tourism

Department:
Tourism
REPUBLIC OF SOUTH AFRICA

FINAL REPORT:

THE POTENTIAL OF THE CREATIVE INDUSTRY FOR DESTINATION DEVELOPMENT

IN SOUTH AFRICA – FILM TOURISM AS A CASE STUDY

UNIVERSITY OF PRETORIA: DEPARTMENT OF HISTORICAL

AND HERITAGE STUDIES

MARCH 2017

tourism

Department:
Tourism
REPUBLIC OF SOUTH AFRICA

Table of Contents	Page

List of Definitions and Key Concepts

CREATIVE INDUSTRIES - a wide variety of cultural activities which all have commercial organisation as their prime motivating force.

DESTINATION DEVELOPMENT – the practice of developing the attraction features of a place in order to create a new tourist destination, or the practice of developing new, previously unexplored attraction features of an already existing tourist destination in order to attract new tourist niches and markets.

DOMESTIC TOURISM – tourism that takes place between and within regions of a particular country. It effectively includes inter-regional tourism and intra-regional tourism.

FILM TOURISM – a niche type of tourism prompted by seeing screened places on film and television. Has also been investigated under several other designations, including movie-induced tourism, screen tourism, cinematic tourism and media-based tourism.

INTERNATIONAL TOURISM – travel which involves leaving the borders of one country to enter another.

LITERARY TOURISM – a niche type of tourism focussing on visitation to places read about in a literary work, attractions based on an author's life, or attractions based on some fictional world.

LONG HAUL TRAVEL – travel which covers a large distance and usually involves the use of a variety of transport types in order to cover many different areas.

NICHE TOURISM – any type of special interest driving tourism development, including agriculture, the culinary arts, culture, heritage, literature, film, architecture, sport, adventure sports, et cetera.

POPULAR CULTURE TOURISM – a niche type of tourism engaged with traveling to locations featured in popular literature, film, music or any other form of media.

TOURISM – the movement of tourists to places outside of their home context for less than one year, for reasons of recreation, leisure or business.

TOURISM SERVICE - tourism and travel-related services include services provided by hotels and restaurants (including catering), travel agencies and tour operator services, tourist guide services and other related services.

TOURIST – a person who travels away from their home and stays away for at least one night (more than 24 hours) at their destination and they may travel for different purposes including business, leisure and exploration.

- DOMESTIC TOURIST - for example, a resident of Johannesburg staying one night in Durban;
- REGIONAL TOURIST – for example, a visitor from Zimbabwe spending one or more nights in the Free State in South Africa; or
- INTERNATIONAL TOURIST – for example, a resident of Germany staying one or more nights in the North-West Province in South Africa.

List of Acronyms and Abbreviations

LIST OF ACRONYMS AND ABBREVIATIONS	
BFI	British Film Institute
BN	Billion
CBI	Confederation of British Industries
CCIFSA	Cultural and Creative Industries Federation of South Africa
CMO	Chief Marketing Officer
CTFS	Cape Town Film Studios
DACST	Department or the Ministry of Arts, Culture, Science and Technology (South Africa)
DEA	Department of Environmental Affairs (South Africa)
DMO	Destination Marketing Organisation
DTI	Department of Trade and Industry (South Africa)
FLAMIN	Film London's Artists' Moving Image Network
HSRC	Human Sciences Research Council
IDC	Industrial Development Corporation
IT	Information technology
MBI	Media Business Insight Ltd.
NDT	National Department of Tourism (South Africa)

NFC	Nigerian Film Corporation
NFVF	National Film and Video Foundation
NPO	Non-Profit Organisation
NTDC	Nigerian Tourism Development Corporation
RDP	Reconstruction and Development Programme
SARS	South African Revenue Service
SATSA	Southern African Tourism Services Association
SSMEs	Sustainable Small and Medium Enterprises
TV	Television
UK	United Kingdom
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UP	University of Pretoria – Department of Historical and Heritage Studies
US	United States of America
VFX	Visual effects

List of Tables

Table No.	Title	Page No.
Table 1	Mutually beneficial linkages between the creative and tourism industries	3
Table 2	Attributes of a destination to attract film projects	77
Table 3:	Notable South African film industry organisations	96

List of Figures

SECTION 1: BACKGROUND AND CONTEXT OF THE STUDY

1.1. Introduction

The concept 'cultural industries' refers to a wide variety of cultural activities that are often commercialised. In recent years, an increasing number of exceedingly beneficial linkages have been developing between the cultural industries and the tourism industry. Film tourism is one of the most successful examples of these linkages, and in the context of this study, the film industry as a significant sector within the creative industries will be focused on. Film tourism has in the past few decades become a burgeoning sector in the tourism industry. In fact, it is estimated that the film industry contributes £6 billion a year to the United Kingdom's (UK) economy when one factors in spin-off benefits such as tourism.[1]

South Africa has recently become a popular filming destination as well and could possibly also capitalise on the popularity and growth of film tourism. In fact, the film industry is already showing significant potential in South Africa. The Department of Trade and Industry (DTI) estimates that the film industry generates over R5.5 billion in economic activity annually and employs an estimated 30 000 people. The film industry is internationally considered to be a significant creator of employment opportunities and the sector is a prized generator of foreign exchange.[2] Film then clearly emerges as one of the frontrunners within the creative industries, due not only to its massive growth in recent years, but also its abundant economic opportunities. Figure 1 clearly demonstrates this point: the creative industries contribute a total of £84.1 billion to the United Kingdom's economy annually, and film and television (TV) is the third largest creative industry in the UK, only superseded by IT, software and games and advertising.[3]

---

[1] British Film Commission, *Film is Great Britain: a guide to visiting film and TV locations in Britain*, Available: http://cdn.londonandpartners.com/visit/campaigns/film-is-great/film_is_great_booklet.pdf, 2015.

[2] Department of Arts and Culture, *Mzansi's Golden Economy: Contribution of the Arts, Culture and Heritage Sector to the New Growth Path*, Available: http://www.gov.za/sites/www.gov.za/files/mzansi%20golden%20economy%2020110411.pdf, 2011.

[3] Department of Culture, Media and Sport, *The UK Creative Industries,* Available: http://www.thecreativeindustries.co.uk/media/335618/uk_creative_industries_valuev4.jpg, 2016.

Figure 1: The economic estimates of the UK creative industries

UK Creative Industries
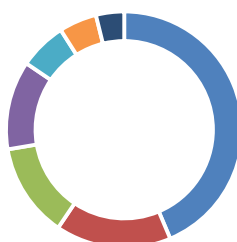
- IT, software & games (36.6 bn)
- Advertising (13.3 bn)
- Film & TV (10.8 bn)
- Publishing (10.1 bn)
- Music & arts (5.4 bn)
- Architecture (4.3 bn)
- Design & fashion (3.2 bn)

Under the directive of the National Department of Tourism (NDT), the University of Pretoria (UP-Department of Historical and Heritage Studies) has been tasked to assess **the potential of film tourism as a sub-sector of the creative industries for destination development** in South Africa. This study aims to produce a viable model, showcasing film tourism's potential for destination development, given its proven international success. To this end, the study will consider international best practice in the UK and India. The study will also look at the current

situation of film tourism in South Africa, and based on the international practice, explore the potential and feasibility for utilising film tourism as a driving force of destination development in South Africa.

1.2. Background and Context of the Study

As the creative industries have evolved and gained importance, the divides between the creative sectors have merged and creative knowledge and skills are being deployed in the wider economy. This is reflected in the developing relationship between the creative industries and tourism, which is offering new

possibilities to interactively engage with audiences and to facilitate co-creation with consumers, increasing engagement and developing new knowledge about consumer needs. This then provides access to new markets and diversifies demand, which has potential for destination development.[4]

The integration of tourist experiences with other creative content can potentially reach new target groups that, in turn, can contribute to improving the destination image and competitiveness. It can also support the growth of the creative industries and creative exports. In sum, this could contribute to destination development as a tool to establish innovative and unique attraction features in a country. The creative industries have the potential to influence many areas of tourism development and marketing because it implies a more innovative approach to tourism. Put differently, the creative industries allow for avenues of both tangible and intangible heritage to be incorporated into the tourism mix and potentially contribute to destination development. The link between tourism and the creative industry is mutually beneficial, as indicated in the table below.[5]

Table 1: Mutually beneficial linkages between the creative and tourism industries

Tourism benefits from Creative Industries	Creative Industries benefits from Tourism
• develop the tourism potential of destinations	• expand the audience for creative products
• enhance and diversify tourism products and experiences	• support innovation
• revitalise existing tourism products	• revitalise creative industries
• use creative technology to develop and enhance the tourism experience etc.	• open up export markets
• improve the image of countries and regions (destination development)	• support professional networks and knowledge development etc.

---

[4] Hendrik van der Pol, "Key role of cultural and creative industries in the economy", (Canada: UNESCO Institute for Statistics); Rosamund Davies & Gauti Sigthorsson, *Introducing the creative industries: from theory to practice*, (London: SAGE, 2013), Greg Richards & Julie Wilson, "Developing creativity in tourist experiences: A solution to the serial reproduction of culture?", in *Tourism Management* 27, (2006), p. 1215.
[5] Hendrik van der Pol, "Key role of cultural and creative industries in the economy", pp. 1-12.

Some countries have developed integrated policy approaches that recognise the convergence of the creative industries and tourism and the wide range of synergies that emerge.[6] This current research will aim to investigate the international best practice approaches and consider how this can be applied to a South African scenario.

The way in which different creative sectors can be linked to tourism also varies. In some areas, such as film, extensive links already exist. For example, the use of buildings and landscapes as backdrops for film productions provide direct input to place marketing, which is in essence destination development. However, a range of other aspects related to film productions are being utilised creatively to attract tourists.[7]

Thus, in the first instance, film tourism acts as an advertisement for landscapes depicted on screen, thus encouraging viewers to become tourists and visit those landscapes. Some studies even point to the fact that the development of a country's identity, image and cultural representations can be traced through film and television series.[8] This in turn can also help develop a whole new range of tourism products for a destination, focusing on different features not normally visited on a tourism itinerary. Consider for example "Incredible India" and the films *Eat Pray Love, Slumdog Millionaire* and *Life of Pi.*

Not much work has been done in South Africa on the linkages between the creative industries and tourism, and more specifically the link between film tourism and destination development. Due to this lacuna in the literature, the potential of film tourism in terms of attracting domestic and international tourists and its contribution towards the economic development of the country is not quantifiable. It is for this reason that it is important that a study be conducted to determine the potential of the film tourism industry in South Africa for destination development to specifically grow the tourism sector and the South African economy in general. This can be achieved by considering how successful film tourism strategies and infra-structures can be transposed onto the South African situation.

---

[6] Hendrik van der Pol, "Key role of cultural and creative industries in the economy", p. 18.
[7] Hendrik van der Pol, "Key role of cultural and creative industries in the economy", p. 18.
[8] Sue Beeton, *Film-induced tourism*, (Clevedon: Channel View Publications, 2005), p. 7.

1.3. Rationale for the Study

The relationship of the creative industries and its linkages with the tourism sector is a relatively new synergy. While this has developed at various destinations in both the global North and global South its potential within the African and South African region remains relatively unexplored.

In order to develop this potential, this study intends to consider various examples of international best practice in film tourism destinations in order to appraise and make recommendations for the local domain. These examples will consider countries with well-established as well as emerging film and film tourism industries in order to generate the best possible recommendations and suggestions for South Africa's potential film tourism attractions. This is an internationally recognised approach: "best practice" is the key consideration for the most viable solutions.

1.4. Problem Statement

Given the enormous economic potential of film tourism, this study will investigate how South Africa can possibly capitalise on film tourism's potential. It will investigate South Africa's potential destinations for film tourism. It will also consider relevant international best practice for suggestions to improve South Africa's film tourism products offering.

1.5. Purpose of the Study

The purpose of this study is to investigate the linkages between film (as one of the leading creative industries) and tourism. This study aims to highlight the potential that the linkages between the local South African film industries could provide for the South African tourism market and destination development both in its national and international dimensions.

1.6. Research Questions

An understanding of the creative industries, film tourism and destination development raises the following questions:

- What the concepts creative industries, film tourism and destination development entail?
- What constitutes a viable and sustainable film tourism infrastructure?
- What are the current practices for film tourism and destination development in established international sectors?
- What infrastructures and organisational institutions need to be developed to link the film and tourism industry?
- How can we ensure better linkages between the film and tourism industries in order to ensure a seamless film tourism experience?
- What are South Africa's potential film tourism destinations?

1.7. Objectives of the Study

The objectives of the study include the following:

- describe the links between the creative industries and tourism in general terms;
- discuss film as a vital element of the creative industries;
- conduct a literature review on international best practice on integrating the film industry with tourism;
- examine the potential role of tourism and the film industry as a catalyst for destination development;
- analyse the growth of both the film industry and the film tourism sector in South Africa;
- describe South Africa's film tourism potential;
- examine strategies and methods to build strong, creative film tourism offerings; and
- make recommendations to maximise the potential economic and other benefits associated with the integration of film tourism with destination development.

SECTION 2: THEORETICAL BACKGROUND AND LITERATURE REVIEW

2.1. Theoretical Background

The creative industries can be defined as "a wide variety of cultural activities which all have commercial organisation as their prime motivating force".[9] These creative industries are a "metaphor, which implies that creative production has been industrialised, set up in factory-like structures and managed along the same principles as the manufacture of any other mass-market goods".[10] The term is usually used as an "umbrella term" that covers a range of activities, products and services, including activities such as fine arts, music, publishing, film and TV productions, games, festivals, to more technology-based activities like design and architecture, amongst others.[11] Although diverse, these industries all require "some form of human creativity", have some form of symbolic meaning and are bound by intellectual property.[12] These industries are, as described by Rosamund Davies and Gauthi Sigthorsson, essentially about "experience… the creation [and experience of] pleasure and meaning".[13]

---

[9] The Cultural Strategy Group, "Creative South Africa. A strategy for realising the potential of the Cultural Industries", (Creative South Africa, 1998), p. 4.

[10] Rosamund Davies & Gauti Sigthorsson, *Introducing the creative industries: from theory to practice*, p. ix.

[11] UNCTAD, "Creative Economy Report 2010. A feasible development option", pp.6-7.

[12] UNCTAD, "Creative Economy Report 2010. A feasible development option", p. 4.

[13] Rosamund Davies & Gauti Sigthorsson, *Introducing the creative industries: from theory to practice*, p. 1.

Figure 2: Creative industries as an umbrella term

fine arts
music
publishing
film and TV
architecture
design

Because the term "creative" is so diverse, it is often an eclectic [and very personal] experience of what people view as "creative".[14] It has, as noted by the UNESCO Institute for Statistics, "unlimited potential" because it focuses on "the development potential of an unlimited resource (human creativity)".[15] In South Africa, the importance of the creative industries, especially the craft and film segment, has been "identified [as] drivers of sustainable opportunities and livelihoods for local communities whilst expanding business opportunities for small, medium and micro enterprise (SSMEs)".[16] According to a report by the Human Sciences Research Council (HSRC), commissioned by the Department or the Ministry of Arts, Culture, Science and Technology (DACST) on the cultural industries and future policy formation:

---

[14] Rosamund Davies & Gauti Sigthorsson, *Introducing the creative industries: from theory to practice*, p. 2.
[15] Hendrik van der Pol, "Key role of cultural and creative industries in the economy".
[16] Hendrik van der Pol, "Key role of cultural and creative industries in the economy", p.3.

South Africa is one of the few developing countries where the trade and industry department has taken responsibility for enhancing the growth potential of the creative industries but this has also resulted in a tension as to which department (trade and industry or arts and culture) has purview over the creative industries. The relatively new focus on cultural or creative industries in public policy in countries such as South Africa often receives harsh criticism of those cultural practitioners in the non-governmental organisations arguing that the focus is heavily biased and wrongly so, towards commercial viability while the support (funding, grants, resources) for "art-for-arts" sake (cultural development of theatre, dance, music) is declining annually. This is exacerbated by the debate about cultural policy that is focused on traditional forms (heritage and conservation) and that focused on commercial forms (often seen as modernised culture).[17]

UNESCO claims that the creative industries are therefore becoming increasingly important components of modern, post-industrial, knowledge-based economies. This accounts for higher than average growth and job creation, but is also a vehicle of cultural identity that plays an important role in the fostering of cultural diversity.[18] The link that has been forged between the creative industries and tourism is heralded by Greg Richards as a "creative turn" in tourism studies.[19] This recent development is of great significance in enhancing destination development within the tourism sector.

It is strongly believed that the creative industries expand the very concept of tourism as a whole, moving away from purely conventional models of heritage-based cultural tourism to new and vibrant models of creative tourism centred on contemporary creativity, innovation and intangible content. It is argued that the creative industries involve collaboration with a wider range of stakeholders, leading to dispersed value networks rather than narrow value chains. Creative tourism experiences combine different creative

---

[17] Avril Joffe & Monica Newton, "The creative industries in South Africa", in *Culture, Arts and Jobs,* 15 December 2007, p. 11.

[18] Hendrik van der Pol, "Key role of cultural and creative industries in the economy", p. 1.

[19] Greg Richards & Julie Wilson, "Developing creativity in tourist experiences: A solution to the serial reproduction of culture?", in *Tourism Management* 27, (2006), *p.* 1215.

contents and engage with creative lifestyles, both in the destination and remotely, or even virtually, via new technology.[20]

Film tourism as a genre is a fairly recent field within tourism studies, seemingly having emanated from literary tourism. Film tourism has been investigated under several designations: from movie-induced tourism and film-induced tourism to media-based tourism, screen tourism and cinematic tourism.[21] Film tourism can be defined as "a specific pattern of tourism that drives visitors to see screened places during or after the production of a feature film or a television production";[22] or as "visitation to sites where movies or TV programmes have been filmed as well as tours to production studios, including film-related theme parks".[23]

Melanie K. Smith, Nicola Macleod and Margaret H. Robertson curiously employ the term "film and TV tourism", even though it is assumed by other authors that film tourism is an all-encompassing term, including film and television in its scope. In addition, they point out an interesting aspect in that film tourism can also include visits to sites associated with film or television characters and celebrities.[24] They identify a very comprehensive series of film and TV tourism forms, including on location visits (visiting locations of films or TV programmes, visiting the homes of film or TV celebrities); commercial attractions (attractions constructed from film themes, guided tours to film locations, movie tourism packages); stand-in locations (visits to places where a film or TV show is set, but not actually filmed); off-location (film studio tours to see the filming process; film-based theme parks); events (film premieres and festivals); and armchair travel (TV travel programmes).[25] Joanne Connell compiled a typology that neatly summarises the various forms and activities of film tourism (see Figure 3 below).[26]

---

[20] Hendrik van der Pol, "Key role of cultural and creative industries in the economy", p. 17.
[21] M.K. Smith *et al., Key Concepts in Tourist Studies,* (London: Sage Publications, 2010)*,* pp. 71-74.
[22] Stefan Roesch, *The Experiences of Film Location Tourists,* (Bristol: Channel View Publications, 2009)*,* p. 6.
[23] Sue Beeton, *Film-induced tourism,* p. 11.
[24] M.K. Smith *et al., Key Concepts in Tourist Studies,* p. 71.
[25] M.K. Smith *et al., Key Concepts in Tourist Studies,* pp. 71-72.
[26] Joanne Connell, "Film tourism – Evolution, progress and prospects", in *Tourism Management* 33, 2012, p. 1010.

