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Illes Balears**

Tourism Faculty

**Work Memory of Final Degree Project**

**Film Tourism:**  
*Proposal of tourism and economic  
diversification for the Balearics*

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# SECTION 1: INTRODUCTION

## 1. SUMMARY

Tourism represents the *economic engine* of the Balearics with a strong dependence on this activity. In addition, the main tourist model of the archipelago, *sun and beach*, seems to be far away from quality tourism, since it leaves low economic income and generates social and environmental problems and great seasonality. Given this situation, Government, employers associations, etc., consider not only implementing alternative tourism model, but also diversifying the economy allowing it to improve productivity, through the qualification of the workforce and the adoption of a greater degree of technological integration.

Noting the importance that cultural tourism is experiencing in the management of tourist destinations, as a result of a current trend in social demand, this final project of tourism degree explores the development and exploitation of the audiovisual industry as an alternative, that allow the diversification of the tourism driving other industries of the economy in the territory, considering the different ways in which *film tourism* can be manifested, and giving value to this activity from a sustainable approach, take into account economic, social and environmental factors.

## 2. OBJECT OF STUDY

*Film tourism*, moved in 2017, in according to TCI research<sup>1</sup> around 80 million tourists worldwide who visit locations related to the shooting of films, series, advertising and other audiovisual products. Countries like New Zealand and Australia base their tourism promotion mainly on film, especially thanks to the saga of "*The Lord of the Rings*". Classic tourist destinations such as Paris<sup>2</sup>, where is estimated that the impact that cinema has on tourism in 60%, do not hesitate to reinforce their image using famous films such as "*Amelie*", "*The Da Vinci Code*" etc. Also tourism developing countries as Croatia<sup>3</sup>, has opted for the development of the audiovisual industry to exploit the great potential of its landscapes, and they are placed in the ranking of countries where films as "*Mamma Mia! Here we go again!*" starred by Meryl Streep, "*Star Wars, the last Jedis*", or the popular serie of "*Game of Thrones*" have been shot, creating a positive impact and a tourist attraction for the territory.

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<sup>1</sup> "Turismo Cinematográfico - Spain Film Commission."  
<http://www.shootinginspain.info/es/turismo-cinematografico>.  
Last visit: 2-1-2010

<sup>2</sup> "España da los primeros pasos en el turismo cinematográfico" 6 jul 2006  
[https://www.hosteltur.com/36084\\_espana-da-primeros-pasos-turismo-cinematografico.html](https://www.hosteltur.com/36084_espana-da-primeros-pasos-turismo-cinematografico.html).  
Last visit: 2-1-2010

<sup>3</sup> "Croacia, un país de cine con escenarios de película | Expreso." 27 dec 2016,  
[https://www.expreso.info/noticias/internacional/55700\\_croacia\\_un\\_pais\\_de\\_cine\\_con\\_escenarios\\_de\\_pelicula](https://www.expreso.info/noticias/internacional/55700_croacia_un_pais_de_cine_con_escenarios_de_pelicula). Last visit: 2-1-2010

Spain<sup>4</sup> also joins to this wave to diversify its tourism promotion strategy, combat seasonality and make the film industry profitable. Destinations such as Seville and Girona, where also “*Game of Thrones*” has been shot, the tourism have increased by 215% and 170% respectively, and are exploiting *film tourism* with routes through the locations where it was shooting.

On the Balearics Islands have already trajectory of shooting and have attracted renowned directors of national and international cinema in the world for decades (Bauza Illan, 2015). However, these two spaces, the tourism sector as Balearic economic force, and the audiovisual industry as a sociocultural expression, are still seemingly unconnected.

The question that arises in this final degree study is if integrating these two activities, it can offer to the Balearics an alternative proposal of sustainable tourism product, that at the same time diversifies the economy, fight seasonality and promote higher quality level of tourism.

### 3. STRUCTURE AND METHODOLOGY

In this first section (*Introduction*) it is presented the overdependence of the Balearic economy in the tourism activity based on the *sun and beach* model, as a current problem in our islands. Thus it is proposed to investigate if the development of the audiovisual industry in the Balearics and the *film tourism*, presented as an emerging global phenomenon, can offer a tourist and economic alternative with a better distribution of business throughout the year.

In the second section (*Research*) we define the concept of *film tourism* and the ways in which it can manifest itself as a touristic product, providing examples of success in our islands. Also offered a vision of the current audiovisual sector in the Balearic Islands (public institutions and private sector) and in order to present this work as a sustainable alternative, some notes are provided about the economic, environmental and social impact of this activity in the territory and actions that are being carried out from this approach. To complement the research section there are some annexes about Film Festivals in the Balearic Islands and others at the end of the work.

In the third section (*Results*) the information obtained in the previous section is analyzed to provide conclusions and proposals to the problem posed. In this section it uses resources and tools learned in the years of study of the tourism degree, to analyze, understand and propose strategies that defend the object of study.

Finally it is mentioned the sources of information used for this work (documents, publications, press, other academic essays, interviews and reports, which I also intend to make reference during the development) so that they can be consulted as, without extolling the utility of this work, I would like it can serve to public and private entities in the field of tourism and audiovisual, to contribute with some useful ideas in their respective field.

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<sup>4</sup> "Juego de Tronos triplica las búsquedas de destinos de rodaje" 17 may 2019  
[https://www.hosteltur.com/128778\\_juego-de-tronos-triplica-las-busquedas-de-destinos-de-rodaje-dos-en-espana.html](https://www.hosteltur.com/128778_juego-de-tronos-triplica-las-busquedas-de-destinos-de-rodaje-dos-en-espana.html). Last visit: 2-1-2010

## SECTION 2: RESEARCH

### 4. FILM TOURISM: CONCEPT AND TYPOLOGIES

*Film tourism* is a fairly recent concept, included by most authors as a subtype of cultural tourism, although not always true aspects of culture have been seen. Despite the fact that the term refers to *tourism induced through film*, most of the researchers of this topic (Hudson and Brent, 2006), encompasses in this concept both, cinema and television (programs and series), although some authors (Beeton, 2005) limit only cinema-induced tourism, so here is also the term *screen-induced tourism* through screen a broader concept that includes other audiovisual products (Fernandez and Young 2008).



The truth is that in the Balearics are shooting annually hundreds of commercials, some of them with great influence on tourism. As an example in the case of advertising spots of Estrella Damm<sup>5</sup>, which each year promotes our islands, with video clips and short films, as an ideal vacation spot in the most pure

Mediterranean style, hence its slogan "*Mediterraneamente*". The first announcement of this campaign took place in 2009, on Formentera<sup>6</sup> and had a huge media impact, which translated into an increase in tourists asking about the places seen in the advertisement. After ten years telling stories about our lifestyle, the last campaign of this mediterranean beer send a very clear message to remove consciousness: *There is no "Mediterraneamente" without Mediterranean*, and claims about seabed pollution.

