Universidad de La Laguna

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WEB CONTENT ANALYSIS: A CASE APPLIED TO FILM-INDUCED TOURISM IN THE CANARY ISLANDS

Análisis de contenido web: un caso aplicado al turismo cinematográfico de Canarias

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OUTLINE

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ABSTRACT

The film industry in the Canary Islands has experienced great growth, reflected in the numerous audiovisual productions shot in the territory. This fact comes hand in hand with the fiscal incentives of this autonomous community and the facilities offered by the film commissions as an internationally accepted and applied model of public institution. Therefore, the reality of the audiovisual sector in the region confirms that it is an issue that deserves study and analysis, in this case with a view to its involvement in tourism and the promotion of the destination (as a whole and of each island). Consequently, this study is based on a content analysis of the Canarian film commissions' websites: an important element for the online communication of the destination in the audiovisual and tourism sector.

Key words: film commission, web content analysis, online communication.

RESUMEN

La industria cinematográfica en Canarias ha experimentado un gran crecimiento, reflejado principalmente en las numerosas producciones audiovisuales rodadas en el territorio. Este hecho está relacionado con los incentivos fiscales de esta comunidad autónoma y con las facilidades que ofrecen las *film commissions* como modelo de institución pública aceptado y aplicado internacionalmente. Por tanto, la realidad del sector audiovisual en la región confirma que es un tema que merece estudio y análisis, en este caso de cara a su implicación en el turismo y la promoción del destino (en su conjunto y de cada isla). En consecuencia, este estudio se basa en un análisis de contenido de las páginas web de las *film commissions* canarias: un elemento muy importante para la comunicación online del destino en el sector audiovisual y turístico.

Palabras clave: análisis de contenido, comunicación en línea, *film commissions*.

INTRODUCTION

This end-of-degree project entitled *Web content analysis: a case applied to film-induced tourism in the Canary Islands* is structured in four sections. The first section develops the main theoretical concepts related to the subject: film sector in the Canary Islands, film-induced tourism, film commissions and film commissions in the Canary Islands. Secondly, the methodology used for the content analysis of the film commissions' websites, the central axis of the research objective, is determined. Thirdly, the results of the analysis applied to the selected study sample are discussed and, finally, the conclusions and recommendations addressed to the aforementioned institutions are provided.

In recent years, the Canary Islands have seen an increase in the film industry, which has been reported in the media. This is mainly due to the climatic and geographical factors of the islands, which are combined with a series of very beneficial tax incentives for companies wishing to develop their activity in the sector, producing audiovisuals of all kinds: feature films, short films, series, documentaries, television programmes and animations.

Moreover, the sector has had such an exponential growth in recent years that some sources claim that this activity will become even more important in this decade than it was in the previous one. Understandably, this expected growth indicates the need for planning and foresight to manage the consequences it may have on society and the locations involved.

In the commercialisation of this industry, film commissions are involved as the main public figure with functions related to the attraction, enablement and promotion of filming in the territory in order to favour it economically and touristically. In their work, this institution must comply with a list of diverse actions that connect external companies with local services and legal requirements. In the Canary Islands, there are seven film commissions at the insular level and one at the regional level, the latter named Canary Islands Film.

Due to its importance in the sector, the main objective of this study is to determine the degree of effectiveness of the film commissions' online communication, using the technique of content analysis applied to their websites. Based on this analysis, the positive and negative aspects detected in the sample are presented with the intention of determining which film commissions are developing their online communication effectively and which need to implement improvements in order to increase their performance.

THEORETICAL FRAMEWORK

1. FILM SECTOR IN THE CANARY ISLANDS

As the last decade has unfolded, there seems to have been a boom in the film sector, or at least in film activity, in the Canary Islands. This boom has been reflected in headlines highlighting the economic impact of filming and, above all, the production of feature films of an international nature. In an attempt to provide a complete understanding of this situation in order to better address the objectives of this work and, therefore, the conclusions to be drawn, it is advisable to review the different audiovisual productions made and their thematic evolution.

1.1. Audiovisual Production

Following an analysis of the article *"Movie Isles" of the 21st century Canary Islands as a Film Set* (2015), the history of film production in the archipelago can be divided into three stages. From the beginning of the 20th century until the 1970s, the films were used to show and document the islands and their climatic and environmental characteristics, in many cases even fulfilling a propagandistic function. As a result of the transition to democracy that took place in Spain from 1975 until the 1990s, the productions, although still highlighting the beautiful landscapes of the islands, began to depict dramatic stories. In the same way, amateur cinema began to appear during those years, with the founding of Club 70 in 1969 (Rivero Pérez et al., n.d.) and the Yaiza Borges Collective in the late 1970s (Vilageliu, n.d.). Finally, the third stage that can be identified goes from 2000 to the present day. In this case, different locations on the islands are being used as settings for a variety of plots which, in many cases, are not really set in the Canaries.

Referring to the first stage mentioned above, titles such as the following stand out:

Table 1

Audiovisual Productions	Source
The Volcano of Chinyero. Société des Etablissements L. Gaumont, 1909	
Teneriffe, the Gem of the Canaries. Société des Etablissements L. Gaumont, 1909	
Habitations troglodytes aux Canaries [Cave dwellings in the Canary Islands]. Gaumont, 1909	
Touring the Canary Islands. Société des Etablissements L. Gaumont, 1909	
Tenerife. Dir. José González Rivero. Ediciones Rivero, 1922	
Fiestas del Cristo de La Laguna. Dir. José González Rivero. Ediciones Rivero, 1922	

Revista de Asuntos Tinerfeños. Dir. José González Rivero. Ediciones Rivero, 1922-1927	
Excursión en la nieve. Dir. José González Rivero. Ediciones Rivero, 1923	
Santa Cruz de La Palma. Dir. José González Rivero. Ediciones Rivero, 1923	
Excursión a la isla de La Palma. Círculo Mercantil de Las Palmas, 1925	
Excursión a Tenerife. Círculo Mercantil de Las Palmas, 1926	Gorostiza López, J., Cabrera Déniz, D., Rodríguez Hage, T., Sanabria Mesa, M. J., & Sandoval Martín, M. T. (2004). *Rodajes en Canarias [1896-1950]* (1ª ed.). Viceconsejería de Cultura y Deportes
Gran Canaria. Dir. Carlos Pahissa. Patronato Provincial de Turismo [Gran Canaria]; Atlántico Films [Madrid], 1929	
Fortunate Isles. Fox Film Corporation, 1933	
Gran Canaria. Fox Film Corporation, 1933	
Gran Canaria, continente en miniatura. Dirección General de Turismo, 1940	
Las Palmas de Gran Canaria. Dirección General de Turismo, 1940	
Santa Cruz de Tenerife. Dirección General de Turismo, 1940	
Tenerife, isla de ensueño. Dirección General de Turismo, 1940	
Tierra Canaria. Delegación Nacional de Prensa y Propaganda de la Falange Española y de las J.O.N.S.; Comisión de la Exposición de las Islas Canarias; Departamento de Cinematografía de la Vicesecretaría de Educación Popular, 1941	
Tenerife, Palma, Gomera y Hierro. 1942	
Gran Canaria. Dir. Martin Moreno. Drago Films [Las Palmas de Gran Canaria], 1946	
Imágenes nº 397 - A la sombra del Teide. Noticiarios y Documentales Cinematográficos NO-DO, 1952	
Imágenes nº 419 - Continente en miniatura (La isla de Gran Canaria). Noticiarios y Documentales Cinematográficos NO-DO, 1953	

Audiovisual Productions	Source
Tirma. Dir. Paolo Moffa. INFIES (Industrias Fílmicas Españolas); Film Costellazione [Roma], 1954	
Moby Dick. Dir. John Huston. Moulin Productions for Warner Bros, 1955	
Escala en Tenerife. Dir. León Klimovsky. Enrique Esteban Delgado, 1964	

List of films of the first stage
Note. Own elaboration.

The second stage includes titles such as:

Table 2

Audiovisual Productions	Source
El primer crimen. Dir. Manuel Domínguez, 1975	Rivero Pérez, A., Cárdenas Malpica, A. V., Fuentes Quesada, I., & Hernández Martín, P. (n.d.). *Cineístas.* Cinemap. Retrieved March 12, 2023, from https://cinemapgrancanaria.com/amateurs/
Por la senda más dura. Dir. Antonio Margheriti. Twentieth Century Fox, 1975	Rivero Pérez, A., Cárdenas Malpica, A. V., Fuentes Quesada, I., & Hernández Martín, P. (n.d.). *Rodajes.* Cinemap. Retrieved March 12, 2023, from https://cinemapgrancanaria.com/films
Trilogía de Agaete: La Umbría. Dir. Pepe Dámaso, 1975	Rivero Pérez, A., Cárdenas Malpica, A. V., Fuentes Quesada, I., & Hernández Martín, P. (n.d.). *Cineístas.* Cinemap. Retrieved March 12, 2023, from
La ventana. Dir. Manuel Domínguez, 1976	
La gota última. Dir. Félix González de la Huerta, 1977	
Distrito Vegueta. Dir. Andrés Tejera, 1979	

El sueño de Miguelín. Dir. Manuel Domínguez, 1979	https://cinemapgrancanaria.com/amateurs/
La octava Isla. Dir. Pedro Siemens, 1979	
Creándose así el pueblo Guanche. Dir. Félix González de la Huerta, 1979	
Réquiem para un absurdo. Dir. Pepe Dámaso, 1979	
Carnaval 81. Dir. Andrés Tejera, 1981	
Los isleños de Luisiana. Dir. Pedro Siemens, 1981	
Enemy Mine. Dir. Wolfgang Petersen. A Kings Road Entertainment, 1985	Canary Islands Film. (n.d.). *Shot in the Canaries – Canary Islands Film*. Canary Islands Film. Retrieved Marz 05, 2023, from https://canaryislandsfilm.com/en/shot-in-the-canary-islands/
Guarapo. Dir. Santiago Ríos and Teodoro Ríos. Ríos Producción, 1987	
La Rama (Collage). Dir Pepe Dámaso, 1988	Rivero Pérez, A., Cárdenas Malpica, A. V., Fuentes Quesada, I., & Hernández Martín, P. (n.d.). *Cineístas*. Cinemap. Retrieved March 12, 2023, from https://cinemapgrancanaria.com/amateurs/
Looking at Laura. Dir. Ramón Santos. La Mirada, 1991	Turismo de Tenerife. (n.d.). *Productions on Tenerife*. Tenerife. Retrieved March 12, 2023, from https://www.webtenerife.co.uk/tenerifefilm/how-shoot/productions-on-tenerife/
The Long Journey of Rústico. Dir. Rolando Díaz. La Mirada, 1993	
Offside. Dir. Rolando Díaz. Aurelio Carnero PC; La Mirada; PAPI Producciones, 1995	
Fotos. Dir. Elio Quiroga. Plot Films, S.L.; Comunicación Integral, 1996	Rivero Pérez, A., Cárdenas Malpica, A.

	V., Fuentes Quesada, I., & Hernández Martín, P. (n.d.). *Rodajes*. Cinemap. Retrieved March 12, 2023, from https://CINEMAPgrancanaria.com/films
Esposados (Linked). Dir. Juan Carlos Fresnadillo. Juan Carlos Fresnadillo P.C. Zodiac Films; La Mirada; PAPI Producciones, 1996	Turismo de Tenerife. (n.d.). *Productions on Tenerife*. Tenerife. Retrieved March 12, 2023, from https://www.webtenerife. co.uk/tenerifefilm/how-shoot/productions-on-tenerife/
The Line. Dir. Andrés M. Koppel. La Mirada, 1997	
Mararía. Dir. Antonio José Betancor. Cinetel; Filmigranas; Madrid Film, S.A.; Panavision; Sincronía, 1998	Rivero Pérez, A., Cárdenas Malpica, A. V., Fuentes Quesada, I., & Hernández Martín, P. (n.d.). *Rodajes*. Cinemap. Retrieved March 12, 2023, from https://cinemapgrancan aria.com/films
Gelú Barbu: apuntes para un ballet. Dir. Pedro Siemens, 1999	Rivero Pérez, A., Cárdenas Malpica, A. V., Fuentes Quesada, I., & Hernández Martín, P. (n.d.). *Cineístas*. Cinemap. Retrieved March 12, 2023, from https://cinemapgrancan aria.com/amateurs/
Roulette. Dir. Roberto Santiago. La Mirada, 1999	Turismo de Tenerife. (n.d.). *Productions on Tenerife*. Tenerife. Retrieved March 12, 2023, from https://www.webtenerife.

Audiovisual Productions	Source
	co.uk/tenerifefilm/how-shoot/productions-on-tenerife/

List of films of the second stage
Note. Own elaboration.