Figure 3: The scope of film tourism
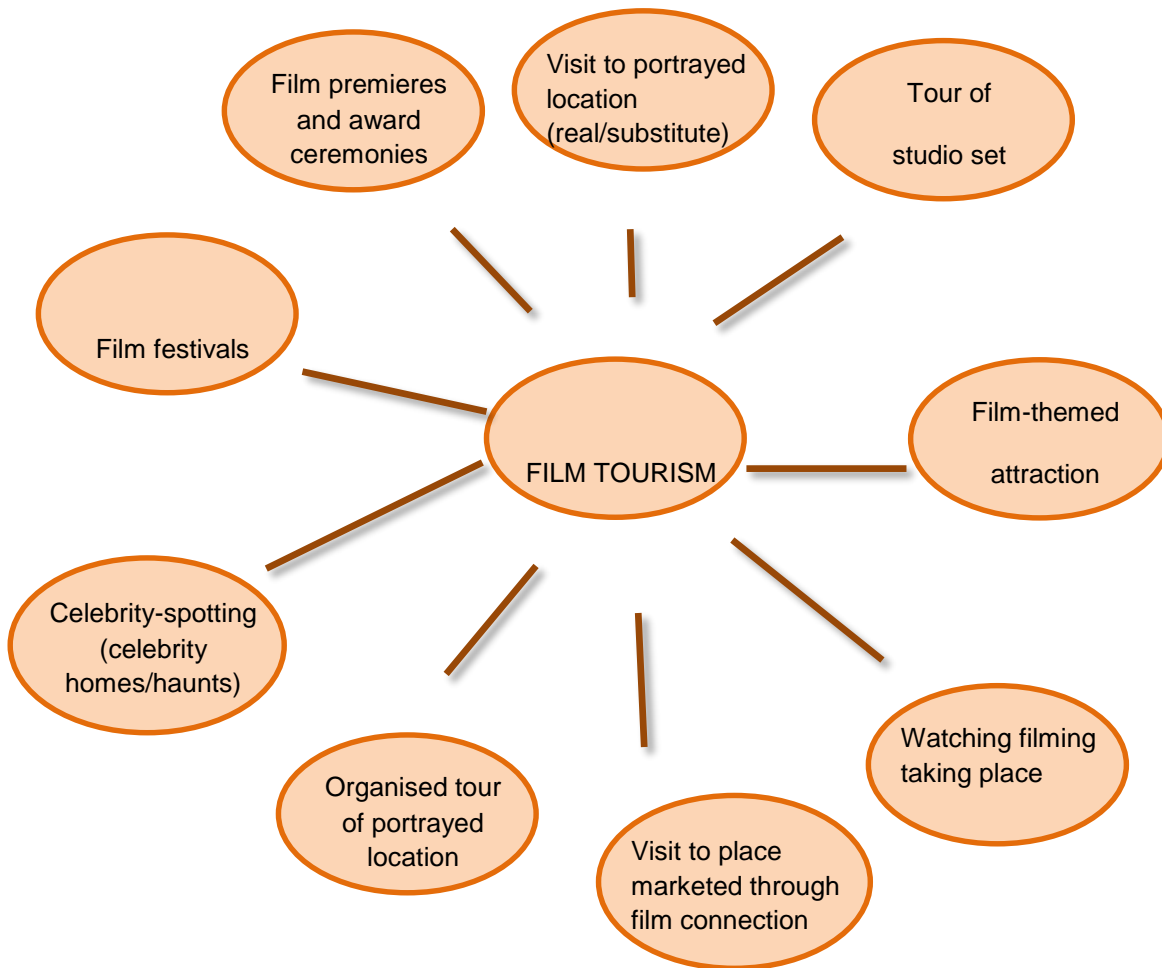
Smith *et al.* assert and substantiate by extensive research that this type of tourism is often *prompted* by seeing locations on television or at the cinema. Film and television are incredibly popular media with significant influences on consumers' lives, which can extend to tourism destination choices.[27] Thus, film tourism has an important inherent aspect of destination marketing and promotion – as already mentioned, it is like an advertisement for an audience, which may inspire them to visit the filming location. Many regions wish to buy into this type of tourism and choose to create partnerships between tourism

---

[27] M.K. Smith *et al., Key Concepts in Tourist Studies,* p. 71.

organisations and local film commissions to encourage the use of local sites for filming, as well as publicising the resulting productions.[28]

Thus, in terms of the theoretical foundation of the film tourism industry as a major subsector of the creative industries, there is solid research to validate this sector.

2.2. Literature Review

There exists an extensive body of literature on the creative industries, as well as on film. Similarly, as indicated, an impressive quantity of research has been conducted in the field of film tourism. However, the development of film tourism in South Africa per se has not as yet received extensive consideration besides a handful of popular and academic studies.[29] This section will highlight some key secondary sources that will be used throughout the report.

The term "creative industry", like "film tourism", is a relatively new term that was seemingly founded in 1994. This occurred in Australia, with the launching of the report, *Creative Economy Report 2010: a feasible development option*. It gained wider exposure in 1997, when policymakers at the United Kingdom's Department of Culture, Media and Sport set up the "Creative Industries Task Force".[30]

However, the term, as explored in studies like *The cultural and creative industries: a literature review*, has grown from "'The Cultural Industry' with a focus on production in the late 1940s, to culture industries in the 1970s focusing on mass culture and in contrast to the end of mass production, to a global culture and its opposing forces to a more unique culture". The term 'creative industries' "remains problematic" as it not only centres around discussions of what can be defined as "creative" but also on issues of intellectual property.[31] The biggest challenge that the creative industry as a whole faces is that "nobody knows the value of the outputs of the creative industries to individual consumers" and that this value "is

---

[28] M.K. Smith *et al., Key Concepts in Tourist Studies,* p. 73.

[29] See for example three Masters dissertations recently completed at UP: Charlene Herselman, *From 'logging capital' to 'tourism phenomenon': the impact of literary tourism on Forks, WA., United States of America,* (Pretoria: University of Pretoria, 2014); Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* (Pretoria: University of Pretoria, 2015); Carmen Loedolff, *Promoting South Africa as an International Film Tourism Destination,* (Pretoria: University of Pretoria, 2015).

[30] UNCTAD, "Creative Economy Report 2010. A feasible development option", pp. 6-7.

[31] Justine O'Connor, *The cultural and creative industries: a literature review*, 2nd edition, (Newcastle upon Tyne: Creative, Culture and Education, 2010), pp. 9, 65.

only known after they have been consumed or experienced".[32] While publications in earlier years focused more on the describing the term itself and what it entails, more recent publications tend to focus on recommendations to promote and grow the various creative industries.[33]

A number of key texts have appeared on the creative industries. The UN and UNESCO have given extensive recognition to the creative industries, and the United Nations Conference on Trade and Development (UNCTAD) produced a report that explores the impact and policies of the creative industries in various countries.[34] Another study done by Davies and Sigthorsson examines the working, production and circulation of products and looks extensively at the economic impact of the creative industries.[35] Like Davies and Sigthorsson, Ruth Towse emphasises the economic potential and growth that the creative industries can have on a wider community, if managed correctly.[36]

At a local level, the South African National Department of Arts Culture and Technology released a report in 1998 which highlights not only the important impact the creative industries have on the local economy, but also the impact that the creative industries can have on creating a "new economy". This report also proposes suggestions to further the South African brand.[37]

The industry leader in the creative industries has been the United Kingdom. The country is placed "2nd in the world for cultural influence, on the basis of metrics such as the number of international tourists, the number of films appearing in major film festivals, and the size of the country's music market".[38] Extensive research has been done on the creative industries in the UK and their social and economic impact. The official reports are publically available allowing for easy-access statistics and policies on the development of the industry and potential problems that can be observed. A study done in 2007 by the Lancester

---

[32] The Work Foundation, NESTA, "Staying ahead: the economic performance of the UK's creative industries", (Lancester University, July 2007), p. 98.

[33] The Work Foundation, NESTA, "Staying ahead: the economic performance of the UK's creative industries".

[34] UNCTAD, "Creative Economy Report 2010. A feasible development option"; Hendrik van der Pol, "Key role of cultural and creative industries in the economy".

[35] Rosamund Davies & Gauti Sigthorsson, *Introducing the creative industries: from theory to practice*, p. 1.

[36] Ruth Towse*, A textbook of cultural economics*, (New York: Cambridge University Press, 2010).

[37] Avril Joffe & Monica Newton, "The creative industries in South Africa", in *Culture, Arts and Jobs,* 15 December 2007, p. 11.

[38] Jessica Dickson, *All the world's a stage. Growing Britain's creative industries*, Available: http://www.cbi.com, Accessed: 11 October 2016, p. 4.

University, for example, focuses on the economic performance of the UK's creative industries and the benefits and disadvantages of investing in this industry. The study reports on the variable life span of creative goods in that "while other products typically end their life with the arrival of a substitute performing the same task better and cheaper, the creative goods can have second or even third lives".[39] This implies a sustainability which is so intrinsic to the tourism sector. It does however also reiterate the warning that: "all the costs of producing a creative good have to be irretrievably incurred before any kind of market information can be made whether it will succeed. The film, play or recording has to be made before it can be market tested". [40]

The impacts that creative industries have on the global economy and the positive effects that this could have for a country's economic and tourism growth is explored in a recent report produced by the Confederation of British Industries (CBI). This August 2016 report entitled *All the world's a stage: growing Britain's creative industries* highlights the vast economic and social impact that the creative industries have and how these industries reinforce the UK's global brand. The report explores the financial spin-offs of the creative industries where in "an international market for tourism, education and investment, they are a vital ingredient in the mix" contributing £19.8 billion in value exports.[41] Moreover, this report highlights the crucial role that film, as a creative industry, plays in the market stating that "the UK is a top investment destination for overseas games companies and for film and TV production". It emphasises the active role that *Warner Bros* and *Disney* productions and its spin-off productions have played in the UK.[42] While the focus of the CBI report is on the UK, the practical examples and recommendations encapsulated in the report provide valuable insights into the creative industries and the impact that film specifically can have on drawing tourists to a country. The report, for example, discusses the reasons for the success of a London Games Festival organised by Film London.[43] Recommendations listed in the

---

[39] The Work Foundation, NESTA, Staying ahead: the economic performance of the UK's creative industries, p. 100.

[40] The Work Foundation, NESTA, Staying ahead: the economic performance of the UK's creative industries, p. 100.

[41] Jessica Dickson, *All the world's a stage. Growing Britain's creative industries*, Available: http://www.cbi.com, Accessed: 11 October 2016, p. 4.

[42] Jessica Dickson, *All the world's a stage. Growing Britain's creative industries*, Available: http://www.cbi.com, Accessed: 11 October 2016.

[43] Jessica Dickson, *All the world's a stage. Growing Britain's creative industries*, Available: http://www.cbi.com, Accessed: 11 October 2016, p. 14.

report include using "specialist sectoral" experts to drive policies on the creative industries;[44] the need for government to focus on providing "support for strategic diplomatic interventions and providing in-market intelligence";[45] promoting partnership between government and business; and that creative industry members should share their expertise and data.[46] These are indeed valuable tried and tested successes that have the potential to develop and enhance local structures.

In *The Creative Economy: How People Make Money from Ideas,* John Hawkins discusses the relationship between creativity, business and the economy.[47] While this book falls clearly within the self-help genre, Hawkins's overview of the creative economy as a whole provides an excellent introductory backdrop to understand the creative industry and its many role players. Hawkins makes a clear distinction between creative economy (which he defines as more intensity based and less business-like) and creative industry (which is more focused on an economic return). Hawkins emphasises the significance of the creative economy in the local economy stating that the "core creative sectors contribute over 12 per cent of Europe's, America's and Japan's gross domestic product (GDP) and a higher proportion of their growth".[48] He further explains that "America exports more value in terms of copyright than food, soft drinks, cars and planes….". Hawkins discusses the link between state, social and economic, and creative economies and emphasises the need to allow for flexibility, inclusivity and enterprising policies and ideas to create a successful creative economy.[49] This has specific implications for both the public and private sector in terms of viability and success.

Ivan Turok's article entitled "Cities, Clusters and Creative Industries: the Case of Film and Television in Scotland"[50] uses film in Scotland as a case study to determine the forces that affect the creative industry in this region. Turok found that too much emphasis is often placed by thinking in clusters or regions when

[44] Jessica Dickson, *All the world's a stage. Growing Britain's creative industries*, Available: http://www.cbi.com, Accessed: 11 October 2016, p. 12.

[45] Jessica Dickson, *All the world's a stage. Growing Britain's creative industries*, Available: http://www.cbi.com, Accessed: 11 October 2016, p. 15.

[46] Jessica Dickson, *All the world's a stage. Growing Britain's creative industries*, Available: http://www.cbi.com, Accessed: 11 October 2016, pp. 17-20.

[47] John Hawkins, *The Creative Economy: How People Make Money*, (UK: Penguin, 2013).

[48] John Hawkins, *The Creative Economy: How People Make Money*, 2013, p. iv.

[49] John Hawkins, *The Creative Economy: How People Make Money*, 2013, pp. v-vii.

[50] Ivan Turok, "Cities, Clusters and Creative Industries: The Case of Film and Television in Scotland", in *European Planning Studies* 11(5), July 2003.

managing, funding and forming policy on the creative industries.[51] He warns that there is a "tendency to over-emphasise the local determinants of performance, particularly collaborative networks … [and that the] importance of external relationships, national institutions and international corporations has been neglected".[52] In the article Turok gives a brief overview of the history of the Scottish film industry and explains the factors that contributed to the development of the creative industry in Scotland. He explains how, with the help of a diverse and creative set of individuals and the reputation of Scotland's culture and physical environment, these factors draw and sustain film production.[53] This case study provides valuable insights into generating sustained growth in the creative industries through not only regional but also national support and alerts researchers and policy makers to the tensions that potentially exist between the cultural and commercial interest and need to be flagged and addressed.[54]

This way of thinking outside of a specific cluster and focus more on internationalisation to ensure a sustainable creative industry is also supported further afield by Michael Keane in his article "Understanding the creative economy: a tale of two cities' clusters".[55] Keane's article focuses on the creative industries in China and explores how the creative industries definitely benefit local society initially, but should also have a broader regional and international vision to make it sustainable.[56] These are therefore long and short term considerations.

In "Creative industries in East Asia", Shahid Yusuf and Kaoru Nabeshima discuss how rapidly the creative industries and their markets have changed in East Asia.[57] The study highlights the growing impact that urban areas have on the promotion of the creative industries and how the "bulk of economic activity has also gravitated towards the services sector in Japan, Korea, and Taiwan".[58] Given that the creative

---

[51] Ivan Turok, "Cities, Clusters and Creative Industries: The Case of Film and Television in Scotland", in *European Planning Studies* 11(5), July 2003, p. 550

[52] Ivan Turok, "Cities, Clusters and Creative Industries: The Case of Film and Television in Scotland", in *European Planning Studies* 11(5), July 2003, p. 550.

[53] Ivan Turok, "Cities, Clusters and Creative Industries: The Case of Film and Television in Scotland", in *European Planning Studies* 11(5), July 2003, pp. 555-558.

[54] Ivan Turok, "Cities, Clusters and Creative Industries: The Case of Film and Television in Scotland", in *European Planning Studies* 11(5), July 2003, pp. 555-563.

[55] Michael Keane, "Understanding the creative economy: A tale of two cities' clusters", in *Creative Industries Journal* 1(3), 2008, pp. 211-226.

[56] Michael Keane, "Understanding the creative economy: A tale of two cities' clusters", in *Creative Industries Journal* 1(3), 2008, pp. 211-212.

[57] Shahid Yusuf and Kaoru Nabeshima, "Creative industries in East Asia", in *Cities* 22(2), 2005, pp. 109-122.

[58] Shahid Yusuf and Kaoru Nabeshima, "Creative industries in East Asia", in *Cities* 22(2), 2005, p. 110.

industries contributed significantly to the urban economy, Yusuf and Nabeshima explain that the creative industries are likely to grow exponentially in East Asia as they are "propelled by the demand from a rapidly expanding and prosperous urban middle class".[59] The statistics revealed by Yusuf and Nabeshima in their work highlights how the creative industries, and especially the screen and film industry, promote economic growth in urban areas. This makes this a valuable comparative article. The authors further underline the importance of constantly adapting the industry to prevent stagnation. They caution that while Hong Kong is the fourth largest film producer worldwide, and now has a globally recognised aesthetic signature, the "waning fortunes of this industry also points to the footloose nature of firms producing for the entertainment sector".[60] Furthermore, because these creative industries are so "skill intensive and unrestricted" and extremely reliant on the quality of the labour force, they are "drawn to cities where market opportunities and easy access to producer services are combined with an attractive urban environment".[61] The authors conclude by emphasising the crucial role that local municipalities play in the success of the creative industries.[62]

In "Innovation in India: a review of past research and future directions", authors Anil Nair, Orhun Guldiken, Stav Fainshmidt and Amir Pezeshkan explore the future of the creative industries in India.[63] They explain that economic reforms initiated in 1991 in India caused rapid economic growth and spurred investment into the country. India's ability to engage in low cost, unique innovation allowed for a rapidly growing urban and middle class that spurred the growth of the creative industries.[64] The authors found that while India's lack of "innovation infrastructure" (which includes support structures like policy that focuses on the creative industries) hamper its creative (or innovation) industries, these industries should (and could) address the widespread poverty in the country.[65] This research has broader implications for the developing industry, and world, at large.

---

[59] Shahid Yusuf and Kaoru Nabeshima, "Creative industries in East Asia", in *Cities* 22(2), 2005, p. 112.

[60] Shahid Yusuf and Kaoru Nabeshima, "Creative industries in East Asia", in *Cities* 22(2), 2005, p. 112.

[61] Shahid Yusuf and Kaoru Nabeshima, "Creative industries in East Asia", in *Cities* 22(2), 2005, p. 114.

[62] Shahid Yusuf and Kaoru Nabeshima, "Creative industries in East Asia", in *Cities* 22(2), 2005, pp. 120-121.

[63] Anil Nair *et al.*, "Innovation in India: a review of past research and future directions", in *Asia Specific Journal of Management* 32, 2015, pp. 925-958.

[64] Anil Nair *et al.*, "Innovation in India: a review of past research and future directions", in *Asia Specific Journal of Management* 32, 2015, pp. 926-927.

[65] Anil Nair *et al.*, "Innovation in India: a review of past research and future directions", in *Asia Specific Journal of Management* 32, 2015, p. 950.

Focusing on Africa in his article "Creativity is the new gold: Africa needs to do a few smart things to unlock the jackpot", journalist Carlos Lopes gives a brief overview of the state of the creative industries in Africa overall. He urges countries to embrace the creative industries as the "new gold" in Africa.[66] Lopes reports that while "motion pictures, sound recording and music production alone, account for 1.42% of [Nigeria's] GDP… Africa's contribution to the world export of cultural goods [is] marginal, amounting to less than 1%". The author explains that while the development of the creative industries is influenced by "… limited supply capacity, lack of intellectual property knowledge, obsolete policies and regulations, as well as underinvestment in the industry, particularly infrastructure", Africa has great potential for growth.[67] These prospects are thus viable yet remain for the most part untapped on the African continent.

On another note, authors like David Murphy however, question the potential for growth of the creative industries in Africa without drastic changes in critical thinking. In his article "Africans filming Africa: questioning theories of an authentic African cinema", Murphy challenges the representation of Africa in the creative industries and urges scholars and practitioners to be more critical of not only what and how products are produced, but also what the underlying message represents.[68] While Murphy is extremely critical of the current branding image of Africa, his article does provide insights into the key role that the creative industries play in forming and underpinning preconceived ideas of a country or continent.

One of the key sources that explores the creative industries in South Africa is "Creative South Africa: a strategy for realising the potential of the Cultural Industries".[69] The report, a South African National Department of Arts, Culture, Science and Technology initiative, was produced by The Cultural Strategy group. It provides definitions for the various creative industries in a South African context and highlights the important linkages between information technology and the creative and cultural industry as the "new

---

[66] Carlos Lopes, "Creativity is the new gold: Africa needs to do a few smart things to unlock the jackpot", in *Mail and Guardian Africa,* 30 August 2015.

[67] Carlos Lopes, "Creativity is the new gold: Africa needs to do a few smart things to unlock the jackpot", in *Mail and Guardian Africa,* 30 August 2015.

[68] David Murphy, "Africans filming Africa: questioning theories of an authentic African cinema", in *Journal of African Cultural Studies* 13(2), December 2000, pp. 239-249.

[69] The Cultural Strategy Group, "Creative South Africa: A strategy for realising the potential of the Cultural Industries", November 2008.

economy".[70] Along with other government reports like "Mzansi's Golden Economy",[71] it provides a basis to explore South Africa's creative industries. Research in these reports pointed to challenges faced by South African industries such as "…fragmentation, which continues to stifle growth and the potential contribution of the sector to the economy"[72] and lead to the creation of organisations like the CCIFSA (Cultural and Creative industries Federation of South Africa) a non-profit company which essentially falls outside the domain of government to promote and develop the social and economic interests of the cultural and creative industries.[73]

Focusing on the creative industries in Cape Town, Laura Wenz, in her article "Changing Tune in Woodstock: Creative industries and local urban development in Cape Town, South Africa", discusses how any perceived benefits from the influx of creative industries need to be assessed against their effect on pre-existing social, cultural, economic and spatial structures.[74] She explains that the South African film industry "especially Cape Town with its internationally renowned versatile outdoor locations – has benefited from these runaway productions in recent years".[75] Wenz gives a brief overview of the creative industries in post-Apartheid South Africa, emphasising that the creative industries in South Africa are far more than commercial art. She urges researchers to "listen closely for nuances that could provide a lead to finding the right frequency for meaningfully engaging creative industries and local neighbourhood development". [76]

As mentioned, film tourism is a fairly recent niche market within tourism studies, only really appearing on the academic scene from the late 1990s onwards. Yet despite this late arrival, film tourism has shown

---

[70] The Cultural Strategy group, "Creative South Africa: A strategy for realising the potential of the Cultural Industries", November 2008, pp. 9-10.

[71] Department of Arts and Culture, *Mzansi's Golden Economy: Contribution of the Arts, Culture and Heritage Sector to the New Growth Path,* Available: http://www.gov.za/sites/www.gov.za/files/mzansi%20golden%20economy%2020110411.pdf, 2011.

[72] CCIFSA, Available: http://www.ccifsa.org.za/index.php/about-us, Accessed: 09 May 2016.

[73] CCIFSA, About us http://www.ccifsa.org.za/index.php/news Accessed: 13 December 2016.

[74] Laura Wenz, "Changing Tune in Woodstock Creative industries and local urban development in Cape Town, South Africa", in *Gateways: International Journal of Community Research and Engagement* 5, 2012, pp. 16–34.