The truth is that the audiovisual media, suppose a source of information and relationship with the outside in the current society and the images of a territory perceived through an audiovisual product, can influence the behavior of consumers and tourists in way that constitutes a differentiating element that can serves as a tourist strategy.

While it is understood that the main idea of this type of tourists to visit locations that appear on the screen, each audiovisual product may have different characteristics that encourage an individual to travel and know the destination. Thus, it could be said that *film tourism* comprises at the same time a variety of subtypes, therefore the role of destiny is to offer elements that meet the expectations of this types of tourist.

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<sup>5</sup> **Image:** Spot "*Cyrano*" starring by Alberto Chicote, Anna Castillo and Oriol Pla  
This spot praises the local gastronomy and was shot at la Mola on Menorca, 2018.

<sup>6</sup> "Formentera mejora su ocupación turística al calor de la ...." 17 aug 2009  
[https://www.hosteltur.com/62696\\_formentera-mejora-su-ocupacion-turistica-al-calor-cancion-verano.html](https://www.hosteltur.com/62696_formentera-mejora-su-ocupacion-turistica-al-calor-cancion-verano.html).  
Last visit 2-1-2020.

For this study the most relevant typologies in which *film tourism* can manifest (Dominguez Azcue, 2014) and apply for the Balearics, are explained below, since it can take different forms, depending on the type of location or motivation of the individual:

#### 4.1. Film tourism On-Location

It is related to real locations that appear in series and films. Can be a natural environment, streets of a city, buildings, etc. Although some locations are already part of tourist interest by themselves, the appearance of these on the screen can give a further boost. For example the emblematic lighthouse of Cap de Barbaria that although, it was a place visited by tourists who arrive to Formentera, it became much more famous after the film "*Lucía y el Sexo*", by Julio Médem.<sup>7</sup>



The main instrument of tourist promotion for this typology, are the *movie maps*, which offer to travel through the eyes of the cinema visiting places where films and series have been shooting, providing added value to the geographical space. *Mallorca Film Commission (MFC)* has prepared a movie map of Mallorca with several locations where has been shot in the island and which was also presented in the *film tourism* section of FITUR in 2019. (*Annex nº 1*)

#### 4.2. Film tourism Off-Location

This typology includes the artificial locations, which can be created for the shooting purposes, such as film studios, or for more tourist purposes such as theme parks. At present on the Balearics does not exist enough development of these types locations that can be exploited by tourism, but must be considered that besides film studios can be offer as tourist products, the infrastructure is also one of the factors necessary to attract shooting and also generate jobs.

Currently, there are only two small film sets in Mallorca, one in *Palma Pictures* and the other in *Parc Bit* of 2,500 square meters. The latter is unexploited their potential, but due to the interest shown by large producers, such as *Netflix* or *HBO*, the *Consell de Mallorca* and *Govern Balear* have shown interest to recovering and converting into a set for sustainable shooting, as beside to great external locations, the demand of the audiovisual market needs solid physics facilities.<sup>8</sup>

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<sup>7</sup> **Image:** Film "*Lucía y el Sexo*" by Julio Mendez, starring Paz Vega. The film was shot mostly on the island of Formentera in 2001.

<sup>8</sup> "Consell y Govern quieren comprar con la ecotasa el plató del ...." 27 aug 2019, <https://www.diariodemallorca.es/cultura/2019/08/27/consell-govern-quieren-comprar-ecotasa/1443640.htm>

↓  
Last visit 2-1-2020.

Another element considered in this typology are events that have nothing to do with shooting itself, but that can cause an increase in tourists at the destination, whether they are film premieres or film festivals. The *red carpet effect* is an attraction that increasingly moves many people and generates a great economic impact on the destination.<sup>9</sup>



In the Balearics there are several film festivals (*Annex nº 2*), which every year bring actors and actresses, directors, producers and other visitors every year who act as tourists. In addition, these events offer greater visibility of the projects carried out by local filmmakers increasing the possibilities to establish new international contacts that can open new forms of collaboration for future projects.

Another ambitious proposal by public bodies of the Balearic has been to host the Goyas gala in the city of Palma<sup>10</sup>. The project presented was promoted by Juan Carlos Caro, (Executive producer of *A3Media* between 2000 and 2015), Pedro Barbadillo (Manager of the *MFC*) and the support of *Govern Balear, Consell de Mallorca, Ajuntament de Palma* and *Meliá Group*, to celebrate the gala at *Palacio de Congresos*. It be consider that the insularity can be a logistic problem for the organization, and there was no budget from public institutions. However, considering that the gala will continue traveling through the country (in 2020 they will go to Malaga, in 2021 to Valencia) the promoters of this project do not hesitate to deal with the public institutions a budget that attracts the organization of this event as it is estimated a direct economic impact for the territory that hosts it, is around 5 million euros and close 100 million by media.<sup>11</sup>

#### 4.3. Film tourism as business tourism

When a film producer and a territory come to an agreement to shoot, a whole team of technical and artistic production arrive and become tourists in the destination, and they are tourists who stay for many more nights than a normal business tourist, also spend in touristic services, eat in restaurants, have time to know the destination and leisure. In addition, a film shooting in a territory can also increase the number of tourists, with the intention of seeing the scenarios that will be seen on the screen or with the seeing the actors and actresses.

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<sup>9</sup> **Image:** Ibicine festival, held in the island of Ibiza. This festival promotes mainly short films. Last year had celebrated its third edition in the streets of Santa Eulalia.

<sup>10</sup> "Premios Goya: Palma, candidata a acoger la ceremonia." 12 feb 2019, <https://www.ultimahora.es/noticias/cultura/2019/02/12/1057609/palma-sera-candidata-acoger-ceremonia-goya-2020.html>. Last visit 2-1-2020.

<sup>11</sup> "Los Goya se sintieron en Sevilla » Premios Goya 2020." 11 mar 2019, <https://www.premiosgoya.com/los-goya-se-sintieron-en-sevilla/>. Last visit 2-1-2020.