Finally, in the third stage, the following films are worth mentioning:

Table 3

Audiovisual Productions	Source
Náufragos. Dir. María Lidón Ibáñez. Aire Films, S.L., 2001	
Los abrazos rotos. Dir. Pedro Almodóvar. El Deseo, 2009	
La isla interior. Dir. Dunia Ayaso and Félix Sabroso. Mecanismo Films, S.L.; Oberon Cinematográfica; La Mirada Oblicua Producciones, S.L., 2009	
Clash of the Titans. Dir. Louis Leterrier. Warner Bros Pictures, 2010	
Wrath of the Titans. Dir. Jonathan Liebesman. Warner Bros Pictures, 2012	
Fast & Furious 6. Dir. Justin Lin. Universal City Studios, LL.C., 2013	
El Niño. Dir. Daniel Monzón. Telecinco Cinema; Ikiru Films; Vaca Films, 2014	
Exodus: Gods and Kings. Dir. Ridley Scott. Chernin Entertainment, 2014	
In the Heart of the Sea. Dir. Ron Howard. Warner Bros Pictures, 2015	
Jason Bourne [5th]. Dir. Paul Greengrass. Universal Pictures, 2016	
Allied. Dir. Robert Zemeckis. Paramount Pictures, 2016	Canary Islands Film. (n.d.). *Shot in the Canaries – Canary Islands Film*. Canary Islands Film. Retrieved March 05, 2023, from https://canaryislandsfilm
Oro. Dir. Agustín Díaz Yanes. Apache Films; Sony Pictures España, Atresmedia Cine, 2017	
Wonder Woman 1984. Dir. Patty Jenkins. DC Entertainment, 2017	
Solo: A Star Wars Story. Dir. Ron Howard. Lucasfilm Ltd, 2018	

The Man Who Killed Don Quixote. Dir. Terry Gilliam. Warner Bros Pictures, 2018	.com/en/shot-in-the-canary-islands/
Durante la Tormenta. Dir. Oriol Paulo. Atresmedia Cine, 2018	
4 Latas. Dir. Gerardo Olivares. Cruzando el Desierto, A.I.E., 2019	
Hierro. Dir. Jorge Coira. Portocabo, 2019	
Rambo: Last Blood. Dir. Adrian Grunberg. Millennium Films, 2019	
Paradise Hills. Dir. Alice Waddington. Nostromo Pictures, 2019	
The Witcher. Dir. Lauren Schmidt. Little Schmidt Productions Hivemind, 2019	
Entre perro y lobo. Dir. Irene Gutiérrez Torres. Autonauta Films; El Viaje Films; Blond Indian Films, 2020	
Black Beach. Dir. Esteban Crespo. eOne Films Spain, 2020	
The Midnight Sky. Dir. George Clooney. Anonymous Content; Syndicate Entertainment; Smoke House, 2020	
Eles Transportan a Morte. Dir. Samuel M. Delgado and Helena Girón. Filmika Galaika, S.L., 2021	
Foundation. Dir. David S. Goyer and Josh Friedman. Skydance Television; Wild Atlantic Pictures; Latina Pictures, 2021	

List of films of the third stage
Note. Own elaboration.

After this review, where it can be seen that the Canary Islands have been the setting for many recordings, it is worth asking why so many production companies decide to record in the archipelago. Undoubtedly, the main attraction of the islands is the tax incentives offered to companies that, in addition to other factors such as climate, daylight hours, natural conditions, the variety of landscapes, sustainability, equipment and qualified staff, are the set of elements that establish this territory "as one of the best places in Europe to host film shoots" (Canary Islands Film, n.d.).

1.2. Incentives

As we can see on the Canary Islands Film [Commission] website, this organisation is responsible for providing information on tax incentives, locations and other relevant information for companies wishing to film on the islands. This low taxation, as mentioned in the Tax Guide found on its website,

make up a set of attractive advantages "successfully applied to film production thanks to the Canary Islands Economic and Tax Regime (REF), anchored in the Spanish Constitution and the state support authorised by the European Union."

The above-mentioned tax incentives could be summarised as follows:

1. Deduction for foreign productions

This 50%-45% deduction for investments is applied to foreign productions of feature films or audiovisual works that allow the creation of a physical support prior to their industrial serialised production made in the Canary Islands, as stated in article 36.2 of Law 27/2014, of 27 November, on Corporate Income Tax. As a requirement, the entities must be registered in the Canary Islands Registry of Audiovisual Companies and Works of the Film and Audiovisual Arts Institute (Instituto de la Cinematografía y de las Artes Audiovisuales - ICAA). Likewise, the eligible expenditure is directly related to production, as in the case of expenditure on creative staff (tax resident in Spain or any other European Economic Area Member State) and expenditure related to the use of technical industries and other suppliers.

2. Deduction for investing in Spanish productions or co-productions

As mentioned in article 36.1 of Law 27/2014, of 27 November, on Corporate Income Tax, production companies whose registered office and effective address are in the Canary Islands, or with a permanent establishment in the archipelago and which co-produce with an entity registered in the Canary Islands Registry of Audiovisual Companies and Works, are eligible for a deduction of 50%-45%. The works eligible for this tax benefit are feature films and short films released in cinemas and fiction, animation and documentary series, provided that they have been granted the Canary Islands Certificate of Audiovisual Production (issued by the Department of Culture of the Canary Islands Government) and the other certificates of Spanish and cultural nationality issued by the ICAA. The deduction base is made up of the production cost, copying costs and advertising and promotion costs paid by the producer.

3. Canary Islands Special Zone (ZEC)

The ZEC is a low tax zone created within the framework of the Economic and Fiscal Regime (REF) of the Canary Islands, with the aim of promoting the economic and social development of the Islands and diversifying their productive structure. ZEC entities are therefore subject to a reduced corporate tax rate of 4%, which will be applied to a taxable base based on job creation. In addition, they will enjoy an exemption in the following taxes, in accordance with certain requirements: Non-Resident Income Tax, Transfer Tax and Stamp Duty and Canary Islands General Indirect Tax (IGIC). It will also be compatible with other tax incentives of the REF. In the audiovisual sector, this tax benefit would apply to film, video and television programme production, post-production and distribution activities, as well as sound recording and music editing activities (Gobierno de Canarias, 2022).

4. The Canary Islands Investment Reserve (RIC)

The RIC can be invested in feature films, short films and audiovisual series, animation or documentaries, as long as they have been filmed in the Canary Islands (Canary Islands Film, n.d.). This tax benefit allows for a reduction in the taxable base for corporate income tax of up to 90% of undistributed profits, as established in the Fifth Additional Provision of Law 27/2014, of 27 November, on Corporate Income Tax. Production companies can also raise RIC from other companies to invest it in their productions, provided that they obtain the Canary Islands Audiovisual Work Certificate granted by the Canary Islands Government, as stated in art. 14 of Decree 88/2019, of 22 May, that modifies Decree 18/2009, of 10 February (Gobierno de Canarias).

5. Deductions for R&D+IT (Research & Development and Technological Innovation)

A 45% deduction on Research, Development and technological innovation carried out in the Canaries can be applied to animation and videogames (Canary Islands Film, n.d.). It is compatible with any subsidy (deducting the proportional part of the subsidy for the rebate) and with other incentives, such as social security contribution rebates for personnel dedicated to R&D+IT activities. Among the advantages we can find that it is not subject to competitive tendering with a predefined budget, the project does not require technological or commercial success, and the deduction is proportional to the intensity of the activity carried out (Gobierno de Canarias, 2018).

6. IGIC Zero rate (Canarian Indirect General Tax)

In this case, the incentive refers to the possibility of applying a zero rate of Canary Islands General Indirect Tax (under certain circumstances) to deliveries and imports of goods and services rendered for the recording of feature films or fiction audiovisual series, animation or documentaries ("Order of 23 May 2017, which Regulates the Recognition of the Application of the Zero Rate of the Canary Islands General Indirect Tax," 2017).

7. Deduction for expenditure on production and publicity

Entities subject to corporate income tax with tax domicile in the Canary Islands whose net turnover and average workforce comply with the provisions of article 27 bis, RDL 15/2014, of 19 December, may benefit from a 15% to 10% deduction of the amount paid for advertising and publicity expenses of multi-year projection for the launch of products, opening and prospecting of markets abroad and attendance at fairs, exhibitions amount and similar events including in this case those held in mainland Spain with an international character.

1.3. Impact

As mentioned above, the archipelago has geographical features that make it an ideal location for filming. This, together with the tax incentives that promote the film sector and attract production companies from all over the world, has been having a notorious impact on the islands.

Firstly, we could study the evolution in recent years of both the number of production companies in the Canary Islands and the number of feature films in which the Autonomous Community has been involved. As can be seen in *Figure 1*, between 2013 and 2014 there was a significant increase in both variables, as the number of companies increased by 10 units and the number of films produced by 9 units. Since then, both production companies and features have remained stable upwards. However, it is also observed that between 2018 and 2020 the number of companies and productions decreased. This last fact could show that after years of growth in the national and international audiovisual importance of the archipelago, a stage of stability is being reached. If this is the case, it would be necessary to pay attention to the evolution and demands of the sector, as the tax incentives could cease to be so attractive, causing the Canary Islands to disappear from the film map at the same speed with which it has been placed in the prominent position it is in at present (Marcos Arteaga, 2015, 151).

Figure 1
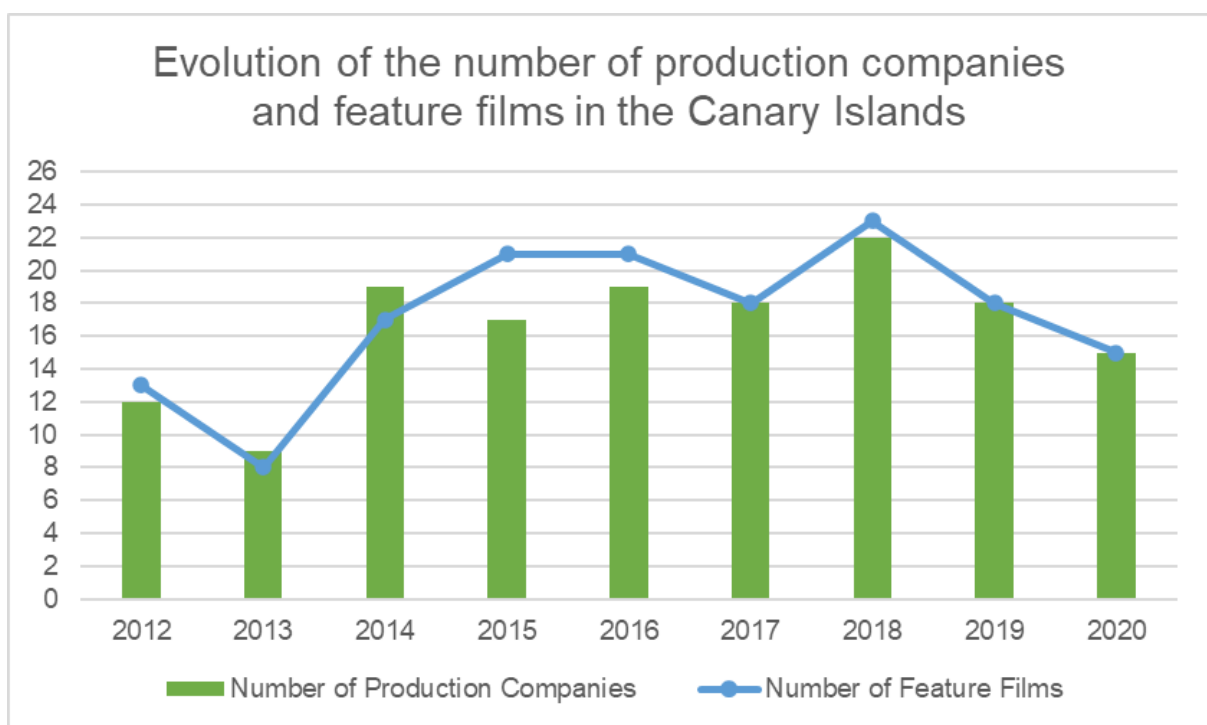
Evolution of the number of production companies and feature films in the Canary Islands
Note. Compilation based on information bulletins from the Spanish Ministry of Culture and Sport.

When studying the overall impact of the audiovisual sector on the Autonomous Community as a whole, it is best to limit the study to the last five years, as in previous years no global data is available, only for some islands or specific films. For example, it is known from the work of authors Carnero Hernández and Pérez-Alcalde (2011) that from 2005 to 2010, the economic impact of the productions made in Tenerife through previous contact with the Tenerife Film Commission was €17,979,325. It has also been reported that the economic impact linked to the filming of Fast & Furious 6 was €8,000,000 (""A Todo Gas 6" Lleva Sus Persecuciones "Bestiales" a Un Tenerife Exuberante" 2013).

As these data do not provide an accurate picture of the sector as a whole, we will use *Figure 2* to relate the number of audiovisual productions, their economic impact and their evolution. It should be borne in mind that, when talking about audiovisual productions, this includes feature films, short films, series, documentaries, television programmes and animation.

Figure 2
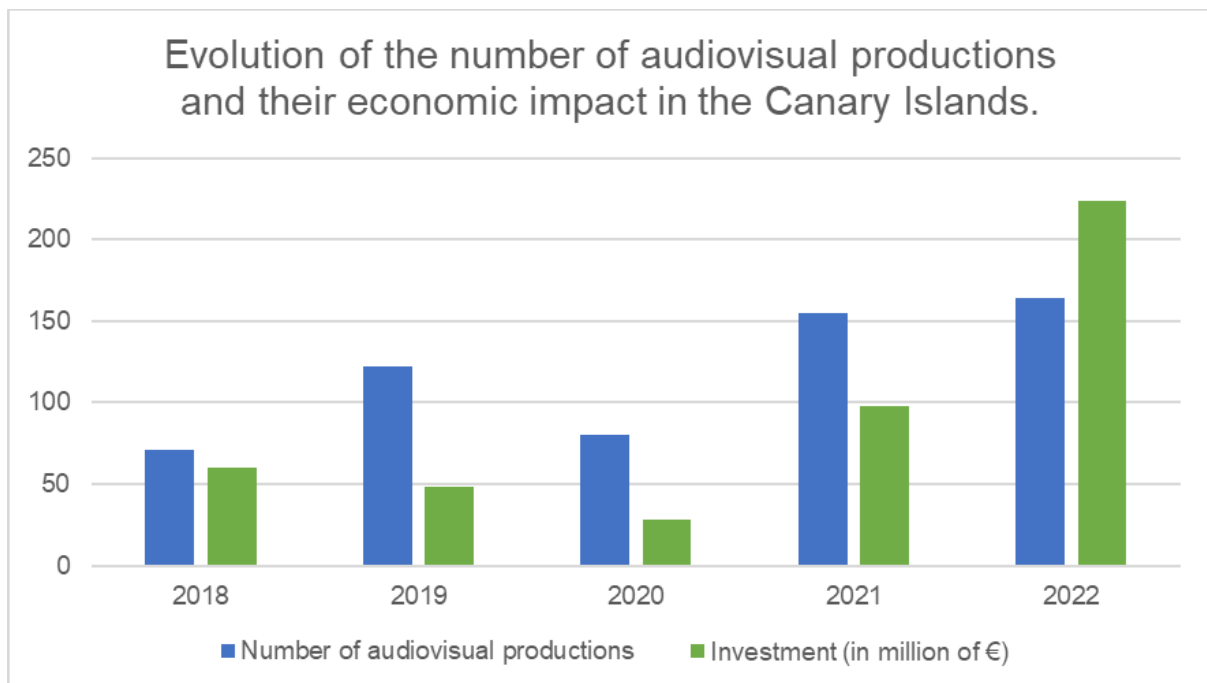
Evolution of the number of audiovisual productions and their economic impact in the Canary Islands
Note. Own elaboration based on data collected from Canary Islands Film and the Government of the Canary Islands.

