling to a place that has a significant meaning to them, maybe because it is impressive, maybe because there is an emotional connection to that location, or maybe due to the curiosity to visit, learn and discover more. There are many reasons, but all that touristic activity is generated by the feelings, emotions and experiences arisen from movies. In other words, tourism is induced by the Film industry. (*Las motivaciones dependen del lente con que se mire, 2006; Rewtrakunphaiboon, 2008*).

The profile of the kind of Tourist that travels to a destination as a consequence of having seen it on a film is extremely diverse and, therefore, there is not a clear and unique profile that summarizes the features. However, it can be determined that one of the factors is the typology of the movie and the prevailing type of tourism on an area: cultural, sun & beach, City Tourism etc. (Cámara de Comercio Mallorca, 2010).

Finally, the general classification of the modalities of this kind of tourism is as follows:

Modality	Features
Movie location considered as a tourist attraction by itself.	Sometimes the location becomes known and recognized thanks to its presence on a film; other times the location was already famous before the film release.
Film Tourism as part of a holiday.	This type of tourist activity consists of visiting a concrete destination that has appeared on a movie or on TV without previous awareness about that place.
Film Tourism as the only purpose of a travel without any further interests.	The choice of the holiday destination is given directly due to its appearance on a movie or TV.
Tourism packages based on Cinema made by the private sector.	Some private companies design those packages. Example: <i>Heartbeat Holidays</i> .
Film Tourism icons that are considered key points in tourist's visits.	This includes several elements: historical monuments, scenery, concrete places where the plot is developed, etc.
Film Tourism in places where it is thought that the shooting has taken place.	This refers to the visits to places that were shown on a movie, but that represented a different real place within the movie. Example: in the movie <i>The Magus</i> (Guy Green, 1968) the beach that appears is located in Greece in the movie, when it is actually located in Mallorca.
Film Tourism as part of a romantic gaze.	Romantic tourists tend to visit places towards which they feel a special connection due to its increasing reputation in cinema and TV.
Film Tourism for pilgrimage, nostalgia and escape purposes.	This type of Film Tourism is directly linked to the fact of escaping from reality while watching a movie, to such an extent where some locations become pilgrimage sites for some people.
Travel programs.	It is a way to raise the awareness of locations and celebrities on a large scale.

(Busby & Klug, 2001)

c) Main examples of Film Tourism

The release of a successful movie or the attractiveness of the locations shown on it are some issues that might determine an emerging or an increasing amount of Film Tourism. Some of the places that experienced a remarkable increase in the number of visitors thanks to its appearance on a movie are the following (*Rewtrakunphaiboon, 2008*):

Film	Location	Visitor number increase
Braveheart (Mel Gibson, 1995)	Wallace Monument, Scotland	300% the year after release
Harry Potter (Chris Columbus, 2001)	Several locations within the United Kingdom	50% or more
Mission Impossible 2 (John Woo, 2000)	National Park, Sydney	200% in 2000
Pride and Prejudice (Joe Wright, 2005)	Lyme Park, England	150%
Troy (Wolfgang Petersen, 2004)	Canakkale, Turkey	73%

(Hudson & Ritchie, 2006; IMDb).

All those movies represented enormous increases in visitor numbers in their respective countries. Nonetheless, one of the major examples of an increase in the touristic activity in a country due to the success of a movie is the trilogy of *The Lord of The Rings* (*The Fellowship of the Ring*, *The Two Towers* and *The Return of the King*) directed by Peter Jackson that was released in the years 2001-2003.

During the movies, more than 150 locations in New Zealand were shown. The impact caused by these three movies was impressive, and some of the consequences were:

- Until almost the release of the first movie, the country had a decreasing number of tourists every year. However, the figures experienced a radical change since then: in the year 2003 the number of tourists increased a 3% and in 2004 it increased an 11.5%, with more than 2.300.000 tourists. It is expected that the number for tourists will increase 30% as a stable rate.
- Obviously, the income also grew: the tourism revenues increased a 7% in 2001. During the first weeks of 2002, sales had risen more than 20% and, by the end of that year, the figure was the double.

- Most of the tourists that visit New Zealand explicitly demand the locations where the films were shot because they want to know them due to the movies, and they want to revive all the sensations in the places that were used to bring to life the imaginary world known as the “Middle Earth” where the movies and the J.R.R. Tolkien’s novel in which they’re based take place (*Decorados de cine convertidos en mecas del turismo internacional, 2006; IMDb*).



Waikato village, Matamata, New Zealand (www.newzealand.com).

d) Advantages and disadvantages

Some of the benefits that Tourism induced by Cinema can provide have already been mentioned during the previous sections. However, the range of advantages is wider, implying a number of benefits of various kinds, although it presents also some negative aspects (*Rewtrakunphaiboon, 2008*).