[75] Laura Wenz, "Changing Tune in Woodstock Creative industries and local urban development in Cape Town, South Africa", in *Gateways: International Journal of Community Research and Engagement* 5, 2012, p.16.

[76] Laura Wenz, "Changing Tune in Woodstock Creative industries and local urban development in Cape Town, South Africa", in *Gateways: International Journal of Community Research and Engagement* 5, 2012, p.21.

exponential growth. Most studies in film tourism have however tended to focus on two tangents: the role of film tourism in the creation of a destination image and the experiences of film tourists.

One of first and most prominent research publications to make mention of tourism associated with film-based attractions, was an article that appeared in 1998 by Roger Riley, Dwayne Baker and Carlton S. Van Doren, entitled 'Movie-induced tourism'.[77] In this article, they describe film tourism as a type of tourist gaze, a concept first suggested and popularised by John Urry.[78] The authors gathered data at several locations in the United States to support earlier anecdotal accounts of movie-induced tourism. They also suggest a variety of reasons for this type of gaze and document some of the impacts on movie-induced tourism locations.

One of the more recent seminal studies is a book, *Film-induced tourism*, published in 2005 by Sue Beeton.[79] She provides quite a detailed analysis and identifies several forms that film tourism may be classified in, including on-location, commercial, mistaken identities, off-location, one-off events, and armchair travels. Her book is mainly divided into two parts examining on-location and off-location film tourism. Under on-location film tourism, she investigates filmic images and destination marketing, film and place promotion, film's effects on tourism and the community, and film tourism and community planning. Under off-location film tourism, she specifically looks at film studios as successful tourist destinations.

Beeton has also recently, in addition to several articles, published another book, entitled *Travel, Tourism and the Moving Image*.[80] This book explores the relationship between tourism and the "moving image", from the early silent films through to cinema as mass entertainment. It examines how an individual's active and emotional engagement with film provides meaning and connection to a place that can affect their decision-making when they travel. It also examines the reverse relationship by analysing how touristic experiences can inform our film-viewing. The book studies a range of genres and themes,

---

[77] Roger Riley *et al.*, "Movie-induced tourism", in *Annals of Tourism Research* 25(4), 1998, pp. 919-935.
[78] John Urry, *The Tourist Gaze: Leisure and Travel in Contemporary Societies*, (London: SAGE Publications, 1990).
[79] Sue Beeton, *Film-induced tourism,* 2005.
[80] Sue Beeton, *Travel, Tourism and the Moving Image,* (Bristol: Channel View Publications, 2015).

including the significance of the western, espionage, road and gangster movies, along with further study of film studio theme parks and an introduction to the relationship between gaming and travel.

Another key publication in this genre is the 2009 book, *The Experiences of Film Location Tourists*, by Stefan Roesch.[81] The author mainly considers several case studies of on-location film tourism and how film tourists experience these film locations as touristic spaces. He further identifies different forms of on-location film tourism, such as organised location tours, visiting existing locations that feature on-screen in film productions, and locations that become tourist attractions after appearing in movies or television series (sets left behind after filming is completed). Roesch's book is also divided into two parts, one providing an overview of film tourism that looks at destination marketing through film, film locations as tourism spaces, and the profile of film tourists. The second part continues the investigation of who film tourists are by investigating their experiences at film tourism sites on the spiritual, physical and social levels.

Another useful source highlighting the development of film tourism as a research field in tourism is Joanne Connell's 2012 article, 'Film tourism – Evolution, progress and prospects'. This study considers film tourism's role as "a driver of tourism development for many destinations".[82] It also evaluates film tourism as the subject of multi-disciplinary studies, while surveying the major research themes, issues and contributing conceptual frameworks.

Tourism and the branded city: film and identity on the Pacific Rim by Stephanie Hemelryk Donald and John G. Gammack, published in 2007, examines the impacts of film on city branding. This book examines world city branding by comparing the major Pacific Rim cities of Sydney, Hong Kong and Shanghai.[83] All three cities compete on the world stage for events, tourists and investment, yet they are each at the centre of unique film traditions and their identities are thus strongly connected with a cinematic impression. The authors employ an interdisciplinary approach to analyse the city branding of these cities

---

[81] Stefan Roesch, *The Experiences of Film Location Tourists,* 2009.

[82] Joanne Connell, "Film tourism – Evolution, progress and prospects", in *Tourism Management* 33, 2012, p. 1007.

[83] Stephanie Hemelryk Donald & John G. Gammack, *Tourism and the branded city: film and identity on the Pacific Rim,* (Aldershot: Ashgate, 2007).

from the more widely researched perspectives of tourism, marketing and regional development, but also incorporate aspects from cultural studies and approaches from psychology which offer fresh and useful insights to place branding and marketing in general. They conclude that city branding should contribute not only to regional development and identity, but also to sustainable economic well-being and public satisfaction.

Another book exploring the relationship between film and destination branding is *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a Case study* by Noëlle O'Connor, Sheila Flanagan and David Gilbert.[84] This 2010 publication examines the impact of film tourism and destination branding on locations featured in popular films and television series. Yorkshire serves as the main case study area as it has been used as the filming location for many popular television series. The authors employ a two-phased approach: the first involving a tourist survey regarding the film tourist, while the second phase consists of strategic conversations with the key stakeholders behind the Yorkshire brand. This methodology is of practical relevance, as are the researchers' efforts to isolate implications for the future development of film tourism destinations through the creation of a Film Marketing Action Plan.

In his 2011 publication, *Film-induced tourism: the effect films have on destination image formation, motivation and travel behaviour*, Erik Sellgren states the obvious that the majority of films are not produced with the intent to entice people to visit certain destinations.[85] He however makes the point that a destination in a film can be seen as a form of "product placement" and consumers may be willing to spend money to experience that place. This book is dedicated to filling some of the gaps that exist within film tourism research and find connections between them in order to better understand the processes occurring within film tourism. Concepts such as "destination image", "travel motivation", "authenticity" and "travel behaviour" are discussed and analysed in the context of film tourism.

Several research publications have also focused on the link between film (tourism) and destination image. In the 2006 article, 'Promoting Destinations via Film Tourism: an Empirical Identification of Supporting Marketing Initiatives', Simon Hudson and J.R. Brent Ritchie propose a model for exploiting film tourism

---

[84] Noëlle O'Connor *et al.*, *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a Case study,* (Saarbrücken: Lambert Academic Publishing, 2010).

[85] Erik Sellgren, *Film-induced tourism: the effect films have on destination image formation, motivation and travel behaviour, (*Saarbrücken: Lambert Academic Publishing, 2011).

marketing opportunities.[86] Their article identifies the optimal marketing factors that encourage film tourists to visit destinations that appear (or are depicted) in films. By making use of factor analysis, they identify types of marketing activities that destinations can engage in to promote film tourism. These include:

- proactive efforts to encourage producers and studios to film at a location in that place;
- efforts to generate media publicity around the film and its location;
- marketing activities that promote the film location after production;
- and peripheral marketing activities that enhance and augment film tourism potential.

The primary focus of Noëlle O'Connor, Sheila Flanagan and David Gilbert's 2010 article, entitled 'The use of film in re-imaging a tourism destination: a case study of Yorkshire, UK', is to provide a theoretical insight into the relationship between film tourism and destination imagery, which in turn can be used to market a tourism destination.[87] They uncover many implications for the future development of these destinations, such as the use of destination imagery in the promotion of a film location. Their main case study is also Yorkshire in the UK, a filming location for many popular English television series.

In the 2010 article, 'Planning for Film Tourism: Active Destination Image Management', W. Glen Croy argues that there is a need for an image strategy to garner the most sustainable benefits from films.[88] These image strategies require the assessment of a destination's image, and the role that films play, to reinforce or enhance the destination's positive attributes. The article uses Tourism New Zealand and *The Lord of the Rings* as an example of the "strategic use of films in a destination image strategy". The article suggests that if there is an alignment to the actual and market ideal image, then the use of the film is recommended.

As part of the literature review, governmental policy documents are also considered. One of the most important examples of these is the abovementioned *Mzansi's Golden Economy: Contribution of the Arts, Culture and Heritage Sector to the New Growth Path* strategy document produced by the Department of

---

[86] Simon Hudson & J.R. Brent Ritchie, "Promoting Destinations via Film Tourism: an Empirical Identification of Supporting Marketing Initiatives", in *Journal of Travel Research* 44, 2006, pp. 387-396.
[87] Noëlle O'Connor *et al.*, "The use of film in re-imaging a tourism destination: a case study of Yorkshire, UK", in *Journal of Vacation Marketing* 16(1), 2010, pp. 61-74.
[88] W. Glen Croy, "Planning for Film Tourism: Active Destination Image Management", in *Tourism and Hospitality Planning & Development* 7(1), 2010, pp. 21-30.

Arts and Culture in 2011.[89] It considers how arts, culture and heritage can be utilised for economic development within the Gauteng Province. In this document, DAC argues that the arts, culture and heritage sector is of both tangible and immense intangible value. While it is the responsibility of the Government, together with civil society, to conserve and protect the country's culture and heritage for the current and future generations, there is also a duty to transmit and present culture and heritage for social and economic development. These two responsibilities are inextricably linked: culture and heritage are key to nation building and social cohesion, but they are also possible elements for creating a climate of social stability and economic growth. The document also describes a series of notable problems that may prevent the completion of these aspirations, including public perceptions, stakeholder relations, infrastructure, funding, etc. The document then proceeds to evaluate the performance of the different components of the arts, culture and heritage sector, both within South Africa as well as compared to the international domain. The document concludes by suggesting several proposals for achieving the maximum economic benefits from the creative industries.

Section 4 of this study provides a more detailed summary of some of the above-mentioned sources, as well as other international literature. The current representation of the film tourism industry in New Zealand is considered, while the UK, India and South Africa each have their own sections in this report. Most of the secondary research is of a desktop nature and includes internet-based searches on film tourism as a creative industry and the application of the film industry in South Africa as a tool for destination development. These aid in determining the current state of film tourism in other countries, as well as in South Africa. International best practice is considered for the recommendations it can make with regards to implementing film tourism in the South African arena. In addition to secondary research, primary research has also been conducted in the form of interviews with designated officials and participant observations at site visits to prominent film tourism destinations in the international domain, notably in the UK. Interviews with designated officials are also an important primary source for research on film tourism and the film industry in South Africa.

---

[89] Department of Arts and Culture, *Mzansi's Golden Economy: Contribution of the Arts, Culture and Heritage Sector to the New Growth Path,* Available: http://www.gov.za/sites/www.gov.za/files/mzansi%20golden%20economy%2020110411.pdf, 2011.

SECTION 3: RESEARCH DESIGN AND METHODOLOGY

3.1. Literature Survey

A selected review of the available secondary research on the creative industries, film tourism and destination development in both the international as well as local contexts was undertaken by using internet-based documents and web sites, academic journals, books, popular magazines and other information brochures.

3.2. Data Collection

Fieldwork research, which entails qualitative open-ended in-depth interviews with individuals in their professional capacity, have been conducted. This was done in order to obtain information on the practical implementation of the linkages between the film and tourism industries in the context of destination development. Key stakeholders include agents involved in the tourism industry, representatives of the film industry as well as Government officials.

As already mentioned, this study has gathered **primary research** mainly in the UK and in South Africa, while **secondary research** has been collected for New Zealand, India, the UK and South Africa. The UK has been selected because of the fact that it was one of the first countries to establish a film tourism industry, the massive success of its industry, as well as the successful linkages it has managed to establish between the film and tourism industries. As such, some of the institutions that have been contacted and have been interviewed include:

- Department for Culture, Media & Sport
- The British Film Institute
- The British Film Commission
- Non-profit organisations (NPOs) supporting the creative industries, including Creative England
- The British Tourism Authorities (including VisitEngland, VisitBritain and VisitScotland)

- Academic institutions and researchers which focus on the development of film tourism (University of Greenwich; Olsberg SPI; The Tourism Society)
- Several prominent film tour operators (including Select South West Tours and Slainte Scotland Tours)

The research in South Africa centered on the assessment and grading of South Africa's existing and potential film tourism sites and considered the position of local stakeholders regarding the current state of the film and film tourism industries. Possible solutions and suggestions for establishing linkages and types of infrastructures between the film and tourism industries were investigated in the light of existing South African institutions such as the Gauteng Film Commission, Cape Film Commission, Durban Film Office, The Cape Town Film Studios, The Department of Trade and Industry, The Department of Arts and Culture, SA Tourism, Moonlighting Films and the like.

3.3. Data Analysis

Tourism studies in the Humanities sector is a multidisciplinary field, and the debate persists among leading scholars including John Tribe, John K. Walton, Charlotte M. Echtner and Tazim B. Jamal as to whether it is a discipline in its own right or an "indiscipline".[90] There is no single correct or appropriate methodology or technique for data analysis as it uses a mixed-method approach combining tourism management processes along with analytical methodologies inherent to Humanities. As such, this study focused on a qualitative analysis, and not a quantitative investigation, of the film tourism industry, both internationally as well as locally. In order to develop a recommendation regarding the potential of film tourism for destination development for South Africa, the nature of successful international best practice was considered. These examples were assessed for their transferability, applicability and viability to South Africa. Interview data was also assessed for current best practice, successful trends and processes adopted.

---

[90] Charlotte M. Echtner & Tazim B. Jamal, 'The Disciplinary Dilemma of Tourism Studies', in *Annals of Tourism Research* 24(4), 1997, pp. 868-883; John Tribe, 'The Indiscipline of Tourism', in *Annals of Tourism Research* 24(3), 1997, pp. 638-657; John K. Walton, 'Tourism and History', in *Contemporary Tourism Reviews*, Available: http://www.goodfellowpublishers.com/free_files/Contemporary-Tourism-Review-City-History-Tourism-e276893ee07b5b6ed16c292b6c73475f.pdf, 2011.

3.4. Ethical Aspects

In accordance with the University of Pretoria's ethics policy, the proposal has been submitted to the Postgraduate Research and Ethics Committees of the Faculty of Humanities and the study has been approved. The policy requires that the interviewees will be provided with a Letter of Introduction and Informed Consent (see Annexure 1). This includes a guarantee of confidentiality both in terms of the individual as well as his/her affiliation or position.

SECTION 4: FILM TOURISM THEORY AND PRACTICE

4.1. Introduction

In recent years, the tourism industry has witnessed a move away from mass, organised tourist packages towards a more specialised focus on niche tourism. Visitors are travelling more for individual special interests than for yet another generic holiday. They are also looking for unique and active travel experiences instead of passively observing a tourism spectacle.[91] This new 'type' of visitor is looking for immersive experiences. They are often repeat visitors who have done the "standard touring" and want something "new", "exciting", "real", "different" and "authentic". Social media is a great driver of this experiential travel: websites such as Facebook and TripAdvisor play an important role in directing visitors to trusted, albeit often off-the-beaten-track, attractions. Social media posts will often inspire other potential visitors to seek out similar experiences. This new breed of visitor is also more independent, preferring to conduct their own research online, leading to tailor-made itineraries.[92]

Film and television are one of leading sources of inspiration for this new type of visitor. A recent survey by Leger Holidays found that 70% of travelers could pinpoint a specific moment that triggered their desire

---

[91] Hendrik van der Pol, "Key role of cultural and creative industries in the economy", p. 17; John Urry, *The Tourist Gaze: Leisure and Travel in Contemporary Societies*, 1990.

[92] Michelle Colman, *More travellers reject the role of spectator,* Available: http://www.tourismupdate.co.za/article/115410/5165/More-travellers-reject-the-role-of-spectator, 28 October 2016.

to book a holiday, while over a quarter of those surveyed cited films and books as their main inspiration. Moreover, films and TV programmes came out on top in terms of what is most likely to prompt them to travel, even capping the traditional word-of-mouth approach as manifested in social media updates by friends and family.[93]

This section will provide a summary of some of the most important research that has been done in the field of film tourism. It will start out by briefly reviewing the history of film tourism. It will consider the most prominent focus areas of film tourism: film tourism and the destination image and the profile of film tourists. This section will conclude with a brief look at one of the most prominent recently developed cases of film tourism in the world at present, that is, New Zealand and its association as Middle-Earth (from *The Lord of the Rings* and *The Hobbit* film trilogies).

4.2. A brief history of film tourism

While they are recognised as being independent fields of study, literary and film tourism have a lot in common and it can even be argued that certain forms of film tourism developed out of literary tourism.[94] Literature, not unlike film, and tourism work very well together. When readers pick up a book, they immediately travel to another place, whether that place is an entirely fictional location or based on some real-world destination. It is not hard to imagine then that readers, when they have the means, may be inspired by the literature to become tourists and to travel to the place where a favourite story is set, or where a favourite author may have lived. And when these imaginary journeys are realised, we start speaking of literary tourism: travel inspired by literature.[95]

Literary tourism has been defined as a "[t]ourism activity that is motivated by interest in an author, a literary creation or setting, or the literary heritage of a destination".[96] The reader-tourist can visit the places where a novel is set and vast amounts of time may be spent trying to locate these landscapes, since

[93] *The Hobbit, Mamma Mia, The Beach inspire wanderlust*, Available: http://www.stuff.co.nz/travel/destinations/72370244/the-hobbit- mamma-mia- the-beach- inspire-wanderlust, 25 September 2015.

[94] Charlene Herselman, From 'logging capital' to 'tourism phenomenon': the impact of literary tourism on Forks, WA., United States of America, pp. 48-49.

[95] Charlene Herselman, From 'logging capital' to 'tourism phenomenon': the impact of literary tourism on Forks, WA., United States of America, pp. 48-49.

[96] M.K. Smith *et al., Key Concepts in Tourist Studies,* p. 110-111.

settings are often very well disguised. An example of this is Thomas Hardy's Wessex, which is based on the real Dorset in England. The reader-tourist can also visit an attraction that was specifically developed and based on some fictional world from a novel, like the various *Harry Potter* theme parks around the world or *The World of Beatrix Potter* in Cumbria in the United Kingdom. Lastly, the reader-tourist can pay homage by visiting the birthplace, home, haunts and the eventual grave of a favourite author, a monument, shrine, museum or literary trail dedicated to the author, or a landscape known to have inspired the author.[97] A stellar example of this is William Shakespeare's hometown of Stratford-upon-Avon, England, which contains almost all of the above attractions associated with Shakespeare's life, work and death.

Literature has been a powerful source of promotion for landscapes and destinations for centuries. Some academics maintain that the religious pilgrimages of old were forms of literary tourism.[98] At a more conservative estimate, Harald Hendrix traces the earliest known occurrence of literary tourism practices to the ancient Roman world. Cicero (106-43 BCE) wrote of his reverence for writers' tombs in *De legibus,*[99] and Virgil's tomb in Posillipo outside Naples was reportedly a great tourist attraction after his death in 19 BCE.[100] He argues that ancient literary tourism formed part of a larger practice dedicated to honouring renowned men whose intellectual heritage was considered particularly present in the places where they lived, worked and died. This practice originated in both "admiration for the author's work" and "dissatisfaction with the limits of that very work", thus resulting in "a desire to go beyond it."[101]

Perhaps the ultimate historical manifestation of literary tourism was as a part of the European Grand Tour, which took place from approximately 1550 to 1840. The Grand Tour was a complex phenomenon, but in essence, it was a circuit of Western Europe undertaken by the wealthy, especially from Britain. The

---

[97] M.K. Smith *et al., Key Concepts in Tourist Studies,* p. 110-111.