In 2018, 71 audiovisual productions were carried out, bringing in more than €60 million in revenue for the Canary Islands. In the following year, although the number of productions reached 122, revenues did not exceed 50 million euros. On the other hand, in 2020, as a result of the pandemic, both recordings and their impact were negatively affected, although still 80 projects were carried out, totalling 28 million euros in investment. However, the most striking aspect of this graph is undoubtedly the exponential growth of the sector since 2021. In that year, 155 productions were made with an investment of 98 million euros, figures that in 2022 would rise to 164 and almost 224 million euros, respectively. All this may lead us to conclude that, far from losing importance, the audiovisual sector in the Canary Islands will gain more strength in this decade than it had in the previous one. A fact that always indicates the need for attention, foresight and careful planning.

From another perspective, we can also talk about the employment that has been generated in the Canary Islands as a direct consequence of all these recordings. It is known that in 2018, 2,000 contracts were created for local professionals who worked during the entire filming season. This number doubled by 2021 (with 4,000 hires of technical and artistic personnel) and by 2022 it reached 15,300 direct contracts.

All these figures undoubtedly reaffirm the exponential growth of the sector in recent years, and also reflect the importance it assumes for the family economies of the islands. Therefore, this overview of the reality of the audiovisual sector in the Canary Islands confirms that it is an issue that deserves study and analysis, in this case with a view to its involvement in tourism and the promotion of the destination (as a whole and of each island).

2. FILM-INDUCED TOURISM

As we have previously seen, the Canary Islands are a major film location and, at the same time, a worldwide known tourist destination. When these two worlds merge, film-induced tourism begins to arise, being of particular relevance to the development of this research.

The exterior promotion of the Canary Islands as a film location has always been closely linked to the public administrations that promote tourism in the archipelago. This goes from the first advertising campaigns through the audiovisual sector to the creation of the first filming promotion office in the Canary Islands, with new leisure activities for visitors, such as movie-maps (Carnero Hernández & Pérez-Alcalde, 2011, 217).

In this way, we are currently talking about a phenomenon or type of tourism on the rise, named film-induced tourism (also known as movie-induced tourism or screen tourism), which is defined as *"tourist visits to a destination or attraction as a result of the destination's being featured on television, video, or the cinema screen"* (Hudson & Brent Ritchie, 2006, 387-396). This fact is essentially related to the commercial success of series and films after or during their screening (Nieto Ferrando et al., 2020, 147), since the appearance of a destination in the audiovisual media does not always lead to tourist traffic. Nonetheless, if successful, the recordings remain alive and bring income to the territory on a sustained basis over time (Carnero Hernández & Pérez-Alcalde, 2011, 229). This facet of commercial success has also been promoted by the film promotion offices, also called film commissions, a concept to be further developed later on.

2.1. Forms and characteristics

In order to better understand how this type of tourism works, it is important to consider two issues. Firstly, the process a viewer (potential *film-induced tourist*) goes through begins with the acknowledgement of a real place in a film or series that becomes a part of their imaginary. In case of liking it, the desire of travelling to that location is created and may result in an actual journey. Secondly, tourism and motion pictures share their rationale in being leisure activities, which reinforces the sense of pleasure that comes from visiting places previously seen on the screen (Carnero Hernández & Pérez-Alcalde, 2011, 229).

By the same token, we must consider that under the umbrella of the term of film-induced tourism there are different categories (Table 4) that, naturally, have different characteristics:

Table 4

Form	Characteristic
Film location as an attraction in its own right (Evans, ref. 5; Tooke and Baker; ref. 6; Riley, ref. 7)	In some cases, movie locations were not considered to be tourism destinations until they were seen on screen (*The Full Monty* and Sheffield), while others were already perceived as attractive destinations (Riley, *et al.*, ref. 4)
Movie tourism as part of a main holiday (Evans, ref. 5)	Some tourists will visit a TV or film location or book a film tour while on holiday without any previous knowledge of the location (Evans, ref. 5)
Movie tourism occurring as the sole and main purpose out of special interest (Evans, ref. 5)	The booking of a holiday to a special destination as a direct result of its profile on TV (Evans, ref. 5)
Movie tourism packages created by the private sector (Evans, ref. 5)	Coach companies and tour operators set up packages such as 'Heartbeat Holidays' and 'Peak Practice Breaks' (Evans, ref. 5)
Movie tourism icons for tourists to gaze upon as focal point for visitation (Riley et al., ref. 4)	Natural scenery, historical background, storyline theme, actors, symbolic content and human relationships can serve as icons and 'hallmark events' for movie tourism (Riley *et al.*, ref. 4)
Movie tourism to places where the filming is only believed to have taken place (Tooke and Baker, ref. 6)	Visitors go to the places represented even if the film represents a different actual setting. The fact that the place filmed is not in every case the place represented does raise questions about illusion, reality and authenticity in the context of what visitors are expected to see and why (Pocock, ref 40; Herbert, ref. 25; Tooke and Baker, ref. 6; Tetley, ref. 1; Busby and Hambly, ref. 20)
Movie tourism as part of the romantic gaze (adapted from Urry 1990, ref. 37)	The romantic tourist likes to gaze on places which have been constructed and reinforced by TV and film in solitude and privacy, establishing a semi-spiritual relationship with the place that is gazed upon (Urry 1990, ref. 37)
Movie tourism for reasons of pilgrimage, nostalgia and escape (Riley and Van Doren, ref. 14)	Movie tourism elevates the consumer beyond the mundane reality of everyday life (Tresidder, ref. 72). The movie sites of the films *Field of Dreams* and *Steel Magnolias* became pilgrimage points in their own right. In the case of the latter example, the notion of escape was taken literally as people imitated the storyline by committing suicide (Riley and Van Doren, ref. 14)
Travel programmes (adapted from Squire, ref. 24)	A vehicle through which places and people have been reinterpreted and communicated to wider audiences (Squire, ref. 24)

Forms and characteristics of movie tourism.

Note. From "Movie-induced tourism: The challenge of measurement and other issues" by Busby G. and Klug J., 2001, *Journal of Vacation Marketing*, 7(4), p. 318.

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2.2. Destination activities

Referring to the theoretical model suggested by Hudson and Ritchie (2006), "film tourism will depend on the following five factors: destination marketing activities, destination attributes, film-specific factors, film commission and government efforts, and location feasibility."

As regards the first factor, the destination marketing activities are carried out by the Destination Management Organizations (DMO). Following the UNWTO definition of a DMO, destination management consists of coordinating all the elements that make up a tourist destination in a strategic way, thus helping the overlapping of functions and the duplication of effort. This can be achieved through the coalition of different organisations and interests to work together towards a common goal: competitiveness and sustainability. In this way, DMO's role should be "to lead and coordinate activities under a coherent strategy in pursuit of this common goal" (UNWTO, n.d.). Moreover, according to the definition of Josep Ejarque (2016), this body is presented as the one responsible for leading, coordinating, promoting, creating products, developing marketing strategies and, in short, the one in charge of the development of destinations and the tourist information generated about them.

These destination marketing activities can be categorised into "before release" and "after release" (Hudson & Brent Ritchie, 2006, 390). Before the release of the filming, we can find a variety of activities such as the following:
- Appoint an executive or public relations specialist to deal with film studios directly
- Actively promote the destination to film studios
- Offer grants and tax credits to encourage studios to use the location
- Be actively involved in location scouting
- Plan carefully to maximise the impacts of post-production exposure
- Carefully assess a film's merit in terms of its promotional value
- Negotiate end credits for the destination
- Negotiate and/or produce a "making of the film" feature
- Engage the film's stars to promote the film location
- Provide images for media or tour operators to use in promotions (on CD-ROM or website)
- Ensure media coverage of the film mentions the film location
- Invite travel media to film location
- Sponsor the film directly
- Plan activities to promote other tourism sectors such as art, crafts, food, wine, music, and fashion

On the other hand, after release activities include:
- Invite travel media to special release of the film
- Post signage and interpretation at the location
- Sell film memorabilia
- Replicate or maintain film icons/sites/scenes/sets to maintain authenticity
- Host events that continue the pull of the film beyond its natural audience peak
- Develop a dedicated website for potential tourists

- Post links on website to film tours run by local tour operators
- Engage in joint promotional activity with inbound tour operators
- Package additional attractions to lengthen tourist stay
- Work collectively with other public organisations and tourist authorities to promote film locations
- Promote hotels and guest houses that were used in films
- Engage in joint promotional activity with film companies
- Create electronic links to the destination on the film website
- Have guided tours and/or film walks
- Produce film and site maps for tourists
- Create exhibitions or displays of memorabilia from the film
- Attract continuous media attention to the location at each release window (DVD, etc.)

Another after release activity that is important to mention due to its direct relation to tourists' activities are movie-maps. Movie-maps are defined by Carnero Hernández and Pérez-Alcalde (2011), as *"the creation of thematic itineraries based on the shooting locations of each film"*. These authors also mention relevant shootings in the Canary Islands such as *Clash of the Titans* and *Una hora más en Canarias*, which caused Turismo de Tenerife (Tenerife's DMO) to offer itineraries through the locations depicted in the films and to organise various competitions in coordination with the film production companies.

In line with Hudson and Ritchie's theoretical model (2006), what makes a destination stand out from others are attributes such as scenery, sets, backdrop, icons, awareness and branding. These relate to the specific filming factors that attract visitors to the location, namely the existence of a clear link between the story and the location, amount of on-screen exposure of the place, emotional attachment and the use of identifiable and accessible locations.

3. FILM COMMISSIONS

When referring to film commissions, we must highlight the Association of Film Commissioners International (AFCI), the only global non-profit professional organisation that represents city, state, regional, provincial and national film commissions that are part of their membership on six continents. Their mission is to foster economic growth, initiate the groundwork for strong infrastructure and provide the essentials for professional development in the screen sector by delivering advocacy, connectivity and education necessary for film commissions and businesses (AFCI, n.d.). According to this association, a film commission is *"a specialised office under the authority of a government entity, or administrative office, with the purpose of promoting the region through the development of film, video, and multimedia production"*.

As can be seen in Nieto et al. (2020) historical review of cinema and tourism, film commissions have their origin in the interest that some film creators began to show for natural locations as an alternative to filming in Hollywood studios. Thus, the first film commission in the world, the Moab to Monument Valley Film Commission (1949), was created thanks to western films and John Ford. However, it was not until the late 1960s that there began to be actual collaboration

between the film industry and the territorial administration. Similarly, these figures did not become generalised in Europe until the 1980s and 1990s in the case of Spain.

Initially, film producers were mainly interested in the facilities provided by governments and administrations to obtain permits to shoot in the desired locations, and to a lesser extent in the possible economic incentives (hotels, travel, catering, etc.) to compensate for the costs of transport and accommodation of the film crew outside the production centres (Nieto Ferrando et al., 2020, 145).

Nowadays, as explained by Nieto et al. (2020), the role of film commissions is linked to the attraction, enablement and stimulation of shootings in order to benefit from them in terms of economic and tourist development and of media exposure. Also, production companies are looking for more than just financial incentives and facilities in the management of filming, which are taken for granted. Therefore, the location is now also expected to have facilities such as sets, post-production studios and attractive landscapes (Nieto Ferrando et al., 2020, 145). In brief, a film commission's core role (Cucco & Richeri, 2013, as quoted in Cucco & Richeri, 2021) is:

- To provide information about the area: film commissions give details about the weather, local taxes and laws, the infrastructure available, etc., to enable the productions to make the most of what the area has to offer and to plan their stay effectively.

- To scout locations: film commissions seek out the locations that a production needs, offering various alternatives. This entity can do this better than anyone, as they have strong local roots and know the landscape and its possibilities intimately. Once the ideal locations have been found, the film commissions open negotiations with local stakeholders about using those places and organising the shooting (permission to use public or private spaces, temporary closures of businesses, museums, churches, etc.).

- To sign contracts: film commissions conclude agreements with hotels and providers of the various services that productions might need (catering, laundry, etc.). Thus, they help production companies save money while encouraging them to use local services and pump money into the local economy.

- To obtain permits: film commissions take care of the administration, applying for permits, coordinating with the police, etc., to facilitate filming on location. The production companies used to do all this themselves, which could be particularly onerous when filming in a foreign country.

- To map out and promote the local professionals: film commissions identify the relevant professionals on the technical and artistic sides in their area and put them forward to the hosted productions. Thus, the film commissions create jobs and increase the benefits to the local economy from the productions. These new job opportunities also enable local professionals to improve their skills, making the area even more appealing for future productions.

- To provide spaces: film commissions can often provide access to offices, car parking, meeting rooms, casting rooms, etc., facilitating work on the production and making it all more efficient.

4. FILM COMMISSIONS IN THE CANARY ISLANDS

Regarding the film commissions created in the archipelago, we can find, primarily, the Canary Islands Film as the Audiovisual Department of the Canary Islands Government, of which we can highlight the fact that it is the first film commission founded in Spain and that it is the "umbrella company" for all Film Commissions, institutions and audiovisual companies existent on the islands (Canary Islands Film, n.d.). Later on, the Tenerife Film Commission and the Gran Canaria Film Commission were first set up at the level of each individual island and over time, similar organisations would be created for the smaller islands: El Hierro, La Palma, La Gomera, Lanzarote and Fuerteventura.