As an example in the Balearics, the shooting of a superproduction as “*Cloud Atlas*” by the Wachowski<sup>12</sup>, starred by Tom Hanks and Halle Berry during September 2011, involved the displacement to Mallorca of 400 people of technical and artistic personnel who for 3 weeks shot at the locations of the Port of Sóller, Sa Calobra and Formentor and in which 70 technicians from the island also worked. The economic impact on the territory for a shoot of these characteristics was estimated around 3 million euros. For this shooting *Consell de Mallorca* committed to an initial contribution that it was not until 2015 finally paid, creating during those years a conflict with the producers of the film and a negative image for our islands as a film set. However, the Islands have continued shooting USA productions and last year *Consell de Mallorca* together with *MFC*, sent a delegation to present the possibilities offered by the island as a film scenario and the USA producers have shown interest.



Another market for which *Consell de Mallorca and MFC* has been betting last years, working to establish relationships, and seems to be producing its first results, are Chinese productions.<sup>13</sup> The new film empire of the Asia is a booming industry in pursuit of multicultural conquest, expanding its sights with the diversification of sources and resources. This market are being pre-produced for shooting on the island at the end of next year two films. Also Mallorca and Menorca have hosted the shooting of two chapters of the serie “*Spain Passion*”, an spanish production for one of the most important channels in Chinese television.

Netflix, the streaming giant, shot in 2018 its first series on our islands, a British comedy, “*Turn Up Charlie*”. And in 2019, returned to Mallorca with the thriller “*White Lines*”, created by Álex Pina (“*La Casa de Papel*”, “*El barco*” “*Los Serrano*”, etc). Both shooting were in different locations in Mallorca, although both stories take places on the island of Ibiza. Also national channels, such as RTVE and Atresmedia, arrive to Balearic Islands to develop some of their series as “*La caza*”, “*Monte perdido*” or “*Mentiras*”.

These business opportunities around the audiovisual industry and its close relationship with tourism activity can generate positive effects in both sectors and can create value in the image of the territory boosting the destination brand, since cinema and other audiovisual products can be used as an effective international tool of promotion and bring to the whole world, our geographical diversity, lifestyles, customs, gastronomy and other elements of our socio-cultural heritage.

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<sup>12</sup> **Image:** Galleon used in the Film of “*Cloud Atlas*”  
Shot in Puerto de Sóller and other locations of Mallorca in 2012.

<sup>13</sup> “Mallorca vende localizaciones al nuevo cine chino | Baleares.” 12 may 2018,  
<https://www.elmundo.es/baleares/2018/05/12/5af6a32022601d7d578b45d5.html>.  
Last visit 2-1-2020.

## 5. AUDIOVISUAL SECTOR IN BALEARIC ISLAND

The audiovisual sector in the Balearic Islands is in clear development due to the importance of new audiovisual communication formats and new media windows, as well as the enormous potential that the islands offer to this sector that represent an opportunity to open new lines of business. According to the data obtained from the economic report prepared by the *Fundació Impulsa Balears* requested by *APAIB (Association of Balearic Audiovisual Producers)* the audiovisual sector in Balearic Islands generates 65 million euros, what represent the 0.3% of GDP, has approximately 170 companies and 1,200 workers (the employment in this sector has grown between 2013-2018 around 50%). Although it should be noted that most of the audiovisual activity is located on the island of Mallorca, where the city of Palma (38%) and Calvia (31%) concentrate more than two thirds of the business.<sup>14</sup> (*Annex n° 3*)

In this part of the work, it is intended to define some concepts, activities and agents involved in the audiovisual sector of the Balearics, so that the current situation and volume can be better understood, as well as to know the needs of the sector, to improve the current conditions and move towards a greater use of the industry contributing to its development and consolidation.

### 5.1 Private Sector: The Audiovisual Industry in Balearic Island

The audiovisual in the Balearic Islands is living a golden age and owes its success, both to the international shootings that find in our islands an attractive natural set, as well as to the local audiovisual products (*short films, documentaries, feature films, etc.*) are being increasingly most recognized in festivals and film markets around the world. So here, it is worth differentiating between production services companies and the local producers of content.

The service companies are those who work in the audiovisual production acting as a local link for foreign producers. Today they are the part of the industry with the highest turnover. Many of these service companies are integrated in the non-profit association *The Base*<sup>15</sup> to bargain their interests. Also there are many of these services offered by freelance professionals.

THE  
BASE  
FILM AND PHOTO  
ASSOCIATION

One of the biggest service company on the Balearics is *Palma Pictures*<sup>16</sup>, founded in 1993 with 4,500 square meters studios including a film set offering different services for advertising, films and photography. It has strong ties with the local government and in 2003 received awards for contributions to tourism and the local economy and it is committed to being a socially responsible company.

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<sup>14</sup> "El crecimiento del empleo en el sector audiovisual ... - CAEB." 10 may.. 2019, <https://www.caeb.es/el-crecimiento-del-empleo-en-el-sector-audiovisual-duplica-al-del-resto-de-baleares/>. Last visit 6-1-2020.

<sup>15</sup> <https://www.the-base.net/members>

<sup>16</sup> <http://www.palmapictures.es/en/home/>

In the production of contents, there are about 30 producers companies in our islands, which are dedicated to cultural projects of the islands and others. Most of these companies are grouped in the *Association of Producers of the Balearic Islands (APAIB)*<sup>17</sup> and in this way, negotiate with public bodies and agents to boost local industry and promote international co-production. Also on the island of Ibiza is APAI (Association of Audiovisual Producers of Ibiza) that look after their interests and those of the sector on this island.

And on the other hand, we find more than 70 independent filmmakers and creatives from our islands associated to promote also their interests in the *Association of Filmmakers of the Balearic Islands (ACIB)*<sup>18</sup>. In the last two years, some of their members have been recognized by the Goya awards: *best animated short film* with “Woody and Woody” (Jaume Carrió, 2018), *best documentary short film* “Gaza” (Carlos Bover, 2019) and other nominations. These and other Balearic productions have been recognized by numerous national and international festivals, highlighting the local talent.



ASSOCIACIÓ DE CINEASTES DE LES ILLES BALEARIS

The audiovisual industry in the Balearics has a high potential to create industrial network and compete in the international market, interacting with other economic activities. However, in an interview realized by the *Diario de Mallorca* to Pedro Barbadillo<sup>19</sup> (MFC manager), have been identified 3 aspects in which the local audiovisual sector has to be strengthened. The first one, already mentioned, would be the infrastructure necessary to attract more shootings. Barbadillo also see in the *Consell* project to buy the set of *Parc Bit*, a possible seed of what could be a *Media City* and proposes to bring an operations center of some platform before another *Comunidad Autonoma* do it.