[98] Dean MacCannell, "Staged authenticity: arrangements of social space in tourist settings", in *The American Journal of Sociology* 79(3), (1973), pp. 589-603. See also Sue Beeton, *Film-induced Tourism;* David T. Herbert, "Literary places, tourism and the heritage experience", in *Annals of Tourism Research* 28(2), (2001), pp. 312-333; Ian Ousby*, The Englishman's England: Taste, Travel and the Rise of Tourism,* (Cambridge: Cambridge University Press, 1990)*;* and Lucasta Miller, *The Brontë Myth,* (London: Vintage, 2002)*.*

[99] Harald Hendrix, "From Early Modern to Romantic literary tourism: a Diachronical Perspective", *in* Nicola J. Watson (ed.), *Literary Tourism and the Nineteenth-Century Culture,* (Basingstoke: Palgrave Macmillan, 2009)*.*

[100] Nicola J. Watson, *The Literary Tourist: Readers and Places in Romantic and Victorian Britain,* (Basingstoke: Palgrave Macmillan, 2006)*.*

[101] Harald Hendrix, "From Early Modern to Romantic literary tourism: a Diachronical Perspective", *in* Nicola J. Watson (ed.), *Literary Tourism and the Nineteenth-Century Culture,* p. 14.

principal aims of the tour ranged from education and culture, to the quest for health and pleasure. The practice of visiting the cultural centres of Europe, particularly those in Italy and France, developed during the sixteenth century and reached its zenith in the eighteenth century. At its height, the wealthy sons of the landed classes would go abroad, travelling for anything from three to six years. They were accompanied by a tutor and servants and would study art and architectural treasures, admire scenery, mix with their social equals at grand houses and courts, acquire languages and manners, and generally enjoy the leisure their class afforded them with in such abundance. Its form and nature began to fragment by the 1840s, as the wealthy elite sought out new destinations and as middle-class tourists (created by the Industrial Revolution) visited the Continent in increasing numbers, but for far less time.[102]

Despite such an old lineage, literary tourism is still very much a force to be reckoned with today, ostensibly contributing more than £2.5 billion to the UK tourism industry annually.[103] Yet, it is when literary tourism functions in unison with its sister niche of film tourism that one sees even more impressive results. One excellent example of this is the town of Forks in Washington State in the United States (US) which features as the setting of Stephenie Meyer's worldwide phenomenon, *The Twilight Saga.* Forks' Chamber of Commerce has identified locations in the town that can stand in for its fictional counterparts and visitors can go on one of several literary tours visiting these sites, from the Forks Community Hospital to Forks High School. The case of Forks illustrated the remarkable power of niche and special interest tourism: the town almost fell out of existence after the closure of its logging industry in the 1980s, but the phenomenal tourist response to *The Twilight Saga* helped save the town by increasing visitation by a 1000%.[104]

Forks is technically the purely literary setting for *The Twilight Saga*, since the movies were filmed in Oregon (US) and Vancouver (Canada). Yet after the release of the *Twilight* film in 2008, visitation in Forks shot up from to between 10 000 and 20 000 visitors a year to 70 000 visitors a year, as indicated in Figure 4.[105] It is interesting to note is that even though the last film in this series was released in 2012, visitation

---

[102] John Towner, "Literature, tourism and the Grand Tour", *in* Mike Robinson & Hans Christian Andersen (eds.), *Literature and Tourism: Reading and Writing Tourism Texts,* (London: Continuum, 2002), p. 227.
[103] Jacqueline Maley, *Dreaming of Darcy, Dreading the Gas Bill,* Available: http://www.Smh.co.au/news/opinion/dreaming-of-darcy-dreading-the-gas-bill/2007/08/28/1188067110904.html, 28 August 2007.
[104] Charlene Herselman, From 'logging capital' to 'tourism phenomenon': the impact of literary tourism on Forks, WA., United States of America.
[105] Charlene Herselman, From 'logging capital' to 'tourism phenomenon': the impact of literary tourism on Forks, WA., United States of America, p. 93.

has not gone back down to the same low levels as prior to the publication of the *Twilight* book in 2005. This clearly demonstrates the lasting or sustainable impact that film tourism, and other special interest tourisms, can have on a destination's visitation statistics.

Figure 4: Visitor arrivals in Forks, Washington State, US (per year)[106]
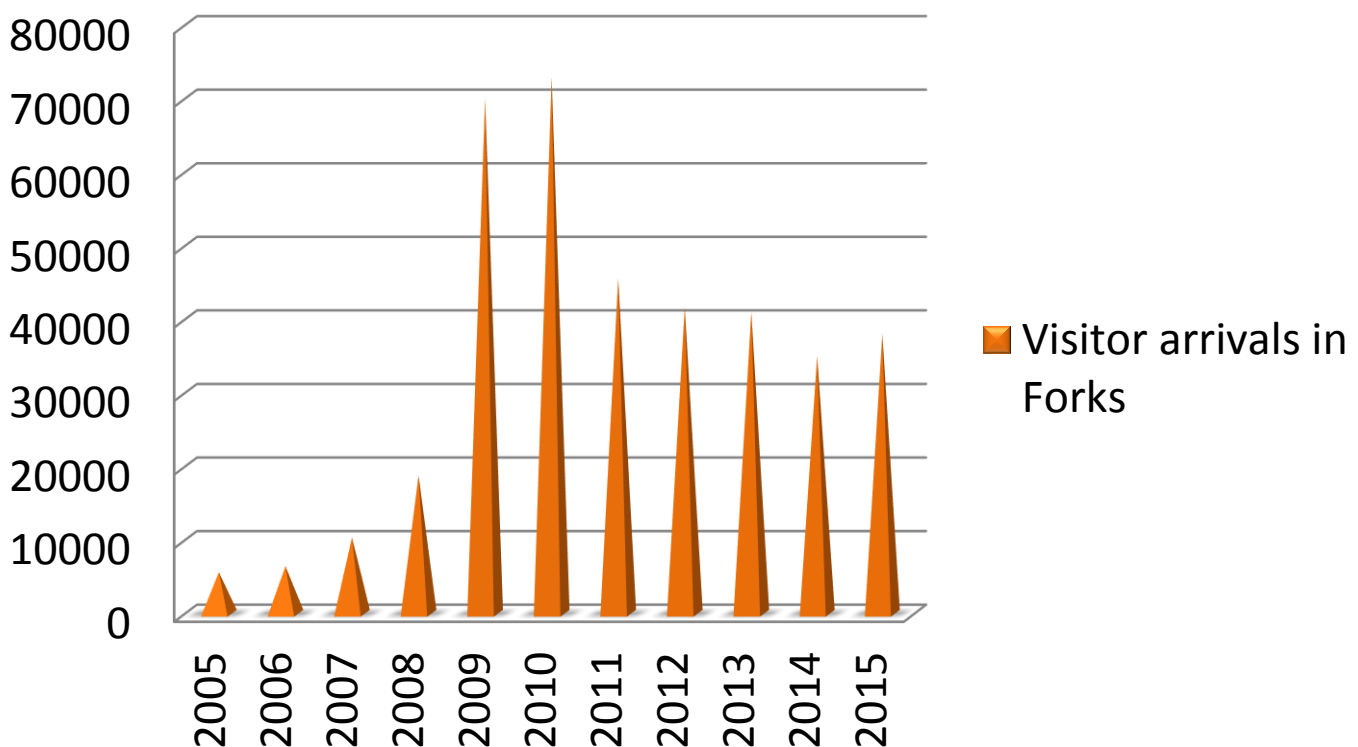
There are three distinct parameters of the relationship between film and literary tourism.

- Firstly, filming location sites can be the exact destination described in the book it is based on, like Rome and the Vatican in Dan Brown's *Angels and Demons*.
- Secondly, the filming location and the setting of the book can be two (or more) separate places, like Stephenie Meyer's *The Twilight Saga* book and film series, as mentioned above.
- A third category is where filming locations can actually provide destinations for literary tourists to visit. This is most often the case where the literature originates in the fantasy genre and there

---

[106] Based on the research by Charlene Herselman, From 'logging capital' to 'tourism phenomenon': the impact of literary tourism on Forks, WA., United States of America.
[107] Sue Beeton, *Film-induced Tourism,* p. 53.

are no real-world destinations based on the book(s) for literary tourists to visit, for example the *A Song of Ice and Fire* series by George R.R. Martin.

Examples abound of well-developed film and literary tourism initiatives. This next section will briefly provide examples to illustrate the above-mentioned three categories of literary and film tourism. These examples are selected for their prominence as popular literary works and their equally impressive claims to being film or television blockbusters.

As an example of where the filming location and book setting are the same, Dan Brown's extremely popular novels, especially *The Da Vinci Code* and *Angels & Demons*, have had a massive influence on tourism. The national Italian tourism agency has used *Angels & Demons* as part of its tourism marketing strategy for Rome, while Roman tour operators have been offering *Angels & Demons* themed tours since shortly after the release of the novel in 2000.[108] In this case, the statistics are phenomenal. The official tour offered by *Dark Rome Tours* receives 600 clients a month, averaging at $52,200. Rome's provincial Department of Tourism hoped that the literary and film tourism associated with *Angels & Demons* would relaunch American tourism to the 'Eternal City', which had dropped by 6% in 2008, largely as a result of the weak dollar.[109] After the release of the film in 2009, this was realised when visitor numbers increased 252%, as reflected by hotel reservations in Rome.[110]

The *Da Vinci Code* tourism has revolved around sites in London, Scotland and France. Rosslyn Chapel in Midlothian, Scotland used to receive 38 000 visitors a year, but after the *Da Vinci Code* movie was released in 2006, visits increased to 176 000 annually.[111] Even the Louvre Museum in Paris offered a *Da Vinci Code* audio tour entitled "A Visit to the Louvre Mixing Fiction and Fact", blending elements from the

---

[108] Italian Government Tourist Board – North America, *"Angels & Demons" in the eternal city of Rome*, Available: http://www.italiantourism.com/newsletters/n.86.html, 15 November 2010.

[109] Elisabetta Povoledo, *Dan Brown tourists: next stop, Rome?,* Available: http://www.nytimes.com/ 2008/06/24/movies/24ange.html, 24 June 2008.

[110] *The Trail of the Lost Symbol: How Dan Brown is Boosting Tourism*, Available: http://www.skyscanner.net/ news/articles/2009/09/002932-on-the-trail-of-the-lost-symbol-with-skyscanner-how-dan-browns-angels-demons-and-da-vinci-code-are-boosting-tourism.html, 14 September 2009.

[111] Elisabetta Povoledo, *Dan Brown tourists: next stop, Rome?,* Available: http://www.nytimes.com/ 2008/06/24/movies/24ange.html, 24 June 2008.

story with facts about the museum's artefacts.[112] Clearly this is a case of literary tourism existing prior to film tourism, but after the release of the *Da Vinci Code* and *Angels & Demons* films, interest in tourism sites associated with these Dan Brown novels increased significantly, presumably as a result of a greater populist film audience. Dan Brown's latest offering, *Inferno*, set in Florence, Venice and Istanbul, seems set to repeat these successes.[113]

An example of where the filming location and the setting of the book can be two (or more) separate places involves tourism associated with the *Millennium Trilogy,* consisting of *The Girl with the Dragon Tattoo, The Girl Who Played with Fire* and *The Girl Who Kicked the Hornets' Nest,* by Swedish author Stieg Larsson. The Stockholm City Museum launched a walking tour that weaves together details from the plots of the three novels, the history of Stockholm and the life of Larsson. This particular tour is a form of literary tourism, because of its focus points. However film tourism is also at play as a result of the Hollywood film about the first book in the trilogy that was largely filmed in Uppsala, as well as the Swedish film trilogy that was filmed partly in Stockholm itself. Visits to the city increased by 6% from 2009, while the rest of Sweden recorded decreased visitor numbers. The Larsson walking tours have been identified as a major contributor to this increase.[114]

Another very recent example of where the filming and book locations differ is the *Outlander* series by Diana Gabaldon. Most of the literary locations are set in the Highlands of Scotland, while filming for the immensely popular television series takes place mainly in and around Edinburgh and Glasgow. In addition, many of the actual literary sites are purely fictional. Key locations featured in the book, like the circle of standing stones at Craigh na Dun, where the main protagonist travels back in time to eighteenth century Scotland, or Castle Leoch, the home of the Mackenzie clan, do not exist in real life. But thanks to the filming of the television series, visitors can now see these fictional places by visiting the settings

---

[112] *The Trail of the Lost Symbol: How Dan Brown is Boosting Tourism*, Available: http://www.skyscanner.net/news/articles/2009/09/002932-on-the-trail-of-the-lost-symbol-with-skyscanner-how-dan-browns-angels-demons-and-da-vinci-code-are-boosting-tourism.html, 14 September 2009.

[113] Michael Patrick Shiels, *Inferno Setting Florence On Fire As Tourists Troop Along Langdon's Trail*, Available: http://www.forbes.com/sites/michaelshiels/2016/11/01/inferno-setting-florence-on-fire-as-tourists-troop-along-langdons-trail/#2e65d4223aff, 1 November 2016.

[114] Frank Radosevich, *A Stockholm Walking Tour Visits the Sites of Stieg Larsson's "The Girl With The Dragon Tattoo'*, Available: http://www.globalpost.com/dispatch/europe/101102/stieg-larsson-millenium-trilogy-walking-tour?page=0,1, 3 November 2010.

featured in the series. The *Outlander* television series has elicited so much interest from fans that the Scottish tourism agency has even produced a film locations map for visitors to explore "the land that inspired *Outlander*".[115] This has led to a massive increase in visitation to sites identified on this map. Termed the "*Outlander* effect", historic visitor attractions all over Scotland have reported a rise in visitor numbers thanks to the popularity of the series and the renewed interest in the novels.[116] This popularity is by no means limited to the television series, as many *Outlander* tours based on the novels have been running in Scotland since the mid-nineties.[117]

The final category of contemporary literary and film tourism sites relates to where film tourism can provide destinations for literary tourists to visit. This category is particularly difficult to negotiate, due to the fact that these works of literature fall into the fantasy genre – a non-tangible or almost virtual realm. As such, they have no real-world literary tourism sites to visit. In recent years, these types of literature have become extremely popular material to be turned into blockbuster films or television series. In turn, the film aspect adds real-life locations to these fantasy destinations, which can be visited by fanatics of the books and films or television series. This category cannot be regarded only as film tourism, as the films were in the first place based on popular works of fiction. Thus, this **third category** is the perfect blending of literary and film tourism into a new kind of tourism altogether.[118] For this phenomenon, the joining of literature and film, Stijn L. Reijnders suggested the rather ambiguous term of 'media tourism', while Anne Buchmann suggested 'mythical tourism'.[119] In recent years, the term 'popular culture tourism' has become a widespread means of referring to the linking of film and literary tourism, while also referring to popular culture that often drives theses linkages.

An excellent example of these fantastical destinations would be the *Harry Potter* series by J.K. Rowling, which draws literary, and in particular film tourists, to visit various sites in Scotland (e.g. the Glenfinnan

---

[115] Visit Scotland, *Outlander film locations*, Available: http://www.visitscotland.com/about/arts-culture/outlander/film-locations, 19 August 2015.

[116] The Scotsman*, Outlander boost to Scottish Tourim*, Available: http://www.scotsman.com/lifestyle/travel/outlander-boost-to-scottish-tourism-1-3739460, 6 April 2015.

[117] Diana Gabaldon, *OUTLANDER-based tours of Scotland*, Available: http://www.dianagabaldon.com/resources/outlander-based-tours-of-scotland/, 14 August 2015.

[118] Charlene Herselman, From 'logging capital' to 'tourism phenomenon': the impact of literary tourism on Forks, WA., United States of America*,* p. 52.

[119] Anne Buchmann, "From Erewhon to Edoras: Tourism and Myths in New Zealand", in *Tourism, Culture and Communication* 6(1), 2005, p. 181; Stijn L. Reijnders, "Stalking the Count: Dracula, Fandom and Tourism", in *Annals of Tourism Research* 38(1), 2011, p. 233.

Viaduct, the Jacobite Steam Train, Edinburgh Castle, the Scottish Highlands), England (Alnwick Castle, the North Yorkshire moors), London (Gloucester Cathedral, Kings Cross Station) and Oxford (the Bodleian Library at Oxford University).[120] In 2003, Harry Potter tourism was credited with saving the British tourism industry from the bad effects of the foot-and-mouth epidemic.[121] In 2004, a US company – 'HP Fan Trips' - was established to specialise only in *Harry Potter* tours, offering annual trips to the UK.[122] On top of that, Universal Studios' Orlando resort in Florida opened a new theme park: 'The Wizarding World of Harry Potter'. As a result, in 2010 the resort experienced its most successful quarter in its twenty-year history.[123] In fact, the park has proven so successful that Universal Studios opened another two 'The Wizarding World of Harry Potter' theme parks modeled after their resort in Florida in Osaka, Japan and Hollywood, US in 2014 and 2016 respectively.

Another example relates to the massively popular *HBO* fantasy television drama, *Game of Thrones.* Based on the *A Song of Ice and Fire* series by George R.R. Martin, *Game of Thrones* has been drawing an ever increasing number of tourists to Northern Ireland. The series is filmed in a Belfast studio and across the Causeway Coast, amongst other places. Tourist visitation as result of the television series has already boosted Northern Ireland's economy by more than €100 million.[124] The tour company, *Viator*, also offers popular *Game of Thrones* tours in Croatia, Malta and Iceland where fans may follow in the footsteps of their favourite characters. In Croatia, fans of the series may recognise the familiar landscape of King's Landing in the coastal city of Dubrovnik – this lively resort town doubles as the fictional capital city of *Game of Thrones'* Seven Kingdoms. *Viator* offers a walking tour of Dubrovnik where visitors can

---

[120] *The Harry Potter Virtual Film Location Tour*, Available: http://www.chiff.com/a/harry-potter-travel-tour.htm, 15 November 2010; *HP Fan Trips Announces 2007 Tours, VIP 'Phoenix' Screening*, Available: http://www.hpana.com/news.19641.html, 24 October 2006.

[121] Gwyn Topham, *Harry Potter is wizard for tourism*, Available: http://www.guardian.co.uk/media/2003/apr/24/ pressandpublishing.theharrypotterfilm, 24 April 2003.

[122] *HP Fan Trips Announces 2007 Tours, VIP 'Phoenix' Screening*, Available: http://www.hpana.com/news.19641.html, 24 October 2006.

[123] Jason Garcia and Sara K. Clarke, *Universal attendance still soaring*, Available: http://articles.orlandosentinel.com/2010-11-14/business/os-cfb-tourism-harrypotter20101114_1_universal-orlando-wizarding-world-universal-attendance/2, 14 November 2010.

[124] Cameron White, *Masters of Coin: the economic impact of Game of Thrones location filming*, Available: http://winteriscoming.net/2014/10/24/masters-coin-economic-impact-game-thrones-location-filming/, October 2014.

see the sets for the backstreets of King's Landing, climb the old city walls, and take in the views from the eleventh century Lovrijenac Fortress, which looks out over the fictional Blackwater Bay. The unchartered lands north of 'the Wall' found a home in the snow-blanketed wilderness of Iceland. Famous scenes of Jon Snow's journey beyond the protective Wall were filmed at Skaftafell National Park with its vast Vatnajökull glacier and Mývatn Lake. Tourists looking for a bit of adventure can hike across the Svínafellsjökull glacier, where the Rangers of the Night's Watch protected the Wall from intruders from the north.[125] Fans of the Targaryen dynasty have been visiting Malta's Gozo Island and the peculiar natural archway of rocks called the "Azure Window", to recreate the scene from Danaerys Targaryen's wedding (see Figure 5).[126] Dubrovnik in Croatia has seen a 24% increase in tourism since *Game of Thrones* began using it as a stand-in for the capital city of Westeros. Similarly, in Spain tourism increased by between 15 to 30% since filming began.[127]

Figure 5: Film tourists recreating a *Game of Thrones* scene on location

Source: goo.gl/sCJLQy, accessed: 8 October 2016   Source: goo.gl/kjU0dY, accessed: 8 October 2016.

A final example of where film tourism has actually helped create attractions for literary tourism too is *The Vampire Diaries* by L.J. Smith. This series of young adult fiction books was turned into a *CW* television

---

[125] Viator, *Game of Thrones Sites in Europe*, Available: http://www.viator.com/Europe-tourism/Game-of-Thrones-Sites-in-Europe/d6-t10684, September 2013.

[126] *So my friends and I were in Malta last week. Some of the scenery looked familiar*, Available: https://www.facebook.com/BestofGameofThrones/photos/a.652975884758197.1073741828.652970264758652/1111298892259225/?type=3&theater, 8 October 2016.

[127] Cameron White, *Masters of Coin: the economic impact of Game of Thrones location filming*, Available: http://winteriscoming.net/2014/10/24/masters-coin-economic-impact-game-thrones-location-filming/, October 2014.

series in 2009 and is currently in its eighth (and final) season. The fictional Mystic Falls, Virginia, has found its real-world home in Covington, Georgia.[128] The town has recently become an international hotspot for literary and film tourists who want to watch the filming of the hit series. A company called *Vampire Stalkers* is offering tours, and they have been doing so well that the owners have even opened a souvenir store, *On Location Gifts*, in the town square.[129]

According to Hunter Hall, the president of the town's Chamber of Commerce, the attraction is becoming the town's lifeblood. In 2012 alone, they received visitors from 44 US states and 33 different countries.[130] Moreover, a restaurant featured in the series, the *Mystic Grill*, was actually opened in the town in 2014 through a crowd-funding venture.[131] This television series has been so successful that *CW* has commissioned a spin-off series in 2013 about the original vampire family featured in *The Vampire Diaries,* called *The Originals.* Even though this new series is set in New Orleans, it is also filmed in Covington, and *Vampire Stalkers* also offer tours to *The Originals* sets and filming locations. The case of *The Vampire Diaries* is a good one to illustrate the successful cooperation between the film and tourism industries, since the filming crew welcomes visits to their filming sets (provided they do not cause any disruption) and the actors featured in the series help to promote tourism, by for example visiting the *On Location Gifts* store and signing a wall where visitors can take photographs (see Figure 6).

---

[128] Mystic Falls Tour, *You have been invited in… to Mystic Falls!!!*, Available: http://www.mysticfallstour.com/Home.html, 2013.

[129] Jessica Lowery, Vampire Stalkers/Mystic Falls Tours, Available: https://www.facebook.com/pages/Vampire-StalkersMystic-Falls-Tours/165260313516145, 29 September 2013.

[130] Jeff Dore, *Vampire Diary tourists invading north Georgia*, Available: http://m.wsbtv.com/news/news/local/tourists-going-batty-north-central-georgia/nZQKp/, 15 August 2013.

[131] Angela Beszborn, *The Mystic Grill is becoming a reality!,* Available: http://www.kickstarter.com/projects/1368508019/ the-mystic-grill-is-becoming-a-reality?ref=live, 30 December 2013.

