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SUPERIOR DE GANDIA

**“Analysis of the Berlin Film Office’s
Strategy and Film Tourism in Berlin.
How important is the strategy of a film
office for the tourism of a city? ”**

TRABAJO FINAL DE GRADO

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Table of Content

<i>Abstract</i>	3
1. Introduction	4
2. Film Tourism	5
2.1. Definition.....	5
2.2. Profile of film Tourists	6
3. Film Office	7
3.1. Definition.....	7
3.2. Competences	7
4. Berlin Brandenburg Film Commission	9
4.1. Berlin	9
4.2. Functioning, composition, goals and achievements	13
4.3. Website analysis	18
5. Comparison of Berlin and Madrid Film Office	22
5.1. Madrid	22
5.2. Functioning, composition, goals and achievements	24
5.3. Website analysis	31
6. How do Film Office Strategies affect tourism?	38
6.1. Audiovisual productions as promotional resources of a destination.....	38
6.2. Impacts on destinations: The Case of Berlin and Madrid	39
7. Conclusion	47
<i>List of Figures</i>	48
<i>References</i>	49

Abstract

There are many reasons why people decide to travel to new destinations: feel new experiences, discover new cultures, enjoy traditional gastronomy, relax... but more and more people are traveling to visit the locations that appear in their favourite film or series. Tourism is currently the fastest growing and most important industry in the service sector (World Travel and Tourism Council, 2016). It has an immense social and economic projection, generates more and more income and benefits, as well as employment and it is capable of creating new opportunities and market niches in destinations. All of this leads to an increase in competitiveness between companies and destinations, thus it is absolutely crucial the perception tourists have of a destination.

Attracting shootings to a destination may be the way to convey the destination's image to a large number of potential visitors through the screen. For this to happen, film offices, DMOs, and other local tourist entities and organizations have to collaborate and follow certain strategies and marketing plans.

In order to participate in this new tourist trend known as film induced tourism or film tourism, destinations have modified their marketing and communication strategy. This thesis aims to analyse the strategy followed by the Berlin Brandenburg Film Commission to attract shootings and see if there is a relation between that strategy and the number of tourist arrivals in Berlin.

Key words: Film Tourism, Film Office/Commission, audiovisual industry, Berlin, Madrid.

1. Introduction

Film tourism or film induced tourism is a branch of cultural tourism that has been significantly increasing in the last years. This type of tourism has a huge potential. The impacts of film tourism can be noticeable and great for a destination in terms of tourism and economy. Research in this area is very important due to the fact that knowing the real impact that shootings can have on a destination, may help to obtain information about the marketing strategies that governments and other entities must follow as well as decisions to subsidize film productions. These impacts are also driving destinations to allocate more and more resources in order to attract audiovisual productions on their locations. Shootings on a destination will result on direct income to local companies that take part in these productions but also the income produced when the potential tourists, that have seen the destination on the screen, travel to that destinations.

In order to manage the activities related to attract shootings, destinations have implemented Film Offices or Film Commissions, entities designed to promote a destination as a shooting spot and to attract audiovisual companies.

Film tourists seek out mainly film locations in order to experience something that would bring them closer to the fictional world of their beloved film or series (Roesch, 2009), but film tourism goes beyond that. Film related theme parks, and film events such as conventions, premiers or film festivals generate also a great tourist and economic impact.

The main aim of the thesis is to analyse the strategy of the Berlin Brandenburg Film Commission in order to attract shootings and explain its functioning, composition and goals. As audiovisual productions can be used as promotional resources for a destination, this thesis will also try to determine if local tourist entities use the shootings, and all that they entail, to promote Berlin, and how they do it. Something similar will be done with the City of Madrid Film Office and both entities will be compared. The reason why Madrid was chosen for the comparison is because both cities are European capitals with some similarities.

2. Film Tourism

2.1. Definition

In some films and TV series, filming locations may be as important as some actors due to the fact that these locations can arouse the desire of travel to these destinations. This is what is known as Film-induced Tourism or more commonly used, Film Tourism.

Film tourism is a new form and trend of tourism that has become increasingly important in recent years. According to the World Tourism Organization (UNWTO), tourism is the activities of people traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes. Following and taking into account this definition, film tourism can be defined as a branch of cultural tourism and refers to the growing interest and demand for locations which became popular due to their appearance in films and television series (Zimmermann, 2003, p.76). Other definitions can also be found; Visit Scotland, formerly the Scottish Tourist Board, Scotland's national tourism agency, defines it as the business of attracting visitors through the portrayal of the place or a place's storylines in films, videos and television.

The booming screen industry is showing more and more locations to a wider audience, what is getting this audience into displaying interest in visiting these spots. Due to this fact and the increase of international travel, tourism destinations are taking advantage of this new trend as a way to promote the destination and attract more visitors. Films are more likely to reach wider audiences with less investment than specifically targeted tourism advertisements and promotion (Dore & Crouch, 2003).

This is what produced the emergence of Film Offices and Film Commissions. These institutions are a main element on the strategies of some destinations in terms of marketing and promotion. Film tourism is a great option for destinations to diversify the offer, both, sectorial and geographically, and combat seasonality.

The main impacts of film tourism in a destination are the following three: impacts on the local economy during the shooting, impacts on the local economy after the shooting and impacts on the destination's image.

New Zealand can be considered as one of the archetypal destinations for film tourism marketing and promotion strategies. The trilogies “The Lord of the Rings” and “The Hobbit” were filmed in New Zealand, and even if the first trilogy did not significantly impact on the tourism and economy of the country, the Hobbit Trilogy had a significant positive impact. This impact may have been the result of effective marketing strategies and the integration of film tourism as part of its destination promotion. According to Tourism New Zealand, an average of 47,000 visitors each year visit the film locations. That brought about NZ\$33 million a year (Forbes, 2012). They also decided to change its national tourism slogan from “100% Pure New Zealand” to “100% Middle-earth” and some tour operators started to specialize in products related only to the “Lord of the Rings” and “The Hobbit”. Even the airline Air New Zealand partnered with WETA Workshop, a mechanical special effects company, on a Hobbit inspired Safety Video that features cameo appearances including Peter Jackson (https://youtu.be/cBIRbrB_Gnc). Inbound Tourism in New Zealand increased a 50% following the success of “The Lord of the Rings” (Forbes, 2012). New Zealand has become a “Lord of the Rings” and “The Hobbit” experience.

One of the main motivations associated with film tourists, apart from cultural issues, is basically summed up in two elements that are interrelated: identification and experimentation. Both concepts refer to the will of discover what has been seen on screen.

Visiting the landscapes, streets or cities, having a coffee or staying in a place where a story has taken place can be considered as an example of the need to experience what has happened on the screen. Film tourism tries to bring tourists closer to a movie or TV series.

2.2. Profile of film Tourists

According to a research done by Macionis (2004), the film-induced tourists are divided in three main categories:

- General: tourists who are not involved in film-induced tourism. this category includes tourists that may know that specific places appear in films without showing interest in visiting them.

- Incidental: tourists who did not know or intend to visit a particular film site, but who met one during their trip and chose to visit it.

- Dedicated: tourists who go to a specific destination to visit a film set or the exact location shown on the screen.

Macionis have also determined three types of motivators for the film tourists, these are the factor of “place” (landscape, location and scenery), “personality” (celebrity and character) and “performance” (genre and plot).

3. Film Office

3.1. Definition

Nowadays, the communication industry is lightly saturated and homogeneous, that is why the professionals of this industry try to reach efficiency and effectiveness through differentiation. This is one of the reasons why film offices or film commissions emerged. As they were originally intended to turn destinations into shooting locations, usually film offices combine communication abilities characteristic of the advertisement industry and local entities. Film offices can be considered as local institutions with their own communication mechanisms and as a communicative instrument of local organizations (Ramahí García, 2011).

The term Film Office or Film Commission refers to all local entities engaged to promote and foster destinations as a shooting location. Despite of the fact that some experts consider that there is a difference between film office and film commission, as it is a very slight difference, some other experts consider that they are the same.

3.2. Competences

The first film commission was created in the United States during the late 1940s. It emerged in response to the need for audiovisual companies to partner with local governments in order to coordinate local services when shooting in a location (McDonald and Wasko, 2008).

With an increase of the audiovisual production and diversification of locations, cities and states sensed the need for a partnership between local entities and the entertainment industry. All the parts were looking for a right coordination and cooperation due to the huge economic benefits resulting from film and video production. The potential of film commissions was stated, what assisted their expansion. Nowadays there are more than three hundred film commissions all over the world (AFCI, 2019).

In recent years the number of film offices and film commissions has increased significantly. This is due to their strategic nature. Usually all the film offices are established as non-profit organisations, thus there is no need to pay for their management and advisory services. Producers are only asked to mention the collaboration of the film office in the sequence of titles, as well as to transfer some images of the production for promotional purposes of both the city and the office.

In terms of ownership, film offices and film commissions tend to depend on a local public administration. They are commonly established as an integral part of the local government or as an independent entity associated through agreements to the local government. They are, in any case, public entities devoted to offer public services related to the audiovisual industry. Their main function is to attract shootings to the destination in which they operate by offering the producers and the production companies a great variety of services in order to make all the shooting process easier. Some of their tasks are to process the shooting permits needed by the producers, as well as to link both audiovisual and ancillary companies and professionals with the production companies, assist in the search for locations and give advisory services. Their main goal is to boost the audiovisual industry in the area where they operate. They also promote and encourage their region as a shooting location. This is a tool used by film offices to try to develop the area economically. By doing this they reinforce the audiovisual sector in the area as well as the service and tourism sector. The culture and the image of the destination is also strengthened and promoted (Ramahí García, 2011).

Film offices develop a bunch of communication strategies aimed at the achievement of their policy of attracting shootings. They frequently combine public relations communication techniques with conventional advertising actions. Since they are a public service, a non-profit organization, operate on a local scale and entail direct interaction, it

is normal that they pursue communication strategies based in the harmonization between the organization and its environment. The public relations techniques provide a proactive approach that helps to develop programmes and strategies to fulfil the needs of all the stakeholders. By doing so they become more appealing and attract more producers to shoot in the destination in which they work.

As previously stated, due to the nature, tasks and goals of the film offices, these are a tool of the local administration to promote a destination and its heritage. They achieve this by attracting shootings and due to the presence in the big screen.

Film commissions operate at two different levels: they follow and develop a set of communication strategies in order to accomplish their objectives and they are also a communication mechanism in themselves.

4. Berlin Brandenburg Film Commission

4.1. Berlin

Berlin is a city located in the northeast of Germany. It became the capital of reunited Germany in 1991 and it is also the capital of the city-state called the Land of Berlin. It is the largest city of Germany by both area and population. Berlin has a population of 3,431,675 inhabitants (Statistisches Bundesamt, 2018). Berlin is the second most populated city in the European Union, after London (Council of the European Union, 2017). The metropolitan area of Berlin covers 892 Km² and has a population of 4.4 million inhabitants. The metropolitan region of Berlin-Brandenburg, which combines the Länder of Berlin and Brandenburg, has a total population of almost 6 million.