4.1. Canary Islands Film

The history of the Canary Islands Film goes back to the creation of the company SATURNO (Sociedad Anónima de Promoción del Turismo, la Naturaleza y el Ocio), dependent on the Consejería de Turismo del Gobierno de Canarias and the proposal for the creation a year later of an interdepartmental body called Oficina de Promoción Audiovisual (Audiovisual Promotion Office), during the celebration of the Festival Internacional de Cine Ecológico y de la Naturaleza de Canarias (International Ecological and Nature Film Festival of the Canary Islands) (Solá Antequera, 2016, 12). This Audiovisual Promotion Office began operating in 1994 by the name Canarivisión under the supervision of Teresa Sandoval (Solá Antequera, 2016, 12). However, its label was changed to become Canary Islands Film following the appearance of other similar bodies in the world and its integration as a film commissioner in the AFCI; by this, it could be recognised by the international film industry (Carnero Hernández & Pérez-Alcalde, 2011, 220).

In what follows, we can identify two main stages of this office, according to the information subtracted from *El cine en Canarias: una revisión crítica* (Carnero Hernández & Pérez-Alcalde, 2011). In the first stage (1994-1997), the aim was to differentiate the Canary Islands as a product from other locations thanks to the variety of landscapes in the small size of their territory; which could be beneficial for filming because distances are decisive when choosing locations and time is one of the most expensive elements. In addition, there was a search for investors willing to build large film studios on the islands, which was limited to the construction of new, smaller film sets that have contributed to the development of the local audiovisual sector along the years. Here, the work of the Canary Islands Film, together with other leading figures in the sector (Sebastián Álvarez of Vulcano Films, Papi Producciones and La Mirada Producciones) consisted of raising awareness of the benefits of filming in the region when new permits were requested. As a result, national and international film and television productions, commercials and video clips increased (Carnero Hernández & Pérez-Alcalde, 2011, 219-222).

In its second stage, from 1997 onwards, the organisation changed its project manager, Gerardo Carreras, and new initiatives began to be implemented. The office was in charge of managing the distribution of the animated series *Historia de Canarias* in the Canary Islands through

different media and procedures, as well as dealing with requests from foreign companies that wanted relevant information on the possibilities of filming in the islands.

Here, we can also highlight four super-productions that did not manage to consolidate their filming on the territory: *Planet of the Apes* (Dir. Tim Burton, 2001), *Dinosaur* (Walt Disney Productions, 2000), *Red Planet* (Dir. Antony Hoffman, 2000) and *Mission to Mars* (Dir. Brian De Palma, 2000). This is because in the case of films such as *Planet of the Apes* there was a justified reluctance shown by competent authorities on environmental and safety grounds, and because the sites sought by film producers are often located in protected areas with numerous restrictions. Nevertheless, films such as *Náufragos* (Dir. Luna Lidón & María Lidón, 2001), shot in Timanfaya and El Golfo, and *Los abrazos rotos* (Dir. Pedro Almodóvar, 2009), shot in the Laguna Verde de El Golfo, were successfully filmed (Carnero Hernández & Pérez-Alcalde, 2011, 223-224).

Other notable successes that this publication (2011) mentions are the Canary Islands Film inclusion on the board of the Spain Film Commission created in 2001 and in the European Film Commission Network (EFCN), as well as the management of the first international satellite television channel of the Canary Islands. Subsequently, it also stands out the transfer of its efforts to focus on the American market, and to focus on its neighbouring markets: Italy, France, Scandinavia and Spain (Carnero Hernández & Pérez-Alcalde, 2011, 224).

Currently, we can notice that the Canary Islands Film acts as the main source of information on everything related to audiovisual production in the archipelago, from the works being made in the Canary Islands to directories of professionals and companies, news, events, training, subsidies, etc. As an intermediary, its mission is to provide information on applicable tax incentives, work visas and advice on labour agreements applicable to the audiovisual industry. In addition, they also offer guidance to production companies on the permits required to film on each island and how to obtain them, as well as assisting foreign production companies wishing to obtain the cultural certificate to qualify for the incentives.

4.2. Tenerife Film Commission

Tenerife Film Commission was created in the year 2000 as a department of the Society for the Foreign Promotion of Tenerife (Sociedad de Promoción Exterior de Tenerife - SPET), nowadays known as the SPET - Turismo de Tenerife, and its main mission is "to promote audiovisual production on the island, both for foreign and mainland production companies and for Tenerife producers, and to promote Tenerife as a filming location, attending trade fairs, presentations and festivals in the sector" (Turismo de Tenerife, n.d.).

In the same way, the main services they offer are: free advice on various matters such as acquiring permits for filming, facilitating the management of the location work, intermediation with the local, insular and regional administration and the contact with local production companies and production services companies, as well as with the national and international networks of Film Commissions (Spain Film Commission and AFCI).

Finally, we can also point out the external promotion carried out by this office; information that can be found in the work of Carnero Hernández and Pérez Alcalde (2011). This consists of executing an almost annual inverse or indirect promotion known as a fam trip, consisting of a programme of visits with the aim of presenting Tenerife's wide variety of natural scenery to production companies from certain countries. Secondly, there is also a programme to attract filming by production companies that show a prior interest on the island and need to visit the place *in situ.* In this way, they are offered free accommodation for two nights for two or three people in a hotel, and they are taken to see possible locations for the film. Finally, we can also observe its support and participation in festivals such as San Sebastian Film Festival, Cannes Film Festival, Berlinale and Location Expo in Los Angeles, due to its growing importance and diffusion nowadays (Carnero Hernández & Pérez-Alcalde, 2011, 226).

4.3. Gran Canaria Film Commission

In the case of Gran Canaria, the Tourist Board of the Island's Council had been offering the services of a film commission for years before these functions were consolidated into a single body named the Gran Canaria Film Commission in the year 2011 (Quesada, 2015). These services ranged from "information services and assistance to foreign productions, to the presence at various events to promote the island as a natural film set" (Carnero Hernández & Pérez-Alcalde, 2011, 227).

Currently, this is a unit attached to the Society for Economic Promotion of Gran Canaria (Sociedad de Promoción Económica de Gran Canaria - SPEGC*)*, and its mission is "to offer institutional support and confidence to film, television and advertising audiovisual productions" (Cabildo de Gran Canaria, n.d.). In this way, as highlighted on its official website and similar to the functions of other organisations of the same nature, it offers free advice on locations and permits, intermediation with local production companies and professionals, as well as contact with the public administrations of the island, the archipelago as a whole and at a national level.

4.4. Lanzarote Film Commission

Lanzarote Film Commission is the film office created in 2014 by the Society for the Foreign Promotion of Lanzarote (Sociedad de Promoción Exterior de Lanzarote - SPEL) (Turismo Lanzarote, 2017), with the main objective of facilitating the work of companies and professionals in the audiovisual sector who wish to film on the island (Turismo Lanzarote, n.d.).

As described on its website, the film commission offers free information, advice and paperwork services to production companies, agencies and other audiovisual companies to facilitate decision-making and processes (recording, filming, shooting, photography, etc.), optimising their economic, material and human resources. These services can be summarised in: location scouting, logistical and production assistance, coordination with institutions and organisations, information on accommodation and catering and management of filming permits.

4.5. Fuerteventura Film Commission

This film commission is a non-profit public office managed by the Cabildo of Fuerteventura whose aim is to help film, short film, television and advertising shoots, advising and speeding up the

production process, as well as providing information about the audiovisual industry to anyone interested (Cabildo de Fuerteventura, n.d.). In common with the Lanzarote Film Commission, it was put into action in 2014 and its objectives "have always been to stimulate and diversify the island's economy, to train local people in the audiovisual sector in different areas and to promote Fuerteventura around the world" (Notodofilmfest, 2021).

In this way, the services they offer, as seen on their website, are: information on incentives and subsidies, previous filming on the island (cinema, television, advertising, short films and video clips), various training courses and workshops related to the audiovisual sector and a Filming Guide that includes a Production Guide (on production companies, audiovisual and general service companies) and information on locations, in terms of architecture, landscapes and infrastructures.

4.6. La Palma Film Commission

The La Palma Film Commission office, created in 2015, is dependent on the Society for the Promotion and Economic Development of La Palma (Sociedad de Promoción y Desarrollo Económico de La Palma - SODEPAL) and is in charge of promoting the island's resources as a natural set for different audiovisual projects (Cabildo de La Palma, n.d.).

The main services that can be seen on its website are: free advice on locations, filming permit processing (simplified and centralised in the online portal or by direct consultation with the office), basic information on taxation in the Canary Islands, management of databases (directory) of professionals and audiovisual and service companies operating on the island with their respective catalogue of services, and management of statistical data on the economic and social impact of filming on La Palma, made available to institutions and individuals.

4.7. La Gomera Film Commission

The Gomera Film Commission is an entity promoted by the Cabildo Insular de La Gomera, whose creation project began in 2014 and which specifically belongs to the Territorial Development and Sustainability Area of the Cabildo of La Gomera. It is responsible for carrying out activities in a coordinated, consensual and more competitive way with the Canary Islands Film in order to strengthen the role of the island as a filming territory at an international level, as well as to promote the Canary Islands audiovisual sector as a whole (Gobierno de Canarias, 2020).

In this way, like other film commissions, their website highlights that they are responsible for offering help and recommendations on locations in their territory, providing information on tax benefits, as well as managing and advising production companies on filming permits.

4.8. El Hierro Film Commission

Due to the fact that this film commission is currently in the process of creation and constitution, and for the purpose of this study, an electronic interview was conducted with Carla Castañeda Plasencia, tourist information officer of the Cabildo of El Hierro, in order to obtain the relevant information set out in the following section.

El Hierro Film Commission is an organisation that was created in 2020 due to the importance that the filming of the series *Hierro* (Dir. Jorge Coira, 2019) has had for the island, and whose operation depends on the Department of Tourism of the Cabildo of El Hierro.

It manages collaboration projects for the filming of documentaries, videos and spots by small national and international production companies. As the interviewee mentions, these proposals and recording projects have been growing in number due to the aforementioned series. They are also in charge of offering support to production companies through various actions such as: guidance on the necessary recording permits, intermediation with production companies and other companies in the audiovisual sector, and logistical support in terms of recording conditions. However, they do not have an online channel exclusively addressed to their film commission, with information about their services, as is the case with the other film commissions mentioned above.

METHODOLOGY

The main objective of this research is to determine the degree of online communication effectiveness of the Canary Islands' film commissions, thus setting the exploitation level of the communication potential of their official website on the Internet. This would be done in order to identify which website has the best performance, and therefore serves as an example for the others to follow. In this way, recommendations for improvements will be made for those with aspects that need to be enhanced.

The instrument chosen to achieve the proposed objective is the study of the websites of the different film commissions in the Canary Islands (Table 5), using the technique of content analysis, considering the characteristics of usability, interactivity and functionality. For this study, it should be noted that seven out of the eight film commissions present in the Canary Islands have been selected as a sample, excluding the film commission of El Hierro due to its non-existence.

Table 5

Film Commission	Official website
Canary Islands Film	https://canaryislandsfilm.com/
Tenerife Film Commission	https://www.webtenerife.com/tenerifefilm/
Gran Canaria Film Commission	https://www.grancanariafilm.com/en/
Lanzarote Film Commission	http://lanzarotefilmcommission.com/
Fuerteventura Film Commission	http://www.fuerteventurafilmcommission.es/
La Palma Film Commission	https://lapalmafilmcommission.com/
La Gomera Film Commission	https://www.gomerafilm.com/

The existence of 2.0 tools such as websites, together with others such as social networks, is justified by the continuous evolution over time of consumer consumption patterns. Therefore, we are faced with a current situation where a new type of consumer, known as the proksumer, has a "key role and consumption patterns that differ from previous decades" as they produce and create information based on their own experiences, taking advantage of the 2.0 environment to transmit it (Araújo Vila et al., 2019, 7). For this reason, websites are chosen as the object of analysis, as they have become one of the essential elements for the current tourist experience, a fact reinforced by the constant interest shown by organisations in communicating with current and potential customers encouraging client loyalty.

In order to conduct an objective, systematic and quantitative examination of the communication of similar entities, content analysis is a widely used research method (Kim & Kuljis, 2010, 369). Following the Kim and Kuljis (2010) study, it can be helpful for understanding and learning about user preferences and behaviours, as well as intricate social and communicational trends and patterns that users create. Yet, the authors mention that there are numerous difficulties with sampling and coding when applying content analysis to web-based information.

In addition, this concept of content analysis is defined by Bauer (2000), as quoted in Herring (2008), as a *"systematic technique for coding symbolic content (text, images, etc.) found in communication, especially structural features (e.g., message length, distribution of certain text or image components) and semantic themes."*

On the other hand, and applicable to this research, Herring (2004), as quoted in "Web Content Analysis: Expanding the Paradigm" (2010), establishes the following phases of the web content analysis process:
1. Articulate research questions
2. Select computer-mediated data sample
3. Operationalise key concepts in terms of discourse features
4. Apply method of analysis to the data sample
5. Interpret result

The reason for choosing the usability and interactivity of the seven websites to be evaluated among the main criteria is, firstly, that both are variables that allow, in terms of navigation and content of the site, to achieve an effective relationship between any type of organisation and its users, from a technical, internal and marketing perspective (Kaplanidou & Vogt, 2006, 204).

In the first place, in order to define the term usability, we must know that it refers to two fundamental parameters, navigation and content (Díaz Sánchez et al., 2008, 282), and it concerns the "extent to which the website is visually appealing, consistent, fun and easy to use" (McKinney et al., 2002, 301).