Figure 6: Nina Dobrev of *The Vampire Diaries* signing the wall in the *On Location Gifts* store in Covington, Georgia

Source: goo.gl/Dq75yq, accessed: 8 October 2016.

An interesting case where the literary and film tourism at site is unrelated is presented by Anne Buchmann with her study on 'mythical tourism' to the literary Erewhon and the film-inspired Edoras in the Upper Rangitata Valley in Canterbury, New Zealand.[132] Erewhon is a fictional Utopian society featured in the novel *Erewhon or Over The Range* by Samuel Butler, published in 1872. Butler lived in the Upper Rangitata Valley as a sheep farmer for five years and used its landscape as a background for his novels.[133] The book became a bestseller and within a few weeks of publication, an early form of literary tourism began to develop to the locations described by Butler. Literary tourists also visited the property

---

[132] Anne Buchmann, "From Erewhon to Edoras: Tourism and Myths in New Zealand", in *Tourism, Culture and Communication* 6(1), 2005, p. 181.

[133] Anne Buchmann, "From Erewhon to Edoras: Tourism and Myths in New Zealand", in *Tourism, Culture and Communication* 6(1), 2005, p. 184.

and homestead of the author. A hundred and thirty years later, this initial literary tourism was merged with film tourism related to a different 'myth'. The film set of Edoras, the capital of the mythical kingdom of Rohan in the *Lord of the Rings* trilogy of books, was constructed in another part of the valley. The set has since been disassembled, but the site is still attracting large numbers of film tourists.[134] This last type of tourism refers to film-location induced tourism, and yet it may also stand in for literary tourism, for where else in the world can enthusiastic readers of *The Lord of the Rings* go to see Edoras, if not the film setting where the entirely fictional capital came to life?

Buchmann concludes that myths and fantasy are used by destinations to promote their image on a global scale. She illustrates this in her case study, using the unique and iconic images from the mythical Erewhon and Edoras to create favourable tourist place promotion for the Upper Rangitata Valley.[135] Buchmann also looks at the implications for locals, who interestingly seem to more readily approve of the older Erewhon association than the contemporary Edoras association. Her conclusions indicate that while no study has as yet investigated the differences between literary and film tourists, it seems that in the case of the Upper Rangitata Valley these two can co-exist in a peaceful and complementary fashion.[136]

The popularity of the combined forms of literary and film tourism is attested by the fact that well-known tour companies like *Viator* feel it is sensible and viable to offer these kinds of highly specialised tours. Additionally, the fact that new companies can start up by exclusively doing literary and film tours is another testimony that literary and film tourism is growing in popularity and definitely sustainable.

Literary and film tourism has become a force to be reckoned with, with the current tourism market trends. From the above discussion, it is evident that literary and film tourism can be so similar that they may be difficult to distinguish. The relationship between literary and film tourism can be classified in a symbiotic and mutually beneficial way (see Figure 7).[137]

---

[134] Anne Buchmann, "From Erewhon to Edoras: Tourism and Myths in New Zealand", in *Tourism, Culture and Communication* 6(1), 2005, p. 181.

[135] Anne Buchmann, "From Erewhon to Edoras: Tourism and Myths in New Zealand", in *Tourism, Culture and Communication* 6(1), 2005, pp. 182-183.

[136] Anne Buchmann, "From Erewhon to Edoras: Tourism and Myths in New Zealand", in *Tourism, Culture and Communication* 6(1), 2005, pp. 186-187.
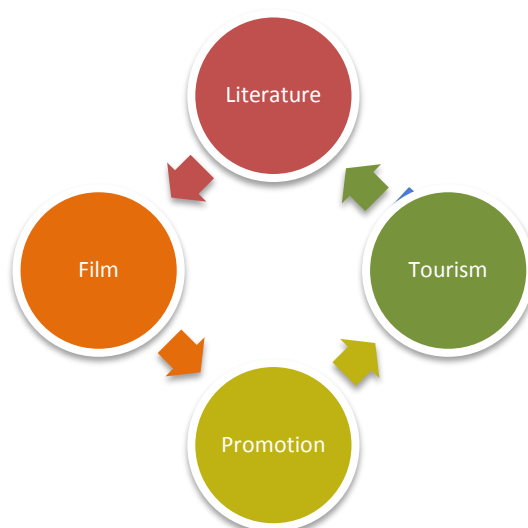
[137] Charlene Herselman, From 'logging capital' to 'tourism phenomenon': the impact of literary tourism on Forks, WA., United States of America, p. 56.

Figure 7: The symbiotic relationship of literary and film tourism

It is true in many cases that literature provides inspiration for the film industry, thus coming first, but there is also a case to be made for films increasing the profile and popularity of books. In fact, after the release of the *Hunger Games* film in 2012, book sales for this trilogy by Suzanne Collins experienced a much higher than anticipated boost of 55%. By March 2012, 36.5 million copies were in print, up from the 23.5 million copies at the start of that year.[138] This seems to be the case even if the book was already a classic in its own right. Another case in point is that after the release of a remake of F. Scott Fitzgerald's 1925 classic *The Great Gatsby* in 2013, eBook sales increased by 250% in just thirty days. According to Sara Nelson, the editorial director of books and Kindle at *Amazon.com*, it is a dependable trend that when a film based on a book is released, sales of that book will increase.[139] Film, being the more accessible medium, can be used as a way to promote literature and indeed, tourism. While it can usually be seen

---

[138] Andy Lewis, *"Hunger Games" movie fuels sharp rise in books sales*, Available: http://www.hollywoodreporter.com/news/hunger-games-twlight-book-sales-versus-jennifer-lawrence-josh-hutcherson-305457, 28 March 2012.

[139] Paul Irish, *The Great Gatsby the movie boosts sales of The Great Gatsby the book*, Available: http://www.thestar.com/entertainment/movies/2013/05/09/the_great_gatsby_the_movie_boosts_sales_of_the_great_gatsby_the_book.html, 9 May 2013.

that some form of literary tourism predates the film release, it is usually after the release of a film that a sharp increase in visitation is evident.

Yet according to film tourism scholars, film tourism also does have a history distinct from literary tourism. According to Nichola Tooke and Michael Baker, the "promotion of destinations through visual media [can be traced] back to the paintings and sketches brought home by those who undertook 'Grand Tours' in the 17-19th centuries".[140] Images as a means of deliberate destination promotion were increasingly used to attract the attention of potential tourists. A great example of this was the case of posters and illustrations produced by steamship companies and railways, in order to "demonstrate the destination and its attractions to potential visitors".[141] With the advent of photography, personal images could also be taken and postcards could be used to portray an image of a destination to the people of the tourist's country of origin. With the inception of moving images (motion pictures), film became a "powerful influence on people's tastes and ideas".[142] Movies and television, being very accessible media, form part of popular culture. Considering that the current trend in society is for people to read less, it can reasonably be expected that the power of persuasion that films exert will only continue to expand.[143]

Stefan Roesch traces the most persuasive origins of film tourism to the major tourism influx to a film location caused by *The Mutiny on the Bounty* (1935). After the release of the film, Tahiti turned into a major tourist destination. The actual emergence of the phenomenon occurred over a decade later with the release of films such as *The Third Man* (1949), *Niagara* (1953), *To Catch a Thief* (1955), *Bridge on the River Kwai* (1958), *Lawrence of Arabia* (1962) and *The Sound of Music* (1965). The city of Salzburg, the location for *The Sound of Music*, still profits from around 300 000 film tourists per year. Of these, 70% state that the movie is the main reason for their visit.[144]

The evolution of mass tourism in the 1970s and 1980s, along with the emergence of blockbuster film productions, augmented the development of film tourism. N. Grihault argues that film tourism did not

---

[140] Nichola Tooke & Michael Baker, "Seeing is believing: the effect of film on visitor numbers to screened locations", in *Tourism Management* 17(2), 1996, p. 88.
[141] Nichola Tooke & Michael Baker, "Seeing is believing: the effect of film on visitor numbers to screened locations", in *Tourism Management* 17(2), 1996, p. 88.
[142] Nichola Tooke & Michael Baker, "Seeing is believing: the effect of film on visitor numbers to screened locations", in *Tourism Management* 17(2), 1996, p. 88.
[143] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 71.
[144] Stefan Roesch, *The Experiences of Film Location Tourists,* p. 8.

significantly take off until the release of *Jaws* (1975) – a film which served to redefine the status of the Hollywood feature film as a marketable commodity and cultural phenomenon and steer it towards "an era of high-cost, high-tech, high-speed thrillers".[145] This period has been labelled as "the development of a new media order", which witnessed the formation of multi-national media concerns such as Time Warner, Disney and Bertelsmann. This period also witnessed the expansion of the consumer market aimed towards globalised marketing and promotion strategies. The box office successes of big-budget films such as *Star Wars* (1977-2016) and *Titanic* (1997) and television series like *Dallas* (1978-1991) heralded a global turn and the transcending of cultural boundaries. Movies were now a global phenomenon, as indicated for example, by the American production of *Godzilla* (1998) that performed very poorly in the US, but brought in an impressive US$248 million internationally, making it the fourth-biggest box office hit of all time in 1998.[146]

Between the 1980s and 1990s, the marketing of films also evolved: the advertising budget per film rose from an average of US$6.6 million to US$16 million, so more movies were reaching more audiences. The average amount of money per film spent on production also increased from US$14.4 million to US$29.9 million between 1984 and 1994. For *Jurassic Park* (1993), for example, the producers spent US$68 million on advertising, but this risk outlay paid off when the film set a new box office record.[147] At present, the overseas market, which includes booming markets in China, Russia, Latin America and other parts of Asia, can make up 70% of a film's gross, with studios spending an estimated US$200 million per picture on advertising.[148] Nowadays, six major film studios produce the lion share of all US film releases: Warner Bros. Pictures, Walt Disney Pictures, 20th Century Fox, Paramount Pictures, Universal Pictures, and Columbia Pictures. For tourism, the implications are clear and as Roesch eloquently puts it: "people travel further and further for leisure" and the tourism "processes are mediated by a whole series of different factors, including the consumption of film".[149]

---

[145] Thomas Schatz, "The new Hollywood", *in* Julian Stringer (ed.), *Movie Blockbusters,* (London: Routledge, 2003), pp. 15-44.

[146] Stefan Roesch, *The Experiences of Film Location Tourists,* p. 9.

[147] Stefan Roesch, *The Experiences of Film Location Tourists,* p. 9.

[148] Pamela McClintock, *$200 Million and Rising: Hollywood Struggles With Soaring Marketing Costs,* Available: http://www.hollywoodreporter.com/news/200-million-rising-hollywood-struggles-721818, 31 July 2014.

[149] Stefan Roesch, *The Experiences of Film Location Tourists,* p. 9.

4.3. Film tourism and the destination image

Studies within this focus area have tended to focus on marketing and the shaping of a destination's image through film. The literature illustrates that capitalising on the opportunities presented by film tourism has enabled many destinations to create and nurture uniqueness, imagery and positioning, or supplement an existing destination portfolio.[150] This of course ties in with destination development, where film tourism can be used to develop a tourism product for a region, or it may be used to reinvent the tourism product on offer. Film and television have also been described as excellent destination marketing tools, as the images produced in film and on television are not considered to be biased formal marketing. Viewers are more likely to respond emotionally and individually to the imagery and information perceived, and it is these sorts of responses that are able to increase interest and potentially influence a decision to visit a destination.[151]

Sue Beeton agrees that place (or destination) marketing, is a central aspect of any tourism strategy, is aimed at either reinforcing the existing image in the potential visitor's mind, or constructing a new image to replace vague or negative images. Visual media are considered to be the most powerful image-creators rather than marketing, especially when the effect is subtler and when they have not been primarily developed to achieve this goal. A movie set in a particular destination may appeal to the audience as a place to travel to, but it was a secondary motivation, the primary motivation being to actually see the film. This makes the promotional process more akin to word-of-mouth, as opposed to direct destination advertising. The natural scenery, exotic locations, storyline themes and human relationships portrayed in a film are recognised motivators for people to visit certain locations, and many films present the backdrop of the setting of the film as more than mere 'scenery', producing icons that are central to the storyline.[152] In other words, the landscape a film is set in often becomes another important 'character' in the film. Movie icons can be recurrent (for example, the Devil's Tower National Monument in the science fiction film, *Close Encounters of the Third* Kind) or single, climatic events (for example, the Skellig

---

[150] Joanne Connell, "Film tourism – Evolution, progress and prospects", in *Tourism Management* 33, 2012, p. 1020.

[151] William C. Gartner, "Image formation process", in *Journal of Travel and Tourism Marketing* 2(2-3), 1993, pp. 191-215.

[152] Sue Beeton, *Film-induced Tourism,* p. 54.

Michael World Heritage Site that features for only three minutes in *Star Wars: Episode VII – The Force Awakens*) with which viewers (and later visitors to a site) identify.[153]

Screened images are considered to be particularly powerful destination marketing tools when they align with a broader tourism marketing or national image. Joanne Connell explains that:

> [a]pplied film tourism marketing demonstrates some of the conceptual arguments about the meaning and symbolism hidden beneath the layers of the filmic images, sounds, narratives and characterisation, whereby symbols of nationhood, identity and place are used to construct a portfolio of associated marketing materials to induce the tourist, particularly the international tourist. VisitBritain often adopts sophisticated techniques to engage the tourist, capitalising on links between film and place, good examples being the *Johnny English* and *James Bond* films to align destination brand with a sense of Britishness that entertain national stereotypes which confirm traditional (often misplaced but of appeal to the international audience) ideas of nationality. This is a very common theme in film production as well, whereby film producers have to be cognisant of the appeal of a film's characters and spatial location within the context of a global audience. As such, stereotypical geographical images pervade film in order to create desired emotional responses, mass market appeal and, subsequently, box office success.[154]

Many of the movie studios have become so closely linked to a destination that they are also used to market the destination. For example, Los Angeles in the US often uses its built movie heritage sites such as the recognisable entry portals of Paramount and Universal studios as destination images. While not related to a specific film, these studios are strong image-makers in their own right, with their own stories of celebrity-making that at times have also been immortalised in film.[155]

---

[153] Sue Beeton, *Film-induced Tourism,* p. 55.

[154] Joanne Connell, "Film tourism – Evolution, progress and prospects", in *Tourism Management* 33, 2012, p. 1021.

[155] Sue Beeton, *Film-induced Tourism,* p. 55.

Nichola Tooke and Michael Baker argued that a movie can also fit Ritchie's definition of a 'hallmark event' in that it is of limited duration and enhances awareness, appeal and profitability of the destination. However, Sue Beeton notes that visiting the site of a movie or television series relates more to a pilgrimage than to an event, particularly where visitors are motivated by the thematic contents rather than the environmental attractions. An example of such a pilgrimage includes visiting Kakadu National Park, looking for the Paul Hogan character from *Crocodile Dundee,* Mick Dundee (and possible romance).[156]

M. Joseph Sirgy and Chenting Su proposed that the match between a tourist's self-image and destination imaging is also a motivator.[157] Film then becomes a powerful means of developing an image that supports a commonly held ideal self-image. In an effort to be successful, many television series look to their predominantly urban audience's desires and ideal self-images, and as a result often portray communities of friendly, caring people who still have time for each other in contrast to the perceived self-interest of those in large cities. This is perceived to be a common dream (or ideal self-image) of many people in industrialised societies, for whom the small-town rural idyll does exist somewhere. The aims of film producers can be seen in many cases to be compatible with those of the destination marketing organisations (DMOs) – that of using the medium of film to develop an image that is desired by their market. This has resulted in numerous cases of tourism marketing organisations working closely with their film office, with some regions offering attractive incentives to film producers for filming at their respective locations.[158]

As already indicated, filming a television series or movie in a region or town has been seen to have a dramatic effect on tourist visitation and expectations. Those destinations that have capitalised on the images portrayed in film have met with mixed results. Oftentimes community members have not been part of the decision to film at certain sites, nor do they have any control over the image presented, and this can result in unrealistic or even negative images.[159] An example of this would be Romania's association with *Dracula.* Until 1990, when Bram Stoker's novel, *Dracula*, was translated into Romanian,

[156] Sue Beeton, *Film-induced Tourism,* p. 55.
[157] M. Joseph Sirgy & Chenting Su, "Destination image, self-congruity, and travel behaviour: toward an integrative model", in *Journal of Travel Research* 38(4), 2000, pp. 340-352.
[158] Sue Beeton, *Film-induced Tourism,* p. 57.
[159] Sue Beeton, *Film-induced Tourism,* p. 57.

Count Dracula was largely unknown in Romania and vampires did not form part of Romanian folktales. And yet, Western and especially American tourists have been going to Romania since the 1970s "in search of Count Dracula".[160] Duncan Light points out that this association with vampires and the supernatural is at odds with the political and cultural image of Romania as a modern, developed European country. Many Romanians find the direct linking of Dracula to Vlad Ţepeş (or Vlad the Impaler), a ruler of a Romanian province in the fifteenth century, highly offensive as it associates a national hero with a vampire.[161] Despite this there has been a marked reliance on the Count Dracula film phenomenon to boost tourism.

If the image is desirable, it stands to reason that tourism operators and DMOs alike will take advantage of the 'free' publicity, even to the point of re-imaging the destination to bring it into alignment with the film-generated imagery. However, the promotional capability of films is not equal: while some TV programmes and movies have little impact, others may be both influential and memorable – it may be the plot, the characters, the setting or all three that combine to create a film experience of lasting significance. While the importance and influence of a film depends on its popularity, the size of the production company also plays a role in reaching a wide audience. It stands to reason that a Universal Studios production will reach a much larger audience than a film by a small, independent studio. A range of factors therefore work together in order to create a film tourism destination.[162]

When considering the vast range of issues that affect destination marketing, Dimitrios Buhalis states that currently "[c]onsumers are increasingly following special interests and regard their trips as both recreational and educational experiences. Therefore, destination themes and their interpretation become more important for the future."[163] This works well with the idea of using film as a destination marketing tool, especially in cases where the image portrayed on film links well with the local area, community and local tourism businesses.

---

[160] Duncan Light, "Dracula Tourism in Romania: Cultural Identity and the State", in *Annals of Tourism Research* 34(3), 2007, pp. 746-765.

[161] Duncan Light, "Dracula Tourism in Romania: Cultural Identity and the State", in *Annals of Tourism Research* 34(3), 2007, pp. 746-765.

[162] Sue Beeton, *Film-induced Tourism,* p. 57.

[163] Dimitrios Buhalis, "Marketing the competitive destination of the future", in *Tourism Management* 1(21), 2000, pp. 97-116.
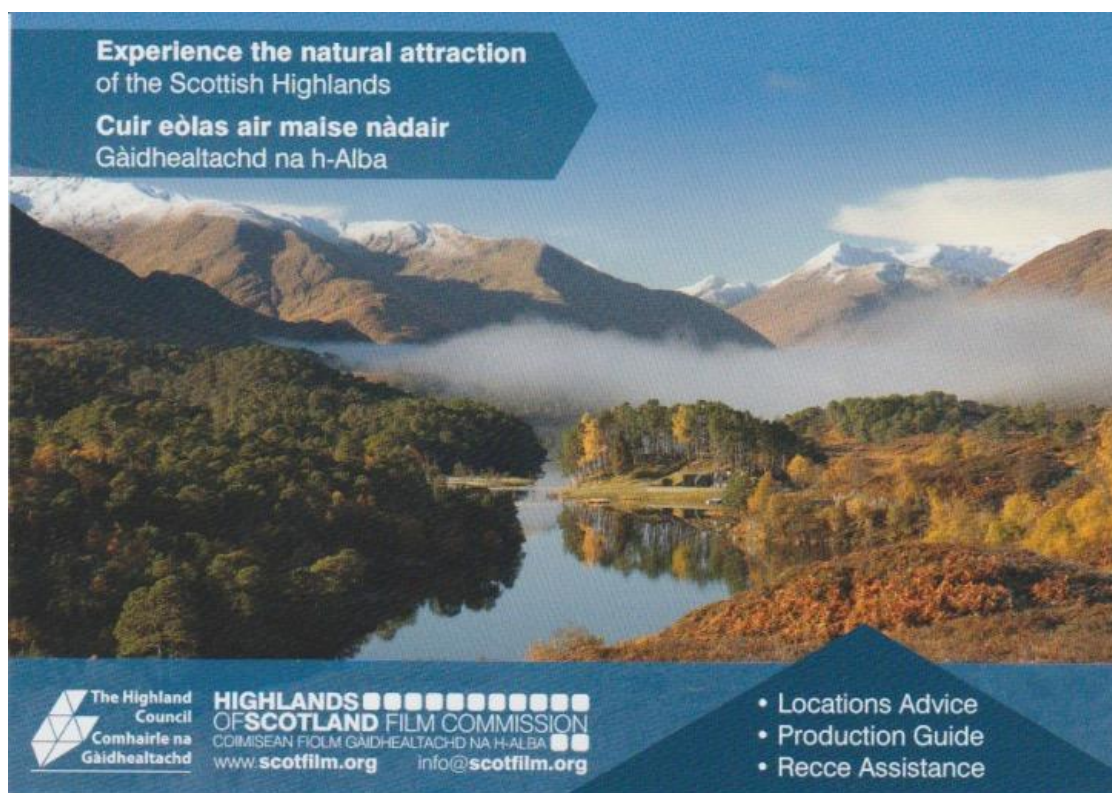
A slightly neglected tangent of film as a destination marketing tool focuses on marketing to the film industry, which is of course a vital component of film tourism, since without the on-location filming, no film tourism can exist. Such processes are not particularly new, and the recognition of the film economy, with its potential to create skilled jobs and new economic structures, by local economic development bodies pre-dates similar interests in related tourism spin-offs.[164] There are of course numerous avenues through which a destination may choose to market itself to film makers, from publishing in the *World of Locations* magazine produced by Media Business Insight Ltd. (MBI) to producing a video advertising the destination's attractiveness as a film location. For example, the destination may produce a pamphlet describing the filming services they have available and providing the contact details for the destination's film office. See for example a pamphlet produced by Highlands of Scotland Film Commission to promote their filming potential (Figure 8).