The second aspect that he points out, is the deficit of professionals to cover the shooting of the islands, since to fill this lack, people are coming from other places. So for this aspect, it is necessary to design new studies programs and trainings, together universities and organizations, especially to cover the middle part: production assistants, management assistants, illuminators, makeup artists, location managers, etc. At present there is little training for this sector, mainly run by *CEF School of Audiovisual Arts*<sup>20</sup>, which has been training professionals in the audiovisual sector for more than 25 years and nowadays, includes in its study program, professional training studies approved by the Ministry of Education.

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<sup>17</sup> <https://www.apaib.com/es/asociados/>

<sup>18</sup> <https://acib.es/cineastas/>

<sup>19</sup> "Pedro Barbadillo: "Ha de venir gente de otros lados para ...." 9 apr 2019, <https://www.diariodemallorca.es/cultura/2019/04/09/pedro-barbadillo-venir-gente-lados/1407674.html>. Last visit 3-1-2020.

<sup>20</sup> <http://cefmallorca.com/escuela/>

The last aspect he refers is about regulations and the need to facilitate the administrative procedures to allow attracting shootings. At this point it is need to coordinate public institutions with audiovisual competences and assume a commitment with the sector.

## 5.2 Public Sector: Institutions with Audiovisual competences

The main tool to attract shooting by the Public Administration, are the *Film Commissions*, public offices (non-profit entities) promoted by the governments of a country or region to to promote the territory and attract shootings of all types of audiovisual works. So, the basic functions of a *Film Commission* include the promotion of the territory and its potential to be a physical basis of an audiovisual production, providing information on the possibilities of logistics and assistant to the producers offering various services to facilitate the realization of audiovisual projects of professionals and external companies, at the same time that the local audiovisual industry is stimulated and consolidated (Rosado and Querol Fernandez, 2006). There is a wide international network of *Film Commissions*, such as *Spain Film Commission (SFC)*, *European Film Commission Network (EUFEN)* or the *Association of Film Commissioners International (AFCI)* in which they are integrated, *Mallorca Film commission* and *Illes Balears Film Commission*.

Currently in the Balearics, the one with the greatest volume of work<sup>21</sup> is the *Mallorca Film Commission (MFC)*<sup>22</sup> integrated in the entity *Fundació Mallorca Turisme*. There is also on Mallorca, *Palma Film Office*<sup>23</sup> (PFO) the municipal service offered by *Palmaactiva* to facilitate and accelerate the work of productions that have the city of Palma, and the *Calvià Film Office*<sup>24</sup>, belonging to *Fundació Calvià*, which promotes and encourages tourism in this town.



<sup>21</sup>Image: Audiovisual Production of the last 3 years registered by MFC (Última Hora, 15-12-2019)

<sup>22</sup> <http://mallorcafilmcommission.net/es/>

<sup>23</sup> <https://web.palmaactiva.com/pfo/>

<sup>24</sup> <https://www.fundacioncalvia.com/film-office>

On Ibiza, there is the *Ibiza Film Office*<sup>25</sup> (IFO); a service belonging to *Fundació de Promoció Turística*. However, this office is inaugurated and nothing else. All good intentions by the *Consell de Ibiza* have been stuck by the impossibility of carrying out the tender of a public place with which to hire a person who devotes all his time to the work of the film office, *APAI* insists to the *Government* of the urgent need to set up this office (Fernandez de Tejada, 2018). On Menorca and Formentera, the departments responsible for providing information service to the producers who get to shoot on the islands are the *Fundació Destí Menorca* and *Promocion Turistica de Formentera* respectively as they have currently a lower volume of international shootings are not provide of this film entities.

These mentioned entities are integrated to the tourist and economic departments, since they have a great responsibility for marketing and promoting the area, to attract shooting that supposes a positive impact and an economic benefiting the employment of local workers and the use of goods and services, such as infrastructure, equipment and other materials.



*Illes Balears Film Commission*<sup>26</sup> (IBFC) is the exception, since it belongs to the *Delegación de Cultura del Govern Balear*. Although the traditional competences of a Film Commission is to attract shooting to the territory, this institution collaborate and delegate with the previous mentioned entities of each island for its management

and dedicated a greater effort to the promotion of the local audiovisual products (competences more related to a department of culture) , offering subside lines for finance *external projection* of local products, for local *production and co-production* and for the *organization of festivals*. Also in 2018 an agreement was reached with *Agencia de Estrategia Turística de las Illes Balears (AETIB)* in which 100.000 euros were allocated to subsidies transport and accomodation required for the realization of audiovisual productions on the island to improve the positioning of the Balearic Islands as a shooting scenario and promoting tourism<sup>27</sup>. In 2019 *IBFC* moved to the new *Institut d'Indústries Culturals (ICIB)*, organization created to strengthen the cultural sector of the islands, betting on professionalism, innovation and technology. However, this institute does not yet have a director, and the *IBFC* entity is without its own staff to carry out all activities related to the audiovisual. This situation is a shame for the entity, as it is a national and international recognized brand wich in 2018 won the VIII Film Commission, at the San Sebastian Film Festival, for collaborating in the shooting of the film "*La Vida Lliure*" by Marc Recha, shot entirely on the island of Menorca.

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<sup>25</sup> <https://ibizafilmoffice.com/>

<sup>26</sup> <http://www.illesbalearsfilm.com/>

<sup>27</sup> "Balears apuesta por el turismo cinematográfico y se ...." 4 sep 2018, [https://www.hosteltur.com/108622\\_baleares-apuesta-por-el-turismo-cinematografico-y-se-promociona-como-plato.html](https://www.hosteltur.com/108622_baleares-apuesta-por-el-turismo-cinematografico-y-se-promociona-como-plato.html). Last visit 3-1-2020.

Another public body to take in account in this sector, is the local tv channel IB3<sup>28</sup> which has committed to reaching a younger audience joining the boom of tv series producing “Mai neva a Ciutat” and “Treufoc”, with distribution also outside our territory. This channel also collaborates with local producers in the production of films and documentaries.



Finally, the *Universitat de les Illes Balears (UIB)* which together with the *Consell de Mallorca*, agreed in October 2019, the promotion of a Chair of “*Tourism, Cinema and Media*”<sup>29</sup> to promote the development of training, cultural and research between both industry, creating knowledge about interrelation and the possibility of start a collaborative project in which students can do internships.

It seems that in recent years public institutions have realized about the potential of this sector and show interest to collaborating in the generation of value, taking advantage of the social transversality of audiovisuals. Areas such as health, education, social welfare or tourism can benefit from the skills of the audiovisual. It is, in addition to a business opportunity, an opportunity for cultural influence and contribution to society.