Navigation, following the study of McKinney et al. (2002), is defined as the evaluation of the buttons or links that lead to the desired information, and finds subscales such as: adequate links, links with a clear description, easy to locate, easy back and forth scrolling and few clicks to access the information. Besides, content is seen as the "amount and variety of information presented through the website" (Palmer, 2002, as quoted in Díaz Sánchez et al., 2008, 282) and more specifically as: the length, thoroughness, accuracy and updating of information (Ghose and Dou, 1998, as quoted in Díaz Sánchez et al., 2008, 282).

Interactivity, on the other hand, was defined in 1997 from an interpersonal communication perspective as *"the extent to which messages in a sequence relate to each other, and especially the extent to which later messages recount the relatedness of earlier messages"* (Rafaeli & Sudweeks, 1997, as quoted in Ha & Lincoln James, 2009, 460). Still, it can also be defined in terms of *"the extent to which the communicator and the audience respond to, or are willing to facilitate, each other's communication needs"* (Ha & Lincoln James, 2009, 461). When properly applied, it achieves engagement in communication and the creation of relationships between companies and target consumers (Ha & Lincoln James, 2009, 460), the main objectives in any process of transmitting information and persuasion. Interactivity is composed of five dimensions according to the Ha and James' study (1998): playfulness, choice, connectedness, information collection and reciprocal communication.

Finally, to return to the concept of functionality, which serves as the third pillar of this analysis, we should take into account that it refers to a useful, convenient and simple configuration for the user (Coppola, 2022). Undoubtedly, functionality is linked to the notion of usability since, as Coppola (2022) explains, the latter allows all the elements that make up a website to be functional, ensuring that users can navigate smoothly. This variable can also be defined by how a person can utilise your website to find the information they need, make a purchase, or both (Element Three, 2020). It consists of a series of elements such as: intuitive navigation, site map, fast load times, simple page design, HTML and CSS, search tool, cross-platform capabilities, suitable colour scheme, consistency throughout the website, images and other content and, as an addition, inclusive website functional design (Spriggle, 2022).

The methodology chosen to carry out the content analysis in this research work is the objective evaluation (under a set of defined variables) of the seven websites listed in Table 5. To this end, an evaluation rubric (Table 6) has been created to obtain a numerical assessment, up to 100 points, that allows us to determine which film commissions achieve a higher degree of effectiveness in their online communication.

As mentioned, the three bases of this study are usability, interactivity and functionality of the websites, a structure chosen from the literature review of other works focused on web content analysis adapting it to the specific context of the research. Therefore, the rubric categorises and details the variables that will be taken into account to assess each web page, together with the way in which each of them will be measured. Additionally, the bibliography that supports the choice of these criteria is included in the right-hand column.

Table 6

CRITERIA	VARIABLES		MEASURE	SUPPORTING LITERATURE
Usability	Navigation	Adequate links	Links lead to the desired information and not to other sections	Loiacono et al. (2002); McKinney et al. (2002); Wolfinbarger & Gilly (2003); Zeithaml et al. (2005); Calderón Rehecho (2006); Díaz Sánchez et al. (2008); Das & Gurey, (2021); DemandJump Inc. (2021); Spriggle (2022).
		Links with clear description	Description of links clearly define the information being accessed	
		Easy back and forth scrolling	The search path is not lost	
		Few clicks to access the information	Maximum of 3 clicks	
		Easy to use	Display pages, text and website labels are easy to understand	
		Well-organised	Clear-divided sections with differentiated information	
	Content	Length	On average, each section takes a maximum of 5 minutes to read	
		Thoroughness	The information is detailed and gives a complete overview of the subject matter	
		Accuracy	The content of each section is concise and does not go into issues that concern other sections	
		Updating of information	Information is not outdated	
		Multimedia content	Comprising audio, video, images, text, and other modalities	
		Visually attractive	Inclusion of audiovisuals, animations, images and other types of interactive media	
		Information[1]	Presence or absence	
Interac	Choice of language		Quantity of languages available (1 to 5)	Wolfinbarger & Gilly (2003); Zeithaml et al. (2005);

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[1] Since this variable is presented as a fundamental element in the quality of content offered by film commissions and must be assessed according to the presence/absence of various elements, a second table (Table 4) has been created to properly record which categories of information have been considered.

	Choice of colour	Colour selection for people with visual disabilities	Calderón Rehecho (2006); Ha & Lincoln James (2009); Hofmeister & Nagy (2011); Singh & Baack (2017); Das & Gurey (2021); DemandJump Inc. (2021).
	E-mail	E-mail of the film commission	
	Telephone number	Telephone number of the film commission	
	Surveys/solicitation of information	Presence or absence	
	Newsletter	Presence or absence	
	FAQs section	Presence or absence of FAQs with relevant information	
	Forums	Presence or absence of social media, blogs or chatbot	
	Security and privacy	Presence or absence of sections such as: Data Protection, Privacy Policy, Cookies Policy and Legal Notice	
Functionality	Intuitive navigation	Users can access the information they want without interruption or thought	Loiacono et al. (2002); McKinney et al. (2002); Wolfinbarger & Gilly (2003); Zeithaml et al. (2005); Calderón Rehecho (2006); Hofmeister & Nagy (2011); González Conde et al. (2015); Das & Gurey (2021); DemandJump Inc. (2021); Spriggle (2022).
	Site map	Presence or absence of a structured list of all pages in hierarchical format	
	Fast load times	Maximum of 5 seconds to charge the selected page	
	Simple and clear page design	Inclusion of a navigation bar and use of collapsible text; neat pages without excess of content and visual space not overloaded.	
	Search tool	Presence or absence	
	Cross-device capabilities	Access available on mobiles, tablets, laptops and desktops without loss of quality	
	Design consistency	The brand image and design are not distorted between the different sections	

Analysis categories
Note. Own elaboration.

Table 7

Variables: Section	Measure: Presence or absence
Location for filming	Presence or absence
Permissions and arrangements for recording	Presence or absence
Previous recordings	Presence or absence
Professional directory	Presence or absence
Incentives	Presence or absence
Grants and subsidies	Presence or absence
Training centres in the sector	Presence or absence
Events	Presence or absence
News	Presence or absence
Sustainability	Presence or absence
Film-induced tourism office	Presence or absence
Information on the area (connectivity, climate, security, etc.)	Presence or absence
About us	Presence or absence
Reports and studies	Presence or absence
Application portal	Presence or absence

Analysis categories: information elements
Note. Own elaboration.

This table has been compiled after reviewing the websites of film commissions in other parts of the world (e.g. Barcelona, Madrid, United Kingdom, New York City, California and New Zealand) to obtain a varied list of sections that are included in real film-commission websites. As none of the examples individually includes all the sections listed in the table, it is understood that the website analysed that includes all or the largest number of elements can be considered the most complete website in terms of information.

Table 8

CRITERIA	VARIABLES		MEASURE	RESULTS	
Usability	Navigation	Adequate links	Links lead to the desired information and not to other sections	Yes	No
		Links with clear description	Description of links clearly define the information being accessed	Yes	No
		Easy back and forth scrolling	The search path is not lost	Yes	No
		Few clicks to access the information	Maximum of 3 clicks	Yes	No
		Easy to use	Display pages, text and website labels are easy to understand	Yes	No
		Well-organised	Clear-divided sections with differentiated information	Yes	No
	Content	Length	On average, each section takes a maximum of 5 minutes to read	Yes	No
		Thoroughness	The information is detailed and gives a complete overview of the subject matter	Yes	No
		Accuracy	The content of each section is concise and does not go into issues that concern other sections	Yes	No
		Updating of information	Information is not outdated	Yes	No
		Multimedia content	Comprising audio, video, images, text, and	Yes	No

		other modalities					
	Visually attractive	Inclusion of audio-visuals, animations, images and other types of interactive media	Yes			No	
	Information	Presence or absence	*				
Interactivity	Choice of language	Quantity of languages available (1 to 5)	1	2	3	4	5
	Choice of colour	Colour selection for people with visual disabilities	Yes			No	
	E-mail	E-mail of the film commission	Yes			No	
	Telephone number	Telephone number of the film commission	Yes			No	
	Surveys/solicitation of information	Presence or absence					
	Newsletter	Presence or absence					
	FAQs section	Presence or absence of FAQs with relevant information					
	Forums	Presence or absence of social media, blogs or chatbot					
	Security and privacy	Presence or absence of sections such as: Data Protection, Privacy Policy, Cookies Policy and Legal Notice					
Functionality	Intuitive navigation	Users can access the information they want without interruption or thought	Yes			No	
	Site map	Presence or absence of a structured list of all pages in hierarchical format					
	Fast load times	Maximum of 5 seconds to charge the selected page	Yes			No	

Simple and clear page design	Inclusion of a navigation bar and use of collapsible text; neat pages without excess of content and visual space not overloaded.	Yes	Partly	No
Search tool	Presence or absence			
Cross-device capabilities	Access available on mobiles, tablets, laptops and desktops without loss of quality	Yes	Partly	No
Design consistency	The brand image and design are not distorted between the different sections	Yes		No

Model used for analysis
Note. Own elaboration.

Now that the rubric has been presented, we can see that usability will be measured with 13 variables, 6 relating to navigation and 7 to content. In terms of interactivity, websites will be analysed under 9 factors and, finally, the functionality score will be obtained from 7 variables.

Firstly, the usability criterion is assigned a weight of 50% due to the importance of the navigation and content variables, which in turn have 40% and 60% respectively within the score of usability. The content category is given more weight because it analyses the information presented on the websites, which is essential to show how and where film commissions work to the public, while navigation is also key to accessing that information. It is also worth mentioning that within the information section (divided into 15 subsections), 50% of the total score previously assigned to content is allocated (a total of 15 points out of 30).

Secondly, the interactivity and functionality criteria each have a weight of 25% of the global score. In the case of interactivity, the aforementioned 25% is divided between the 9 variables that compose it. It is also noteworthy that the language variable divides its total score by 5, depending on how many languages are available on the websites. Finally, the total score for the functionality criterion is divided into 7 variables.

Thus, the maximum score that can be obtained for usability is 50 points, corresponding to 20 points for navigation and 30 points for content, 25 points for interactivity and another 25 points for functionality.

FINDINGS AND DISCUSSION

1. INTRODUCTION

Once the analysis methodology had been established, the different variables were observed on the selected websites. This analysis was carried out during the first fortnight of April 2023 and from different portable devices with different operating systems: laptops, tablets and mobile phones, in order to guarantee the rigour of the research.

As a result of the study, Table 9 is presented below, which summarises the scores obtained by applying the model shown in Table 8 to each website. In this way, the scores are calculated as explained in the methodology, and the annexes to the present document contain the completed rubrics for each film commission, indicating the measures they comply with.

Table 9

		Lanzarote Film Commission	La Gomera Film Commission	Fuerteventura Film Commission	La Palma Film Commission	Gran Canaria Film Commission	Canary Islands Film	Tenerife Film Commission
Usability	Nav.	13.36	20	20	20	20	20	20
Usability	Cont.	13.50	16	18	19.50	21.50	23.50	27
Interactivity		12.23	8.90	15.46	14.46	15.01	15.01	18.35
Functionality		16.07	21.42	17.85	21.42	19.64	25	25
TOTAL		**55.16**	**66.32**	**71.31**	**75.38**	**76.15**	**83.51**	**90.35**

Results of content analysis
Note. Own elaboration

As can be seen, the film commission with the highest score is Tenerife Film Commission with a total of 90.35 points out of 100, followed by Canary Islands Film (83.51 points) and Gran Canaria Film Commission (76.15 points), being the three websites with the best functioning and online communication capacity. These are followed by the film commissions of La Palma (75.38 points) and Fuerteventura (71.31 points), which are fairly evenly matched in terms of score and,

therefore, in terms of online communication. In contrast, the worst performing sites are the film commissions for the islands of Lanzarote (55.16 points) and La Gomera (66.32 points).

2. RESULTS ANALYSIS

Once the results obtained from the analysis of each of the websites of the Canarian film commissions have been presented, we will proceed to comment in detail on the strengths and weaknesses found in each of them. In this way, we begin by analysing the website with the highest results: Tenerife Film Commission, in an orderly fashion, until we reach the website with the lowest results: Lanzarote Film Commission. It should also be noted that no website obtained an overall score of less than 50%, indicating that all of them have an acceptable performance in their online communication.

2.1. Tenerife Film Commission

As previously mentioned, the Tenerife Film Commission presents the best results of all the pages analysed, having obtained a total of 90.35 points out of 100. From this score, we can highlight that the only sections that do not achieve the maximum possible score are content and interactivity.

The usability section has a total of 47 points (out of a total of 50) which are divided into 20 out of 20 points for navigation and 27 out of 30 points for the content variable. Starting with the navigation results, it has been observed that the site meets all the requirements set out in the rubric. However, in terms of content, there are shortcomings, as there is no information on grants and subsidies, film-induced tourism products and reports and studies.

On the other hand, in terms of interactivity, a score of 18.35 out of a total of 25 points was obtained. It should be noted that this is the website with the most available languages (Spanish, English and German) of the group analysed and, furthermore, that it stands out in terms of accessibility, an issue that is not very well-developed by the other film commissions. Although our analysis only contemplated the existence of a choice of colour, this website also has the possibility of changing the size and typography of the text, the complexity of the buttons, audio navigation, voice commands and simple navigation, which allows the website to be used by a greater number of people. In this same section, an absence of newsletter and FAQs has been identified, although, in terms of forums, it is the only Film Commission that has a chatbot.

Finally, in terms of functionality, the site obtained the highest score: 25 points. Thus, it can be stated that the Tenerife Film Commission has a useful, convenient and simple configuration for the user. We should mention that it is one of the few sites that have a search tool and, in addition, together with the Canary Islands Film, it is the only site that obtains the maximum score in this criterion.

2.2. Canary Islands Film

The Canary Islands Film is positioned as the website with the second-best online communication, obtaining a total of 83.51 points out of 100. As in the case of the Tenerife Film Commission website, the only sections that do not reach the highest possible score are content and interactivity.