The city of Berlin occupies a central position in Europe, making it open to both Western Europe and Eastern European countries. Today, it has become a major centre of culture and nightlife in Europe.

Berlin is a global city of culture, politics, media and science. Its economy is built on high-tech companies and the service sector, which encompasses a wide range of creative industries, research centres, media companies and conference venues. Berlin operates as

a continental hub for both air and rail traffic and has a very complex public transport network. The metropolis is a well-known tourist destination. Major industries also include IT, pharmaceuticals, biomedical engineering, clean technologies, biotechnology, construction and electronics.

Berlin is a leading global cultural and artistic city. The city is home to more than 170 museums, 140 libraries and 60 theatres. In 2014, Berlin welcomed 11.87 million visitors (+4.8% compared to 2013), including 4.52 million foreign visitors (+5.2%).

Berlin also has a vast artistic and cultural patrimony, heritage of several centuries of history.

The first mention of Berlin in history was in 1244, seven years after that of its sister city, Köln, with which it later merged. Founded in the 13th century, Berlin was successively the capital of the electorate of Brandenburg (1247-1701), the Kingdom of Prussia (1701-1871), the German Empire (1871-1918), the Republic of Weimar (1919-1933) and the Third Reich (1933-1945). After 1945 and until the fall of the Berlin Wall in 1989, the city was divided into four areas of occupation. During the Cold War, the Soviet sector of the city, called East Berlin, became the capital of the German Democratic Republic, while West Berlin was politically attached to the Federal Republic of Germany, thus becoming an advanced bastion of the "Free World" within the Communist Bloc. After the fall of the Berlin Wall, Berlin became the capital of reunified Germany in 1990, and the main federal institutions moved there in 1999.

Many of Berlin's attractions are representations of its rich history. Thus, the city is home to a wide variety of landmarks.

Berlin is captivating by the extraordinary diversity of what can be seen there, by its cultural richness and by a dynamic and relaxed lifestyle.

The city hosts Germany's most important institutions such as the headquarters of the parliament (Reichstag palace) or the official seat and residence of the Chancellor of Germany (Bundeskanzleramt). Berlin is also home to international organisation e.g. European Film Academy (EFA).

Berlin is home to world-class universities, orchestras, museums and entertainment venues and hosts many sporting events. Its zoo is the most visited zoological garden in Europe and one of the most popular in the world. With the oldest large-scale film studio complex in the world, Berlin is an increasingly popular place for international film productions. The city is renowned for its festivals, diverse architecture, nightlife, contemporary arts and very high quality of life. Since the 2000s, Berlin has seen the emergence of a cosmopolitan entrepreneurial scene...

Berlin's transport network is significant. It provides easy access to the city by road, plane or train. Although Frankfurt am Main Airport is the most important German airport when it comes to passenger numbers, Berlin-Tegel and Berlin-Schönefeld airports are two of the major means of access into Germany. It's impossible to talk about the best public transit systems in the world without mentioning Berlin.

Berlin offers a huge amount of conferences, fairs, congresses and events. E.g. The city organises ITB Berlin (The World's Leading Travel Trade Show), Premium International Fashion Trade Show, GFFA, an international conference on agri-food policy issues, the Berlin Fashion Week and berlinale among others. The vibrant and lively metropolis is characterized by a permanent change and new offers of tourist attractions.

Berlin developed from the old core of the city, the Nikolaiviertel (now near Alexanderplatz), the twin city Cölln, the foundations of cities like Dorotheenstadt and Friedrichstadt and finally the formation of the Greater Berlin in 1920 which incorporated previously independent cities like Spandau, Charlottenburg or Köpenick, forming a Berlin of four million inhabitants. Therefore, Berlin has many things to see, both in its centre and on its periphery. Its historic centre has a multitude of prestigious places, places and monuments such as the Berliner Dom, the Museum Island (Museumsinsel), the Staatsoper Unter den Linden, the Brandenburg gate or also the Staatbibliothek Zu Berlin. It is precisely the contrasts between historic buildings and contemporary architecture, between tradition and modernity that characterize the city.

some of the most famous sites are the Berlin Wall, the Fernsehturm, the Rotes Rathaus, Alexanderplatz, Berlin Cathedral, Lustgarten or KaDeWe, the largest commercial store in continental Europe.

Berlin is the city of arts, artists and museums. More than 170 museums, including those on Museum Island, display the treasures of humanity. Renowned orchestras, including the famous Berlin Philharmonic Orchestra, and three major opera stages whose lyrical and choreographic performances are a sensation, make Berlin a paradise for all classical music lovers. And numerous theatres, cabarets and variety theatres offer shows to suit everyone's taste.

Berlin is the greenest big city in Germany with vast parks, forests and lakes. A particular feature of the city is the presence of many lakes and rivers along the rivers. Several are located to the west with the Muggelsee. One third of the city's surface area is covered by lakes and forests. These are mainly located in the outlying districts, but the centre itself is very wooded, and the Tiergarten is a huge park that stretches over three kilometres between the Reichstag and the Charlottenburg district.

Berlin, like Madrid, is certainly one of the most pleasant capitals in Europe to visit with your family. Children are welcome everywhere and a wide range of activities are available to them. Children can enjoy the many museums, bike tours, boat tours, playgrounds, nature and many other activities.

Berlin has an active LGBT community with a long history. Berlin has many gay districts, with the biggest of them, Schöneberg, also being the first in the world. Other gay districts are Prenzlauer Berg and Kreuzberg. The city hosts events dedicated to this cause such as the Berlin Pride, also called CSD.

Berlin is a major business destination. According to VisitBerlin, there were 143,390 business-related events with 11.9 million participants. Berlin is in 4th place in the ICCA ranking. According to a report published by Verband Deutsches Reisemanagement, 187.5 million business trips led to expenditure in the amount of 52.5 billion euros. Berlin is clearly a valuable destination for the organisation of trade fairs, congresses and business meetings.

Therefore, Berlin is a must-see destination when it comes to tourism, thanks to its culture, history, demographics and other valuable factors.

4.2. Functioning, composition, goals and achievements

The Berlin Brandenburg Film Commission operates in the metropolitan area of Berlin-Brandenburg. A particular feature of this entity is that it is a department within Medienboard that assists film and media companies interested in shooting in Germany's capital region. The aim of the Berlin Brandenburg Film Commission is to provide information on the region's production possibilities. Among other things, it helps to find film locations, obtain filming permits and establish partnerships with the German or regional film industry. Simply put, it is a non-profit, public organization that attracts media production teams to shoot in the region and provide support so that producers can do their work comfortably.

Medienboard Berlin-Brandenburg is the leading institution for the film and media industry in the German capital region. The Medienboard Berlin-Brandenburg is the entity responsible for film financing and media development in the states of Berlin and Brandenburg. The organization is composed of two divisions: The Film Funding division and the New Media Funding division. The Film Funding Division finances films, high-end drama series and projects related to cinema, advises filmmakers on financing and supports the development of the film industry. The New Media Funding division finances original audiovisual projects (games, cross-platform content, virtual and augmented reality) and serial formats (fiction and entertainment). In addition, Medienboard Berlin-Brandenburg finances regional media-related projects and events, such as competitions, festivals, events and conferences (Medienboard Berlin-Brandenburg, 2019).

As it is clearly defined on the “funding guideline” of Medienboard, the funding goals are mainly regional as it supports the qualitative and quantitative development of the Berlin-Brandenburg media industry and culture and it aims to strengthen the economic competitiveness of media companies of the region. Therefore, the goals are also national and international since it aims to present and represent the region in Germany and in the world.

The German government use the platform to promote the Berlin and Brandenburg region as a cinematographic and audiovisual set for all kind of productions. According to the website of the Berlin Brandenburg Film Commission (BBFC or bbfc), the entity works side-by-side with Brandenburg Ministry of Economic affairs, the office of the governing

Mayor of Berlin and the office of the Prime Minister of Brandenburg (Berlin Brandenburg Film commission, 2019).

At a glance, the structure of the BBFC is composed of Christiane Raab, Head of Berlin Brandenburg film commission, also known as film commissioner, as well as her two assistants, Daniel Hasler and Mareike Hube (Berlin Brandenburg Film commission, 2019).

The Berlin Brandenburg Film Commission works through a network of various agencies that support media companies in the region. Even if the number of partner companies is not specified, it is easy to imagine that the range of partner companies is diverse and that companies of various types (production companies, distributors, etc.) are involved. The aim of the bbfc will then be to put in touch producers who want to film in the region with this network of partner companies.

The cities and towns where film activities take place are also key players of this industry. the funds invested by medienboard's film funding division must be spent totally in the Berlin-Brandenburg region. These monetary aids provide helps to producers when they are developing and producing films and short films but also when they have to deal with sales and distribution of their production in Germany (Medienboard, 2019).

Medienboard provides organisations with a 12-page "funding guidelines" in which all information on the procedure for obtaining grants is available. The prerequisites, conditions of access, the proper use of funds and other elements are provided in this guidebook. Future partners thus, have a simple guide enabling them to establish a trustworthy collaboration with Medienboard.

Moreover, Medienboard provides information about the events, festivals and celebrations they attend or organise. They invite representatives from all over the world and from different sectors such as film, television, media, politics and many others. This is a good way to connect stakeholders in the film sector and promote film activities of the region. Among the events organised by Medienboard, probably the most important is the "Media convention Berlin" where national and international experts, media professionals from the television and film industry, academics and politicians meet to discuss various topics.

The events do not only take place in Berlin or Germany. Among the events in which they participate are the famous “Festival de Cannes”, MIPTV and MIPCOM in Cannes or Cologne's Gamescom. Through its interventions in these events, Medienboard tries to promote and advertise the various locations that the states of Berlin and Brandenburg can offer to audiovisual professionals.

Medienboard Berlin-Brandenburg was founded on 1 January 2004 with the merger of Filmboard and Media office of the two states, bringing together film promotion and location marketing nationwide in one company for the first time. Medienboard provides locations for the shooting of the productions and obtains filming permits for the different locations in the states of Berlin and Brandenburg. In this interest, medienboard works alongside the Senate of Berlin and the various governments of the two states (Berlin and Brandenburg). Film financing is also carried out by regional banks including the Berlin state investment banks (IBB) and the Brandenburg investment banks (ILB) (Medienboard, 2019).

One of the advantages of Berlin-Brandenburg is that the states have exceptional high-tech production facilities. These include Babelsberg studios, Park studios, Berlin-Adlershof studio and many others. If the Babelsberg studio is taken as example, it is renowned facilities that provide optimal conditions for shooting national and international films. 130 companies are present in this facility to provide quality services.