## 6. SUSTAINABLE DEVELOPMENT

By definition it is understood that an economic activity is sustainable when it follows a growth pattern that reconciles economic, social and environmental development; a competitive production model that favors quality employment, social cohesion, and guarantees environmental respect<sup>30</sup>. Thus in order to present this work as a sustainable alternative it is developed some notes and actions that are being carried, from the economic, environmental and social perspective to understand the impact of this activity in the territory.



<sup>28</sup> <https://ib3.org/televisio>

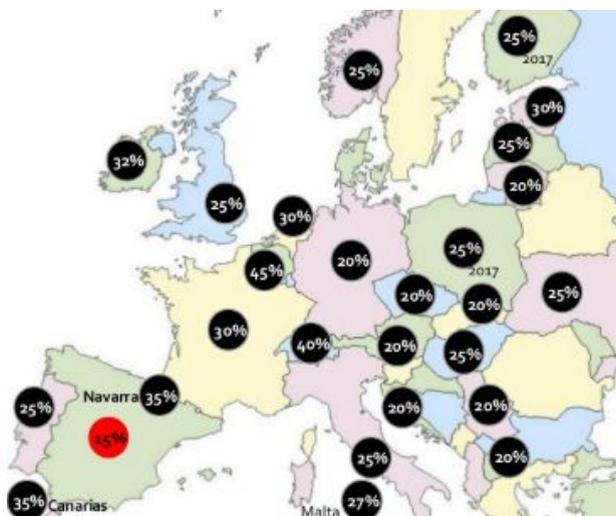
<sup>29</sup> "El Consell de Mallorca y la UIB impulsan una cátedra de ...." 8 oct 2019, <https://www.europapress.es/illes-balears/noticia-consell-mallorca-uib-impulsan-catedra-turismo-cine-media-20191008163228.html>. Last visit 4-1-2020.

<sup>30</sup> Image obtained from <https://issdngo.com/>

## 6.1 Economic Impact

From the moment in which a production company decides to shoot in the territory, a positive economic effects begin to deploy: hotel reservations, contracting of services, professionals, consumption expenses, etc. According to a report made financed by SFC (Labrada, 2013), to measure the economic impact of a shoot in the local economy, three types of effects can be quantified:

- *Direct effects*: refers to the economic activity recorded by the audiovisual sector as a consequence of the shooting activity and whose fundamental information is the production budget in the territory and the local employment generated.
- *Indirect effects*: it is the economic activity generated by the purchases and investments made in the territory by the local audiovisual companies as a result of the inputs necessary to carry out the activity of the sector.
- *Induced effects*: it is the economic activity caused by the private consumption carried out by the wages and salaries of the workers in the production sector (direct effect) and the consumption of the workers generated in the indirect effect, in the territory.



The profitability of shooting in a territory has been recognized by governments due to the important impact it causes on the local economy, employment, tourism and the image of the territory, and has resulted in the creation of fiscal policies, in most cases, in the form of a tax rebate<sup>31</sup> as a tool for capturing this activity. In Spain, there are currently tax incentives (increased to 20% in 2018) to attract international shootings that are applied throughout the territory (including the Balearics) and exists different incentives for

Navarra (35%) and Canary Islands (40%). To apply these incentives, production services companies with domicile in Spain are essential. There are also incentives for national shootings that also affect international co-productions, they are tax deductions on the Corporate Tax of up to 25% in the common regime, 45% Canary Islands, 35% Navarra and 30% in Basque Country. This incentive ensures a minimum percentage of expenditure in the territory, which means an economic return, with a multiplier effect, which according to the study carried out by the SFC, can generate a direct impact for each public euro invested from 4 to 6 euros, and a total impact, including direct, indirect and induced benefits of around 15 euros.

<sup>31</sup> **Image:** Tax incentives for shooting in Europe, 2017

In the Balearics, entrepreneurs and government begin to see in the audiovisual sector an opportunity of strategy for the diversification of the production model, as this sector interact with other activities (including tourism) and it is notable for the incorporation of talent and technology that, together with innovation, are the main engines that an economy can have to ensure long-term growth and well-being.

## 6.2 Environmental Impact

The audiovisual sector has always been characterized as one of the most excessive and consumerist sectors wasting almost as if it were an essential part of their way of being. Fortunately, they are beginning to develop eco-friendly initiatives that promote more sustainable practices to modify the philosophy of the entertainment industry, such as *Green Film Shooting*<sup>32</sup>, an international platform which aims to align activities of this sector, standardize environmental practices and improve regional policies, so that sustainable measures can be adopted in film, television, advertising, etc. *Green Film Shooting* has visited Mallorca and offered seminars funded by *MFC* and *ICBF*, to create knowledge and awareness promoting practices in the sector that can be quickly and efficiently implemented by the industry. (*Annex nº 4*)

To achieve sustainable development, institutional support is essential, and should be noted that the *Consell de Mallorca* is committed to turning the island into a leading space as a green shooting destination stimulating the audiovisual sector to contribute to the economic diversification and the deseasonalization, for this reason, presented the project for the purchase and conditioning of the *Parc Bit* film set, to create a public infrastructure that hosts sustainable shooting. This project is estimated to involve an investment of 3 million euros from the *Ecotasa* (This tax raised 122.8 million in 2018).

In addition to institutional support, it is necessary to introduce this type of practices and sensitivity in the training classrooms so that future audiovisual workers learn with all this integrated knowledge and do not involve an additional effort. As concluded Ellie O'Brien, one of the leaders of the eco-shooting movement in the U.S.A: *making green shooting possible is not a matter of money; the fact is to break with the productive apathy of "it has always been done that way."*<sup>33</sup>



<sup>32</sup> <https://greenfilmshooting.net/blog/en/about-us/>

<sup>33</sup> **Image** obtained from the Industry report by Green Film Shooting: Strategies, initiatives and projects for sustainable film production

### 6.3 Sociocultural Impact

Since its origins, cinema has always acted as a model that shapes attitudes and lifestyles.<sup>34</sup> It is easy to see how cinema influences many aspects in society, in fashions and customs, and even in political or economic. The multidimensional impact of the audiovisual, put the observer in place of the characters, assuming ideas, desires and empathizing with their emotions. Due to the enormous seduction power of audiovisual, the images of a territory perceived through the screen can constitute a differentiating element of competition and diversification of the tourist offer (Del Rey-Reguillo, 2007).