Firstly, to start with the details of this overall score, this website receives 43.50 out of 50 points for usability, with the highest possible score for navigation (20 points) and 23.50 out of 30 points for content. In this content variable, the main flaws are visible in the sections on thoroughness and information. In the first case, it is common to be redirected to the pages of each film commission and, therefore, the information is not detailed so that the user has to contact the institution. In the second case, there is a lack of sections referring to sustainability, film-induced tourism products, about us and an application portal where resumes can be sent or locations or services related to the sector can be registered.

Secondly, the interactivity section achieved a score of 15.01 out of 25 points, being the criterion with the greatest shortcomings on this website. On the positive side, it should be noted that it has an e-mail address, a section for requesting information, forums and sets out security and privacy regulations. Additionally, this website is the only one in the sample that provides users with a newsletter to which they can subscribe. On the negative side, it is the only one that does not have a telephone number for contact, and it is only possible to view the page in English and Spanish, an option that is difficult to locate on devices.

Lastly, the functionality section obtained the maximum total score (25 points) and, consequently, as in the case of Tenerife, this website fulfils all the requirements to be considered a useful, convenient and simple page allowing the user to browse smoothly.

2.3. Gran Canaria Film Commission

Gran Canaria Film Commission, one of the oldest in the sector in the Canary Islands, has turned out to be the third commission with the best online communication, obtaining 76.15 points out of 100. The total shows a great difference with the second-best film commission: Canary Islands Film, as the gap of score between the mentioned is of 7.36 points. This can be highlighted since, as will be seen below, from fourth place onwards the score differences are smaller from one position to the next.

Firstly, in the usability section, a total score of 41.50 points out of 50 was obtained. Of these, 20 points correspond to the navigation variable, the only one in which this website reaches the maximum possible score. On the other hand, 21.50 points out of a total of 30 points were obtained for content. This low score is determined by the limited detail provided in the information (variable of thoroughness) and in the quantity of the latter, since content on grants and subsidies, training centres in the sector, events, sustainability, film-induced tourism products and reports and studies cannot be found on this website. Similarly, with regard to the information sections, it should be noted that there are existing sections, such as the professional directory, which can only be found after clicking on multiple links. Furthermore, the news section is not accessible from within the website itself, but can be accessed by searching for *"Gran Canaria Film Commission news"* in the selected search engine (Google, in the case of this study). The latter section also includes subsections such as "training" and "events", which have little or no information and have therefore been identified as "absence" in our measurement rubric (Annexe 3).

In terms of interactivity, 15.01 out of 25 points were obtained, which is on a par with Canary Islands Film's score and higher than La Palma Film Commission's. In this case, what reduces its points is the lack of languages (exclusively Spanish and English), as well as the absence of inclusivity in accessibility, of a newsletter and of a FAQs section. Finally, in terms of functionality, it scored a total of 19.64 points out of 25. This is due to the absence of a search tool and the scarce, almost non-existent, collapsible text.

2.4. La Palma Film Commission

In fourth place, positioned in the middle of the ranking, we have La Palma Film Commission with a total of 75.38 points out of 100. This score presents a very small difference with respect to that of the Gran Canaria Film Commission, as the variance is only 0.77 points. From this comparison, it should also be noted that the scores are equal in certain criteria, and also that others are surpassed by the film commission that we are currently analysing.

In the case of usability, La Palma Film Commission scored 39.50 points out of a total of 50. By subcategories, it obtains 20 points for navigation, the maximum possible score, which puts it on a similar level to the rest of the film commissions analysed previously, and 19.50 points out of the 30 corresponding to content. One of the aspects that detract points in terms of content is that, broadly speaking, the information is not sufficiently detailed to offer the visitor a complete overview of the subject, that is to say, it does not comply with the thoroughness variable. On the other hand, the absence of multiple sections (8 out of 15) offering information on: grants and subsidies, training centres in the audiovisual sector, events, sustainability, film-induced tourism products, information on the area, about us and reports and studies has been detected.

As far as interactivity is concerned, this website scores 14.46 out of 25, making it one of the aspects to which more attention should be paid in order to achieve better effectiveness in online communication. Firstly, the main weakness lies in both language and universal accessibility, as it is only available in Spanish and does not offer the possibility of making changes to the colour of the page or other changes that would facilitate the use of the website for people with disabilities. On the other hand, there is no Frequently Asked Questions section or newsletter available to users, a key element for sustained interaction over time between users and the institution.

To conclude, as far as functionality is regarded, the website of La Palma Film Commission is rated 21.42 out of 25, which is one of its strongest points. This site complies with most of the variables contained in this criterion, except for having a search tool, which, in certain circumstances, can make it difficult to locate relevant pages and information for users' queries.

2.5. Fuerteventura Film Commission

Continuing in the order of scores is Fuerteventura Film Commission with 71.31 points, the last film commission to achieve a total score of more than 70 points.

In the usability criterion, this website scored 38 points, divided into 20 points for navigation and 18 points for content. As in the case of the previously analysed pages, the elements that do not allow it to achieve the maximum score are the variable of thoroughness, and the absent sections

regarding information: grants and subsidies, events, sustainability, film-induced tourism products, information on the area, about us and reports and studies. In addition, they do not regularly update the general information found on the website.

On the other hand, the interactivity section achieved a score of 15.46 out of 25 points. Firstly, it can be observed that they only have the option of selecting two languages and that, furthermore, this section is not visible on the website, as is the case with Canary Islands Film. Secondly, there are other shortcomings, such as the lack of adaptability of the website and the absence of a newsletter and FAQs.

In last place, the functionality scores a total of 17.85 points out of 25, of which only the lack of a site map and a search tool were found to be deficient. The absence of the first tool causes great damage to its online communication, since when searching in search engines such as Google for keywords such as *"Fuerteventura Film Commission"* this website does not appear as one of the first results and, moreover, it cannot be found in the first pages of the aforementioned search engine. This is because search engines need a site map or a structured list in hierarchical format to be able to understand the content and relevance of the site (Spriggle, 2022).

In a complementary manner, we consider it necessary to mention two aspects that were discovered during the analysis of the website. The first aspect, although the navigation score was not affected by this fact, refers to the malfunctioning of the links on the home page that redirect to the film commission's social networks. It has been verified that this organisation has profiles on Facebook and Instagram, but these cannot be accessed from the website, as they are not enabled or redirect to the website itself. The second aspect, on the other hand, takes us to the previous recordings section. When you access it, you can see that it is subdivided into types of recordings (film, advertising, short film, etc.), but the only one that is actually filled in is the one for film, so the rest should be hidden until they are complete. In addition to this last issue, the sections only include the default Lorem Ipsum text characteristic of the examples that appear in the web builders.

2.6. La Gomera Film Commission

The penultimate place in this analysis is occupied by La Gomera Film Commission, with an overall score of 66.32 points out of 100. As will be detailed below, the strong points of its website are the navigation variable (within usability) and the functionality criterion. It is noteworthy that this website does not have an intermediate point, since in the sections with good marks it reaches the maximum score or is very close to it, but in the sections with lower marks, it is very far from the maximum, which means that it has many aspects to improve.

Regarding usability, the website received 36 points out of 50, divided into 20 points for navigation and 16 points for content. As far as navigation is concerned, we can contribute little, as it complies with all the sections of this variable. In contrast, with regard to content, we must comment that points are deducted from the site because the sections on thoroughness and updating of information are not fulfilled, the latter aspect being reflected, for example, in the news section, the last entry of which dates from 2021. Likewise, points are deducted from the information section due to the absence of sections such as the professional directory, grants and subsidies,

training centres in the sector, events, sustainability, film-induced tourism products, about us, reports and studies or an application portal.

In terms of interactivity, La Gomera Film Commission receives 8.90 points out of 25, being this the main aspect that needs attention in order to improve the online communication of this organisation. As was the case with the other websites analysed, which did not receive a high score for this criterion either, the first thing that can be detected is a lack of accessibility to the website, which is only available in Spanish and does not offer facilities for people with disabilities. Furthermore, the user is not provided with any direct method of requesting information, nor the possibility of subscribing to a newsletter, nor is it possible to consult the frequently asked questions or the privacy and data protection policy. Finally, it should be noted that although the organisation has profiles on social networks such as Facebook, Instagram, Twitter and YouTube, the icons-links on the website do not redirect to these profiles, but lead to the homepage of each social network.

The functionality of La Gomera Film Commission site received 21.42 points out of 25, indicating a good performance in this matter. The only element that should be added to this page is a search tool, as it meets the other requirements of intuitive navigation, fast loading time, inclusion of a site map and also a clear, simple, consistent and adaptable design for different devices.

2.7. Lanzarote Film Commission

In last place, we find Lanzarote Film Commission, with a total of 55.16 points: a score very close to half of the total possible score to be obtained. Therefore, we can detect major shortcomings in terms of online communication through its website.

In terms of usability, we can see that it achieves a total score of 26.86 points, divided into 13.36 points for navigation and 13.50 points for content. We can observe, firstly, that this is the only film commission that does not achieve the maximum score in navigation; a fact that is justified by reasons such as the lack of clarity in the description of the links, as the titles of these do not clearly define the information that is accessed. This aspect is demonstrated in sections of the website such as "Why Lanzarote" (*"Por qué Lanzarote"*), where we are redirected to information about the area (connectivity, climate, etc.) and information on tax incentives: the latter being a section that is considered relevant to the work carried out by film commissions and which is not differentiated within the website. Moreover, this variable goes hand in hand with another weakness: the lack of organisation. In this way, and as we have demonstrated with the recently mentioned example, they mix different types of information, creating general sections where they group them together.

On the other hand, in terms of content, we detected a lack of multiple information sections such as: professional directory, grants and subsidies, training centres in the sector, events, news, sustainability, film-induced tourism products, reports and studies and application portal. In addition, there is also a lack of detail in the existing information (thoroughness), as well as of updating. It should also be noted that this last aspect is difficult to analyse, as there are no sections that require information to be updated, but it is easily observable in the section on previous filming due to the lack of news on series and films that have been produced in this territory. Finally, we can add that

the website is not visually appealing, as they have apparently not modernised the website since its creation and do not include audio-visuals, animations, images and other types of interactive media.

Continuing with the interactivity criterion, which obtained a total of 12.23 points, we observe, as with other film commissions, a poor selection of languages (Spanish and English), a lack of web accessibility for the disabled, surveys to request additional information, newsletters and FAQs.

Finally, addressing functionality, which scores 16.07 points out of 25, we can detect firstly the absence of a site map, a failure which, as we have seen above, can cause great damage to its online communication. In addition, it also lacks a simple and clear page design with little use of collapsible text and small text-heavy pages, as well as design consistency, as it fails to have a brand image that defines it within its own website.

We can conclude by saying that, despite being the fourth film commission created in the Islands, others created later, such as those of Fuerteventura, La Palma and La Gomera, surpass it in terms of usability and functionality. However, it has been able to manage the interactivity aspect from the beginning in a better way than La Gomera Film Commission, almost equalling the score obtained in this criterion to the rest of the existing film commissions.

3. CONCLUSIONS

After having presented the detailed analysis of each website, by way of conclusion, we proceed to present the general positive and negative aspects that have been detected in the sample of websites analysed.

In general terms, it can be observed that the score results shown in Table 9 are not homogeneous, being presented in three different groups. Firstly, there are the websites with the highest scores (Tenerife Film Commission and Canary Islands Film), with figures between 100% and 80% of the score. Next are the websites with an average score between 80% and 70% (Gran Canaria-, La Palma- and Fuerteventura Film Commission). Finally, the lowest rated sites are between 70% and 50% (La Gomera- and Lanzarote Film Commission).

Starting with the negative aspects and following the order of criteria and variables of the rubric (Table 8), we can comment, foremost, that the content variable (within usability) does not reach the maximum score in any of the units in the sample. As can be seen in the table, only two of the seven film commissions are close to 30 total points, while the rest are below 20 points, reaching even less than 50%. In these cases, the measure that is most often not met is thoroughness and, within information, the non-inclusion of the following sections: grants and subsidies, events, sustainability, film-induced tourism products, information on the area, about us and reports and studies. In contrast, we can positively state that although the information is not detailed, it is accurate in each of them, as the content of each section is concise and does not go into issues that concern other sections.

Another criterion for which the organisations also fail to achieve the highest score is interactivity. This is due to several reasons, such as the fact that the website with the highest number of languages has three language options for users out of a total of five, which is established as the ideal in numerous works on website content analysis. A further reason for this is the poor adaptability of the websites for people with disabilities, with this requirement being found only on the Tenerife Film Commission's website. Finally, a generalised absence of newsletters, chatbots and FAQs has also been detected.

It is also noteworthy that, although in the functionality criterion only the first two websites of the ranking obtain the highest score, the established measures are achieved by many commissions, not obtaining less than 50%. However, as general faults we observe an absence of a search tool in four of the seven sites and, as a specific fault, we observe that neither Lanzarote nor Fuerteventura Film Commission have a site map, a very important element for appearing in search engines, as has already been stated.

Finally, with regard to the negative aspects, and although this is not directly contemplated in the evaluation criteria for online web communication that have been used, it is necessary to include the following two aspects in the results of the analysis. On the one hand, the Tenerife Film Commission website is embedded in the island's DMO website, which causes the user to be redirected to the general website on numerous occasions during browsing, interrupting to a certain extent access to the information they wish to consult. On the other hand, the Lanzarote Film Commission's website is detrimental to its design consistency, as there are deficiencies in the brand image. Despite having a logo, this is not clearly shown in the favicon (small image associated with a particular web page that is displayed in the navigation tab), maintaining the icon of the web builder in which the website has been developed (WordPress).

More positively, the navigation variable clearly stands out, with 6 of the sample units achieving the highest score. This shows that most of the websites comply by having adequate links with a clear description, that the search path does not require more than 3 clicks and is not lost when scrolling back and forth and that the pages are well-organised and easy to use thanks to clearly divided sections with easy to understand text and labels.