Figure 8: Highlands of Scotland Film Commission promotional pamphlet

---

[164] Joanne Connell, "Film tourism – Evolution, progress and prospects", in *Tourism Management* 33, 2012, p. 1022.

Source: The Highlands of Scotland Film Commission, 2016.

Simon Hudson and Vincent Wing Sun Tung evaluated the range of marketing strategies and promotional tools that can be adopted to present locations to film producers. They identified three major approaches:

- Cost inducements to keep the cost of production down, most often in the form of tax incentives, which creates a great deal of competition between countries.

- Product differentiation based on the unique physical attributes of a destination e.g. specific natural or historic built environments, and production facilities.

- Service differentiation relating to the quality, capacity and ability of destination infrastructure to accommodate and service productions (e.g. hotels, transport, catering, office space and the availability of skilled crew and expertise, and networks of support industries).[165]

---

[165] Simon Hudson & Vincent Wing Sun Tung, "'Lights, camera, action.!' Marketing film locations to Hollywood", in *Marketing Intelligence and Planning* 28(2), 2010, pp. 188-205.

4.4. Film tourists

Some studies have investigated the film tourists themselves along the following parameters: the characteristics and motivations of film tourists; the film fan tourist; the experiences of film tourists; hyper-reality and the film tourist experience; the film tour; and the film tourist as consumer.[166]

As mentioned earlier, Stefan Roesch conducted one of the seminal studies on film tourists and compiled a generic profile of what motivates a film tourist to take part in film tourism. Film locations can attract a wide range of people from the tourist on a wider holiday tour to the hard-core film buff specifically in search of film locations. He identifies the pull motivators for film location tourists as the following three factors of:

- place (location, attributes, landscapes, scenery),
- personality (characters, celebrity), and
- performance (plot, theme, genre).[167]

On the other hand, Anne Buchmann discovered that "escape" and "fantasy" are important travel motivators, while Roger Riley and Carlton S. Van Doren included "pilgrimage", "nostalgia" and "escape" as key motivations.[168]

Kamal Singh analysed the motivations of film tourists to a specific site, that is, the Hobbiton movie set near Matamata, New Zealand, used in *The Lord of the Rings* and *The Hobbit* trilogies. He finds a range of very specific motivations for tourists to visit this site (although they may be applied to other film tourism sites as well). These range from the 'iconic attractions within *The Lord of the Rings',* 'natural scenery of Hobbiton', the movie set itself and the 'fantasy theme of *The Lord of the Rings*, to learning, novelty, the

---

[166] Joanne Connell, "Film tourism – Evolution, progress and prospects", in *Tourism Management* 33, 2012, pp. 1016-1020.

[167] Stefan Roesch, *The Experiences of Film Location Tourists,* p. 102.

[168] Anne Buchmann, "From Erewhon to Edoras: Tourism and Myths in New Zealand", in *Tourism, Culture and Communication* 6(1), 2005; Roger Riley & Carlton S. Van Doren, "Movies as tourism promotion: a 'pull' factor in a 'push' location", in *Tourism Management,* 1992, pp. 267-274.

comparison of the place in the novel to the film location, satisfying children's *The Lord of the Rings* interest, and to fulfilling personal needs.[169]

However, Stefan Roesch adds that film tourists are often not able to identify precisely what their main motivations are. They may have several different motivations that coexist harmoniously without a stated preference for one over the other. He also adds that some tourists are even motivated by a desire to learn about the technical aspects of filming. Some tourists would also want to be present for filming – to see a movie or TV series being made, while for others simply standing on a set or location is a privilege and the fulfillment of a long-held dream.[170] There appears to be a myriad reasons motivating tourists to participate in film tourism.

One of the most widely cited and generic classifications of the motivations of film tourism is Nicole Macionis's typology which works along a continuum of increasing interest in film and increasing self-actualisation motivations. She suggests three types of film tourist and associated motivations:

- Serendipitous film tourist: may or may not participate in film tourist activities, but their presence in a film destination is unrelated to the film. Motivations based on social interaction and novelty;
- General film tourist: participates in film tourist activities, but were not specifically attracted to a destination because of a film. Motivations based around novelty, education and nostalgia; and
- Specific film tourist: actively visits a destination to seek locations viewed in a film. Motivations might include nostalgia, romance, fantasy, self-identity and self-actualisation, and might also be rooted in the idea of pilgrimage.[171]

4.5. New Zealand: *The Lord of the Rings* and *The Hobbit*

---

[169] Kamal Singh, *Film-induced tourism: motivations to the Hobbiton movie set as featured in The Lord of the Rings,* (La Trobe University: BB (Hons) thesis, 2003.
[170] Stefan Roesch, *The Experiences of Film Location Tourists,* p. 103.
[171] Joanne Connell, "Film tourism – Evolution, progress and prospects", in *Tourism Management* 33, 2012, p. 1016.

Perhaps the most iconic, most cited and most seminal case study of film tourism is associated with *The Lord of the Rings* trilogy and *The Hobbit,* written by J.R.R. Tolkien between 1937 and 1955. Turned into some of the highest-grossing films of all time from 2001 to 2003 and 2012 to 2014 respectively by Peter Jackson,[172] the fictional Middle-Earth found its home in New Zealand. This association has been both cemented and enhanced by New Zealand's national tourism agency using the links to Middle-Earth to promote its country's tourism, even branding itself as 'The Home of Middle-Earth'.[173] The New Zealand government has even appointed a 'Minister of the Rings' to maximise the benefits from film tourism.[174] Tourism New Zealand estimated that the combined press promotion value of just the first two of *The Lord of the Rings* films for New Zealand tourism was around US$41 million. Additionally, the media coverage generated through the trilogy reached an estimated worldwide audience of 600 million people. A report also estimated that the media exposure of the world premiere of *The Lord of the Rings: The Return of the King* in Wellington was worth NZ$25 million in free advertising.[175] This epitomizes the success of film tourism as a destination developer.

Between 2001 and 2002, the New Zealand government invested NZ$9 million in order to maximise the marketing effects initiated by the movie trilogy. Unfortunately, it is not possible to quantify the influx of tourists generated by *The Lord of the Rings* movies, but a few examples highlight their impact on many travel decisions. In Wellington, the exhibition '*The Lord of the Rings* Motion Picture Trilogy' at Te Papa Tongarewa Museum was so successful that it was toured around the world. Between 19 December 2002 and 21 April 2003, the exhibition attracted 219 539 visitors to the museum – the highest number ever achieved by a temporary exhibit at the museum.[176]

Since 2002, even New Zealand's national airline, Air New Zealand, has been promoting itself as the 'Airline to Middle-Earth' and their campaign has been very successful. Several of the airline's aircraft sport liveries associated with the films, and in-flight entertainment, the airline's advertisements and even coffee cups feature film-related images and information (see Figure 9).[177] One of the actual film sets,

[172] Box Office Mojo, *All Time Box Office*, Available: http://boxofficemojo.com/alltime/world/, 5 January 2014.
[173] Tourism New Zealand, *Explore the real Middle-Earth when you visit New Zealand*, Available: http://www.newzealand.com/int/, 13 December 2013.
[174] M.K. Smith *et al., Key Concepts in Tourist Studies,* p. 73.
[175] Stefan Roesch, *The Experiences of Film Location Tourists,* p. 9.
[176] Stefan Roesch, *The Experiences of Film Location Tourists,* p. 10.
[177] Anne Buchmann, "From Erewhon to Edoras: Tourism and Myths in New Zealand", in *Tourism, Culture and Communication* 6(1), 2005, p. 182.

Hobbiton, used in both *The Lord of the Rings* and *The Hobbit* franchises, has been turned into a permanent and very successful tourism destination in Matamata (see Figure 10).[178] A dozen tour operators offer location tours, ranging from half-day tours to 10-day-long itineraries. Film tourism associated with *The Lord of the Rings* and *The Hobbit* has brought millions of dollars into New Zealand and has exposed the country to the world in a fashion that Roesch indicates can only be described as 'priceless'.[179]

Figure 9: Air New Zealand airplane decorated with Smaug livery from *The Hobbit*

Source: goo.gl/8Vfkot, accessed: 6 December 2016.

---

[178] Hobbiton Movie Set Tours, *Explore the real Middle-Earth*, Available: http://www.hobbitontours.com/Home/tabid/38/Default.aspx, 2012.
[179] Stefan Roesch, *The Experiences of Film Location Tourists,* p. 10.

Figure 10: A visitor wearing a hobbit costume in Hobbiton, Matamata

Source: goo.gl/DvQvBP, accessed: 6 December 2016.

4.6. Conclusion

This section summarized some of the main theory and case studies involving film tourism. It started off by looking at the origins of film tourism and its sister niche of literary tourism. Next, it provided a brief description of some notable film and literary tourism case studies, including *The Twilight Saga, Angels & Demons, The Da Vinci Code, The Millennium Trilogy,* the *Outlander* series, *Harry Potter, Game of Thrones* and *The Vampire Diaries.* This section also looked at how film can be used as a destination marketing tool to create or reinvent a favourable destination image, leading to destination development. It also looked at what has been researched with regards to film tourists themselves and focused on the motivations driving these tourists to visit film locations. The final part of this section looked at the most famous case study of film tourism, that is, New Zealand as Middle-Earth from *The Lord of the Rings* and *The Hobbit* trilogies. Thus the research across continents, over time and spanning different film genres underscores the incredible success of film as a destination developer in the form of film tourism.

SECTION 5: INTERNATIONAL BEST PRACTICE IN AN ESTABLISHED FILM TOURISM DESTINATION – THE UNITED KINGDOM

5.1. Introduction and rationale

This section focuses on the United Kingdom as an example of an established film tourism destination. This section will begin by looking at the film tourism industry in the UK. Next, it will describe some of the film tourism products on offer in the UK through the use of case studies. The final section will describe the film tourism process, in other words, how a film moves from pre-production to a film tourism product. Much of this research has been collected through primary research during a research trip in August 2016. For a detailed summary of the interviews conducted, site visits undertaken and materials collected during this, please see Annexure 2.

The UK was selected for this study for a variety of reasons. Firstly, the UK's tourism organisations were some of the first to tap into the potential of film tourism. In fact, the British Tourist Authority produced one of the first movie maps the mid-1990s and the UK has since become infamous for these movie maps related to specific films or the film heritages of a specific region.[180]

Secondly, the UK may be considered as one of the market leaders not only in the development of film tourism products, but also in utilising the promotional opportunities provided by films and TV series. An example of this would be 'Welcome to Great Britain' campaign that is sanctioned by the Prime Minister and uses well-known films, like *Paddington* and *James Bond*, to promote Great Britain. (See Figure 11)

Thirdly, one of the main concerns of this study is to make recommendations regarding the development of the South African film tourism industry as a subsector of the creative industries. Since the South African tourism industry is still very much dependent on international domains to increase tourist visitation figures

---

[180] R. Riley *et al.*, "Movie-induced tourism", in *Annals of Tourism Research* 25(4), 1998, p. 920.

and to increase tourism's contribution to the GDP, we needed to take cognisance of international best practice in one of South Africa's largest source markets – the UK. These experiences in the international domain would, in turn, be the expectations of the international tourists when they travel to South Africa.

Lastly, the UK and South Africa have a longstanding relationship of cooperation when it comes to the film industry. This relationship was recently cemented when South Africa and the UK signed a lucrative new television deal in mid 2016. The new agreement, which forms part of an existing treaty between the two countries, will strengthen ties, share knowledge and ideas and stimulate economic growth through co-production in the television industry. The treaty was negotiated by Britain's Department for Culture, Media and Sport, the British Film Institute (BFI) and South Africa's Department for Arts and Culture.[181]

Figure 11: The *Paddington* 'Film is great' campaign

---

[181] Channel 24, *More proof that South Africa is turning into little Hollywood,* Available: http://www.channel24.co.za/TV/News/more-proof-that-south-africa-is-turning-into-little-hollywood-20160712?isapp=true, 12 July 2016.

5.2. Film tourism in the United Kingdom

The realisation that film tourism was a phenomenon with great potential in the UK and the consequent attempts to cater for film tourists can be traced back to the 1990s. However, initially some of the stakeholders, like the national tourism organisations, had serious doubts about the value and impact of this new type of niche tourism. Thus in the early stages, film tourism was primarily limited to the production of the 'movie maps'. VisitBritain has been promoting film tourism through this medium for at least fifteen years. They have been involved with campaigns for a variety of films, such as *The BFG, Spectre, Skyfall, Quantum of Solace, Paddington, Sherlock Holmes, Robin Hood* and *The Da Vinci Code.*[182]

As already mentioned, the film industry in the UK is quite an illustrious one. Recently, Creative England and VisitBritain commissioned Olsberg-SPI, a strategy consultancy for the creative industries,[183] to conduct a research study on film tourism in the UK. The primary research undertaken for this project provided clear evidence that tourists will travel to sites specifically because they have been depicted in films and TV series. 36.1% of all international tourists and 11.6% of all domestic tourists surveyed on site at six film tourism locations studied for this project were found to be core film tourists, that is, a screen production was the primary motivator for their visit.[184]

The value of these visits is significant, with the best-performing sites attracting day-spend value from international visitors of up to £1.6 million annually. Combined with the day-visit value of domestic core film tourists, the best performing site saw £4.3 million in total screen tourism spend annually. International

---

[182] VisitBritain, "Welcome address", presentation at *Seen on Screen: The International Screen Tourism Conference 2016,* London (UK), 24 November 2016.
[183] Olsberg: http://www.Olsberg-SBI.co.uk, 24 November 2016.
[184] Olsberg-SPI, *Quantifying Film and Television Tourism in England*, (London: Olsberg-SPI, 2015).

core film tourism was valued in the range of £100 million-£140 million for the UK in 2014, which was considered to be a conservative estimate.[185]

The Olsberg-SPI study also found that different types of productions can induce film tourism, including period and contemporary stories, family content, science fiction, fantasy, and even dark stories. Film tourism was also detected across a range of locations, including heritage buildings, a town, a village, and a countryside site. The top-three performing sites featured iconic locations that were depicted clearly on screen and were central to the plot. All three were also featured in film franchises or television series – suggesting that extended on-screen exposure creates the biggest film tourism impact. Curiously, some film tourists seemed reluctant to admit that a film or television drama had influenced their visit, with a perception that the activity is somehow an uncultured undertaking. This trend was particularly prevalent at historic and heritage sites.[186]

The Olsberg-SPI study also found that screen exposure can have a rapid impact on a destination, inducing tourist visits shortly after a film or TV production is released or, in some cases, while it is still in production. Film tourism's effects can be long-lasting, depending also on the longevity and popularity of the production. However, film tourism was also found to be unpredictable. As mentioned earlier, the success of any film or television drama is not guaranteed, and the effects in inducing visits can be complex and costly. In cases where film tourism does occur, locations should consider how to cater for these tourists, alongside an existing tourism offer. In addition to proving that film tourism is a very important industry in the UK, the study also found that given the high levels of feature film and high-end television productions in the UK, film tourism opportunities are expected to increase in the UK in the coming years.[187]

5.3. Film tourism products in the United Kingdom

There are a variety of film tourism products on offer in the UK. These represent the main categories:

- Guided tours

---

[185] Olsberg-SPI, *Quantifying Film and Television Tourism in England*, p.1.
[186] Olsberg-SPI, *Quantifying Film and Television Tourism in England*, p.1.
[187] Olsberg-SPI, *Quantifying Film and Television Tourism in England*, p. 1.

Guided tours are a staple of many forms of tourism. Guided tours in film tourism can include walking tours, private tours or group tours. However, guided tours to film locations are quite tricky to handle, since locations are often altered digitally to enhance their visual appeal for the film and visitors might find it difficult to recognise the site. Therefore, film tourist guides will often carry around screenshot-stills from the film or TV series in order to demonstrate how the site fits into a certain scene in the film.

Numerous site visits were undertaken during the primary research collection trip for this study. This included a walking tour of *Harry Potter* filming locations in London, as part of the *Big Bus Tour London* tour. This tour was a free option on the general tour, and it is quite demonstrative of the popularity of film tourism that a large tour bus company has made a film-based walking tour part of its itinerary. During the tour, the researchers were given the opportunity to observe how a guided walking tour based on visiting filming locations is conducted. The tour was quite popular with in excess of 50 individuals attending. In this instance, the guide would link the filming location in with the movie by showing a screenshot of that particular location's scene in the movie. The guide would also try to replicate what viewers saw in the movie with the actual location in front of them, e.g. the guide waited until the No 19 bus drove through Piccadilly Circus – in *Harry Potter and the Deathly Hallows Part 1,* the main protagonists narrowly escape being run over by this very bus in Piccadilly Circus.[188]

Another type of guided tour is the private full-day guided tour. South West Select Tours offers a tour like this, visiting *Poldark* locations in Cornwall, England by private vehicle. The tour included visits to locations used for filming of season one of the *BBC* drama *Poldark*, including: Church Cove and the Church of St. Winwaloe, near Gunwalloe; Porthgwarra Cove; Botallack Mine (a part of the UNESCO World Heritage Site of Cornwall and West Devon Mining Landscape); and Lamorna Cove (used in the upcoming second season of the series). The tour is an interesting blend of filming locations with other interesting and notable Cornish facts, history and attractions. The guide brought in an element of authentic Cornish culture by recommending Cornish cuisine. The guide also made use of screenshots of a particular location's scene in the series, since the

---

[188] Location visit: Charlene Herselman, *Harry Potter* walking tour, London, England. 2016-08-17.

sites visited were mostly landscapes for scenic backdrops. Some *Poldark* souvenirs, e.g. postcards and the original series of books by Winston Graham, were available on sale at a Porthgwarra restaurant.[189]

Another type of guided tour is the standard group tour. In this kind of tour, site visits took in several *Outlander* locations near Edinburgh, Scotland with Slainte Scotland Tours. This tour included visits to locations used for filming of season one of the *Starz* drama *Outlander*, including: Doune Castle, Falkland, Culross, Midhope Castle and Blackness Castle. The tour was attended by six individuals from South Africa, Finland and the United States. The guide encouraged visitors to enjoy lunch at the Covenanter Hotel in Falkland, used in *Outlander* as Mrs. Baird's B&B in Inverness, thus promoting local business. The guide did not make use of screenshots of that particular location's scene in the series, since most of the *Outlander* locations are not essentially augmented by CGI and sites are generally instantly recognisable. Some *Outlander* souvenirs, such as scarves, jewellery, key rings and the original series of books by Diana Gabaldon, were available on sale at Blackness Castle.[190]

- Film museums

The site visit for this type of film tourism attraction was the London Film Museum in Covent Garden. It was a self-guided visit to observe a unique film tourism attraction – a museum of film. However, the museum does provide a map with information about the exhibitions to the visitor. At present, the museum's exhibition is dedicated to the vehicles used in the *James Bond* series, especially *Spectre*. Visitors can see the cars and boats used in instalments throughout the series, including cars that were 'destroyed' in the process of filming, e.g. the Aston Martin DBS in *Casino Royale*. Several other *James Bond* related items are also on display, e.g. storyboards, costumes, props and filming paraphernalia such as clapperboards. The museum also includes a *James Bond* souvenir shop.[191]

---

[189] Location visit: Charlene Herselman, full-day, private guided tour of *Poldark* filming locations, Cornwall, England. 2016-08-20.

[190] Location visit: Charlene Herselman, *Outlander* tour, Edinburgh, Scotland. 2016-08-27.

[191] Location visit: Charlene Herselman, London Film Museum, Covent Garden, London, England. 2016-08-18.