In addition to the many installations, the Berlin Brandenburg Film Commission offers various locations, filming permissions and first-class equipment to filmmakers. The BBFC provides them with a catalogue containing more than 29,000 photos from 1400 locations, a database of contacts from 2800 companies and a list of over 4300 contacts from partners and film professionals (Medienboard, 2012).

So far, it can be concluded that the facilities in both states and the strategy implemented by Medienboard is a success, knowing that more than 300 films are produced annually in the capital region. Among them are international hits such as Tom Tykwer's "Run Lola Run", Florian Henckel von Donnersmarck's "The Lives of Others", Wolfgang Becker's "Goodbye, Lenin", Quentin Tarantino's "Inglorious Bastards" and Roland Emmerich's "Anonymous". It is remarkable that Berlin attracts new customers as "Don 2", that was

shot there and it is the first film of the Bollywood industry that was made in Berlin (Medienboard, 2012).

It is also important to mention that the capital region is an active element of the C.R.C. The capital Regions for Cinema is a network created by Medienboard Berlin-Brandenburg with Madrid Film Commission, Ile de France Commission and Roma Lazio Film Commission. The aim of this network is to take advantage of the creative potential of these European metropolises and to encourage better cooperation and co-production between its members.

The Berlin Brandenburg Film Commission is a member of EUFCN and AFCL. The European Film Commissions Network (EUFCN) is a non-profit association which supports and promotes the European film industry and culture (EUFCN, 2019).

It was created in 2004 by a group of film commissioners that wanted to share information and learn from each other. They established that the organization is meant to be devoted to the business of facilitating the production activity (EUFCN, 2019).

The association performs several strategies to make it easier for its members to develop their activities. One of its main goals is to promote the exchange of information between members in order to develop location searches and shooting opportunities.

To accomplish this goal the EUFCN has created a network of the most active European Film Commissions.

In addition to all this, it also tries to get film offices and public institutions, as well as, the European Community and the audiovisual industry to collaborate between them. Their way to achieve this is the coproduction of projects funded by the European Union, organise seminars and conferences, and analyse the needs of the producers to try to meet these needs. More over the EUFCN carries out professional and educational activities for its members.

The organization supports and encourages the creation of new film commissions and offices. It also creates and distributes guidelines for film commissions and organise joint

fair presences at film festivals and trade shows. Through all of this, the EUFCN aims to support and promote in an effective way the audiovisual industry in Europe.

It is composed by 90 film commissions from 30 different European countries. By being a member, film offices can share and exchange data and information, the access to international markets is easier and promotion abroad is improved. Film commission can also receive updated information of the situation of the sector and professional training for film commissioners (EUFCN, 2019).

The Association of Film Commissioners International (AFCI) is the official professional organization for film commissioners who assist film, television and video production throughout the world. AFCI Members are comprised of more than 300 film commissions from all around the world. It is considered as the leading international resource for location shooting (AFCI, 2019).

The AFCI is an organization known for representing skilled, trained, experienced and professional Film Commissions. Its main goals are to establish a range of standards and to provide professional training for Film Commissions. In addition, the AFCI also, makes available for its members business services as well as a business and marketing network of the audiovisual industry.

Not all the film commissions in the world are members of this organization, and not all of them are able to be a member. AFCI establishes a set of requirements and standards for the film commissions in order to be allowed to take part in the organization.

The most important requirement that the film commissions or film offices have to meet in order to be considered as qualified or suitable to be a member, is that they must be endorsed and supported by their respective government as the film commission or film office for a defined geographic area. The personal and private interests of the film commissioners should not interfere with the interests and official duties of the film commission.

Film Commissions also have to serve as a connection and a link between the companies related to the audiovisual sector and all levels and units of government. They additionally have to provide a support service since the beginning, the first contact until the production

is over. Moreover, the Association of Film Commissioners International, demands the film commissions to attend an eighteen months training program of the AFCI, during the process of the membership approval (AFCI, 2019).

Being a member of the AFCI also brings some benefits to the film offices. By being a member, they can access some discount advertising rates offered by the partners of the AFCI, the opportunity to attend to some high-level events with major companies and access to a wide range of online training courses at a high discount, among others.

Film commissions are supposed to provide infrastructure, facilities and support resources to the different companies of the film and television industry. Their actions drive thousands of audiovisual productions that support and give rise to a great number of jobs all over the world.

Medienboard also works with and for the German Federal Film Funding (DFFF), which operates through the German federal film board (FFA) based in Berlin, which is a funding entity created by the federal government in 2007 and which aims to strengthen the German film industry by injecting a total of €60 million each year into film production (Medienboard, 2012). The German Federal Film Fund (DFFF) is a measure of the Federal Commissioner for Culture and Media (BKM) to strengthen the film industry in Germany. The German Federal Film Office (FFA) has been entrusted with the implementation of the measure, which aims to improve the economic conditions of the German film sector, to preserve and promote the competitiveness of companies in this sector, in order to achieve a sustainable impact and new economic spin-offs on the whole economy (German Federal Film Fund, 2019).

4.3. Website analysis

Internet is a key element for success for all business sectors nowadays. It is in this interest that an analysis of the Berlin-Brandenburg film Commission's website will be done in this section. Less importance will be given to the Medienboard's website even if the site is worth a look.

The first element of the design and the layout of the website that are going to be analysed is colours and images. The colour used on the website of the bbfc and Medienboard



Figure 1: Flag of Berlin.
Source: Google Images

Berlin-Brandenburg are red and white. The explanation to this choice of colours is that the flag of the state of Berlin and the flag of the state of Brandenburg are composed of red and white (figure 1 & 2).



Figure 2: Flag of Brandenburg.
Source: Google Images

These colours convey the heritage of both states. It is important to study the marketing significance of these two colours to better understand this choice. Red is the colour of action, courage and adventure. White is the colour of safety and purity. Therefore, this colour invites prospects to embark on an adventure with the bbfc, a reliable partner. These are two of the most used colours on websites due to their success.

The layout of the bbfc website is not very attractive, although it contains images and icons that make it easier to navigate on the site. The site is very white and can be considered as having gaps. However, Medienboard Berlin-Brandenburg's website is attractive with nice images and icons and is easy and smooth to use. At the top of both sites, the logo of the organizations that allows to return to the home page can be found. There are also the names of the different sections that allow to visualize the information and services

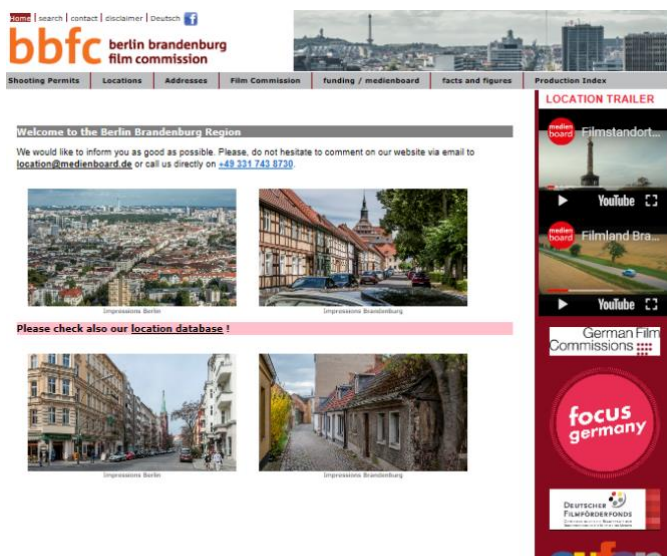


Figure 3: Berlin Brandenburg Film Commission Website Homepage.
Source:

www.bbfc.de/WebObjects/Medienboard.woa/wa/CMSshow/10457

provided by the organizations. On the bbfc homepage (figure 3), there is directly the contacts of the organization as well as images providing an impression of the two states. On the right side of the website, two promotional videos as well as the logos of the German film commission, focus Germany, the German Federal Film Funding, EUFCN, AFCI which redirects us to their websites if we click on

them can also be found. Finally, some useful links are provided on the bottom of the site.

The presence of multimedia content such as images and videos make even more important the optimization of the loading times. Website users do not like to wait for pictures, sounds and movies, that is the reason why a site that loads its multimedia in an acceptable amount of time looks more appealing and professional. The server should be fast.

There is no problem with that in the Berlin Brandenburg Film Commission webpage. With a good internet connexion, the webpage, as well as its content loads rapidly and smoothly.

What also makes a webpage have a strong online presence and accessible is the chance to find it on search engines such a Google, Mozilla Firefox or Bing. If the SEO positioning (organic search results i.e. the ones that are not paid for) of a webpage places it in a higher position (the first results) it would be easier for the users to find it and to access to it. When “Berlin film office” or “Brandenburg film office” is written on google, the first results are the BBFC’s website and more often, the second results are Medienboard’s website. The confusion that can be made is to not understand that BBFC is a department of Medienboard. However, SEO’s positioning for both websites is working well. Users can easily access the sites.

Another aspect to make the website more appealing and to do not take the risk of users leaving the site is to reduce the click paths. Short click paths will make the visitors of the webpage find the information they are looking for in a more effective and quicker way. The more the users have to click to access the information the greater the risk that they leave the website and give up on their research. This translates into a decrease in the number of reached audience. It is on this point that the BBFC’s website is lacking. To find some basic information, you may have to click more than 7 times. The information is not easily available and the users can get annoyed by that.

However, it is important to mention that it is easy to reach the medienboard’s website through the BBFC’s website (only two clicks) and that medienboard’s site does not have this defect. The information is easily accessible thanks to a good path to the information.

A transparent and attractive layout is a key element that makes the difference between websites. But the layout is not the same depending the device it is used on. It is important that the site is accessible and smooth when it is used on a phone or a tablet. Therefore, the site must be adapted to the processor of a phone or tablet. One of the advantages of the BBFC site is that it is the same on the phone as on the computer. It is therefore not difficult to access and can be used on the phone. However, it is not really suitable with the small screen of the phone. In addition, some pages take a long time to load. This can scare away users. The BBFC website can be improved on the phone version.

The BBFC and Medienboard websites are both available in English. This is proof of the openness of these two organizations to international customers. The information must be available to international audio-visual producers and production companies interested in




Contact

Welcome to the pages of the Berlin Brandenburg Film Commission.
Our resource pages with address and location databases have been online since February 2000. We are continually working to keep our information up to date, and apologize for any inconvenience caused by non-current data.
We need your help in maintaining the quality of our service and are always happy to hear from you.

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shooting in the region. The site also provides a lot of small information such as the currency used in the country, the weather, dialling numbers and many others. One of the positive aspects of the BBFC website is that contact section is clearly indicated. The contact information of the film commissioner and its assistants is quite easily found in the contact section. Whether it's the phone number or the e-mail. As stated before, the contact information is also indicated in the homepage.