Lastly, functionality also offers very positive results, given that all the websites analysed have intuitive navigation for users and fast loading times. In addition, none of the websites presented cross-device capabilities problems, and can be accessed without loss of quality from mobiles, tablets, laptops and desktops.

CONCLUSIONS AND RECOMMENDATIONS

As we have seen in the sections on methodology, measurement and analysis of results, and with the support of the theoretical framework and other sources, we proceed to make a series of recommendations for film commissions that promote the Canary Islands as a film location to improve their online communication.

Referring to the fact that there are three different groups of film commissions in the Canary Islands, we can conclude that the film commissions of Tenerife and the Canary Islands are developing their online communication effectively, taking full advantage of the communication potential of their website. On the other hand, it is evident that the film commissions of La Gomera and Lanzarote need to implement improvements in order to increase their performance, paying special attention to the aspects of content (thoroughness and updating of information), interactivity and, within navigation, the search tool and site map. In this way, they would not lag behind the other islands in their organisation's online communication. Finally, the three commissions in the middle range do not present an urgent need for improvement, although it is always advisable to make the most of such a versatile platform as a website.

As a first recommendation, we will focus on the generalised absence of certain types of information that should be contained on a film commission website in order for it to be considered complete. Of these missing sections, already listed above, we consider those referring to grants and subsidies to be of particular importance for the work carried out by these organisations, as they are the main incentive for any company wishing to move to the archipelago to film; events, as they demonstrate the impact of the sector in the territory and the involvement of the film commission in it, and information on the area and about us, which present the territory and the organisation's services to users wishing to work in this area. These are therefore highly recommended sections for inclusion.

Another aspect that emerges from this study as needing improvement is web accessibility, a requirement that is rarely addressed by the websites analysed. Accessibility leads to increases in market share and web audience (improving usability for all users, giving access to the elderly and improving search engine results) and improvements in efficiency and response time. It is as well a symbol of social responsibility (we must not forget that film commissions are a public body often attached to government institutions) and, in addition, it is evidence of compliance with digital accessibility laws and it meets the objectives of European initiatives (Luján Mora, n.d.). Regarding this, an accessible website can be achieved by implementing navigation (screen reader, keyboard navigation and voice commands), colour (customization of both colour and brightness) and content adjustments (resizing and selection of fonts).

Moreover, it is very convenient to include newsletters, chatbots and FAQs in the sites that do not have these options because, as discussed in the methodology section, they are very important elements to establish a sustained communication over time with users, which is relevant, useful and generates feedback. The advantages of implementing a newsletter would be reflected in keeping subscribers informed about news and other issues of interest, generating traffic to the website and building user loyalty (AdsPro Marketing, 2019). Chatbots, on the other hand, allow 24-hour response to users' specific questions and needs and also reduce costs and time by automating low-value interactions for the organisation, such as calls or emails requesting general information (Cadenas, 2018). These objectives of chatbots are complemented by the more traditional FAQs section, as this functions as a compilation of the questions that the institution receives the most.

As specific recommendations related to the design of web pages (which affects their degree of functionality), we find it necessary to mention that the use of more collapsible text would be positive in all pages in order to achieve an even clearer and cleaner design, which also allows for a more modern image. Additionally, their use greatly favours the accessibility of the website, increasing the efficiency of screen readers and users who use keyboard or alternative input devices (Harvard University, n.d.). We must also make special mention of the design problems that have been found on the Lanzarote Film Commission website, which fails in the consistency of the design, its simplicity, clarity and organisation. These failures cause a loss of coherence and harmonious navigation and hinders the usability and learnability of the website. Therefore, the Lanzarote Film Commission needs to work especially on improving the design of its website in pursuance of being on a par with other commissions.

Another important fact is the non-existence of an online channel specifically aimed at El Hierro Film Commission. This is due, as mentioned in the gathering of information for this study, to the fact that it is still in the process of creation and constitution. However, due to the special media impact of the recordings that have been made in the territory before and after its creation, we consider that, three years after its inception, resources should be devoted to the creation of a website. This feature would undoubtedly provide a number of advantages to the island's audiovisual sector and would allow it to compete with other islands as far as online communication is concerned.

In order to conclude this work, the benefits, facilities and incentives that film commissions can offer to the audiovisual sector in the Canary Islands as an administrative institution are set out below. As stated in the aforementioned work "*Cine y Turismo: un viaje continuo*" (2020), these are as follows:

- Legislate, by drafting laws and regulations that facilitate, simplify and speed up procedures to carry out filming procedures and permits (coasts, roads, natural parks, heritage, weapons, minors, etc.).
- Create aid for filming in the form of cash rebates on local spending that are compatible with and complementary to tax incentives.
- Draw up promotional plans to attract filming in collaboration with the audiovisual sector (attendance at festivals, markets, etc.).
- Arrange subsidies and aid for filming facilities, materials and equipment for:
    - Construction, modernisation and improvement of facilities
    - Investment in equipment and materials
    - Adaptation to environmental sustainability measures

It is just as important to fulfil these functions as it is to communicate it properly, especially online, which is the most appropriate way to reach a more universal target, given that the audiences of film commissions are not in the territory they represent and the first contact they make with companies is at a distance.

Finally, the Tenerife Film Commission should once again be highlighted as the institution with the best results obtained in the analysis carried out in this study. In this way, it can be observed that the authors Carnero Hernández and Pérez-Alcalde (2011) explain in their work the causes of the development and success of this office, which originates from the specialisation of its members and the institutional support of its superior bodies. In this way, they stand out for quickly advising interested parties, sending photographs to facilitate location work, as well as referring them to local production companies and production service companies. They are also responsible for processing and providing information on obtaining permits, which are becoming increasingly complicated to obtain due to the overlapping competences of public administrations. In their case, they are responsible for acting as a link with the local, island and regional administration, through a contact in all the island's town councils. On the other hand, this figure of the Tenerife Film Commission can get to know the benefits of filming on the island of Tenerife, asking the production companies about the budget and also about the forecast investment on the island. It is in this way that, as of 2023, the Tenerife Film Commission is presented as an example to be followed by the rest of the institutions of the same nature at the archipelagic level.

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ANNEXES

Annexe 1: Canary Islands Film

CRITERIA		VARIABLES	MEASURE	RESULTS	
Usability	Navigation	Adequate links	Links lead to the desired information and not to other sections	Yes	No
				X	
		Links with clear description	Description of links clearly define the information being accessed	Yes	No
				X	
		Easy back and forth scrolling	The search path is not lost	Yes	No
				X	
		Few clicks to access the information	Maximum of 3 clicks	Yes	No
				X	
		Easy to use	Display pages, text and website labels are easy to understand	Yes	No
				X	
		Well-organised	Clear-divided sections with differentiated information	Yes	No
				X	
	Content	Length	On average, each section takes a maximum of 5 minutes to read	Yes	No
				X	
		Thoroughness	The information is detailed and gives a complete overview of the subject matter	Yes	No
					X
		Accuracy	The content of each section is concise and does not go into issues that concern other sections	Yes	No
				X	
		Updating of information	Information is not outdated	Yes	No
				X	

Category	Item	Description	Evaluation
Interactivity	Multimedia content	Comprising audio, video, images, text, and other modalities	Yes: **X** / No
	Visually attractive	Inclusion of audio-visuals, animations, images and other types of interactive media	Yes: **X** / No
	Information	Presence or absence	*
	Choice of language	Quantity of languages available (1 to 5)	1 / 2: **X** / 3 / 4 / 5
	Choice of colour	Colour selection for people with visual disabilities	Yes / No: **X**
	E-mail	E-mail of the film commission	Yes: **X** / No
	Telephone number	Telephone number of the film commission	Yes / No: **X**
	Surveys/solicitation of information	Presence or absence	Presence
	Newsletter	Presence or absence	Presence
	FAQs section	Presence or absence of FAQs with relevant information	Absence
	Forums	Presence or absence of social media, blogs or chatbot	Presence of social media and blog
	Security and privacy	Presence or absence of sections such as: Data Protection, Privacy Policy, Cookies Policy and Legal Notice	Presence
Functionality	Intuitive navigation	Users can access the information they want without interruption or thought	Yes: **X** / No
	Site map	Presence or absence of a structured list of all pages in hierarchical format	Presence
	Fast load times	Maximum of 5 seconds to charge the	Yes / No

			Yes	Partly	No
		selected page	X		
	Simple and clear page design	Inclusion of a navigation bar and use of collapsible text; neat pages without excess of content and visual space not overloaded.	Yes	Partly	No
			X		
	Search tool	Presence or absence	Presence		
	Cross-device capabilities	Access available on mobiles, tablets, laptops and desktops without loss of quality	Yes	Partly	No
			X		
	Design consistency	The brand image and design are not distorted between the different sections	Yes		No
			X		

Variables: Section	Measure: Presence or absence
Location for filming	Presence
Permissions and arrangements for recording	Presence
Previous recordings	Presence
Professional directory	Presence
Incentives	Presence
Grants and subsidies	Presence
Training centres in the sector	Presence
Events	Presence
News	Presence
Sustainability	Absence
Film-induced tourism products	Absence
Information on the area (connectivity, climate, security, etc.)	Presence

About us	Absence
Reports and studies	Presence
Application portal	Absence

Annexe 2: Tenerife Film Commission

CRITERIA	VARIABLES		MEASURE	RESULTS	
Usability	Navigation	Adequate links	Links lead to the desired information and not to other sections	Yes	No
				X	
		Links with clear description	Description of links clearly define the information being accessed	Yes	No
				X	
		Easy back and forth scrolling	The search path is not lost	Yes	No
				X	
		Few clicks to access the information	Maximum of 3 clicks	Yes	No
				X	
		Easy to use	Display pages, text and website labels are easy to understand	Yes	No
				X	
		Well-organised	Clear-divided sections with differentiated information	Yes	No
				X	
	Content	Length	On average, each section takes a maximum of 5 minutes to read	Yes	No
				X	
		Thoroughness	The information is detailed and gives a complete overview of the subject matter	Yes	No
				X	
		Accuracy	The content of each section is concise and does not go into issues that concern other sections	Yes	No
				X	
		Updating of information	Information is not outdated	Yes	No
				X	
		Multimedia content	Comprising audio, video, images, text, and	Yes	No

Category	Item	Description	Evaluation				
		other modalities	**X**				
	Visually attractive	Inclusion of audio-visuals, animations, images and other types of interactive media	Yes			No	
			X				
	Information	Presence or absence	*				
Interactivity	Choice of language	Quantity of languages available (1 to 5)	1	2	3	4	5
					X		
	Choice of colour	Colour selection for people with visual disabilities	Yes			No	
			X				
	E-mail	E-mail of the film commission	Yes			No	
			X				
	Telephone number	Telephone number of the film commission	Yes			No	
			X				
	Surveys/solicitation of information	Presence or absence	Presence				
	Newsletter	Presence or absence	Absence				
	FAQs section	Presence or absence of FAQs with relevant information	Absence				
	Forums	Presence or absence of social media, blogs or chatbot	Presence of social media, blog and chatbot				
	Security and privacy	Presence or absence of sections such as: Data Protection, Privacy Policy, Cookies Policy and Legal Notice	Presence				
Functionality	Intuitive navigation	Users can access the information they want without interruption or thought	Yes			No	
			X				
	Site map	Presence or absence of a structured list of all pages in hierarchical format	Presence				
	Fast load times	Maximum of 5 seconds to charge the selected page	Yes			No	
			X				

Simple and clear page design	Inclusion of a navigation bar and use of collapsible text; neat pages without excess of content and visual space not overloaded.	Yes	Partly	No
		X		
Search tool	Presence or absence	Presence		
Cross-device capabilities	Access available on mobiles, tablets, laptops and desktops without loss of quality	Yes	Partly	No
		X		
Design consistency	The brand image and design are not distorted between the different sections	Yes		No
		X		

Variables: Section	Measure: Presence or absence
Location for filming	Presence
Permissions and arrangements for recording	Presence
Previous recordings	Presence
Professional directory	Presence
Incentives	Presence
Grants and subsidies	Absence
Training centres in the sector	Presence
Events	Presence
News	Presence
Sustainability	Presence
Film-induced tourism products	Absence
Information on the area (connectivity, climate, security, etc.)	Presence
About us	Presence
Reports and studies	Absence

Application portal	Presence

Annexe 3: Gran Canaria Film Commission

CRITERIA	VARIABLES		MEASURE	RESULTS	
Usability	Navigation	Adequate links	Links lead to the desired information and not to other sections	Yes	No
				X	
		Links with clear description	Description of links clearly define the information being accessed	Yes	No
				X	
		Easy back and forth scrolling	The search path is not lost	Yes	No
				X	
		Few clicks to access the information	Maximum of 3 clicks	Yes	No
				X	
		Easy to use	Display pages, text and website labels are easy to understand	Yes	No
				X	
		Well-organised	Clear-divided sections with differentiated information	Yes	No
				X	
	Content	Length	On average, each section takes a maximum of 5 minutes to read	Yes	No
				X	
		Thoroughness	The information is detailed and gives a complete overview of the subject matter	Yes	No
					X
		Accuracy	The content of each section is concise and does not go into issues that concern other sections	Yes	No
				X	
		Updating of information	Information is not outdated	Yes	No
				X	
		Multimedia content	Comprising audio, video, images, text, and other modalities	Yes	No
				X	
		Visually attractive	Inclusion of audio-visuals, animations, images and other types of interactive media	Yes	No
				X	
		Information	Presence or absence	*	