On the one hand, the **advantages** are the following:

- Probably the most remarkable one is the increase that this type of tourism has for the revenues of the host area, which consequently means a growth in the number of the tourists induced by Cinema, which are called “set-jettlers” by VisitBritain (*Ven a viajar por... tu película favorite, 2006*).
- The possibility to visit any location at any time means that the activity generated regarding them can be given during the whole year and regardless of the climate conditions, which may mean seasonality avoidance, or at least less dependence on a particular period of the year.

This is especially interesting for some destinations where the large majority of tourist activity takes place at a determined time of the year and, therefore, they have a strong seasonality (one of the most evident examples are the sun and beach destinations). It would also mean a greater diversification of the tourism offer.

Furthermore, the revenues that emerge from these whole-year tourism attractions don't mean a temporary and particular eventuality but a reliable and lasting source of income.

- The emerging fame of a movie location means that the knowledge about it rises and spreads. This is a way to raise the awareness and communicate all the features, culture, heritage, history and other elements that compose a particular place whose fame and recognition is about to be greatly higher after the film launch.
- Another important benefit is that the perceived image of the location is quite improved, perhaps because of the use given to it in the film, the celebrities that appear etc. The fact is that this image improvement has the effect of influence significantly on the decision that tourists will take regarding the destination of their travel.
- Finally, films can be an extremely powerful promotion tool. This way, the appearance of a destination in a movie can be much more effective than an expensive and complex advertising or promotional campaign. This also includes film-related promotion activities, like **Film routes**.

Despite all these benefit groups, there are some **drawbacks** that should be taken into consideration:

- The expansion of the awareness and knowledge of a location may imply that the influx of visitors causes a detriment for local population's privacy. Moreover, it can hinder the accessibility of this population to certain places due to the visitor influx. For those reasons, a critical issue regarding a tourism increase in a concrete area is the position of local citizens towards the consequences that may be produced.
- A huge amount of tourists can lead to the negative effects of mass tourism: basically, traffic jams, pollution or degradation of the local natural environment (*Rewtrakunphaiboon, 2008*).

On the whole, Film Tourism represents a great range of benefits regarding the economy, culture and image of a destination, even though its potential unwanted effects.

- To put this first part in a nutshell, the relationship between Tourism and Cinema is very strong. Films have the power to create icons and patterns, influence on perceptions and guide consumption decisions. Tourism offers the possibility to recreate, revive and enjoy all the elements that a film provides by going to the locations where it takes place. Consequently, if this relationship goes ahead properly, it's mutually beneficial, and thus emerges Film-induced Tourism. The success of a movie will mean the success of the locations contained on it, and this represents a wide range of possibilities at different levels which, if properly handled, will report several benefits in tourism terms.

The second part is aimed at exploring the film activity on the Balearic Islands and its consequences and impacts, as well as the conditions and features of the islands to determine its attractiveness and feasibility as a proper destination to shoot films.

Besides, all the projects and organizations involved in promoting the Balearic Islands as a film destination will be described, as well as some related campaigns.

Finally, the English film director Guy Hamilton is interviewed. The aim of the interview is to know the opinion of an expert within the Film industry that has shot several films in exotic and important tourism destinations, including some of the Balearic Islands. Furthermore, he is currently living in Mallorca.

III. Part two: practical approach to the Balearic Islands

a) Balearic Islands: outstanding features and main locations

In this section, it is necessary to determine two main things about the Balearic Islands: on the one hand, it is essential to know which are the factors, features, advantages and special and unique conditions that make the Islands a proper and capable destination for film shootings; on the other hand, it is also required to be aware of which are the concrete places within the Islands from which film makers can obtain the most or get a better or more attractive result due to their particular location, elements and exclusive conditions.

This section will be divided into two main parts: first of all, a list of characteristics regarding various elements that show the potential of the Balearic Islands as a tourist destination and, consequently, a proper one for Cinema purposes; secondly, a summary of the most suitable places in every island for film shooting.

The Balearic Islands are located in the Mediterranean Sea, a geographic fact that makes them become a combination of ideal position, climate and other natural conditions which, jointly with the social and economic development, result in a very relevant tourism destination. The most important features to be highlighted are these ones:

- Regarding the transport and travel system, the Balearic Islands present a highly competent system by all means:
 - Air transport, consisting in several connections with both national and international destinations through the three available airports: the airport from Palma de Mallorca (Son Sant Joan), which is by far the most important; and the airports in Ibiza and Menorca.
 - Sea transport through the five commercial ports within the Balearic Islands: these ports are located in Palma and Alcudia (Mallorca), Mahón (Menorca), Ibiza and the Sabina port in Formentera.
 - Road transport through all the different kind of roadways that connect and make accessible the locations in every island. This also includes public transport such as train or buses.