Figure 4: Berlin Brandenburg Film Commission contact section. Source: www.bbfc.de/WebObjects/Medienboard.woa/wa/CMSshow/1045715

The film commissioners in charge of the website should keep it up-to-date and try to answer completely and as fast as possible to the inquires received via mail or via phone call. An adequate response time is a maximum of 48 hours. In this case, the average response time could not be verified.

To conclude, Berlin Brandenburg film commission's website can be considered as well accessible, smooth and complete but some improvements can be done on the design and the mobile version.

5. Comparison of Berlin and Madrid Film Office

5.1. Madrid

Madrid is a city located in Spain. It is the capital of the country and of the Community of Madrid. Madrid has a population of 3,223,334 inhabitants (INE, 2018). Madrid is the third most populated city in the European Union, after Berlin and London (Council of the European Union, 2017).

The city hosts Spain's most important institutions such as the headquarters of the central government or the parliament. It is also the official residence of the Spanish monarchy, and of some important national entities, such as the maximum representation of Spanish language, an institution for its correctness, known in Spanish as RAE. Madrid is also home to international organisations e.g. the World Tourism Organisation (UNWTO) and International Organization of Securities Commissions (IOSCO).

The Spanish capital is considered as an economic, financial, administrative and service centre as well as a cosmopolitan city with the most modern facilities. The transportation network of Madrid is truly outstanding. It enables an easy access to the city by road, airplane or train. The Adolfo Suárez Madrid-Barajas airport is the main mean of access to Spain and is considered as one of the most important airports in the world regarding the number of passengers. Madrid also has one of the best local public transport services in the world.

Madrid offers a variety of culture, gastronomic, business, leisure and entertainment activities. The city also organises fair and congresses as FITUR (Feria Internacional de Turismo or International Tourism Fair in English) Madrid Fusión, an international gastronomy congress, ARCO, an international contemporary art fair and the Cibeles Madrid Fashion Week among others. Madrid is one of the strongest and most diverse tourist attractions in Europe and in the World.

Madrid has a vast artistic and cultural patrimony, heritage of several centuries of history. The city possesses a great variety of landmarks. Its historic centre, also known as *Habsburg Madrid*, is one of the most important historic centres in Europe. The

architecture of the city is a fusion between history and modernity, where ancient constructions converge with the latest architectural innovations.

Some of the most famous locations in Madrid are the Royal Palace, the National Library, the Deod Temple, the Plaza Mayor, Alcalá Gate, the Orient Square, the Opera house or the Almudena Cathedral.

Madrid has more than a hundred museums, but the most important ones are the Prado Museum, the Thyssen-Bornemisza Museum and the Reina Sofía Museum. These three museums form the so-called The Art Walk.

For a nature experience, the gardens, parks and natural areas are the best option to breathe fresh air, and to stop and unwind. Palaces full of history and lakes on which to take a boat ride are some examples. Some parks are also a perfect spot to practice some sport. Madrid is one of the cities with the greenest areas and the second in the world in number of trees (Turismo Madrid).

In addition to all of this, Madrid has a wide cultural program. With almost 200 theatres, its cultural offer is able to satisfy the expectations of the majority of locals and tourists. To enjoy some of the best theatrical, musical and dance plays, Teatros del Canal and Teatro Real are the best options.

Madrid is a family-friendly destination due to the amount of activities perfect for children. Families can enjoy workshops and tours for children in some museums, boat rowing or theme and amusement parks.

For the LGTB+ community, the capital of Spain also offers many entertainment options. Similar to the Castro area in San Francisco, Madrid has Fuencarral Street and Chueca. The city also hosts events dedicated to the collective, such as the World Pride in 2017, the 31st Annual World IGLTA Convention and MADO (Madrid Pride) which is held every year.

For business travel, Madrid is also a great destination. Due to its capability of hosting more than 140,000 people, mainly in luxury hotels and the wide range of prices, is one of

the main cities in the world when hosting fairs, congresses and business meetings. The city has the most differentiated halls and spaces and experienced companies dedicated to organising events. Its strategic location and the good communication and infrastructures also make Madrid one of the most important spots of business travel.

Madrid is one of the most important European capitals in terms of population, economy, culture and tourism, that offers many alternatives.

5.2. Functioning, composition, goals and achievements

When it comes to analysing the film office of Madrid, an obstacle appears. In the case of the Berlin Brandenburg Film Commission, as its name suggests, the entity works for both federal states: Berlin and Brandenburg. In the case of Madrid two different film offices are found, Film Madrid, a film office that operates throughout the Community of Madrid (including the city of Madrid), and City of Madrid Film Office, which operates only in the city of Madrid. In order to not miss anything, both entities will be analysed.

Film Madrid, Community of Madrid Filming Promotion Office, is a public service launched by the Culture and Tourism Office of the Community of Madrid (depending on Community of Madrid Government), which its main goal is to strengthen the audiovisual industry of Madrid. It also aims to support and provide information to all the producers and production companies that choose the Community of Madrid as their location for their shootings (Film Madrid, 2016).

As previously stated, the competences of a film office are basically promoting the city or cities in which they operate as a shooting destination and give advice to all companies and professionals in the audiovisual sector who are willing to work in that city or cities. Film Madrid is not an exception.

According to its website, Film Madrid is engaged to provide advisory services regarding filming permits in the Community of Madrid, helps producers find locations for their shootings, inform on production logistics and on grants, tenders and subsidies for audiovisual productions and it is also used by the government as a platform to promote the Community of Madrid as a cinematographic and audiovisual set for all kind of productions (Film Madrid, 2016).

Since Film Madrid depends on the Government of the Community of Madrid, so does its personnel. The Office Coordinator of Film Madrid, Community of Madrid Filming Promotion Office, is Samuel Castro Hansson (Portal de Transparencia, 2019).

In the Community of Madrid there are more than 1,500 companies linked to the audiovisual industry. The range of companies is truly diverse, production companies, distributors, post-production companies, suppliers as well as production services can be found. Film Madrid tries to get in touch those producers that have decided to shoot in the Community of Madrid with all the companies related to the audiovisual sector established in the region of Madrid. So does the Berlin Brandenburg Film Commission with the companies based in Berlin and Brandenburg.

Film activities are not only related to producers and companies but also to cities and towns that host shootings as well as cultural organizations that arrange film related events. Due to this fact, the Community of Madrid Government grants monetary aids to producers when developing and promoting films or short films, as well as to municipalities and cultural organizations.

Film Madrid also makes available to these organizations all the information related to the requirements to access the grants, the process and the application deadline, among others. This is a great aspect of the film office because it helps those interested parties to know about the grants and how to access them. This may result in a medium/long-term increase in the number of audiovisual companies willing to shoot in the Community of Madrid, due to the advantages it can offer over other destinations.

In addition, the film office also provides information about film festivals and film events in which producers can participate with their productions, as well as international promotion programmes for them.

The Community of Madrid Filming Promotion Office was created in 2016 and since then, Film Madrid has been involved in several shootings through these years. Film Madrid mainly provides the locations for the shooting of the productions and obtains filming permits for the different locations in the Community of Madrid. In order to process and obtain these permits, the film office tends to coordinate joint actions with the Ministry of

Environment of the Community of Madrid and the Directorate General of Cultural Heritage of the Community of Madrid. In some cases, Film Madrid also provides advice for the shooting of some sequences in locations managed by National Heritage. When producers need to shoot road sequences, Film Madrid also helps to acquire authorisations from the Directorate General of Roads of the Community of Madrid.

Making the process of shooting in the Community of Madrid easier, as well as providing resources to help the producers to develop their productions in an effective way and as favourable as possible, is a great strategy to attract shootings to the destination. This is what Film Madrid is doing by providing information about the possible grants, international promotion programmes and film festivals and events in which the movies can take part as well as intercede for the producers and production companies when obtaining permits and providing locations.

Another strategy used by Film Madrid is to participate as an exhibitor in film festivals such as Cannes or Berlinale. The Community of Madrid Filming Promotion Office offers to Madrid companies related to the audiovisual industry the possibility of holding business meetings with international producers and production companies. Film Madrid also holds and organizes events at these film festivals in order to promote some initiatives to show and share the experiences of shooting in the Community of Madrid to an international audience. Film Madrid also attends to international film fairs and congresses, such as Location Expo at the American Film Market, to promote and get the locations to be known and the outstanding opportunities offered by the Community of Madrid for the production of all types of audiovisual productions.

With these strategies, Film Madrid, Community of Madrid Filming Promotion Office, has achieved that Spanish directors such as Pedro Almodóvar (*La piel que habito*, 2011), Alejandro Amenábar (*Ágora*, 2009) or the internationals Paul Greengrass (*The Bourne Supremacy*, 2004) or John Milius (*Conan the Barbarian*, 1982)¹, decided to shoot in the Community of Madrid.

¹ These films are not supposed to be the ones shot in the Community of Madrid; they are some of the most famous pieces of these directors.

Film Madrid, as the Berlin Brandenburg Film Commission, is a member of AFCI (Association of Film Commissioners International) and EUFCN (European Film Commissions Network), and in addition, is also a member of Spain Film Commission.

As mentioned before, the AFCI (The Association of Film Commissioners International) is an international professional organization, known for representing several film commissions from all over the world. They provide to film commissioners professional training as well as business services (AFCI, 2019).

Spain Film Commission (SFC) is a non-profit association constituted by an extensive network of Film Commissions and Film Offices throughout Spain. The main task of the SFC is to provide producers with the management of filming of all types of audiovisual productions in Spanish locations. The Spain Film Commission also gives advisory services in terms of financing, locations and administrative procedures among others. The SFC does all of this in coordination with its network of film offices and commissions (SFC, 2019).

In addition, the Spain Film Commission is one of the founding members of the European Film Commission Network (EUFCN) mentioned above and of which the Berlin Brandenburg film Commission is a member, and it is also a member of the AFCI. The SFC also collaborates with other audiovisual, commercial and tourist institutions in Spain.

The audiovisual network of film commissions and film offices of the SFC is currently formed by 32 full members. These members are the offices and commissions supported by City Councils, Autonomous Communities and other public and private entities. The members are from cities all over Spain. They offer free services to the different audiovisual production companies and producers that are willing to shoot in Spain in order to optimise and make the access to human, technical and economic resources easier.

In order to reach out a wider audience and to strengthen its activity, the Spain Film Commission cooperates with several entities both national and international, such as the Institute of Cinematography and Audiovisual Arts (ICAA) or The Film and Television Producers Guild of India. In addition, the SFC also cooperates with film offices from

other destinations. Through these cooperations, the different film offices and the Spain Film Commission carry out exchanges of good practices between territories, film commissioners and audiovisual producers. They also include visits to each of the destinations in order to collaborate when promoting films internationally. Moreover, in a similar way, they also unite efforts to co-produce audiovisual content, as well as to keep open communication channels. The Spain Film Commission (SFC) and its members develop great actions in order to place Spain as a perfect destination for international and national shootings and to enhance the audiovisual industry within the country.