			1	2	3	4	5
Interactivity	Choice of language	Quantity of languages available (1 to 5)		X			
	Choice of colour	Colour selection for people with visual disabilities	Yes			No	
						X	
	E-mail	E-mail of the film commission	Yes			No	
			X				
	Telephone number	Telephone number of the film commission	Yes			No	
			X				
	Surveys/solicitation of information	Presence or absence	Presence				
	Newsletter	Presence or absence	Absence				
	FAQs section	Presence or absence of FAQs with relevant information	Absence				
	Forums	Presence or absence of social media, blogs or chatbot	Presence of social media				
	Security and privacy	Presence or absence of sections such as: Data Protection, Privacy Policy, Cookies Policy and Legal Notice	Presence				
Functionality	Intuitive navigation	Users can access the information they want without interruption or thought	Yes			No	
			X				
	Site map	Presence or absence of a structured list of all pages in hierarchical format	Presence				
	Fast load times	Maximum of 5 seconds to charge the selected page	Yes			No	
			X				
	Simple and clear page design	Inclusion of a navigation bar and use of collapsible text; neat pages without excess of content and visual space not overloaded.	Yes	Partly		No	
				X			
	Search tool	Presence or absence	Absence				
	Cross-device capabilities	Access available on mobiles, tablets, laptops and desktops without loss of quality	Yes	Partly		No	
			X				
	Design consistency	The brand image and design are not distorted between the different sections	Yes			No	
			X				

Variables: Section	Measure: Presence or absence
Location for filming	Presence
Permissions and arrangements for recording	Presence
Previous recordings	Presence
Professional directory	Presence
Incentives	Presence
Grants and subsidies	Absence
Training centres in the sector	Absence
Events	Absence
News	Presence
Sustainability	Absence
Film-induced tourism products	Absence
Information on the area (connectivity, climate, security, etc.)	Presence
About us	Presence
Reports and studies	Absence
Application portal	Presence

Annexe 4: Lanzarote Film Commission

CRITERIA	VARIABLES		MEASURE	RESULTS	
Usability	Navigation	Adequate links	Links lead to the desired information and not to other sections	Yes	No
				X	
		Links with clear description	Description of links clearly define the information being accessed	Yes	No
					X
		Easy back and forth scrolling	The search path is not lost	Yes	No
				X	
		Few clicks to access the information	Maximum of 3 clicks	Yes	No
				X	
		Easy to use	Display pages, text and website labels are easy to understand	Yes	No
				X	
		Well-organised	Clear-divided sections with differentiated information	Yes	No
					X
	Content	Length	On average, each section takes a maximum of 5 minutes to read	Yes	No
				X	
		Thoroughness	The information is detailed and gives a complete overview of the subject matter	Yes	No
					X
		Accuracy	The content of each section is concise and does not go into issues that concern other sections	Yes	No
				X	
		Updating of information	Information is not outdated	Yes	No
					X
		Multimedia content	Comprising audio, video, images, text, and	Yes	No

		other modalities	X				
	Visually attractive	Inclusion of audio-visuals, animations, images and other types of interactive media	Yes		No		
					X		
	Information	Presence or absence	*				
Interactivity	Choice of language	Quantity of languages available (1 to 5)	1	2	3	4	5
				X			
	Choice of colour	Colour selection for people with visual disabilities	Yes		No		
					X		
	E-mail	E-mail of the film commission	Yes		No		
			X				
	Telephone number	Telephone number of the film commission	Yes		No		
			X				
	Surveys/solicitation of information	Presence or absence	Absence				
	Newsletter	Presence or absence	Absence				
	FAQs section	Presence or absence of FAQs with relevant information	Absence				
	Forums	Presence or absence of social media, blogs or chatbot	Presence of social media				
	Security and privacy	Presence or absence of sections such as: Data Protection, Privacy Policy, Cookies Policy and Legal Notice	Presence				
Functionality	Intuitive navigation	Users can access the information they want without interruption or thought	Yes		No		
			X				
	Site map	Presence or absence of a structured list of all pages in hierarchical format	Absence				
	Fast load times	Maximum of 5 seconds to charge the selected page	Yes		No		
			X				

Simple and clear page design	Inclusion of a navigation bar and use of collapsible text; neat pages without excess of content and visual space not overloaded.	Yes	Partly	No
			X	
Search tool	Presence or absence	Presence		
Cross-device capabilities	Access available on mobiles, tablets, laptops and desktops without loss of quality	Yes	Partly	No
		X		
Design consistency	The brand image and design are not distorted between the different sections	Yes		No
				X

Variables: Section	Measure: Presence or absence
Location for filming	Presence
Permissions and arrangements for recording	Presence
Previous recordings	Presence
Professional directory	Absence
Incentives	Presence
Grants and subsidies	Absence
Training centres in the sector	Absence
Events	Absence
News	Absence
Sustainability	Absence
Film-induced tourism products	Absence
Information on the area (connectivity, climate, security, etc.)	Presence
About us	Presence
Reports and studies	Absence

Application portal	Absence

Annexe 5: Fuerteventura Film Commission

CRITERIA	VARIABLES		MEASURE	RESULTS	
Usability	Navigation	Adequate links	Links lead to the desired information and not to other sections	Yes	No
				X	
		Links with clear description	Description of links clearly define the information being accessed	Yes	No
				X	
		Easy back and forth scrolling	The search path is not lost	Yes	No
				X	
		Few clicks to access the information	Maximum of 3 clicks	Yes	No
				X	
		Easy to use	Display pages, text and website labels are easy to understand	Yes	No
				X	
		Well-organised	Clear-divided sections with differentiated information	Yes	No
				X	
	Content	Length	On average, each section takes a maximum of 5 minutes to read	Yes	No
				X	
		Thoroughness	The information is detailed and gives a complete overview of the subject matter	Yes	No
					X
		Accuracy	The content of each section is concise and does not go into issues that concern other sections	Yes	No
				X	
		Updating of information	Information is not outdated	Yes	No
					X
		Multimedia content	Comprising audio, video, images, text, and other modalities	Yes	No
				X	
		Visually attractive	Inclusion of audio-visuals, animations, images and other types of interactive media	Yes	No
				X	
		Information	Presence or absence	*	

	Criterion	Description	Evaluation				
Interactivity	Choice of language	Quantity of languages available (1 to 5)	1	2	3	4	5
				X			
	Choice of colour	Colour selection for people with visual disabilities	Yes		No		
					X		
	E-mail	E-mail of the film commission	Yes		No		
			X				
	Telephone number	Telephone number of the film commission	Yes		No		
			X				
	Surveys/solicitation of information	Presence or absence	Presence				
	Newsletter	Presence or absence	Absence				
	FAQs section	Presence or absence of FAQs with relevant information	Absence				
	Forums	Presence or absence of social media, blogs or chatbot	Presence of social media and blog				
	Security and privacy	Presence or absence of sections such as: Data Protection, Privacy Policy, Cookies Policy and Legal Notice	Presence				
Functionality	Intuitive navigation	Users can access the information they want without interruption or thought	Yes		No		
			X				
	Site map	Presence or absence of a structured list of all pages in hierarchical format	Absence				
	Fast load times	Maximum of 5 seconds to charge the selected page	Yes		No		
			X				
	Simple and clear page design	Inclusion of a navigation bar and use of collapsible text; neat pages without excess of content and visual space not overloaded.	Yes	Partly	No		
			X				
	Search tool	Presence or absence	Absence				
	Cross-device capabilities	Access available on mobiles, tablets, laptops and desktops without loss of quality	Yes	Partly	No		
			X				
	Design consistency	The brand image and design are not distorted between the different sections	Yes		No		
			X				

Variables: Section	Measure: Presence or absence
Location for filming	Presence
Permissions and arrangements for recording	Presence
Previous recordings	Presence
Professional directory	Presence
Incentives	Presence
Grants and subsidies	Absence
Training centres in the sector	Presence
Events	Absence
News	Presence
Sustainability	Absence
Film-induced tourism products	Absence
Information on the area (connectivity, climate, security, etc.)	Absence
About us	Absence
Reports and studies	Absence
Application portal	Presence

Annexe 6: La Palma Film Commission

CRITERIA	VARIABLES		MEASURE	RESULTS	
Usability	Navigation	Adequate links	Links lead to the desired information and not to other sections	Yes	No
				X	
		Links with clear description	Description of links clearly define the information being accessed	Yes	No
				X	
		Easy back and forth scrolling	The search path is not lost	Yes	No
				X	
		Few clicks to access the information	Maximum of 3 clicks	Yes	No
				X	
		Easy to use	Display pages, text and website labels are easy to understand	Yes	No
				X	
		Well-organised	Clear-divided sections with differentiated information	Yes	No
				X	
	Content	Length	On average, each section takes a maximum of 5 minutes to read	Yes	No
				X	
		Thoroughness	The information is detailed and gives a complete overview of the subject matter	Yes	No
					X
		Accuracy	The content of each section is concise and does not go into issues that concern other sections	Yes	No
				X	
		Updating of information	Information is not outdated	Yes	No
				X	
		Multimedia content	Comprising audio, video, images, text, and other modalities	Yes	No
				X	
		Visually attractive	Inclusion of audio-visuals, animations, images and other types of interactive media	Yes	No
				X	
		Information	Presence or absence	*	

Category	Item	Description	Evaluation				
Interactivity	Choice of language	Quantity of languages available (1 to 5)	1	2	3	4	5
			X				
	Choice of colour	Colour selection for people with visual disabilities	Yes		No		
					X		
	E-mail	E-mail of the film commission	Yes		No		
			X				
	Telephone number	Telephone number of the film commission	Yes		No		
			X				
	Surveys/solicitation of information	Presence or absence	Presence				
	Newsletter	Presence or absence	Absence				
	FAQs section	Presence or absence of FAQs with relevant information	Absence				
	Forums	Presence or absence of social media, blogs or chatbot	Presence of social media and blog				
	Security and privacy	Presence or absence of sections such as: Data Protection, Privacy Policy, Cookies Policy and Legal Notice	Presence				
Functionality	Intuitive navigation	Users can access the information they want without interruption or thought	Yes		No		
			X				
	Site map	Presence or absence of a structured list of all pages in hierarchical format	Presence				
	Fast load times	Maximum of 5 seconds to charge the selected page	Yes		No		
			X				
	Simple and clear page design	Inclusion of a navigation bar and use of collapsible text; neat pages without excess of content and visual space not overloaded.	Yes	Partly	No		
			X				
	Search tool	Presence or absence	Absence				
	Cross-device capabilities	Access available on mobiles, tablets, laptops and desktops without loss of quality	Yes	Partly	No		
			X				
	Design consistency	The brand image and design are not distorted between the different sections	Yes		No		
			X				

Variables: Section	Measure: Presence or absence
Location for filming	Presence
Permissions and arrangements for recording	Presence
Previous recordings	Presence
Professional directory	Presence
Incentives	Presence
Grants and subsidies	Absence
Training centres in the sector	Absence
Events	Absence
News	Presence
Sustainability	Absence
Film-induced tourism products	Absence
Information on the area (connectivity, climate, security, etc.)	Absence
About us	Absence
Reports and studies	Absence
Application portal	Presence

Annexe 7: La Gomera Film Commission

CRITERIA	VARIABLES		MEASURE	RESULTS	
Usability	Navigation	Adequate links	Links lead to the desired information and not to other sections	Yes	No
				X	
		Links with clear description	Description of links clearly define the information being accessed	Yes	No
				X	
		Easy back and forth scrolling	The search path is not lost	Yes	No
				X	
		Few clicks to access the information	Maximum of 3 clicks	Yes	No
				X	
		Easy to use	Display pages, text and website labels are easy to understand	Yes	No
				X	
		Well-organised	Clear-divided sections with differentiated information	Yes	No
				X	
	Content	Length	On average, each section takes a maximum of 5 minutes to read	Yes	No
				X	
		Thoroughness	The information is detailed and gives a complete overview of the subject matter	Yes	No
					X
		Accuracy	The content of each section is concise and does not go into issues that concern other sections	Yes	No
				X	
		Updating of information	Information is not outdated	Yes	No
					X
		Multimedia content	Comprising audio, video, images, text, and other modalities	Yes	No
				X	
		Visually attractive	Inclusion of audio-visuals, animations, images and other types of interactive media	Yes	No
				X	
		Information	Presence or absence	*	

			1	2	3	4	5
Interactivity	Choice of language	Quantity of languages available (1 to 5)	X				
	Choice of colour	Colour selection for people with visual disabilities	Yes			No	
						X	
	E-mail	E-mail of the film commission	Yes			No	
			X				
	Telephone number	Telephone number of the film commission	Yes			No	
			X				
	Surveys/solicitation of information	Presence or absence	Absence				
	Newsletter	Presence or absence	Absence				
	FAQs section	Presence or absence of FAQs with relevant information	Absence				
	Forums	Presence or absence of social media, blogs or chatbot	Presence of social media and blog.				
	Security and privacy	Presence or absence of sections such as: Data Protection, Privacy Policy, Cookies Policy and Legal Notice	Absence				
Functionality	Intuitive navigation	Users can access the information they want without interruption or thought	Yes			No	
			X				
	Site map	Presence or absence of a structured list of all pages in hierarchical format	Presence				
	Fast load times	Maximum of 5 seconds to charge the selected page	Yes			No	
			X				
	Simple and clear page design	Inclusion of a navigation bar and use of collapsible text; neat pages without excess of content and visual space not overloaded.	Yes	Partly		No	
			X				
	Search tool	Presence or absence	Absence				
	Cross-device capabilities	Access available on mobiles, tablets, laptops and desktops without loss of quality	Yes	Partly		No	
			X				
	Design consistency	The brand image and design are not distorted between the different sections	Yes			No	
			X				

Variables: Section	Measure: Presence or absence
Location for filming	Presence
Permissions and arrangements for recording	Presence
Previous recordings	Presence
Professional directory	Absence
Incentives	Presence
Grants and subsidies	Absence
Training centres in the sector	Absence
Events	Absence
News	Presence
Sustainability	Absence
Film-induced tourism products	Absence
Information on the area (connectivity, climate, security, etc.)	Presence
About us	Absence
Reports and studies	Absence
Application portal	Absence