- Studio tours

  Perhaps the most famous studio tour in the UK, if not the world, is the Warner Bros. Studio Tour London – the Making of *Harry Potter* in Leavesden, England. This is a highly popular tour of the film studios where most of the *Harry Potter* films were produced. The tour is conducted through an audio-visual guide (but can also be self-guided), and it also includes videos, additional photographs and interviews, as well as a cinema experience. The attraction itself is an enormous studio space exhibiting full sets, props, furniture, models, drawings, costumes, wigs and prosthetics, and animatronics used during filming. The tour also features interactive displays where visitors can meet prop makers, learn about the special effects used in the films, and experience the filming process by 'acting' in front of a camera. Visitors can purchase some of the food items featured in the films, such as butterbeer, chocolate frogs and Bertie Bott's Every-Flavour Beans, while several souvenir stores sell a multitude of *Harry Potter* items, from scarves and full Hogwarts uniforms to keyrings, wands and jewellery.[192]

- Movie maps

  Movie maps are produced as a relatively inexpensive way to tap into film tourism, while containing all the information necessary to provide a satisfactory film tourism product. In most cases, these maps are used as part of a self-guided tour and the benefit of this is that the visitor is entirely in charge of how much time they want to spend at a specific site. These movie maps can either be based on a region (see Annexure 3)[193] or based on a specific film (see Annexure 4).[194]

---

[192] Location visit: Charlene Herselman, Warner Bros. Studio Tour London – the Making of Harry Potter, Leavesden, England. 2016-08-18.
[193] VisitScotland & The Highland Council, *The Highland and Skye Movie Map,* Available: https://static.visitscotland.com/pdf/highlands-movie-map.pdf, 2015.
[194] VisitScotland, *Sunshine on Leith Locations,* Available: http://edinburgh.org/media/52185/SOL_MovieMap_ONE_SIDE.pdf.

5.4. From film to tourism

The process of making a film or TV series and eventually turning it into a film tourism product or marketing strategy can be quite a lengthy, challenging and risky endeavour. In the UK, the following organisations play a role in the film tourism process:

- Film organisations, like Creative England:

  These organisations function as a 'welcoming mat' for film productions wanting to film in that country and ease the filming process for them. Creative England invests in and supports creative ideas, talent and businesses in film, TV, games and digital media. Creative England's Production Services team provides a free film office service to productions filming in England, outside London, to create investment, jobs and profile. Working in partnership with the British Film Commission to promote England internationally, Creative England is the "one-stop shop" for locations, studios, facilities and crew. From sourcing locations to negotiating film permissions, the organisation connects film and TV programme makers to the people, places and facilities that make England an amazing place to film. Between 2013 and 2015, Creative England have helped 1,936 productions to film on location in the English regions, bringing over £171 million to local economies and 10 000 days of work for local crews. The organisation also provides guidance for destinations used as film locations on how to be 'film-friendly' and how to deal with film tourism that often follows when a district, region or town is featured in a particular film.[195]

- Film offices, like Film London or the Highlands of Scotland Film Commission:

  Film London is London's leading film industries agency. The organisation connects ideas, talent and finance to develop creative culture in the city that delivers success in film, television, animation, games and beyond. They work to sustain, promote and develop London as a global content production hub, support the development of the city's new and emerging film-making talent and invest in a diverse and rich film culture. They also aim to ensure the capital is a thriving centre for the creative industries sector that enrich the city's businesses and its people. Film

---

London engages in a variety of activities from encouraging investment to training emerging film-makers, funding film exhibitors to inspiring film-lovers.[196]

They have various segments offering various film-related services:[197]

- The talent development and production team supports new and emerging film-makers in London through funding, training and mentoring.

- The production support and business development team promotes and supports all areas of the screening industries, from film and television to animation, games and visual effects (VFX). They offer expert advice on London locations and studio spaces, also providing guidance on permissions, legalities and the filming code of practice. They also provide networking opportunities and career support, and attend major film festivals around the world to promote London's world-class facilities, locations and talent to the international market.

- Film Hub London is a network for all film exhibitors across the city, like community film clubs.

- Film London is also involved in film promotion and tourism: they engage audiences from around the world with London's film culture, promoting the city as a hotspot for film tourism and encouraging engagement with film in all forms. They also produce the London Movie Map, which allows film-lovers to tour the city and visit the locations of their favourite London movies.

- The Film London's Artists' Moving Image Network (FLAMIN) supports the development and promotion of emerging artist filmmakers.

- London's Screen Archives work to preserve and share the city's film heritage. The team supports over 100 archives, museums and libraries in the capital, helping to collaborate on projects, make their moving image collections more accessible, and bring screen heritage alive for Londoners.

- The British Film Commission maximises and supports the production of international feature film and television in the UK. They strengthen and promote the UK's production

---

[196] Personal interview: Matti Allam (Project Development Coordinator), Film London, 2016-08-24.
[197] Film London, *What We Do,* Available: http://filmlondon.org.uk/about/what-we-do, 2016.

infrastructure and policies, and provide guidance, support and knowledge to international productions.

A much smaller organisation, the Highlands of Scotland Film Commission employs just two film officers to provide location support to film productions. This Film Commission does not require film productions to apply for extensive permits, merely requesting that they inform them of when and where they would like to film.[198]

- Tourism organisations, like VisitScotland:
VisitScotland, formerly the Scottish Tourist Board, is the national tourism agency for Scotland. It is an executive non-departmental public body of the Scottish Government, with offices in Edinburgh, Inverness, and London as well as other parts of Scotland. It operates alongside VisitBritain, an organisation with a similar remit for Great Britain as a whole. One of the organisation's tasks is attracting visitors to Scotland, which it does through advertising, promotional campaigns, as well as encouraging press articles on Scotland. VisitScotland also aims to work with the tourism industry in Scotland to maintain standards in visitor attractions and accommodation provision. One aspect of VisitScotland's work is managing a network of websites featuring a variety of travel interest and holiday activity themes.[199]

A model representing the film tourism process in the UK was drawn up for the purposes of this research so as to develop a possible and viable process which could be transposed onto the South African film tourism industry. (See Section 8). This is illustrated in Figure 12 below and sets out the different stages. When it is decided that a movie will be filmed in a certain region, the production team usually contacts the national film organisation for that country, in this case Creative England or Creative Scotland. Occasionally, they will directly contact a local film office, local tourism bureau or the national tourism organisation, who will then refer them to a national film organisation. Based on the individual needs of each film production, the national film organisation will then consult with local film offices, like the Highlands of Scotland Film Commission, to locate ideal filming locations and crew for that specific

---

[198] Personal interview: Lawrence Sutcliffe (Film Officer), Highlands of Scotland Film Commission, 2016-08-24.
[199] Personal interview: Jenni Steele (Film and Creative Industries Manager), VisitScotland, 2016-08-23.

production. At the same time, the national film organisation will inform the national tourism organisation, like VisitScotland or VisitBritain, of the potential production and the national tourism organisation will have the option to get involved in the production. This decision will of course be simple when what is portrayed in the film is in alignment with the destination image. The national tourism organisation will also often receive the script of the film or TV series to help guide their decision. If the tourism organisation does decide to get involved, they will liaise directly with the production company to determine the parameters of their collaboration.

Figure 12: The film tourism journey – from pre-production to tourism destination, UK
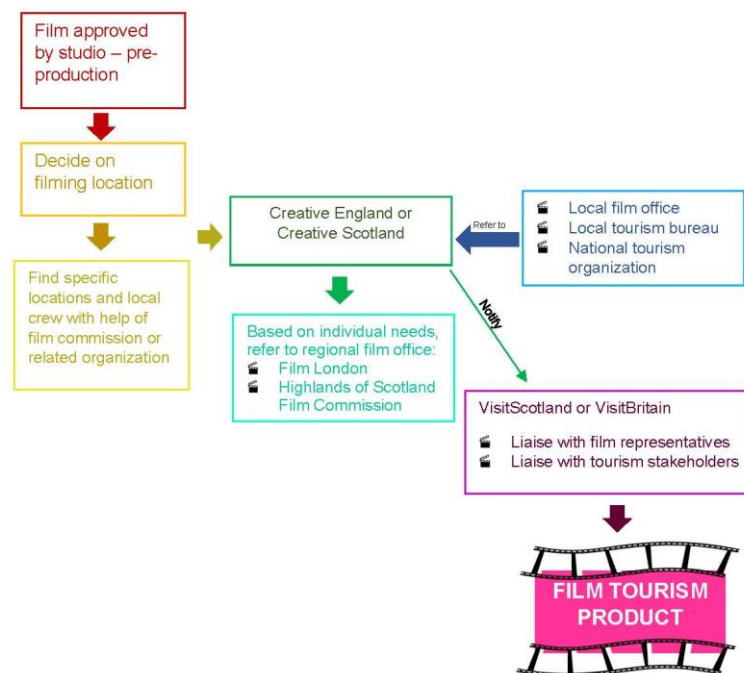
5.5. Conclusion

This section reflected on international best practice examples in the UK as a world leader in the film tourism industry. It first outlined the film tourism industry in the UK, quantifying its success. Next, it described some of the most established film tourism products on offer in the UK. The final part of this section explored the process of turning a film into film tourism, devising a model for possible use and adaptation on the South African context.

SECTION 6: INTERNATIONAL BEST PRACTICE IN DEVELOPING FILM TOURISM DESTINATIONS – INDIA & NIGERIA

6.1. Introduction

In this section, a brief overview of India's film tourism potential will be provided. India was selected because of the fact that despite having a world-renowned and very well-developed film industry both in terms of "Bollywood" and filming within India, film tourism is really only starting to take off in the country. South Africa and India are thus very much in the same phase of film tourism development, and it would be prudent to consult the experience of a destination with a relatively similar level of development. Additionally, India has recently been targeted by the NDT as a region South Africa would like to draw more tourists from. India's potential for outbound tourism is growing and at a recent conference on film tourism in London, Navneet Bali, a representative of Cox & Kings Tour Operators, stated that "[i]f you want to be a top five destination, get into Bollywood".[200] Considering that a number of Bollywood productions have already been filmed in South Africa, it seems that film tourism might in fact be an excellent avenue to grow the number of Indian tourists visiting South Africa. Nigeria will also briefly be considered, being South Africa's closest competitor on the African continent in terms of its film industry, but also a market from which South Africa is keen to draw tourists.[201]

---

[200] Navneet Bali, "Bollywood in Europe", presentation at *Seen on Screen: The International Screen Tourism Conference 2016,* London (UK), 24 November 2016.

[201] Anon., South African Tourism opens West African marketing office in Lagos, Nigeria, http://www.southafrica.net/media/en/news/entry/press-release-south-african-tourism-opens-west-african-marketing-office-in, 28 January 2014.

6.2. Film tourism potential in India

The beginning of the film industry in India can be traced back to the Lumière brothers who introduced filming technology to Mumbai in July 1896.[202] Since then the film industry in India has grown to be, in terms of the number of films produced, the largest in the world.[203] While the economic return has been far higher in countries like the USA, due to problems including "low infrastructure penetration; slow growth in average ticket price; a complicated tax regime; piracy; and multiple layers of bureaucracy",[204] the Indian film industry still has a strong and growing local and global support base.[205]

Recent years have also seen an increase in popular international films focusing or using India as a backdrop. These include: *Million Dollar Arm; Eat, Pray Love; Point Break; The Second Best; Exotic Marigold Hotel; The Hundred Foot Journey; The Darjeeling Limited; Life of Pi; Mission Impossible IV; The Best Exotic Marigold Hotel; Jobs* and *Slumdog Millionaire*.[206] Producers are often criticised for misrepresenting India as merely the "exotic" India, the "mystical east" or creating a "reductive picture" of India where the West, in contrast, is portrayed as "superior".[207] Sohinee Roy, for example, explores how the film, *Slumdog Millionaire,* presents "misperceptions about India (and the East)". She further emphasises that these films "continue to support the dominant Western view of the Subcontinent as one glorious adventure that all ends well for the protagonist".[208] Roy warns that "*Slumdog Millionaire*'s neoliberal [sic] is dangerous because it is the source of its cinematic pleasure" and that the film "does not explore the deeper reason for poverty in India".[209] In "Touristic mobilities in India's slum spaces", authors Anya Diekmann and Kevin Hannam also reinforce this by explaining that films like *City*

---

[202] Rajinder Dudrah and Jigna Desai, *The Bollywood reader,* (UK: McGraw-Hill Education, 2008), p. 3.

[203] Deloitte reports that 1500 to 2000 films are produced every year in more than 20 languages.

[204] Deloitte, *Indywood. The Indian Film Industry,* (Deloitte Touche Tohmatsu India, 2016), p. 5.

[205] Adeline Pissang, *Bollywood - The History and Key Elements of Bombay Cinema; With an Excursus on Gurinder Chadha's Cross Cultural Film "Bend It Like Beckham*, (Grin Verlag, 2004), p. 3.

[206] Deloitte, *Indywood. The Indian Film Industry*, p. 40.

[207] Sohinee Roy, "Slumdog Millionaire: Capitalism, a Love Story", in *The Journal of Popular Culture* 49(1), 2016, pp. 155-173.

[208] Sohinee Roy, "Slumdog Millionaire: Capitalism, a Love Story", in *The Journal of Popular Culture* 49(1), 2016, p. 162.

[209] Sohinee Roy, "Slumdog Millionaire: Capitalism, a Love Story", in *The Journal of Popular Culture* 49(1), 2016, p. 173.

of Joy and *Slumdog Millionaire* highlight poverty in India and that films (and slum) tours are often "voyeuristic" and filled with "postcolonial characteristics".[210]

Despite the concerns relating to this negative or fragmented portrayal of the country on screen, films produced in and about India have been a massive draw card to the country. The article, *Film industry in India: New Horizons*, found for example that:

> …[t]here are also ample opportunities for inbound tourism beyond popular destinations such as Goa, Kerala and Rajasthan. Indian films can be a great platform to showcase the country's rich cultural heritage, variety of travel destinations and diversity in cuisine to the world.[211]

The *Make In India* campaign, a marketing campaign aimed at making India a global manufacturing hub, launched by Prime Minister Narendra Modi in September 2014, has identified media and film as one of its key development sectors.[212] Under this campaign "…co-production agreements have been signed with Italy, Germany, Brazil, UK, France, New Zealand, Poland, Spain, Canada, China and Korea…[and an] [a]greement with Australia is in the pipeline".[213] Furthermore, "…to promote India as a location destination for foreign production houses, the government is setting up a film facilitation unit with the help of the National Film Development Corporation for facilitation of film shooting in India",[214] as well as production incentives for producers and states.[215]

---

[210] Anya Diekmann & Kevin Hannam, "Touristic mobilities in India's slum spaces", in *Annals of Tourism Research* 39(3), July 2012, pp. 1315-1366.

[211] Ernst & Young and LA Film Council, *Film industry in India: New horizons*, (India: Ernst & Young, 2012), p. 15.

[212] *Make in India: The vision, new processes, sectors, infrastructure and mindset*, Available: http://www.makeinindia.com/article/-/v/make-in-india-reason-vision-for-the-initiative, 07 December 2016.

[213] *Make in India- Media and Entertainment*, Available: http://www.makeinindia.com/sector/media-and-entertainment , 07 December 2016. An overview of these treaties are tabulated in Deloitte, *Indywood. The Indian Film Industry,* 2016. p. 40.

[214] *Make in India- Media and Entertainment*, Available: http://www.makeinindia.com/sector/media-and-entertainment, 07 December 2016.

[215] Deloitte, *Indywood. The Indian Film Industry,* 2016. p. 43.

While the scene has thus already been set for India to be a film shooting location, much has also been done to promote tourism growing from this industry. The Ministry of Tourism and the Ministry of Information and Broadcasting already signed a MoU in 2012 to provide:

> …strong support to film tourism in a bid to give a fillip to the "Incredible India" campaign and cinema as its sub-brand at various international film festivals and markets abroad. According to the MoU, the Ministry of Tourism will provide budgetary support for identified film festivals and offer single-window clearance permission to shoot films. This is expected to create a film tourism industry that will promote India as a filming destination for domestic and foreign film producers.[216]

As a part of this support, the Minister of Tourism aims to promote film tourism as a "niche tourism product" implementing guidelines that will extend "Central Financial Assistance to various State Governments/Union Territory Administrations, for promotion of Film Tourism… [t]he films for Central Financial Assistance are selected based on the potential exposure they can provide for promotion of tourism destinations and locations".[217] To further promote film tourism in 2013 and 2014, the Ministry of Tourism and the Ministry of Information and Broadcasting have "jointly participated in the Cannes Film Festival & Market, 2013; International Film Festival of India (IFFI) Goa; and Film Bazaar, Goa".[218] The Minister of Tourism has also created a National Tourism Award in 2012 for the "Most Film Promotion Friendly State/UT (Union Territory)" to encourage the State Governments and Union Territories to facilitate filming in their State/UT".[219]

These formal agreements, as well as the long-standing history of film making in India, local support of home-grown films and popularity of India as a filming location lends itself towards further development in

---

[216] Ernst & Young and LA Film Council, *Film industry in India: New horizons*, p. 15.

[217] *LA INDIA Film council: Potential for film tourism in the Country*, Available: http://www.laindiafilmcouncil.org/ potential-for-film-tourism-in-the-country, 07 December 2016.

[218] *LA INDIA Film council: Potential for film tourism in the Country*, Available: http://www.laindiafilmcouncil.org/ potential-for-film-tourism-in-the-country, 07 December 2016.

[219] *LA INDIA Film council: Potential for film tourism in the Country*, Available: http://www.laindiafilmcouncil.org/ potential-for-film-tourism-in-the-country, 07 December 2016.

the film tourism industry. In September 2016, a Deloitte report entitled *Indywood: The Indian Film Industry*, explored the success of the Indian film industry and the potential for growth that film tourism specifically has in the country.[220] The authors found that while film tourism is still "untapped", the country can "…offer various benefits to film makers such as scenic and diverse locations, cost-efficiency benefits, skilled yet inexpensive manpower, and local talent". [221]

The benefits that film tourism can bring to the country include:

- the promotion of the tourism industry;
- the boosting of local film production;
- the creation of extensive employment;
- the transfer of technology and technological skills; and
- the inflow of foreign currency.[222]

Apart from the monetary support and setting up of infrastructure like cinemas in villages, the government is also starting to implement a far simpler process to get filming permission and to produce more films and bring a variety of stakeholders to the country. Deloitte and LA India Film reported in 2015 that: "currently about 70 approvals and licences from as many as 30 authorities are required for shooting films in India".[223] To address this, a "single Window Clearance" through the Film Facilitation Office (that is represented by strategic ministries including Home, Tourism, Culture, External Affairs, Civil Aviation, Defence, and Railways) was recently proposed to coordinate and provide quick clearances.[224]

This "Single Window clearance" model will consist of a process that includes:
- applying through an online portal and tracking the application through this portal;
- a pre-shoot meeting that consists of a detailed questionnaire;

---

[220] Deloitte, *Indywood. The Indian Film Industry,* 2016, p. 21.
[221] Deloitte, *Indywood. The Indian Film Industry,* 2016, p. 21.
[222] Deloitte, *Indywood. The Indian Film Industry,* 2016. p. 21.
[223] Deloitte, *Indywood. The Indian Film Industry,* 2016. p. 21; LA India Film, Federation of Indian Chambers of Commerce and Industry (FICCI), The Film & Television Producers Guild of India LTD & Ernst & Young, *Unleashing the power of film tourism: the first step*, (India: Ernst & Young, 2016), p. 5.
[224] Deloitte, *Indywood. The Indian Film Industry,* 2016. p. 46.

- timely coordination with notifications and documents alerted through the online portal;

- and a grant of approval that allows for flexibility, enforcement and security.[225]

To further enforce the smooth running of film tourism in India, a research team working on film tourism in this country suggested the setting up of a National Film Commission as well as a Film Commission at the State level as was done in the UK (British Film Commission and Irish Film Board); Australia (Screen Australia); and North America (Creative British Columbia and Missouri Film Office).[226] This appears thus to be a key element in the establishment and development of the filming and concomitant film tourism industries.

6.3. Film tourism potential in Nigeria

The origins of the Nigerian film industry can be traced back to the 1960s and 1970s when local Nigerian filmmakers began producing celluloid-formatted films.[227] This industry, now popularly known as Nollywood, was eventually to burgeon into the third largest industry after Hollywood and Bollywood.[228] More recently it has been suggested that Nollywood has even surpassed Hollywood "as the world's second largest movie industry by volume, right behind India's Bollywood".[229] It is estimated that Nigerian filmmakers produce between 500 and 1 000 movies per annum for the home-video market generating between $250 million and $500 million annually,[230] with some reports claiming an impressive $590 million a year.[231]   Nollywood is also the country's second largest employer.[232]

---

[225] LA India Film, Federation of Indian Chambers of Commerce and Industry (FICCI), The Film & Television Producers Guild of India LTD & Ernst & Young, *Unleashing the power of film tourism: the first step*, p. 20.
[226] LA India Film, Federation of Indian Chambers of Commerce and Industry (FICCI), The Film & Television Producers Guild of India LTD & Ernst & Young, *Unleashing the power of film tourism: the first step*, pp. 28-37.
[227] A. Adesokan, "Nollywood and the idea of Nigerian cinema", *Journal of African Cinemas*, vol. 4, issue 1, July 2012, p. 81.
[228] P. Hugo, *Nollywood*, New York, Prestel, 2009.
[229] J. Bright, *Meet 'Nollywood': The second largest movie industry in the world*, 24 June 2015 Available at: http://fortune.com/2015/06/24/nollywood-movie-industry/
[230] P. Hugo, *Nollywood*, New York, Prestel, 2009.
[231] Ekenyerengozi Michael Chima, *Nollywood Can Turn Nigerian Tourism Into a Billion Dollar Industry,* Available: http://www.indiewire.com/2016/04/nollywood-can-turn-nigerian-tourism-into-a-billion-dollar-industry-2-287791/, 12 April 2016.
[232] Rebecca Moudio, *Nigeria's film industry: a potential gold mine?,* Available: http://www.un.org/africarenewal/ magazine/may-2013/nigeria%E2%80%99s-film-industry-potential-gold-mine, May 2013.