Following with the analysis of the film offices of Madrid, the next one is City of Madrid Film Office.

City of Madrid Film Office is a public service managed by “Madrid Destino Cultura Turismo y Negocio”, a local public company dedicated to cultural management, tourism and events depending on the City Council of Madrid. The main objective of the City of Madrid Film Office is to promote the city as a shooting destination and to advise all the audiovisual producers and production companies that are willing to work in Madrid (City of Madrid Film Office, 2019).

The competences of the City of Madrid Film Office are basically the same as those of the Berlin Brandenburg Film Commission and those of Film Madrid. The City of Madrid Film Office is working to foster the audiovisual industry in Madrid through a proactive promotion of the different locations of Madrid and their possibilities. In order to boost the economic development of the city and to convey an international image of Madrid, the film office, supports and encourages the audiovisual sector in the city. City of Madrid Film Office is doing this by promoting the attractiveness of the city to its inhabitants and visitors (City of Madrid Film Office, 2019).

The solidity of the audiovisual industry in Madrid and the experience of its professionals is making the process of promotion easier. Besides this, the film office also provides services to the producers and companies eager to shoot in Madrid. These services range from finding locations for filming, guidance and support for obtaining filming permits and mediation with local entities and other public administrations, to advice on production logistics and post-production.

As Film Madrid, City of Madrid Film Office, depends on the Government of the City of Madrid (Madrid City Council). The film commissioners also depend on the City Council. Ángeles Vacas, the principal film commissioner, as well as, Víctor Aertsen a film commissioner in charge of the management, production and services, and Maria Prada, responsible for the promotion and marketing are the main managers of the City of Madrid Film Office.

As well as the BBFC and Film Madrid, City of Madrid Film Office tries to connect the audiovisual producers and the production companies that have chosen Madrid as their shooting location with the companies related to the audiovisual industry of Madrid.

In order to achieve this objective, the City of Madrid Film Office counts on a wide catalogue with the different companies and professionals. The great diversity of types of companies offered in the audiovisual catalogue is a great strategy followed by the film office due to the fact that with this easy access to a wide range of audiovisual related companies and professionals such as distributors, assembly and sound system companies and promoting companies among others, will increase the interest of producers to shoot in Madrid.

While the Berlin Brandenburg Film Commission and Film Madrid seem to be providing more services and more information, some important aspects like the access to monetary grants or information about film festivals and film events in which producers can participate with their productions as well as promotion programmes are missing.

This is a negative aspect since the incentives for filming in the city of Madrid as well as the information that is missing is a really effective way to arise the interest of the producers and production companies to shoot in Madrid. In this way, many potential shootings in the city may be lost.

Despite this, the City of Madrid Film Office also offers advice to companies and professionals who want to shoot in the city of Madrid. It provides really detailed information about the requirements and the conditions that producers have to follow when shooting in the different type of spaces and infrastructures of the city.

There are several types of shooting permits each for each type of location. The City of Madrid Film Office makes it available for the producers all the procedures that must be followed in order to get a shooting permit. The film office provides the procedures to obtain a permit for locations like public thoroughfare, parks and gardens, local centres and spaces, transportation infrastructures and other spaces such as national heritage sites.

More information about incentives for shooting in Madrid, and possible monetary grants that can be accessed, may be more appealing for the potential shootings than a truly detailed information about filming permits.

The City of Madrid film office was created in 2018. It is an indeed new film office, but despite that, it has taken part in several shootings over this short period of Time.

The city of Madrid is seeking to attract Chinese tourists that are already slightly interested in traveling to Madrid. The strategy followed by the City of Madrid Film Office in order to convey the image of Madrid as a destination addressed to Chinese public is to create cooperation partnerships between Chinese audiovisual companies and Madrid audiovisual companies. The result of these partnerships is the shootings in Madrid of “My dearest ladies”, a reality show, “Spain Passion”, a series, and “Line Walker 2”, a movie. This is a really great way to reach the Chinese market and to convey the destination image without creating a specific promotional content for this public and with a lower economic investment. The frequent and constant appearance of the different Madrid locations in Chinese TV and digital platforms, may enhance the desire of Chinese tourists to visit Madrid.

As Film Madrid, City of Madrid Film Office provides the producers and production companies with locations for the shootings and cooperates with the different local public entities to obtain and process permits. City of Madrid Film Office cooperates with the Environment and Mobility Government of Madrid, the Culture Cabinet of the city and with other government bodies for ancillary aspects such as lighting and special installations, green zones and public cleaning.

The City of Madrid Film Office also attends to international and national film festivals and events in order to promote Madrid as a shooting destination. In its short life, the film

office has attended international film festivals like Karlovy Vary International Film Festival, Cannes or Berlinale, as well as national film festivals such as, Málaga Festival Industry Zone. (City of Madrid Film Office, 2019)

In the same way as [Berlin Brandenburg Film Commission] and Film Madrid, the city of Madrid Film Office is present at film fairs and film events as Conecta Fiction, an event for coproduction of fiction series or Focus London, a fair known as the meeting place for international production. By attending to these types of spaces, the City of Madrid Film Offices promotes Madrid as a great location for shootings.

Due to the promotion strategies implemented by the City of Madrid Film Office, Madrid has been chosen as the setting for two international blockbusters. Some scenes from “The Rhythm Section” directed by Reed Morano (The Handmaid’s Tale) and “Terminator: Dark Fate” directed by Tim Miller (Deadpool), have been shot in Madrid.

Unlike the Berlin Brandenburg Film Commission and Film Madrid, the City of Madrid Film Office is not a member of the Association of Film Commissioner International (AFCI), but it is a member of Spain Film Commission. City of Madrid Film Office can enjoy all the advantages mentioned before that this entails.

5.3. Website analysis

As already stated, nowadays a strong presence on the internet has a huge potential and is a key factor to promote a product or a service worldwide.

There are some aspects regarding the design and the layout among others that are very important and should be taken into account.

One of these aspects is to try to get the visitor feel appealed with colours and images. Film Madrid has based its website with two main colours: red and white. At the beginning this choice of theme can make the website look somehow less appealing than it would be with more neutral colours. However, the election of these colours has an explanation.



The flag of the Community of Madrid is composed by red and white (figure 5). By choosing these colours, Film Madrid, Community of Madrid Filming Promotion Office, tries to enhance the conveyance of the destination's image.

Figure 5: Community of Madrid Flag. Source: Google Images

The layout is also really attractive with images and icons that make it easier for visitors to navigate through the website. At the top of the webpage there are always the logo of Film Madrid and the flag of the Community of Madrid. There are also different sections with different names with all the information and the services provided by Film Madrid. On the homepage the first thing that can be seen is a banner with several pictures from different locations of the Community of Madrid. Just down there is also a video of the different sites and a searcher to find the different audiovisual companies located in the Community of Madrid. This is a way to get the attention of the visitors and to make arise their interest in the diverse sceneries of the region.

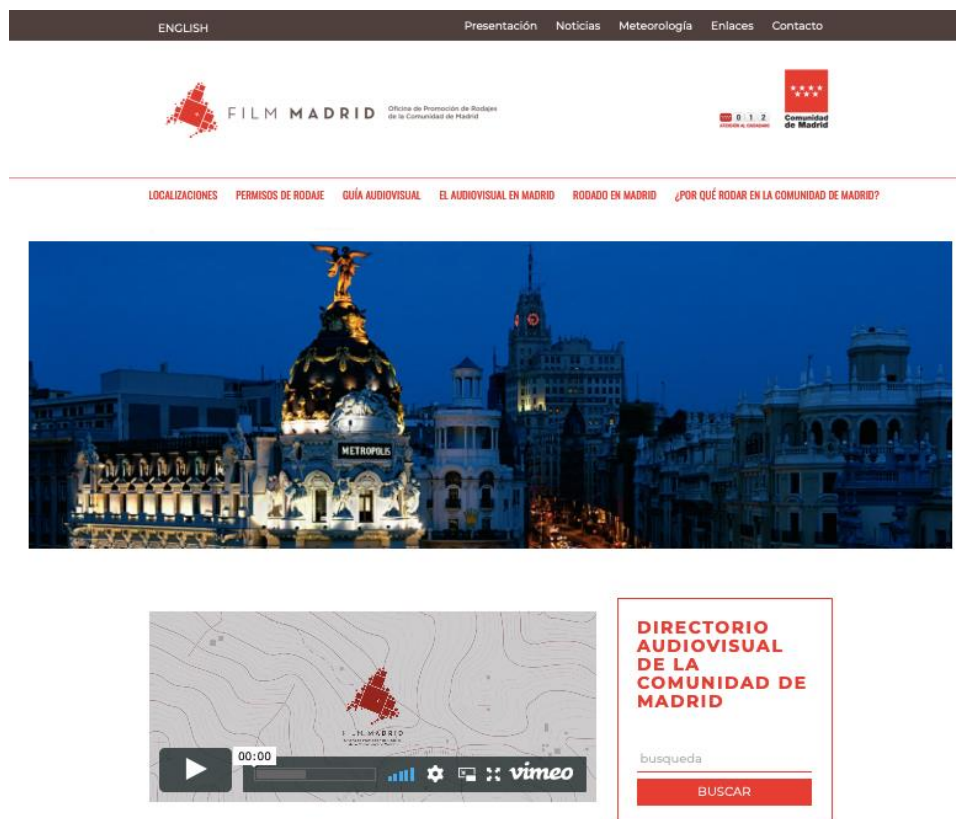


Figure 6: Film Madrid Website Homepage. Source: www.madrid.org/filmmadrid/index.html

As previously stated, the presence of multimedia content makes even more important the optimization of the loading times. Website users do not like to wait, that is the reason

why a site that loads its multimedia content in an acceptable amount of time looks more appealing and professional.

In this case, it is not a problem. As the Berlin Brandenburg Film Commission webpage, with a good internet connection the website of Film Madrid and its multimedia contents, as the banner and the video mentioned above, load in a really adequate time.

As stated above, the SEO positioning is very important in order to have a strong online presence. It would be easier for the users to find the website and to access to it if it is one of the first results. For the city and community of Madrid, as there are two different film offices it can be confusing for the users when looking for one of them. When writing in the search engine of Google “Madrid film office” the first two results are the website of the City of Madrid Film Office and the website of Film Madrid respectively.

Despite the confusion that may be created by the fact that there are two different film offices for Madrid, the SEO positioning for both websites is very good. This way users can find the websites really easy.

Again, another aspect that has to be taken into account is the amount of click paths. Short click paths will make the users find the information they are looking for in a more effective and quicker way. The more the users have to click to access the information the greater the risk that they leave the website and give up on their research. This translates into a decrease in the number of reached audience.