- Another fundamental element of the Balearic Islands as a tourism destination is accommodation. Thus, the hotel supply consists of a huge variety and diversity of hotels in order to adapt to all the specific requirements, desires and necessities of tourists. Furthermore, the sector is experiencing a deep renovation process to gain competitiveness and improve performance, mainly due to the new concept of tourism product that was commented in the first part. The main implementation consists of a new regulation of the Balearic hotel sector that increases the requirement of quality standards (*Law 8/2012 on Tourism in the Balearic Islands, dated the 19th of July, 2012*).

- Getting into the geographic and climatic conditions of the Islands, the Mediterranean location implies average stable temperatures. This way, the average annual temperatures are about 16-18°C, although in some cases can reach 41°C during the summer time and fall down until negative temperatures in the winter time. Normally, the rainy period is seasonal, with most of the rainfall in autumn.

The geography is very diverse, presenting different landscape and natural scenery:

- Beach and coastal locations.

The total coastal area of the Balearic Islands has more than 1.200 km and it includes 146 islands between the main ones and other smaller ones, as well as 320 beaches, cliffs and bays.

Additionally, a big number of related services are provided: boat rental, fishing, and many other maintenance and reparation services.

- Landscape and nature.

This includes the mountains, natural parks, hills, woods (which include lakes in some cases) and farmlands of cereals and fruits, among others.

- Cities and villages.



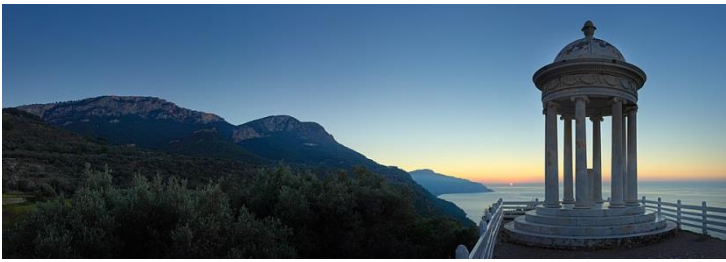
The features of the urban geography are a combination of modern and traditional elements. This way, inside the main cities there are contemporary buildings and streets, but at the same time ancient constructions and avenues can be found in the historic parts of these cities. Regarding the villages, most of them are rural, traditional, and almost medieval.

The total number of cities and village centers is more than 150, each of them with a particular evolution, history, location (mountain side, coast side), special characteristics and concrete monuments, buildings (like churches) or singular sites, so then each of them has different reasons to attract visitors, but at the end all of them result interesting and impressive.

- Architecture.

The heritage that the Balearic Islands have is huge and important at a cultural and historical level. It is basically composed by castles, churches, palaces... from different ages and styles. More recently, as part of the architecture there are also theaters, movie theaters, shopping centers or contemporary monuments, among others (Balearic Islands Film Commission, 2007).

Those are, broadly, the most important elements of the tourism potential of the Balearic Islands. Thereafter, these are some of the concrete locations on every island that have the required elements to be attractive enough in order to serve as movie locations, following the classification by type of area made before:

Mallorca	
Beach and coastal locations	
 <p>Es trenc beach, Campos (www.platgesdebalears.com)</p>	 <p>Es carbó beach, Ses Salines (www.platgesdebalears.com)</p>
Landscape and nature	
 <p>Serra de Tramuntana (www.serradetrabantana.net)</p>	

Cities and villages



Palma de Mallorca promenade
(www.inmonova.com/de/paseo-maritimo)



Valldemossa
(www.pecoraverde.com/en/excursions/00014/valldemossa-and-palma).

Architecture



Cathedral of Palma de Mallorca
(www.catedraldemallorca.info)



Lluc's convent (www.lluc.net)

Menorca



Beach and coastal locations	Landscape and nature
------------------------------------	-----------------------------







Cala mitjana, Ferreries
(www.platgesdebalears.com)



Albufera des Grau natural park
(www.balearsnatura.com)

Cities and villages	Architecture
 <p data-bbox="320 521 687 555">Ciutadella (www.ajciutadella.org)</p>	 <p data-bbox="844 521 1334 555">La Mola fortress (www.fortalesalamola.com)</p>

Ibiza	
Beach and coastal locations	Landscape and nature
 <p data-bbox="316 1173 697 1238">Cala bassa, Sant Josep de sa Talaia (www.platgesdebalears.com)</p>	 <p data-bbox="847 1173 1334 1238">Es Vedrà, es Vedranell i els Illots de Ponent natural reserve (www.ibiza.travel)</p>
Cities and villages	Architecture
 <p data-bbox="368 1585 639 1650">Ibiza city (www.turismoibiza.com)</p>	 <p data-bbox="900 1599 1278 1664">Cathedral of Ibiza (www.ibiza.travel/es/monumentos)</p>

Formentera: the island of Formentera has an area of just 82 km². In spite of that, it presents a natural and well maintained landscape.