In addition, the cinematographic language, link people and cultures, and it should be considered not only as an entertainment, but also as a powerful educational tool that deals with topics and tells stories that interest people, transmitting values, ideas, feelings and serves as a reflection tool in today's society. Encourage film leisure can contribute positively to the tourist-resident relationship, benefiting the audiovisual and tourism sectors, not referring to the large commercial cinemas, but to local initiatives that favor these relationships, such as: *Cinema a la fresca* organized by *Ajuntament de Palma* on summer evenings, with a schedule for all public in front of the Cathedral, where films in spanish, catalan and O.V are projected or *Cineciutat*,<sup>35</sup> a project that was born by the initiative of more than 800 citizens to



saved the concept of Renoir cinema: O.V. films, classics, etc. Sadly, last year has seen the need to request donations in order to continue (as it is based mainly on the work and contribution of its partners). Along 8 years it has been committed to this art, offering independent films, bringing cinema to the classroom, hosting shows, thematic cycles and participating and collaborating in the local festivals held in Mallorca. Most of these festivals receive a grant from the *Govern Balear* through the line for *festival organization* as they can help to preserve the local culture, improve the well-being of citizens and promote social cohesion, offering a cultural product that also favors local economic development..

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<sup>34</sup> "La influencia del cine en jóvenes y adolescentes – completo ...."  
<https://www.cinemanet.info/2008/11/la-influencia-del-cine-en-jovenes-y-adolescentes-completo/>.  
Last visit 5-1-2020.

<sup>35</sup> <https://www.cineciutat.org/es/salvemcineciutat>

## SECTION 3: RESULTS

### 7. ANALYSIS

Once obtained the information in the previous section which allows to know the current situation of the audiovisual sector in the Balearic Islands and its potential as a tourist product, this information is analyzed with the objective of answering the question initially posed:

*Can offer, the integration of audiovisual sector and tourism industry, an alternative proposal of sustainable tourism to the Balearics, that at the same time diversifies the economy, fighting seasonality and promote higher quality level of tourism?*

To perform the analysis, it is used the SWOT tool to identify the main positive/negative points and some internal/external factors in order to understand how the Balearic tourism industry can take advantage from the local audiovisual sector and vice versa, to develop improvement proposals and to obtain the conclusions of this work.

STRENGTHS	OPPORTUNITIES
<ul style="list-style-type: none"> <li>● Current growth experienced by the local audiovisual sector.</li> <li>● Diversity of locations.</li> <li>● National and international connections.</li> <li>● Experienced audiovisual service companies.</li> <li>● Recognition of the local creativeness.</li> <li>● Consolidated International Festivals</li> <li>● Interest in the sector by public institutions with intention of sustainable development.</li> </ul>	<ul style="list-style-type: none"> <li>● Global boom in the audiovisual sector thanks to new formats and distribution windows.</li> <li>● High degree of interaction with other economic activities.</li> <li>● Interest shown by large producers (Netflix, A3Media, RTVE)</li> <li>● New markets (China, USA)</li> <li>● Global trend using film industry as tourist strategy.</li> </ul>
WEAKNESSES	THREATS
<ul style="list-style-type: none"> <li>● Low infrastructure necessary for shooting.</li> <li>● Deficit of professionals.</li> <li>● Most small companies and autonomous (high degree of business atomization).</li> <li>● Different degree of development of the activity on the islands (concentrated on Mallorca)</li> <li>● Irregular commitment with the sector by the public administrations (also for contracts and public licitations).</li> <li>● Film commissions without enough staff or nonexistent.</li> <li>● Insularity.</li> </ul>	<ul style="list-style-type: none"> <li>● The lowest tax incentives for shootings in Europe.</li> <li>● Mediterranean competitors with greater commitment and development of shooting (Croatia, Malta, etc.)</li> <li>● Is this phenomenon (<i>film tourism</i>) able to stay over time, or is it a passing fad?</li> </ul>

## 8. PROPOSALS

The audiovisual public sector in the Balearic Islands has been irregular in recent years, and due to a scarcity of staff in the departments responsible of promoting this activity, it is clear that the potential that this sector can generate, both in the tourism industry as in the audiovisual industry, is being wasted.

Below are identified some areas of improvement and proposal for the audiovisual sector (that can be carried out by public administration), to display its tourism potential and stimulate the local audiovisual industry:

1. **Coordination and Collaboration between entities:** The *Audiovisual Law in the Balearic Islands of 2013*<sup>36</sup>, indicates the mandatory creation of an *Comision Insular de Rodajes*, to coordinate these entities achieving greater efficiency and avoiding duplications, as well the creation of a *Ventanilla Unica* that simplifies and speed administrative processes collaborating with other departments (*Medi Ambient*, *Demarcación de Costas*, *Xarxa Natura*, etc.) and municipalities.
2. **Research and Development:** Record of information and variables (number of shootings, production budget, expenditure in the territory, etc.) that allow further studies and reports to develop strategies for the sector. Technology and Databases are essential in order to process information. Also the creation of the *Filmoteca Balear* is mentioned by law where local productions and other national or international shootings carried out on the territory can be registered.
3. **Location Management:** There is directory on the websites of the local *film commissions* where they are registered, however the management of these locations can be improved. The beautiful Mediterranean landscapes, architectural heritage and other locations (very diverse and very close) are undoubtedly the main resource to attract national and international shootings. The departments of *Medi Ambient*, *Demarcación de Costas*, *Xarxa Natura*, etc also play an important role here, to relate types of shootings in protected soils. As well should be considered the creation of a network of *Film friendly* municipalities; in 2016 the creation of the *Xarxa IBFC* was promoted to create a network of municipalities interested in hosting shootings, although this project has been not managed. Recently from MFC has started to work in a similar project.<sup>37</sup> The inventory of locations and their main characteristics, can be an useful tool that also expedite many of the administrative processes, providing necessary information of the locations, calendars for shootings, fees and form an attractive catalog (virtual and/or physical) to capture foreign productions and encourage sustainability and deseasonalization.

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<sup>36</sup> <https://legislacionespanola.leyderecho.org/ley-5-2013-illes-balears/>

<sup>37</sup> "Los municipios se alían a la Mallorca Film Commission para ...." 10 dic.. 2019, <https://www.diariodemallorca.es/cultura/2019/12/10/municipios-alian-mallorca-film-commission/1470196.html>. Last visit 7-1-2020.