In contrast to the website of the BBFC, where sometimes it takes time to get to the information, the webpage of the Community of Madrid Filming Promotion Office presents the information well organised and in a clear way and it is easily accessible. This reduces significantly the number of clicks paths.

As previously stated, a transparent and appealing layout makes the difference between websites, but it is important that it is well designed not only for computers but also for mobile phones and tablets. Even if the webpage of Film Madrid is responsive (it adapts correctly to mobile phones and tablets), its desktop version is better. When accessing the site via a smartphone the number of click paths increases and users are forced to scroll more. This is a negative aspect of the website due to the fact that it can make users that

visit the site through their smartphone abandon the webpage. On this matter, both the BBFC website and the Film Madrid website could improve, in spite of this, the BBFC website entails less screen scrolling.

As well as the Berlin Brandenburg Film Commission’s website, Film Madrid’s website is available in English in order to facilitate the access to the information to the different international audiovisual producers and production companies that may be interested on shooting in the Community of Madrid. It also provides information about the weather in the region and counts on a contact area. In the case of Film Madrid, as its responsible commissioners are not stated on the website, the amount of contact information available is less, by contrast, Film Madrid has included an online form (see image below) to contact the office on its webpage. BBFC’s website does not have this option. This option makes it easier for users to ask for information when they require extra information not available on the website or if they have any kind of doubts.

As mentioned above, the time of response when someone sends a request is also an important aspect to bear in mind. Film commissioners should keep it up-to-date and try to answer completely and as fast as possible to the inquires received via mail or via the online form. An adequate response time is a maximum of 48 hours. In this case, the average response time could not be verified either.

LOCALIZACIONES PERMISOS DE RODAJE GUÍA AUDIOVISUAL EL AUDIOVISUAL EN MADRID RODADO EN MADRID ¿POR QUÉ RODAR EN LA COMUNIDAD DE MADRID?

CONTACTO

Nombre*

Teléfono

E-mail*

Consulta*

* Campos obligatorios

Enviar

FILM MADRID
Alcalá, 31. 28014
Madrid
+34 91720 81 07
filmmadrid@madrid.org

Figure 7: Film Madrid Online Contact Form. Source: www.madrid.org/filmmadrid/contacto.html

Film Madrid’s website can be depicted as well designed, appealing and accessible.

At first sight the webpage of the City of Madrid Film Office looks more appealing and attractive. This website truly gets the user to feel appealed to continue browsing the site and arise interest in the destination. The film office has decided to base the layout of the webpage in two main colours: black and white. The colour yellow is also quite present in the website but on a secondary level.

The website of the City of Madrid Film Office also counts on with images and icons that make it easier to navigate through the webpage. It is really visual and appealing. On the top of it, users can always find the logo of City of Madrid Film Office, the city's coat of arms and the different sections with all the information and services provided by the film office.

This website is very similar to the website of Film Madrid when it comes to the layout design and the organization of the information. As on the homepage of the webpage of Film Madrid, on the homepage of City of Madrid Film Office website, there is a banner with a great variety of pictures of the different locations of Madrid. One difference is that City of Madrid Film Office has not included a video of the several locations. The pictures are truly appealing and are meant to attract the user and rise their interest of filming in that locations.

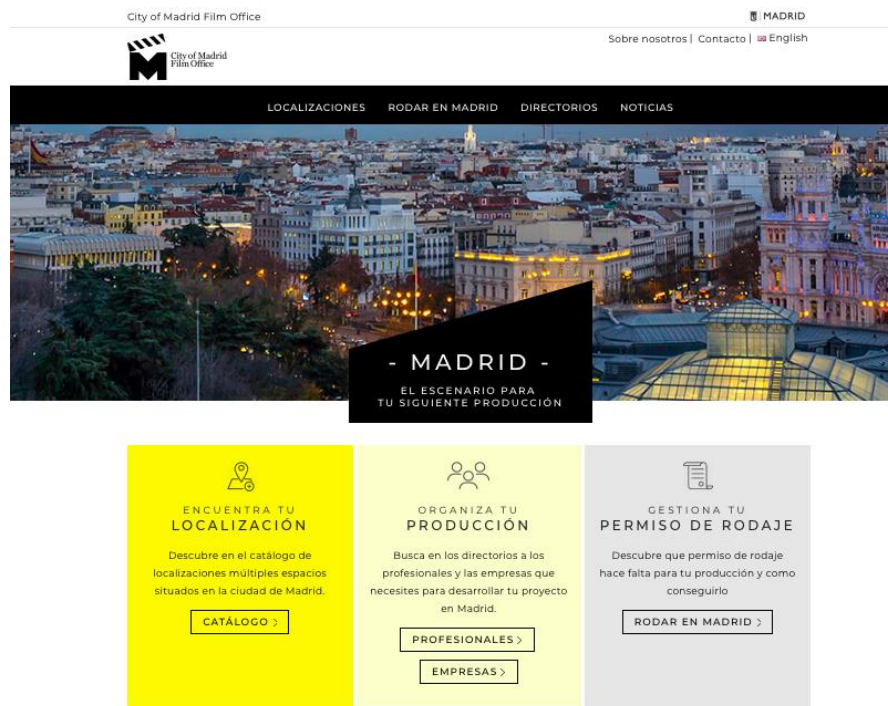
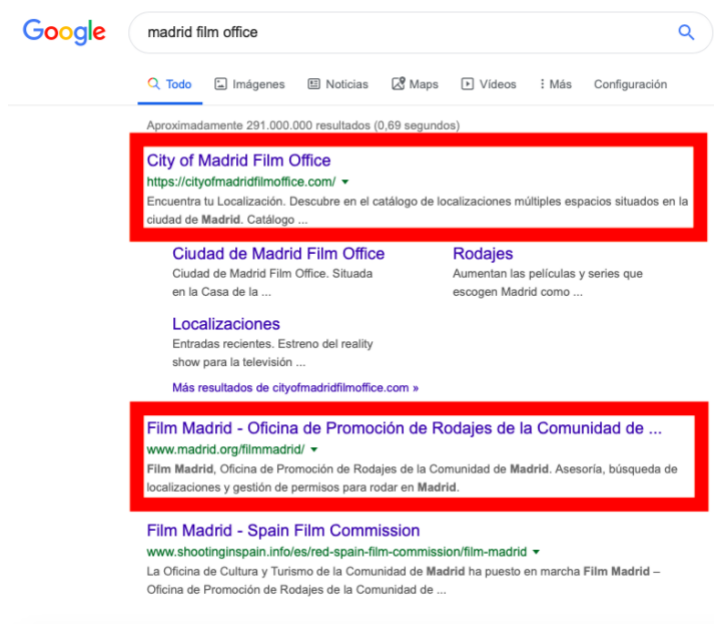


Figure 8: City of Madrid Film Office Website Homepage.
Source: www.cityofmadridfilmoffice.com

Although in the homepage of the website of City of Madrid Film Office there is not much multimedia content, in other sections of the webpage some other images can be found. This brings back the loading times. These are so important when the presence of multimedia content is high. As mentioned before, users do not like to wait, even less for pictures and videos. An optimized loading time for the website and for its multimedia content will make the website more appealing and professional for the users. A fast and good server is really important for this aspect.

As the websites of the two film offices analysed above, the website of the City of Madrid Film Office loads in an indeed adequate time, this also includes the multimedia content of the webpage.

As slightly stated above, the SEO positioning of a website can strengthen or undermine its online presence. It is important that when looking on a search engine for the website, it appears in the first positions, this way users will have an easier access to it.



When analysing the website of Film Madrid it has been said that the fact of two different film offices existing for the Community of Madrid and for the city of Madrid, can be confusing for the visitors, but that despite this, both film offices are easily found on the search engine of Google.

Figure 9: Results of the search "madrid film office".
Source: Google Search Engine.

The amount of time a person has to click on a website to find the information she or he is looking for is crucial to reach more audience. Short click paths minimise the risk of the users leaving the website and makes it more attractive and user-friendly. Short click paths

make it easier for the users to access the information. This way, users will not give up on their research.

Again, as Film Madrid, the City of Madrid Film Office has organized the information of its website in an appropriate way and it is clear and easy to find. As can be observed in Figure 4, the information is organised in different sections and is presented with some icons that make it more visual. This reduces considerably the amount of click paths.

The City of Madrid Film Office has the most responsive layout. Even if the number of click paths also increases and users also have to scroll more in its smartphone and tablet version, it is still lower than the amount of click paths of the BBFC or Film Madrid. All three webpages are better in their desktop version and in order to offer a better service, they should improve the smartphone and tablet design.

The City of Madrid Film Office also offers its website in English. This is a common aspect between the three film offices. By having the option of changing the language into English, the film offices can reach a wider audience and increase their number of international partnerships and collaborations. Unlike the Berlin Brandenburg Film Commission and Film Madrid, the City of Madrid Film Office does not provide information about the weather. However, it also has a contact section. The contact section of the website of the City of Madrid Film Office is mainly the same as the contact section of the Film Madrid website. It only provides the address of the office, phone numbers, an email and an online form for extra information. In this aspect, even if the Berlin Brandenburg Film Commission webpage does not provide an online form, as they include the names, numbers and emails of the main managers, it provides more contact information.

In this case, the response time for the inquiries received by mail or by the online form could not be verified either.

A really negative aspect of the website of the City of Madrid Film Office is that in a section they encourage people to register at its website by giving information about some of the benefits, but when clicking to register, the webpage redirects you to a site that does not exist. Keeping this on the website is a great mistake that should be corrected. This problem makes the website look less professional and appealing, after seeing this, some

visitors may not trust the film office. The results will be a decrease in the amount of partnerships and collaborations, and thus, less impacts on the city.

Broadly speaking, the three websites are adequate, accessible and user-friendly, even so, all should make some changes and improvements. The Berlin Brandenburg Film Commission should improve the general layout of the website and try to reduce the amount of click paths. Film Madrid website should include more contact information. The website of the City of Madrid Film Office should correct the mistakes, provide more contact information and add more appealing and attractive information to get a bigger number of producers interested in filming in Madrid. With small changes the three film offices could become even more influential and appealing.

6. How do Film Office Strategies affect tourism?

6.1. Audiovisual productions as promotional resources of a destination

Locations and fiction may or may not coincide. This means that sometimes the place mentioned in the production is the same in real life, but sometimes it is not. The storyline may take place in one location, but the actual film location will be a different place. Sometimes destinations are even related to scenes and places that were never filmed there. This is the case of “Casablanca”, where the famous cafeteria was only the studios of Warner Bros in California, but after the great impact of the film, the Moroccan city decided to replicate it in order to attract more tourists.