(formentera.es)

This was just a sample of the diversity and the wonderfulness of the locations. There are plenty of them for each group, so this is an evidence of the enormous potential that the Balearic Islands have for cinema purposes, as they are a powerful tourism destination.

b) Evolution of film making in the Balearic Islands

As commented on the first part, the beginning of the tourist activity generated by Cinema occurred around the last years of the XIX Century. Well then, the first movie projected in the Balearic Islands was in Majorca in the year 1897, and it was a movie by the Lumière brothers. A couple of days later, it was launched in Menorca and, finally, in Ibiza in the year 1904. Since then, the Balearic Islands have been a movie location for many film productions (Balearic Islands Film Commission, 2007).

In the year 1926 the movie *El Secreto de la Pedriza* (*Pedriza's Secret*), directed by Francisco Aguiló and produced by Balear Film, was released.



(Pedriza's Secret poster)

Some years later, in 1930, there was the projection of the first movie ever in the territory of the Islands that combined images with sound. The film was *The Divine Lady* by Frank Lloyd (IMDb).

Despite this progressive evolution of the Islands as cinematic destinations, the Spanish Civil War (1936-1939) meant the closure of all the cinematographic activities or any projects related to them.

Once the war was over, the film activity was gradually reactivated, although slowly. For instance, the famous motion picture *Gone with the Wind* directed by Victor Fleming, George Cukor and Sam Wood (IMDb) was released in 1939, but it did not arrive to the Islands until 12 years later, in 1951.

However, the filmic activity was quite prolific on the Islands during the rest of the XX Century, and those are the main movies and the Islands where they were shot in that period:

- *El Correo del Rey* (*The King's Mail*, Ricardo Gascón, 1951) was filmed on Menorca.
- *Come Die my Love* (Edward Dein and Luis Marquina, 1951) was shot on Mallorca.
- *Sail into Danger* (Ricardo Gascón and Kenneth Hume, 1957) was shot on the island of Cabrera.
- In the film *the 7th Voyage of Sinbad* (Nathan Juran, 1958) there was the appearance of the caves of the village of Arta.
- The film *Woman of Straw* (Basil Dearden, 1964) was also shot in Arta.
- One of the main impact movies shot in Mallorca was *The Magus* (Guy Green, 1968), which was previously mentioned, starred by Hollywood celebrities such as Michael Caine, Anthony Quinn and Candice Bergen. Such was the impact that the beach which was shown on the film, located within the municipality of Calvià, became known since then as “the magus beach” (*“la playa del mago”*). (*Michael Caine protagoniza El Mago, la emblemática cinta de aventuras rodada en Mallorca*, 2013).



(Poster of The Magus, and the magus beach in Portals Vells, Calvià, Mallorca).

- Another remarkable movie from which a couple of scenes were shot in Mallorca is “The Executioner” (Luis García Berlanga, 1963).
- Evil Under the Sun (1981), whose director Guy Hamilton, as commented, will be interviewed afterwards, was filmed on Mallorca and on Dragonera island.

Already in the XXI Century, the trend continues and many other outstanding films choose the Islands as part of their scenery, such as: La Isla del Holandés (The Dutchman’s Island, Sigfrid Monleón, 2000); El robo más grande jamás contado (The Biggest Robbery Ever Told, 2002) and La caja Kovak (The Kovak Box, 2006), both filmed by Majorcan director Daniel Monzón.

Recently, one of the most famous films shot on Mallorca is A Long Way Down (Pascal Chaumeil, 2014), whose main celebrities are Pierce Brosnan, Toni Collette, Aaron Paul and Imogen Poots. The scenes were filmed on Camp de Mar, Andratx, Mallorca, even though in the film the plot indicates that the action takes place in Tenerife, Canary Islands, so then this would be another example of the modality of Film Tourism in places where it is thought that the shooting has taken place (*Pierce Brosnan chapuzón Camp de Mar*, 2012).

To sum up, the Balearic Islands have been a destination chosen for entire or, at least, some parts of several cinematographic products since the Film industry began. Regarding the benefits for tourism, this mainly means, on the one hand, direct revenues thanks to the expenditure that is made during the filming (accommodation, transport...) and, on the other hands, the already mentioned awareness and knowledge increase of the Balearic Islands as a choice for travelling (Beeton, 2005).