4. **Film Tourism Products:** Thanks to the development of the audiovisual industry, numerous tourism products can be generated in reference to the seventh art. For the creation of these products it is necessary to identify markets and potential customers for each product. For example, the creation of a *Movimap* for the German market taking into account that this country has shot an approximate figure of 40 films and about 10 tv series on Mallorca, offering a cinematic experience to the 4 million German visitors that the island receives each year (Bosch Roig, 2017).
5. **Shooting incentives:** Apart from the tax incentive offered by the *Spanish Government*, other types of incentives may be considered “in kind” to be offered by public administrations, such as the use of public buildings to carry out some of their activities, promoting the sponsorship of local private companies ( creating advertising for these in the productions) etc. Also consider the study that proposes the implementation of an autonomous tax incentive that allows us to combat insularity.
6. **Local Population:** The local population plays an important role for sustainable development and must be taken into account when carrying out both audiovisual and tourist activities (considering residents as stakeholder in both). Furthermore, the tourist feel ever more attracted to contact the local people to learn about their culture. Encourage the participation of citizens, offering them a cultural film leisure, work opportunities, etc. since this activity can be beneficial to to reconcile of tourist-resident relationship . The visualization of this activity by media can favor business and popular interest and participation.

## 9. CONCLUSION

In the Balearic Islands, the audiovisual sector has been seen as an emerging sector: non-polluting, with a technological and innovation component, with cultural value and capacity for generating highly trained jobs. However, for the audiovisual sector to display its strategic potential, a local audiovisual policy should be put in place, which coordinates the agents involved in a common strategy that stimulates the industry and the capture of shootings.

The tourism sector can benefit from audiovisual activity from a quantitative point of view given the multiplier effect generated by this sector in the economy and in tourism services: restaurants, hotels, transport, commerce, leisure, etc. and from a qualitative point of view, its capacity to create value for the natural and sociocultural heritage within a strategy of sustainable development and should be considered as a deseasonalization tool in a tourist supply and demand based on a model of *sun and beach* towards more cultural proposals. *THE END*<sup>38</sup>




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<sup>38</sup> **Image:** The catchphrase shown at the end of *Looney Tunes* cartoons.

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## ANNEX Nº 2: FILM FESTIVALS OF THE BALEARICS

In the Balearics are held every year film festivals that put the local film industry in contact with national and international professionals who arrive to our islands and become tourists. In this way, film directors, actors and actresses and other professionals in the sector make known their works, while generating an income activity for the trade in the area, restaurants, hotels, etc. At the same time these events diversify the cultural offerings, help to preserve the local culture, improve the well-being of citizens and promote social cohesion, offering a cultural product to residents and tourists that favors local economic development (Flores Ruiz, 2014).

Therefore, the annex included list the film festivals held on the Balearics and their main characteristics:

1. **Atlántida Film Fest:** event<sup>39</sup> organized by the Filmin platform, directed by Jaume Ripoll. It was the first online film festival in our country, and was recognized *Best Festival in Spain by the Ministry of Culture (ICAA)* in 2015. The Festival celebrated 2019 celebrated its IX edition online and III physical edition in Palma de Mallorca, fiscal headquarter of the festival, where it offers a totally free program with more than 40 titles during first week of July in different places of the city (Bellver Castle, Es Baluard, Ses Voltes, Cineciutat, etc.) and for a symbolic price on the Internet, more than 100 titles the whole month of July. This III edition was inaugurated in an act chaired by Queen Letizia (who has recognized cinema is one of her hobbies) and obtained in this edition a new record: 15.000 spectators in the city and 135.000 through the online platform (in total a 60 % more than in the last edition). Atlántida is not only a film festival, it is also a music and conference festival that revolves around a project: inviting the viewer to reflect on the reality of Europe.
2. **Evolution Mallorca Film Festival:** EMIFF<sup>40</sup> celebrated its VIII edition in Mallorca in 2019. Its director and founder Sandra Seeling Lipski (Berlin, resident on the island) has clear about the mission of this festival: connecting people and cultures through a common language that is cinema, by creating a network of professionals for the seventh rt. Las edition was held during the month of October (one week), with a program that focused on integration, 88 titles including short films, feature films and documentaries and a section *Made in Baleares*, which presents films produced and directed by the most talented filmmakers of Balearic Islands. Each section has its award (Evolution Vision Award) and also, during those days there are several events and activities (f.e: drive-in cinema held in Port Adriano), as professional networking and master classes attended by some 4.000 guests, from more than 20 countries

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<sup>39</sup> <https://www.filmin.es/atlantida>

<sup>40</sup> <https://www.evolutionfilmfestival.com/?lang=es>

3. **Mallorca Film Awards**<sup>41</sup>: The Principal Theatre hosted last November the I Edition of Mallorca Film Awards. The aim of these new awards is to promote the development of audiovisual creation and production on the island and consolidate the image of Mallorca as a film set. This event was organized by *Fundació Turisme Mallorca*, through the *Mallorca Film Commission* with a budget of € 100,000, divided between different categories within three blocks: a "Technical" block, which values professionals resident in Mallorca, another block for "Professionals and foreign artists", to promote the internationalization of Mallorca for shooting and a block of "Final Product", which rewards audiovisual productions finished with a clear relationship with Mallorca (attending to aspects of location, story, and other links).<sup>42</sup>



4. **Ibiza Cine Fest**: This event<sup>43</sup> is dedicated to author and independent cinema and celebrates its IV edition in January 2020. Created by the Catalan filmmaker resident in Ibiza, Xavi Herrero, this festival began as a short film festival that expanded its programming to documentary and feature films. In 2019 there were more than 1.000 entries divided into seven official sections and other five sections awarded by the *Laurel* (the prize of the festival). For eight days the festival program is complemented with exhibitions, professional conferences, workshops and master classes, etc. especially dedicated to the distribution of independent cinema. This festival has its own channel on the Filmin platform for the distribution of many of the selected works.
5. **Ibiza International Film Festival (IFF)**: Under the slogan "the independent spirit" Ibiza IFF<sup>44</sup> promotes independent productions from around the world and according to its organizer Xavier Benlloch: *aspires to become the European Sundance*. The VIII of the festival took place in Ibiza from May to October 2019 where international productions compete in equal opportunity without distinction due to budget or provenance in Short, Feature and Documentary sections. Its award and emblem is the *Falcó d'Or*. During the event other activities are carried out such as the Ibiza Film Labs, which is a project that aims to teach, develop and shoot film projects on the island, supporting independent productions to be shot in Ibiza and creates a network of professionals on the island.

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<sup>41</sup> "La Mallorca Film Commission organiza la I Gala "Premis ...."  
<http://mallorcafilmcommission.net/es/la-mallorca-film-commission-organitza-la-i-gala-premis-mallorca-de-ci-nema-i-revela-avui-els-finalistes/>.  
Consulted in Jan 2020.

<sup>42</sup> **Image**: *Posidonia* has been the award designed by Majorcan craftsman Joan Costa for this Gala.