Filming locations or locations where the plot of an audiovisual production takes place are not the only core elements for the destination promotion. Simon Hudson and J. R. Brent Ritchie in their study “Promoting Destinations via Film Tourism: An Empirical Identification of Supporting Marketing Initiatives, (2006)” classified the promotion of a destination through audiovisual production depending on the type of product or location. In their classification they make a difference between the filming locations, spots where the storyline takes place, museums, cities where big film studios are located, and places linked to the lives of actors, directors or producers.

Nowadays, this classification falls short. Film related theme parks, film events like fairs and premiers, and film festivals should be included. These events are capable of generating a great tourist and economic impact. Such events shall have as a result both direct -bookings and sales- and indirect -possible destination placement- impacts. Berlinale, Cannes or Madrid Film Festival are an example of how film festivals may lead in an increase of overnight stays and sales of ancillary services such as restaurants. This increase also implies a growth on the revenue of destinations.

The creation of the City of Madrid Film Office in 2018 and all its activity is one of the strategies enforced by the Madrid City Council in order to promote and boost the international tourism in Madrid.

6.2. Impacts on destinations: The Case of Berlin and Madrid

As it has been developed along the pages of this thesis, the main impacts of film tourism in a destination are direct and indirect. These impacts can also be classified as impacts in the local economy during the shooting, impacts in the local economy after the shooting and impacts in the destination's image. (Spain Film Commission)

The impacts in the local economy during the shooting are related to the expenses of the film production companies in the filming locations (accommodation, catering, taxes, hiring local people). Shooting in a given territory generates a considerable economic impact. It is estimated that more than 30% of the overall budget of a production is executed in the chosen locations. (Spain Film Commission)

On the other hand, the impacts after the shooting refer to the incomes generated by the productions after being showed to the audience. Tourists travel to the locations they have seen on screen and spend their money there.

The impacts in the destination's image deserves special attention and refers to the perception people has of a destination. The filmed images may make a destination have a favourable reputation and make people be willing to travel there.

The impact on social networks also plays a very important role. The way the spectators interact in the digital world with the scenes and locations contributes to position some destinations and, as previously said, it is a tool for promotion, visibility and differentiation for destinations.

Even if the audiovisual industry may be outstanding due to the Berlinale Film Festival, information about the real impact of film tourism and the audiovisual industry in the city is not available. Despite this, general information in terms of tourism will be analysed and attempted to relate to the film sector.

Berlin received 46.37 million tourists in 2018. Of these tourists 32.87 million were overnight stays and the rest one day visitors. The average age of tourists visiting Berlin is 40.1 years old and they use to stay on average 2.4 days (VisitBerlin, 2019).

45.9% of tourists in Berlin are international tourists. According to the report “Tourism in Berlin 2018” carried out by VisitBerlin, 1,703,718 overnight stays correspond to tourists from United Kingdom followed secondly by the United States (1,273,627) and thirdly by Spain (1,028,060). Despite the fact that the tourists from Israel are not really frequent, they are the ones that stay the most at Berlin, with an average rate of 3.7 days.



Figure 10: Reasons to Visit Berlin. Source: "Tourism in Berlin 2018"
www.about.visitberlin.de/sites/default/files/2019-02/visitBerlin_Tourismus-und_Kongressbilanz-2018_ENG.pdf

As it can be seen on the figure 6, 58% of the tourists visit Berlin because of the sights. The second main reason to visit Berlin is “Art and culture” (49%) followed by “Cityscape and architecture” (39%) (VisitBerlin, 2019).

According to the above-mentioned report by VisitBerlin, Berlin has been in the top five international destination ranking of the ICCA for over ten years, reaching in 2018 the fourth place.

Madrid has recently hosted several shootings. During the months of January to August 2018, Madrid received 8,064 applications for permits to film on public spaces. There are two types of permits: communicated act permits, permits for reduced and light equipment, and permits with space reservation for larger shootings.

The first type of permits is free of charge, producers or production companies do not have to pay in order to obtain them. The second type is not free of charge and generated only in administrative fees approximately an income of 231,779€. Compared to the same period of 2017, the amount of applications for permits has increased in a 32% (City of Madrid Film Office, 2019).

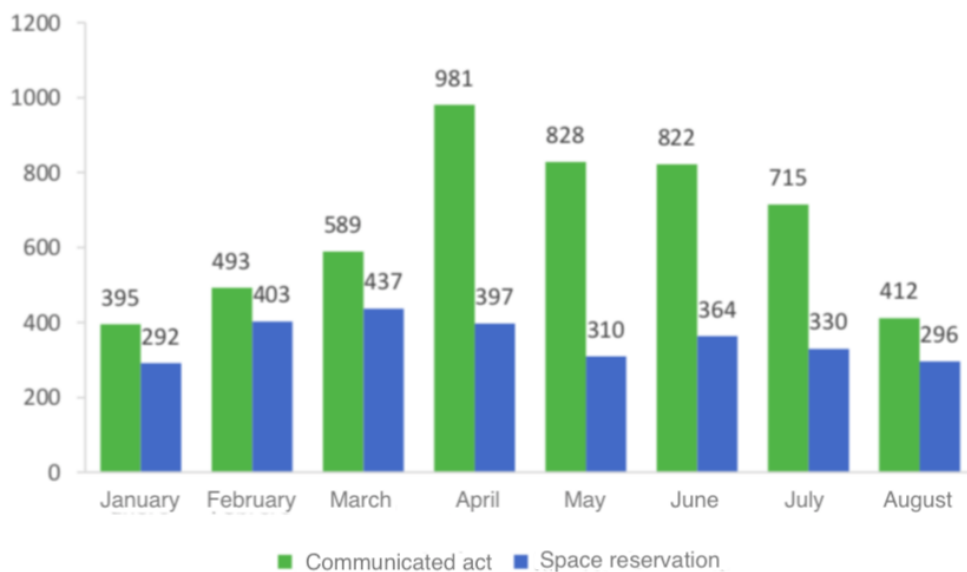


Figure 11: Application for Permits by Type of Permit.

Source: Negociado de Autorizaciones de Rodajes (Madrid City Council)

Despite the fact that the two film offices of Madrid (Film Madrid and City of Madrid Film Office) are deploying strategies in order to reach international producers and production companies to film in Madrid, during these months of 2018, the number of national shootings in Madrid was greater than the number of international shootings.

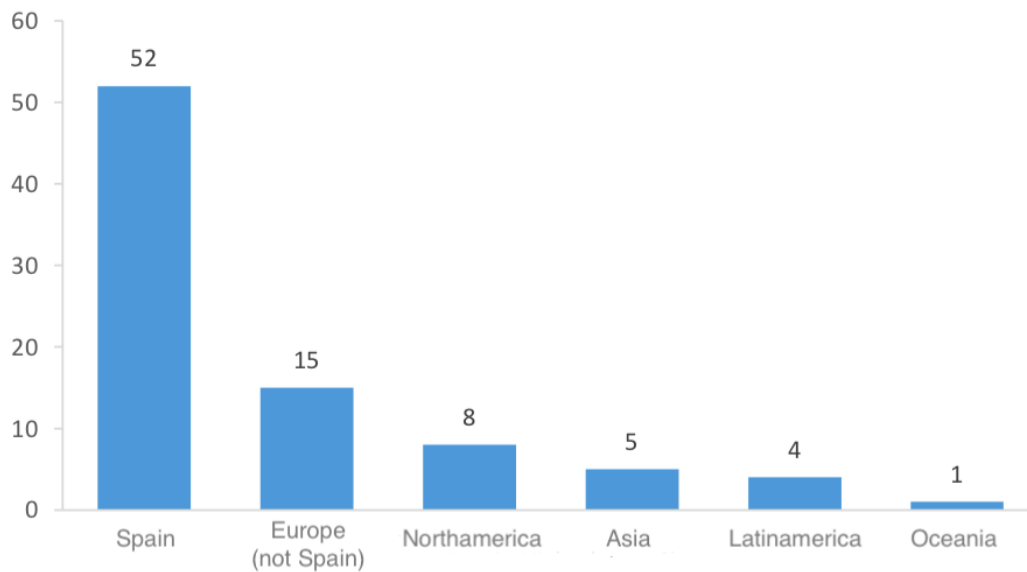


Figure 12: Productions by Nationality. Source: City of Madrid Film Office

The application for permits is not the only aspect of the shootings that generates profits for a destination. The shooting of some scenes from the films previously mentioned, “The Rhythm Section” directed by Reed Morano (*The Handmaid’s Tale*) and “Terminator: Dark Fate” directed by Tim Miller (*Deadpool*), has had a direct economic impact of 24 million euros in Madrid. The impact has been in terms of accommodation and hiring local companies and professionals. A total of 470 local technicians, 84 local specialists and nearly 1,800 local extras have been hired during these shootings. In addition, there have been just over 22,000 overnight stays during the shootings (City of Madrid Film Office 2019)

In 2018, 929 different productions were shot in Madrid, an increase of 70% compared to 2017. This increase is stimulating the audiovisual sector of Madrid as well as other sectors

as the tourist sector. Moreover, it also helps to convey an image of Madrid as an international destination.

The shootings of the Chinese productions “My dearest ladies”, “Spain Passion” and “Line Walker 2” also mentioned above, is also one of the ways of Madrid to convey that international image and to reach an international audience. Apart from the direct income generated by these productions to Madrid (more than 2.5 million euros, 600 local companies hired and 1,260 overnight stays), it is also expected to generate indirect impacts. The indirect impacts expected are the increase of international arrivals of Chinese tourists. By now it is not possible to ascertain if in this case, the Chinese productions have influenced the Chinese public because some of them haven’t been released yet or were recently released.

In 2018, the city of Madrid registered the arrival of 10.2 million visitors, of which 53% were international and 47% national, and 21.4 million overnight stays were generated. In comparison with the data of Berlin, the number of tourist arrivals in Madrid is lower than the amount of tourist arrivals in Berlin, however, the number of international arrivals is greater in Madrid than in Berlin. The average daily expenditure of these tourists in the Community of Madrid has been 243€ and the total expenditure has reached 9,322 million euros.

Madrid receives a great number of international visitors, mainly from United States (12.5%), Italy (6.9%), France (6.8 %), United Kingdom (6.8%) and Germany (4.9%). Currently, China is not one of the main international issuing countries in terms of number of visitors. It represents the ninth international issuing market for the city (3.2%), but, however, China is becoming a crucial market for Madrid. In 2018, the number of Chinese visitors increased a 17% compared to 2017. With the new strategies to reach even more potential Chinese visitors, an increase in the Chinese market share is expected (Madrid Destino, 2019)

In addition to all this, the audiovisual co-production agreement signed in September 2018 by the Spanish and Chinese Government will also help to boost the audiovisual industry in both countries and thus, will help Madrid attract more Chinese tourists. A proof of the positive impact of these strategies is the growth of the number of air connections: in the

last four years, direct connections have increased from one to seven cities (City of Madrid Film Office, 2019).