The following section is aimed at describing the main organizations, governmental corporations and other entities of diverse kind whose main objective is to promote the Balearic Islands in order to attract film shootings, among other objectives.

c) **Spain Film Commission and Balearic Islands Film Commission**

One of the most important benefits from Film Tourism was, as it was described on the first part, the enormous boost that it can represent as a promotion tool for a particular destination, with all the various positive impacts that it represents.

However, this fact means that the destination was chosen to film a particular movie, which at the same time means that some kind of action, project or activity was undertaken by the entities in charge of managing the destination to promote it as a tourism destination, in general, and as a film shooting one, in particular. This is the reason why some years ago the tourism promotion through Cinema was enhanced by the creation of Film Commissions. In Spain, concretely, this project began due to the enormous positive effect that it can represent both national and internationally (Malone, 2006).

Consequently, the **Spain Film Commission** was created in the year 2001 as a public and nonprofit entity. The main objectives and purposes are the following ones:

- The development of the Spanish Film and Multimedia industry.
- The promotion of the whole Spanish territory as an attraction for film productions by highlighting all the benefits and advantages.
- Take part actively as an organization in various events, debate seasons, Tourism trade fairs etc.

However, the main purpose of the Spain Film Commission is to cooperate with each of the Film Commissions within the country, as well as to coordinate the activity that they perform.

This way, the years after the creation of the Spain Film Commission, many other Film Commissions arose at a regional level (except for the case of some regional Film Commissions that were already created a bit before the national one), so then the Autonomous Communities which were interested on it could have their own Film Commission according to the specific characteristics and conditions of their territory (Guede, 2006; Illes Balears Film Commission, 2007).

Some of the most relevant Film Commissions in Spain are:

- Andalucía Film Commission, created in 1999.
- Catalunya Film Commission, also created in 1999.
- Galicia Film Commission, created in 2001.
- Gran Canaria Film Commission, created in 2002.
- Madrid Film Commission, created in 2003.

And, of course, the **Balearic Islands Film Commission**. It was created in the year 2006. There are some public and governmental institutions that collaborate and participate in the management of the Film Commission. Concretely, these institutions are: the Regional Ministry of Tourism of the Balearic Islands; the Balearic Tourism Institute (IBATUR); Palma de Mallorca's Town hall; Calvià's Town hall; the Councils of the islands of Ibiza, Menorca and Formentera; and the Mallorca's Chamber of Commerce.



Illes Balears Film Commission logo



Spain Film Commission logo

The main objectives of the Balearic Islands Film Commission, in accordance with the general goals set by the Spain Film Commission, are:

- Promote the whole group of the Balearic Islands as an ideal set of locations that gather a number of elements which make them outstanding to shoot in their territory.
- Encourage and stimulate the Film industry in the Balearic Islands (which includes a big framework of companies that will be briefly listed afterwards) and the services that each of the components of the industry provide.
- Raise the awareness about all the diverse benefits (economic, image, cultural, as it has been described before) that film productions can imply for the Islands, so then the citizens, the different authorities, the private sector and other entities can contribute to achieve a good promotional level.

In order to reach these goals, the Balearic Islands Film Commissions undertakes some activities and measures, such as:

- An overseas promotion of the Islands, so then the promotional scope is amplified and the possibilities of attracting film productions are considerably increased.
- Try to reach agreements with foreigner production companies and facilitate all the business elements as much as possible: for instance, helping in the contact establishing with the companies within the framework of the Balearic Film industry; or trying to simplify the procedures and paperwork that are required.
- Provide all kind of information about the concrete locations, filming regulations and permits, and also try to support and give advice in every possible way.
- Use the internet and new media to inform and establish contact with all the people related to the industry, other companies, individuals etc. Thanks to the use of the internet, this contact reaches all scales (local, regional, national and international). Some of the sites that can be visited are the official web page of the Balearic Islands Film Institution (www.balearesfilm.com), and the social networks: Facebook and LinkedIn.
- Keep in touch with everyone in the industry and those with whom there is an agreement, because it is necessary to maintain a good and long-lasting relationship in order to keep the existing promotional level and try to make it higher by a constant and consistent activity.

Besides the Spain and the Balearic Islands Film Commission, there are other two that should be mentioned:

- Menorca Film Commission.

It was created the same year than the Balearic one, in 2006. However, it works as a separate institution from the Balearic Islands Film Commission, although they both cooperate and collaborate with each other, and it obviously focuses its projects and measures on the island of Menorca, with the same objectives than the other Film Commissions: promotion, advice services, information etc.

- Association of Film Commissioners International (AFCI).

The main purpose of the AFCI is to contribute to the correct development of all Film Commissions, as well as supporting and communicating with them. This association also promotes knowledge, experience and information sharing between Film Commissions, and also helps in the constitution of new Film Commissions.