<sup>43</sup> <https://www.ibizacinefest.com/>

<sup>44</sup> <https://www.ibizaiff.es/>

6. **Ibicine:** This event<sup>45</sup> was born to bring the short film to the people of Ibiza. It consists of several semifinals (from april to july) creating a continuous program and the final in november where the *Astarte* (the prize) is awarded to its different sections and categories (National, Foreign and Animation Short Film). It also offers projections in Formentera during the month of October (Fashion, Music Clip and Video art semifinals). The III edition of this festival founded by Helher Escribano and Irene Torres was held in 2019 and was selected to represent Spain in the MoviTravel project (funded by the EU), committed to a model of sustainable and cultural tourism in Europe offering itineraries and experiences of cultural trips in cities that are World Heritage Sites where films have been shot or host film festivals.
  
7. **Formentera Film Festival:** This festival<sup>46</sup> began in 2011. Its firsts three editions were annual, although the last three are biannual (in 2021 it will celebrate its VII edition). It is a four-day show mainly of short films, documentaries and video art held in May. This event has been created by FormenterArt, a non-profit association and businessmen of the Island, support this initiative that gives rise to a consolidated and effective tourism and cultural product seasonally adjusted
  
8. **Menorca Film Festival (FICME):** This festival<sup>47</sup> celebrated its IV Edition in 2019 with a week-long program in different places of Ciutadella and Mahón during the month of July. During the rest of the year, it also carries out cinema cycles (Biosphere Reserve, Gastronomy, etc.) and professional workshops. It have a Mediterranean and insular character (associated with filmmakers from Malta), commitment with a sustainability and sociocultural programming, promoting local talent and heritage. It awards have been designed for the students of the School of Art of Menorca. There are sections for the best *Short Balearic*, *Best Insular Short* and for the *Opinion of the Public for the best feature film*. Its organizer, Ines Garrell, resident on the Island is an independent professional specialized in cultural production, who was also produced the Mediterranean Film Festival Mèdit, held on the island of Menorca between 2009-2015 on the Mediterranean culture.



Nowadays Mèdit<sup>48</sup> is a cultural association that understands cinema as a tool to canalize values and continues organizing samples and film cycles on the island of Mallorca as *OUT! affective diversity (LGTBI)* *El dia mes curt* (Short films), *Woman and cinema*, etc.

<sup>45</sup> <https://helherescribano.wixsite.com/ibicine>

<sup>46</sup> <http://www.formenterofilm.com/esp/>

<sup>47</sup> <http://festivalmenorca.com/es/>

<sup>48</sup> <http://www.medit.es/>

## ANNEX Nº 3: GOLDEN AGE FOR THE BALEARIC AUDIOVISUAL SECTOR

# El sector audiovisual balear busca su época dorada

Aporta un valor añadido bruto anual de 64,9 millones de euros. Cuenta con 1.194 trabajadores y 172 empresas. La aparición de nuevos formatos le otorga un gran potencial de crecimiento



Imagen de archivo de un rodaje en Palma.

### A. Ginard

Si la época dorada de Hollywood se vivió entre los años 20 y los años 60, el sector audiovisual en Baleares ha experimentado su peculiar momento dulce y busca su edad de oro desde la base de una industria en crecimiento y con un gran potencial. Con un valor añadido bruto de 64,9 millones de euros anuales, cuenta con 172 empresas y más de mil trabajadores. Es un sector que forma

parte de las nuevas industrias creativas y tiene un amplio abanico de oportunidades para crear empleos más estables y "para reconfigurar su actual propuesta de valor", en palabras del director técnico de la Fundación Impulsa, Antoni Riera. Este organismo ha elaborado un informe a petición de la Asociación de Productoras Audiovisuales de Baleares (APAIB), que presentaron días atrás en la sede de CAEB. El sector audiovisual está for-

mado de manera tradicional por el cine y la televisión regional, que son todavía mayoritarios. Sin embargo, la aparición de nuevos formatos especialmente en contenidos digitales y nuevas ventanas de difusión son un elemento verdaderamente disruptivo para el sector que puede crear nuevas líneas de negocio. Ello requiere nuevos esfuerzos de reespecialización, integración tecnológica y apertura al exterior.

Más de tres cuartas partes de la generación de Valor Añadido Bruto (VAB) del sector, que totaliza 64,9 millones de euros anuales y representa el 0,3% sobre el VAB balear, proviene de actividades cinematográficas, de vídeo y programas de televisión (75,7%). Las actividades de grabación de sonido y edición musical representan el 9,8% de la actividad mientras que el 14,5% restante es de programación y emisión de televisión.

La práctica totalidad de la actividad audiovisual se centra en Mallorca. Además, dos municipios, Palma (37,6%) y Calvià (31,2%), concentran dos terceras partes del negocio.

**MOTOR DE EMPLEO.** Entre 2013 y 2018, el empleo en el sector audiovisual se ha incrementado un 47,1%, un crecimiento que duplica el del resto del tejido productivo balear, del 26%. Destacan las actividades de producción de programas de televisión, donde el empleo se ha casi

duplicado (90,1%), en servicios de postproducción (89,5%) y grabación de sonido y edición musical (76,2%). El sector cuenta en la actualidad con 1.194 trabajadores afiliados a la Seguridad Social. Este gran crecimiento

**Los contenidos digitales y nuevas ventanas de difusión son un elemento disruptivo**

**La cooperación entre agentes es esencial para su crecimiento futuro, afirma Antoni Riera**

to se ha experimentado, no obstante, tras una gran contracción de la actividad que tuvo lugar durante la crisis, cuando los canales de televisión de ámbito regional recortaron sus presupuestos afectando en gran manera al sector.

**TEJIDO EMPRESARIAL.** Un total de 172 empresas componen la industria audiovisual balear, con la circunstancia de que dos tercios (62,2%) no disponen de asalariados.

Riera puso de manifiesto que la cooperación entre los agentes del sector es esencial para su potencial crecimiento futuro. "La cooperación es clave para establecer una visión estratégica conjunta que permita mejorar la eficiencia de los procesos, incorporar óptimamente las nuevas tecnologías y conformar un tejido empresarial capaz de competir en un mercado audiovisual cada vez más global", indicó. Por su parte Aline Tur, presidenta de APAIB, reclama a la administración pública y a la televisión autonómica una "regularidad" en el calendario de contrataciones y convocatorias públicas para que el empleo sea más estable.



Jaume Reus, director del Institut d'Indústries Culturals (ICIB); Aline Tur, presidenta de APAIB; Carmen Planas, presidenta de CAEB, y Antoni Riera, director técnico de la Fundación Impulsa.

Imgen obtained from MFC facebook.