The expectations for the tourism in Madrid in 2019 are great and positive. New emerging markets, technology development and search of new experiences may define the future scenario of urban tourism.

The tourism industry is constantly growing, it is considered as one of the main driving forces of the economy. Tourism is responsible of the 10.4% of the global GDP (WTTC, 2018).

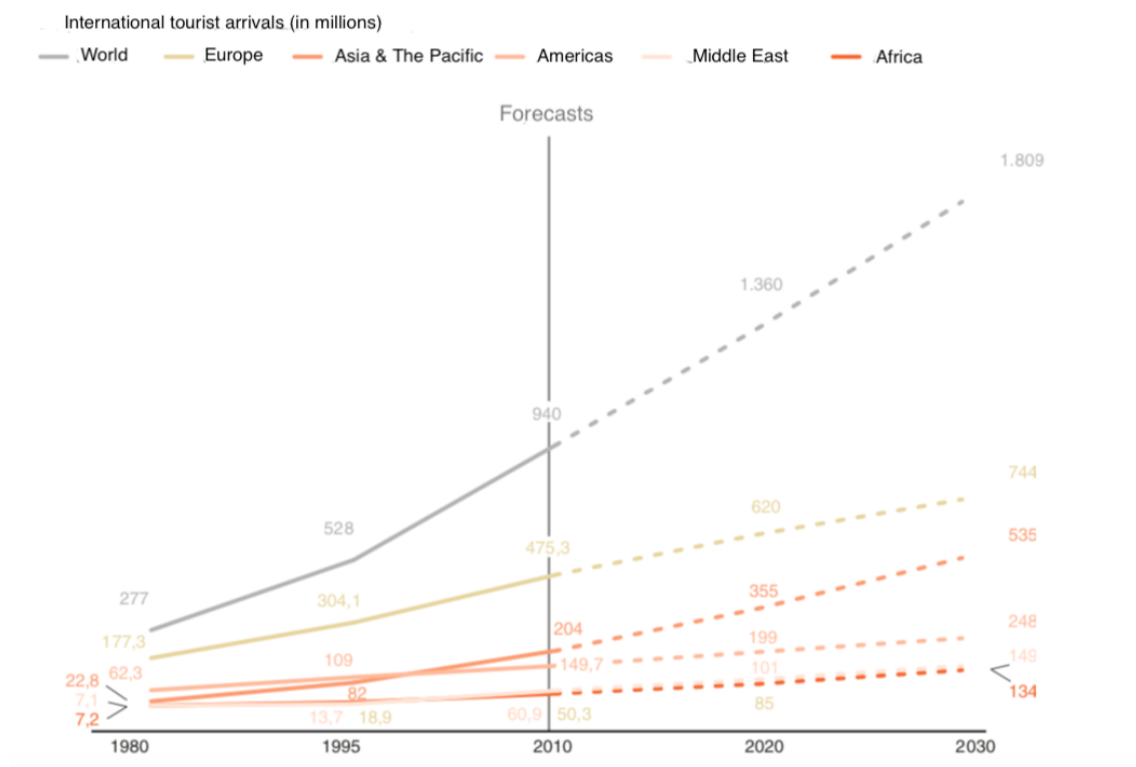


Figure 13: International Tourist Arrivals. Source: Anuario de Turismo. Madrid 2018. Madrid Destino, 2019.²

² The figure has been extracted from a Spanish source. The title and the graphic key have been translated into English, nevertheless, it has not been possible to do so with the numbers, hence, the commas are to mark the decimals.

According to the figures it is believed that Asia and the Pacific is the region with the biggest expected growth. AENA (a state-owned public company that manages Spanish airports) claims that the number of Chinese tourists who arrived at Adolfo Suárez Madrid-Barajas airport in 2018 was 142,016. This number is expected to increase in the following years.

One of the reasons why this market is growing is the rise of the Chinese middle class. This segment of population tends to show a greater interest in traveling. Even if they prefer and are more used to package holidays, more and more Chinese tourists are changing this trend. Now, they prefer to customize their holidays and are more interested in discovering culture, history and gastronomy. Chinese tourists are a crucial market to try to reduce seasonality in Madrid. (Madrid Destino, 2019).

If a rise in the number of Chinese tourists in Madrid is already expected, the strategies followed by the City of Madrid Film Office to reach this market even more may make the forecast of Chinese tourist arrivals even higher.

The opinion of the professionals of the tourist industry may help to understand the current situation of the sector, as well as help to devise strategies to improve and attract more tourists. Madrid Destino has conducted a survey of tourism perception among the main agents in the sector to know their prospects for 2019 and their current assessment of the destination.

The participants of this survey claim that the main tourist products are culture (19.46%), MICE (16.52%), shopping (13.80%) and gastronomy (13.57%).

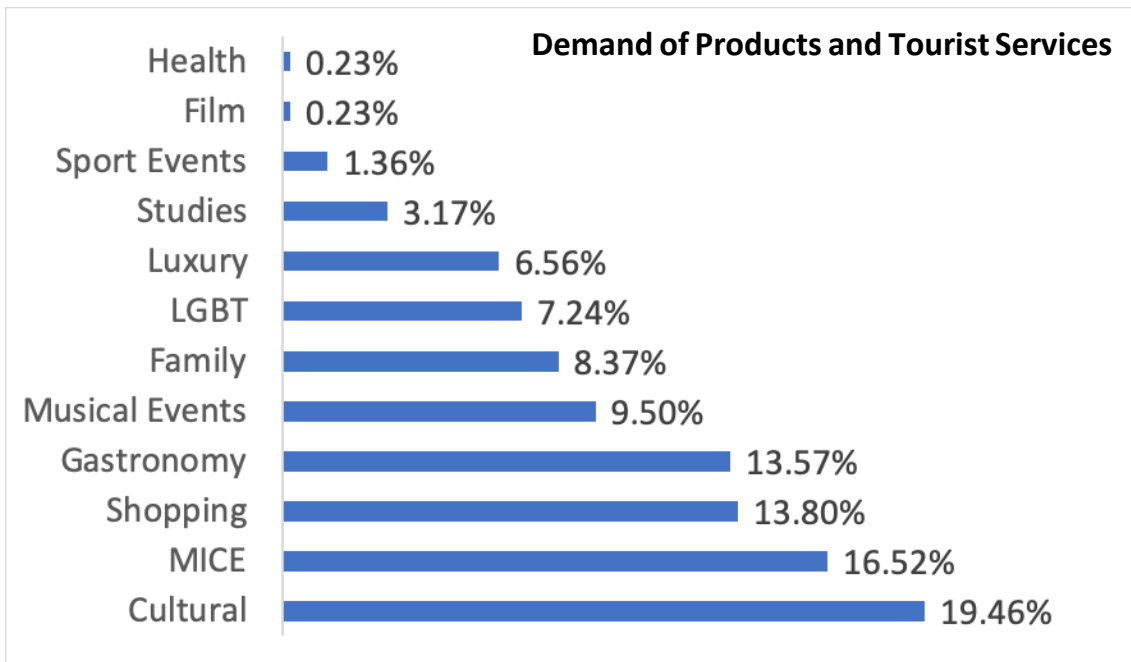


Figure 14: Demand of Products and Tourist Services. Source: Business Perception Survey 2018. Madrid Destino.

Film tourism has skyrocketed in the past few years globally and such growth has been a steadily process. However, in spite of the city developing strategies to boost this type of tourism, there is still quite a long way to go. Enhancing and encouraging film tourism and its activities is a project that would offer enough room to experiment so as to get the city of Madrid to be a reference point across the globe.

7. Conclusion

Film Tourism has increased and evolved in recent years. Due to some innovations in the audiovisual and tourism industry, nowadays it is possible to know that there is a relation between the two industries. Currently, several organizations are creating partnerships and agreements to boost both industries.

Through the conduction of this thesis, it has been proven that the film industry has a great influence on tourism. The scenes of a movie can generate in the spectators an emotional change that motivates them to travel to the destination they have seen in the screen. Movies transport viewers to places where they want to be and arouse their interest to travel to those destinations.

It is a great way to convey a positive image of a destination to a wide audience, that is the reason why most of the governments support and promote the audiovisual sector in their regions. Locations and destinations do not only attract the audience, they also engage producers. Film offices and film commissions play an important role when it comes to attract shootings to a destination. They promote the destinations, so they get shootings.

Those shootings generate a great economic and tourist impact on destinations. In the case of Berlin, despite of the fact that there is not so much information available, the impact of audiovisual productions is remarkable, and in the case of Madrid the number of international tourist arrivals has increased and a major growth in the following years is expected.

The promotion and marketing strategies followed by the film offices in order to promote the shootings, as well as the locations are effective and provide economic benefits. These strategies are based on the innovation and differentiation.

Film tourism has evolved and is increasingly showing its value and potential on a global scale.

List of Figures

<i>Figure 1: Flag of Berlin.</i>	<i>Source: Google Images</i>	19
<i>Figure 2: Flag of Brandenburg.</i>	<i>Source: Google Images</i>	19
<i>Figure 3: Berlin Brandenburg Film Commission Website Homepage.</i>	<i>Source: www.bbfc.de/WebObjects/Medienboard.woa/wa/CMSshow/1045711</i>	19
<i>Figure 4: Berlin Brandenburg Film Commission contact section.</i>	<i>Source: www.bbfc.de/WebObjects/Medienboard.woa/wa/CMSshow/1045715</i>	21
<i>Figure 5: Community of Madrid Flag.</i>	<i>Source: Google Images</i>	32
<i>Figure 6: Film Madrid Website Homepage.</i>	<i>Source: www.madrid.org/filmmadrid/index.html</i>	32
<i>Figure 7: Film Madrid Online Contact Form.</i>	<i>Source: www.madrid.org/filmmadrid/contacto.html</i>	34
<i>Figure 8: City of Madrid Film Office Website Homepage.</i>	<i>Source: www.cityofmadridfilmoffice.com</i>	35
<i>Figure 9: Results of the search "madrid film office".</i>	<i>Source: Google Search Engine.</i>	36
<i>Figure 10: Reasons to Visit Berlin.</i>	<i>Source: "Tourism in Berlin 2018" www.about.visitberlin.de/sites/default/files/2019-02/visitBerlin_Tourismus-und_Kongressbilanz-2018_ENG.pdf</i>	40
<i>Figure 11: Application for Permits by Type of Permit.</i>	<i>Source: Negociado de Autorizaciones de Rodajes (Madrid City Council)</i>	41
<i>Figure 12: Productions by Nationality.</i>	<i>Source: City of Madrid Film Office</i>	42
<i>Figure 13: International Tourist Arrivals.</i>	<i>Source: Anuario de Turismo. Madrid 2018. Madrid Destino, 2019.</i>	44
<i>Figure 14: Demand of Products and Tourist Services.</i>	<i>Source: Business Perception Survey 2018. Madrid Destino.</i>	46

References

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