Finally, some of the service companies and other entities that compose the Balearic Islands Film industry are the next ones:

- Film Production Companies: Palma Pictures (the Mediterranean Production Center); Twinpics, S.L; EBC de Televisión; among many others.
- Multimedia Production Companies: Candela Pro AV, 3-D Videographics S.L. for instance.
- Film & TV production services: Kinodaga Fonografics or Looping Productions S.L.
- Film Labs (post-production services): Punt Digital S.L.U, Spring Lighting Palma.
- Advertising agencies and graphic design: Backstage and All for one consultores.
- Media: Matas Publicidad; Eggomunity.

These groups of companies provide all the services that may be required for all the procedure of movie making (Illes Balears Film Commission, 2007).

On the whole, Film Commissions are in charge of several projects, measures and ideas that have the aim of promoting a destination.

The tasks performed have to be effective and meaningful, since they are the one the key factors to take into account when deciding to choose between several destinations. For this reason, it is required that the performance is continuous and constantly updated, in order to adapt to all the environmental changes not to stay back, and maintain a strong and capable image.

In order to achieve this, it is also necessary to have a coordinated framework of companies within the industry, because it is formed by several companies that offer different but complementary services, and at the end the image of the Balearic Islands as a proper destination for Cinema purposes depends on the coherence of the structure of the industry.

d) New projects: Calvià és Cine (Calvià is Cinema)

Calvià is Cinema is one of the most recent projects regarding tourism promotion through cinema in the Balearic Islands. It has been undertaken by the Department of Culture of Calvià's Town hall, in cooperation with the Balearic Islands Film Commission and also with the Council of Mallorca.

The main purpose of the project is the promotion of the whole municipality of Calvià, but there are other objectives. The concrete activities are the following:

- Projections of films and other audiovisual materials (documentaries, short films, commercials, and other resources that could have been collected) which have Calvià as a background. Some of the most relevant films within this set of projections were previously mentioned, like *The Magus* (1968) or *Evil Under the Sun* (1981).
- Remembrance of the old cinemas of the village, as well as of the people that used to manage them. This goal has mainly an information recovery and preservation nature, so then it can remain everlasting with all the cultural and touristic benefit that it means.
- Elaboration of lists and information about all the celebrities, workers and other members of the local Film industry, with similar purposes than the previous activity.
- Film-related activities. This includes several events linked with Cinema and promotion. For instance, exhibitions and conferences.
- Probably the most outstanding part of the project regarding the use of Cinema as a tool for tourist promotion (in this case, for the area of Calvià) is the set-up of **Film routes**. This means establishing itineraries through all the relevant locations within the municipality regarding movies: beaches, hotels, forests, and many other places of interest. (Cultura Calvià, 2015).



Calvià és Cine official brochure (Cultura Calvià)

To sum up, this project represents a set of diverse and integrated activities that cover different promotional aspects and serve to boost even more the municipality of Calvià as a tourism destination.

e) **Interview with Mr. Guy Hamilton**

Guy Hamilton was born in September 1922. He is an English filmmaker and he directed, among many others, some of the first James Bond movies, with Sean Connery and Roger Moore playing the starring role.



Mr. Guy Hamilton

This is a list of certain films that he shot and the destinations that appeared on them (IMDb):

- Goldfinger (1964) – Miami – Hotel.
- Diamonds are forever (1971) – Las Vegas – Hotels.
- Live and let die (1973) – New Orleans and Jamaica.
- The man with the golden gun (1974) – Hong Kong and Thailand.
- Evil under the sun (1981) – Mallorca – Peguera. This film has been already mentioned a couple of times due to its relevance.

As commented before, the goal of the interview is to have some knowledge about his experience as a film director, since he has shot in many different places around the world with a certain amount of tourism, which is something that implies an awareness about how do things work in this sector and also about the special features of destinations.

Additionally, the fact that he is living in Mallorca and also has indeed done part of his professional job on the island is very useful in order to know his opinion about the Balearic Islands regarding this particular field (Hamilton, 2015).

1. In your opinion, what elements of destinations lead to an increase of the awareness and desires for visiting them?

Well, it helps if the film is popular and it's seen by a lot of people. If it looks attractive people might think "we want to go there".

Some of the films that I shot are 50 years old or even more, so back then, when I started to make Bonds, for instance, one of the important things was: what locations should we choose for Bond? Let's take him to the most glamorous places we can think of, where you will never go in your life. Tourism didn't exist back then as we know it today. Airplanes were very expensive. Therefore, it's only in the last 50 years that more and more Airlines are going on location, so that now it's easier for people to say: "hey, I'd like to go to Sri Lanka", for instance.

2. What are the elements that most influence the decision on film makers when they have to choose between several destinations to shoot a film or some sequences?

This works as follows: the producer comes into the picture because (more and more these days) countries, states and towns give many tax advantages if you come and shoot there, so they knock off 20 or 25% (I'm not a producer so I don't know the exact figures), which means that very serious amounts of money are saved if you shoot in one state instead of another.

This way, for instance, when shooting in Deserts, one Desert looks very much like another, but the producer will say to you: "Moroccan Deserts are much prettier, much better going than Algerian Deserts", which of course means the Moroccans do a better tax deal than the others. Consequently, that determines the locations in many instances.

3. What are the most important elements of the relationship between the Cinema and the Tourism industry?

The Film industry thinks the other way around than the Tourism one, this is: what can you do for us?

For instance, if you bring a large unit of a hundred people that means hotels, meals, transport, etc. It's quite a big bill, so then it's the time to go to a studio on that particular location and ask them the advantages of using the studio to shoot.

The case of Mallorca, for example: in order to shoot a film (or even a 30 second commercial) you need a crane, and to transport the crane to Mallorca is expensive, you know, it's time consuming. If the studio in Mallorca already has the crane and other good equipment, that's an attraction to shoot here.

At the end, film industry looks after itself, trying to find helpful people, and trying to avoid unhelpful people.

- **You said that cinema industry thinks only on itself, but at the same time they are somehow contributing to improve the attractiveness of a tourism area, right?**

Yes, because you go to somewhere that is attractive, and you try to make it as attractive as possible.

4. Do local areas set incentives to film makers to encourage them to shoot on their locations?

Yes, I mean, at the end it's a sensible meeting: we would like to exploit lovely places, or even ugly places, I mean, maybe your story is not meant to be pretty or glamorous but it's meant to be very realistic or hard, a drama, maybe a war picture, so you tend to shoot a war picture in Yugoslavia because they have a lot of tanks and you could borrow good logistics. Therefore, it becomes a sensible happy cooperation: we enjoy what we're shooting, we'll try to make it attractive, and maybe people will come and see where they shot that particular film.

5. What do you think about the potential of Mallorca and the Balearic Islands in general in cinematic terms?

I think Mallorca's potential is excellent. First of all, because of the tremendous, great weather compared to the south of France, for instance. However, I've been living here over 30 years and there's no question that in the last 4-5 years the weather has deteriorated. But compared to other places, forget it, it's tremendous.

So Mallorca's great advantage is the weather, no question. Also Mallorca has plenty of accommodation, the island is not too big, so then you can get from A to B very quickly. In other words, if the unit is living in Camp de Mar and you're shooting at the other side of the island, at the worst you'll be there in an hour, which is very good.

If you think about the Islands as a cinematic destination, you don't want to come at the heights of winter, because everything is closed, and also you don't want to be coming in summer because there will be plenty of tourists, getting their way. There is a moment where it's ideal to shoot here and avoid tourists.

IV. Conclusions

Film-induced Tourism represents a tourist typology that bases its nature and main resource on the desires and even necessities of undertaking a tourist activity by the experience and the set of emotions that a motion picture can make arise. As it has been shown, this is a very powerful tool, and this is mostly because current commercial movies (such as the above mentioned trilogy of *The Lord of the Rings*, but there are plenty of other examples nowadays, like superhero movies) have the primary goal of being as spectacle and entertaining as possible, to such an extent where these films are called “blockbusters” (Oxford dictionaries). This spectacle, jointly with the script, the character, other film components and the locations (that’s where the tourism industry enters) generates those wishes and motivations. This fact shows that the Film industry continues with a positive and constant development.

The benefits provided are very positive and diverse, implying a promotion of a destination that is long-lasting, stable and complete.

Regarding the Balearic Islands, the tourism figures are still excellent: the total Tourist revenues for the year 2014 were 11.997.865.000€ and the total number of tourists for the same year was 13.554.778. However, the main income amount and number of tourists are still coming within the summer months: for example, the tourist revenues were 2.731.957.000€ in August 2014 and 303.404.000€ in March; the total tourist number for the same months was 2.660.693 in August and 369.343 in March (CAIB.es). Although the different is not extremely large, it is still a signal of seasonality. Therefore, a grater enhancement of Film Tourism could become, if not the only one, a tool that could be used in order to reduce that seasonality and look for an increased diversification of the tourism offer. For instance, one of the benefits that this kind of tourism can provide, among all the others, is the possibility of certain areas or monuments to become whole-year movie attractions, so then the dependence on Sun & Beach Tourism could be reduced.

The Balearic Islands are not rookie at all as a movie destination as it has been evidenced through all the motion pictures that have been historically and are still shot here, and there are currently projects in development with the aim of promoting them in this sense, like the above explained *Calvià és Cine*. As a consequence, the improving and strengthening of this kind of promotion could become enormously profitable because, as Mr. Hamilton says in the interview, the potential is excellent.

V. Bibliography

Balearic Islands Film Commission (May 2007). The Balearic Islands Audiovisual Production Guide. Edited by Fundació Calvià 2004. Consulted 15/04/15.

Beeton, S. (2005). Film-Induced Tourism (pp. 3-29). Publisher: Channel View Publications. Consulted 01/03/15.

Busby, G. & Klug, J. (2001). Movie-induced Tourism: The challenge of measurement and other issues. Journal of Vacation Marketing. Consulted 10/03/15.

CAIB.es (Comunitat Autònoma de les Illes Balears). Balearic Islands Tourism Figures 2014 (https://www.caib.es/ibestat/estadistiques/043d7774-cd6c-4363-929a-703aaa0cb9e0/ef88f7cf-8e0b-44e0-b897-85c2f85775ec/es/I208002_3001.px/; https://www.caib.es/ibestat/estadistiques/922f4f96-0580-4c25-9ba6-bf8788247112/4d80335e-142e-4f18-a25e-0cce48ee02f6/es/I208004_6002.px). Consulted 25/06/15.

Cámara de Comercio de Mallorca. (January 2010). Estudio sobre productos turísticos emergentes en las Illes Balears. Servicio de Estudios y Publicaciones (http://www.cambramallorca.com/documentos/Desp_1862.pdf). Consulted 05/03/15.

Cultura Calvià, 2015. Calvià és Cine project. Ajuntament de Calvià. Consulted 18/06/15.

Decorados de cine convertidos en mecas del turismo internacional. (July 2006). Hosteltur magazine nº149. Consulted 12/03/15.

Evans, M. (1997). Plugging into TV Tourism. Insights vol.8. Consulted 01/03/15.

Guede, A. (July 2006). *Las film commissions proliferan en España.* Hosteltur magazine nº149. Consulted 25/05/15.

Hamilton, G. (3rd March 2015). Interviewed by Eduardo Plasencia.

Hudson, S. & Ritchie, J. (2006). Promoting a destination via Film Tourism: an empirical identification of supporting marketing initiatives. Journal of Travel Research. Consulted 11/03/15.

IMDb (Internet Movie Database). <http://www.imdb.com>.

Jafari, J. (2000). Enciclopedia del Turismo. P: Síntesis. Consulted 05/03/15.

Las Motivaciones dependen del lente con que se miren. (July 2006). Hosteltur magazine nº 149. Consulted 05/03/15.

Law 8/2012, on Tourism in the Balearic Islands, dated the 19th of July. Hosteltur ([http://static.hosteltur.com/web/uploads/2012/08/3 Ley Turismo Baleares ENG.pdf](http://static.hosteltur.com/web/uploads/2012/08/3_Ley_Turismo_Baleares_ENG.pdf)). Consulted 15/04/15.

Malone, S. (July 2006). *España arranca en la promoción turística a través del cine*. Hosteltur magazine nº149. Consulted 25/05/15.

Michael Caine protagoniza “El mago”, la emblemática cinta de aventuras rodada en Mallorca. (11th June 2013). Cineciutat.org (<http://cineciutat.org/es/2013/06/11/michael-caine-protagoniza-el-mago-la-emblematica-cinta-de-aventuras-rodada-en-mallorca/>). Consulted 02/05/15.

Oxford dictionaries. Blockbuster definition (http://www.oxforddictionaries.com/es/definicion/ingles_americano/blockbuster).

Pierce Brosnan, chapuzón en Camp de Mar. 23rd October 2012. Diario de Mallorca.es (<http://www.diariodemallorca.es/sociedad-cultura/2012/10/23/pierce-brosnan-chapuzon-camp-mar/802968.html>). Consulted 11/05/15.

Rewtrakunphaiboon, W. (2008). Film-induced Tourism: Inventing a Vacation to a Location (http://www.bu.ac.th/knowledgecenter/epaper/jan_june2009/pdf/Walaiporn.pdf) Consulted 11/03/15.

Robledo, Marco A. (2014). Quality Management and Customer Service (GQAC), University of the Balearic Islands. Consulted 05/03/15

Rodríguez, Fraiz & Alén. (2014). *El turismo cinematográfico como tipología emergente del turismo cultural*. Pasos (Tourism & Cultural heritage magazine). Vol. 12 pp.159-171. Consulted 03/03/15

Ven a viajar por... tu película favorita. (July 2006). Hosteltur magazine nº 149. Consulted 15/03/15.