Yet despite the prolific nature of the Nigerian film industry, film tourism in Nigeria remains an underdeveloped, if not almost non-existent, commodity. Numerous media reports do however make mention of the potential of Nigeria's film tourism industry. Ekenyerengozi Michael Chima, the publisher/editor of the *Nollywood Mirror Series*, presents a compelling argument for the Nigerian Film Corporation (NFC) and the Nigerian Tourism Development Corporation (NTDC) to take advantage of the international popularity of Nollywood. He recommends that it should be used as a vehicle for the promotion of Nigerian tourism. However, several critics have noted that, unlike Hollywood, there is no specific location for Nollywood. In reaction to this Chima argues that "the entire country of Nigeria is the location of Nollywood", since Nollywood film producers use tourist attractions in Nigeria as locations for their movies.[233] This then has the potential to be a general draw card for tourists to the country at large.

Thus, while the Nigerian film industry remains the largest on the African continent in terms of numbers, its film tourism industry has as yet not developed to any discernible degree of note. This phenomenon might be related to the nature of the industry which remains a "high-volume, low budget, straight-to-video industry" with films focused essentially on a local Nigerian market. This however has the potential to change as Nollywood becomes increasingly more popular among Nigerian expats as well as the Afro-centric market abroad which is estimated to include "tens of millions of people".[234]

6.4. Conclusion

While India has just started with the formalisation of film tourism at governmental level, it is clear from the research studies that what has been done within the past two years between organisations like Ernst and Young, Deloitte and LA India Film, and the agreements between the ministries of Tourism and Film, that film tourism is seen as a vital part of India's broader economic developmental plan. It also underscores the findings as regards film tourism in the UK. It is very apparent that cooperation between government

---

[233] Ekenyerengozi Michael Chima, *Nollywood Can Turn Nigerian Tourism Into a Billion Dollar Industry,* Available: http://www.indiewire.com/2016/04/nollywood-can-turn-nigerian-tourism-into-a-billion-dollar-industry-2-287791/, 12 April 2016.

[234] R. Foroohar, *Hooray for Nollywood*, 21 August 2014, Available at: http://time.com/3153912/hooray-for-nollywood/

and non-government institutions to operate in unison to on the one hand accommodate the filming industry in terms of facilitating their production process, and on the other, to tap into and configure the potential of the film tourism from its inception is pivotal to the success of this potentially high income generator.

SECTION 7: FILM TOURISM IN SOUTH AFRICA

7.1. Introduction

This section considers current forms of film tourism in South Africa. It starts off by reviewing the South African film industry and outlining why South Africa is such a popular filming destination. The next part of this section looks at some notable local and international films that have been made in South Africa and evaluates the film tourism potential of each. This will aid in gaining a picture of the South African film tourism industry at present and give an indication of what still needs to be done.

7.2. The film industry in South Africa

South Africa has a "vibrant, growing film industry that is growing in reputation and is competitive internationally".[235] There are a number of reasons for this, but chief amongst them is South Africa's great diversity in landscapes, which is ideal for the filming of local and foreign films. Interestingly this point aligns directly with the National Department of Tourism's slogan "A world in one country".[236] Due to this variety on offer in the country, different genres of film can be shot here. Indeed, it is one of the few places in the world that can handle a diversity of genres and film productions.[237]

---

[235] SouthAfrica.info, *South Africa's film industry*, Available: http://www.southafrica.info/business/economy/sectors/film.htm, 2 May 2013.

[236] Tourism, Available: http://www.gov.za/about-SA/tourism, 7 December 2016.

[237] A. Perry, "Africa's Starring Role: Top-notch production facilities, low labour costs and a diverse landscape won South Africa the coveted job as Hollywood's new back lot", in *Time* 177(15), 18 April 2011, p. 43.

Additionally, South Africa has highly skilled technical and production crews that are required for film productions. The country has "excellent technical capacity and infrastructure", which is evident in the facilities provided by the Cape Town Film Studios (CTFS).[238] The studios, operational since 2011, are the "first custom-built Hollywood-style film studio complex of its kind in Africa, with state-of-the-art support services".[239] South Africa also offers a variety of filming centres, with film commissions ready to assist film makers in Durban, Cape Town and Johannesburg. The latter two film centres are nicknamed "Callywood"[240] and "Joziwood".[241] It is "estimated that more than 70% of the filming and television industry in South Africa is based in Gauteng, mainly in Johannesburg".[242] The film cities of Durban, Johannesburg and Cape Town provide enough film services to host both local and international film productions. These cities are being promoted as 'film friendly' locations for the production of films, television programmes and advertisements by providing networks of services.[243] Diverse landscapes ideal for filming are also located conveniently close to the main production centres. These are some of the main factors that attract film projects to the country.[244]

Furthermore, the country appeals as a filming destination as a result of the favourable exchange rate for international filmmakers and the low production costs in the country. The film industry is very competitive internationally and it is in fact cheaper to produce a film in South Africa than in Europe or in the US.[245] In addition, the regional film commissions, offer support for funding and assist in negotiating agreements, film permits and work visas. They also facilitate the growth of the local film industry and their provincial economies by developing, promoting and coordinating film productions and promoting film locations,

---

[238] SouthAfrica.info, *South Africa's film industry*, Available: http://www.southafrica.info/business/economy/sectors/film.htm, 2 May 2013.

[239] Cape Town Film Studios, *Home*, Available: http://www.capetownfilmstudios.co.za/, 2014.

[240] The Independent, *Safe House: How one film put Cape Town's movie industry on the map*, Available: http://www.independent.co.uk/arts-entertainment/films/features/safe-house-how-one-film-put-capetowns-movie-industry-on-the-map-7851268.html, 14 June 2012.

[241] Channel 24, *Welcome to Joziwood*, Available: http://www.channel24.co.za/News/Local/Welcome-to-Joziwood-20141019, 19 October 2014.

[242] Gauteng Film Commission, *Gauteng Film Industry*, Available: http://www.gautengfilm.org.za/filming-ingauteng/film-industry, 2014; Channel 24, *Welcome to Joziwood*, Available: http://www.channel24.co.za/News/Local/Welcome-to-Joziwood-20141019, 19 October 2014.

[243] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 160.

[244] A. Perry, "Africa's Starring Role: Top-notch production facilities, low labour costs and a diverse landscape won South Africa the coveted job as Hollywood's new back lot", in *Time* 177(15), 18 April 2011, p. 43.

[245] A. Perry, "Africa's Starring Role: Top-notch production facilities, low labour costs and a diverse landscape won South Africa the coveted job as Hollywood's new back lot", in *Time* 177(15), 18 April 2011, p. 43.

thereby attracting local and foreign investments and providing an enabling environment for filming.[246] In addition, the film industry is flourishing due to support, production rebates, grants and incentives offered by a variety of private sector organisations and government departments to promote filming in the country. These include the Department of Trade and Industry (DTI), the National Film and Video Foundation (NFVF), the National Lottery, the Department of Arts and Culture (DAC) and the Industrial Development Corporation (IDC). Significant tax rebates and incentives are granted by the South African Revenue Service (SARS) in the form of deductions or allowances with regard to the production cost.[247] Thus, South Africa has all the required attributes for a country to attract film projects including infrastructures, costs, scenery, expertise and media (see Table 2).[248]

Producing films in South Africa also has significant economic benefits for the country itself. Due to filming, foreign exchange is generated as money is directly invested into South Africa's economy, contributing about R3.5 billion annually. Foreign film production is a "catalyst for both direct and indirect employment"[249] with spin-offs in sectors such as accommodation, catering and transport as well as a wide range of other tangential sectors. In addition, co-production treaties have been signed with a number of countries such as Australia, Canada, France, Germany, Ireland, Italy, New Zealand and the UK. More recently, there are also agreements between South Africa and India. A significant spin-off benefit of producing films in South Africa is the tourism induced by films, made even more significant in a country with a vibrant tourism industry is integral to the economy. This might not yet be happening on the same scale as in certain international domains where film tourism is well established, but film tourism is already prevalent in South Africa.[250]

---

[246] SouthAfrica.info, *South Africa's film industry*, Available: http://www.southafrica.info/business/economy/ sectors/film.htm, 2 May 2013; Cape Film Commission, *Filming in Cape Town*, Available: http://www.capefilmcommission.co.za/about.asp, 2012; Durban Film Office, *About Us*, Available: http://www.durbanfilmoffice.com/Aboutus, 2014; Gauteng Film Commission, *Who We Are*, Available: http://www.gautengfilm.org.za/who-we-r, 2014.

[247] A. Perry, "Africa's Starring Role: Top-notch production facilities, low labour costs and a diverse landscape won South Africa the coveted job as Hollywood's new back lot", in *Time* 177(15), 18 April 2011, p. 43; Channel 24, *Welcome to Joziwood*, Available: http://www.channel24.co.za/News/Local/Welcome-to-Joziwood-20141019, 19 October 2014; SouthAfrica.info, *South Africa's film industry*, Available: http://www.southafrica. info/business/economy/ sectors/film.htm, 2 May 2013.

[248] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 87.

[249] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 161.

[250] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 161.

Table 2: Attributes of a destination to attract film projects

Attributes of a destination	Explanation
Availability of a local film industry and film infrastructure	- Presence of film studios and production facilities - Skilled film crews/labour, resources/equipment and expertise - Film sets
Availability of supporting infrastructure	- Provision of basic needs and facilities - Established tourism and hospitality (accommodation and catering) industry to support the influx of cast and crew - Functioning transport system to support movement of cast, crew and equipment within a destination
Cost	- Favourable exchange rate for international film projects - Comparatively low production costs - Government rebate incentives
Scenery	- Diverse and attractive landscapes and recognisable attractions - Presence of film icons - Accessibility of locations - Clear link between location and story
Hassle-free productions	- Cooperation and support from government level and film commissions - Active promotion, lobbying and websites - Location scouting services - Tax breaks
DMOs and media exposure	- To grasp opportunities posed by film productions at various opportunities to promote the destination through film - Media coverage to generate awareness of the film projects

7.3. The current state of film tourism in South Africa

Due to its geographic or landscape diversity, South Africa has frequently been utilised as a stand-in location representing another place. As a result, it is often not common knowledge that a film has been shot "on-location" in the country since the storyline of the film is set elsewhere in the world. This is the case with many international productions using the above-mentioned benefits of producing films in South Africa, without it ever being mentioned in the film. Thus, film audiences may have seen much of South Africa on film in recent years, but did so unknowingly.[251]

An example of South Africa being used as a stand-in location includes *I Dreamed of Africa* (2000), a film based on the autobiography of Kuki Gallmann. The movie is set and shot in Italy and Kenya, but some scenes were filmed at the private game reserve, Zulu Nyala, at Hluhluwe in KwaZulu-Natal.[252] It was selected as the location because of its close resemblance to the book's actual setting in Kenya. The local fever trees and savannah closely resemble the Kenyan site, while the Lubombo Mountains resemble the mountains of the Great Rift Valley. As a result of bandit activity in Kenya, filming in South Africa was regarded as safer at the time. In addition, South Africa was able to provide the necessary infrastructure (technical and other) that Kenya lacked. The location filming at Hluhluwe generated employment for the local people as set builders and extras, thereby benefitting the local economy.[253] However, unfortunately no mention is made of the movie on the official website of Zulu Nyala, and so the attraction cannot benefit from any form of film tourism.[254]

The 2005 movie, *Lord of War*, featuring Nicholas Cage as an illegal arms dealer, was set in West Africa, Colombia, the US and Ukraine. Nevertheless, most on-location filming occurred in Cape Town with the

---

[251] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 162.

[252] IMDb, *I Dreamed of Africa (2000) Filming Locations*, Available: http://www.imdb.com/title/tt0167203/locations?ref_=tt_dt_dt, 2016.

[253] The Vincent Perez Archives*, I Dreamed of Africa*, Available: http://www.vincentperez.com/africa.html, 26 July 2016.

[254] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 162.

city standing in as a double for West Africa and Columbia.[255] Jared Leto, who portrayed Nicholas Cage's younger brother in the movie, referred to South Africa's uniqueness as a film location since it "can double for so much of the world".[256] This is indeed an aspect that the filming industry can capitalize on.

Another movie from the same genre that was shot in South Africa was *Blood Diamond* (2006), which was actually set in Sierra Leone in 1999 during the country's civil war. As a result of the poor infrastructure in Sierra Lone itself, the film was shot in Cape Town, Port Edward (KwaZulu-Natal) and Mozambique. Since the West African country is characterised by tropical vegetation, the Southern African filming locations with their coastal tropical regions on the eastern regions of the country were ideal for the movie.[257]

International television series have also been shot in South Africa. *Generation Kill* (2008) is an Emmy-award winning, British-American television mini-series that was set in Iraq. The storyline of this war drama revolves around the first assault led by the American forces on Baghdad in 2003. Instead of filming in war-torn Iraq, however, location shooting occurred in Southern Africa for seven to eight months. The South African film locations included off-the-beaten-track destinations like the Kalahari Half-Desert, Upington in the Northern Cape and Kragbron in the Free State.[258] While this might not have led to any form of film tourism per se, it undoubtedly did benefit these destinations in terms of direct and indirect revenue. The fourth season of the multi-award-winning US suspense television series *Homeland* (2011-present) was also filmed in Cape Town. The city acts as a stand-in location for Islamabad, Kabul and Washington D.C. Filming for the series was moved to South Africa as a result of the move of the main protagonist of the series, CIA operative Carrie Mathison (portrayed by Claire Danes), to a field-division in the Middle-East in her fight against terrorism.[259]

---

[255] A. Perry, "Africa's Starring Role: Top-notch production facilities, low labour costs and a diverse landscape won South Africa the coveted job as Hollywood's new back lot", in *Time* 177(15), 18 April 2011, p. 43.

[256] African Budget Safaris, *Ten Movies Shot in Africa*, Available: http://www.africanbudgetsafaris.com/blog/tenmovies-shot-in-africa/, 28 June 2014.

[257] African Budget Safaris, *Ten Movies Shot in Africa*, Available: http://www.africanbudgetsafaris.com/blog/tenmovies-shot-in-africa/, 28 June 2014.

[258] A. Perry, "Africa's Starring Role: Top-notch production facilities, low labour costs and a diverse landscape won South Africa the coveted job as Hollywood's new back lot", in *Time* 177(15), 18 April 2011, p. 43; IMDb, *Generation Kill (2008 TV Mini-Series) Filming Locations*, Available: http://www.imdb.com/title/tt0995832/locations, 2016.

[259] Cape Town Magazine, *Homeland Season 4 to be Shot in Cape Town*, Available: http://www.capetownmagazine.com/news/homeland-season-4-to-be-shot-in-cape-town/10_22_19278, 2014.

South Africa has also been a popular location for German productions. An excellent example of this is the German television movie *In einem wilden* Land (translated as In a Wild Land; 2013). This historical drama and adventure Western movie with epic and romantic elements was set in Germany and Texas, US. However, the entire filming process occurred in South Africa. The Weaver's Revolt of 1844 in Silesia, Germany was filmed in the streets of Cape Town. The scenes in Texas, including the landing at the beach, the settler village, the Indian camp, the wagon trek, the wagon laager and the fort, were all filmed in the Western Cape, close to Cape Town. One of the film's producers, Quirin Berg, claimed that the decision not to film in Texas, but in South Africa, was made since the conditions were much easier to handle and the opportunities were ideal. The other producer of the film, Max Wiedemann, stated that he does not believe film audiences would realise that filming did not occur in North America. Instead, this once again displays the great scope and variety that one can find in South Africa as a film location. But again, since it is not obvious that South Africa was used as a film location for the television movie, no film tourism may occur.[260]

The television series *Dominion* (2014), based on the 2010 movie *Legion*, is set in a dystopian Las Vegas in the US. However, the supernatural drama was filmed in South Africa, as the climate and landscape of the country closely resembles California and the Nevada desert. Cape Town stands in as the Malibu coastline. The easily recognisable Rhodes Memorial, located at the foot of Table Mountain, prominently features towards the end of the first episode. Apart from the beautiful South African scenery depicted in the TV series, several South African actors were also cast. This adds to the local appeal of the series and generates local economic benefits.[261]

The *Avengers: Age of Ultron* (2015) film is arguably the largest, highest-grossing and most famous film to have been filmed in South Africa. The filming of this instalment in the *Marvel* superhero saga even made the national news in South Africa, as several streets in the Johannesburg CBD were closed down

---

[260] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 164.
[261] The Location Guide, *Supernatural TV drama Dominion to film in South Africa doubling for Nevada*, Available: http://www.thelocationguide.com/blog/2013/12/ng-television-supernatural-tv-dramadominion-to-film-in-south-africa-doubling-for-nevada/, 20 December 2013.

for filming in 2014.[262] Unfortunately, the city in the film is never identified as being Johannesburg, though the Ponte Tower and South African Police Service vehicles are quite recognisable. This is the type of information that needs to be made known and that needs to be capitalised on.

The development of the world-class Cape Town Film Studios has further augmented on-location filming in South Africa, due to the presence of state-of-the-art film infrastructure and requisite technologies. The facility is quickly building up a reputation globally "for making quality movies at a fraction of the price" that similar projects would cost overseas.[263] *Time Magazine* confirmed the studios' world-class tag when they wrote that "international filmmakers and producers are the target of the multimillion, Hollywood-style film studio built on the outskirts of Cape Town", just outside of Somerset West at Faure.[264]

Many international film producers have already made use of these infrastructures for the shooting of their films. These notably include the successful movie *Dredd* (2012), a science fiction film which was the first movie to be filmed at the CTFS.[265] The popular pirate series, *Black Sails* (2014-present) by the US TV channel *Starz,* is also being filmed at the CTFS – the pirate ship which is visible when driving past the CTFS is used for the filming of this series. Set in 1715, the series follows the adventures of Captain Flint and leads up to the events of Robert Louis Stevenson's classic, *Treasure Island*. The film sets in South Africa double as the Bahamas.[266] The studio work for *Mad Max: Fury Road* (2015), the fourth movie in the *Mad Max* franchise, was also completed at the CTFS.[267]

This increasing number of international film productions at the studio is definitely beneficial for the local economy. However, one difficulty remains: due to the lack of intellectual property rights for the

[262] Channel 24, *Avengers sequel filming in Jozi postponed,* Available: http://www.channel24.co.za/Movies/News/Avengers-sequel-filming-in-Jozi-postponed-20140210, 10 February 2014.
[263] L. Claasen, "SA's Film Industry: Aiming for the big time", in *Financial Mail (FM)* 217(1), 6 July 2012, p. 33.
[264] A. Perry, "Africa's Starring Role: Top-notch production facilities, low labour costs and a diverse landscape won South Africa the coveted job as Hollywood's new back lot", in *Time* 177(15), 18 April 2011, p. 43.
[265] A. Perry, "Africa's Starring Role: Top-notch production facilities, low labour costs and a diverse landscape won South Africa the coveted job as Hollywood's new back lot", in *Time* 177(15), 18 April 2011, p. 43.
[266] The Location Guide, *Pirate drama series Black Sails films on location at Cape Town Film Studios*, Available: http://www.thelocationguide.com/blog/2014/02/ng-television-pirate-drama-series-black-sails-films-onlocation-at-cape-town-film-studios/, 3 February 2014.
[267] Cape Town Film Studios*, Film Shoots*, Available: http://www.capetownfilmstudios.co.za/2013-06-26-14-08-23/film-shoots.html, 2014.

international films shot at the studios, no sets or film props may be used for tourism purposes. This makes it quite challenging to develop an attraction, be it a museum or theme park, to showcase costumes or materials used in international film productions. Film sets can unfortunately also not be used for film studio tours. It is therefore imperative that the property rights for film props and sets after filming has wrapped up should therefore form part of the initial negotiations with international film makers and film production companies. Unless this issue is addressed, South Africa will continue to miss out on the benefits provided by off-location film tourism, notably tourism associated with film studios and film theme parks. This becomes especially relevant as the CTFS continue to gain international acclaim and popularity. [268]

While South Africa does act as the double or stand-in location in many productions, there are also quite a few films where the country takes centre stage. One of the first South African film productions that gained international recognition and success was *The Gods must Be Crazy* (1980) by director Jamie Uys. It is one of the few movies that is specifically recognised and known to be filmed in South Africa. Despite being filmed during the Apartheid era and receiving criticism for aspects of implicit racism, the movie garnered immense international popularity. In fact, it became the highest-grossing foreign film ever in the US and the film is also extremely popular in Asia, notably China and Japan.[269] The movie was so popular that various sequels were also filmed. Furthermore, it gained overwhelmingly positive reviews from both film critics and audiences. To further the distribution and popularity of the film, the San actor N!xau undertook a promotion tour, travelling to the US, France and Japan.[270] While the movie itself was well-marketed, its filming locations were unfortunately not. Areas of scenic beauty are prominently showcased in the comedy, but it is difficult to locate the actual places where the film was shot. The only location that is more-or-less known as a film location because of its recognisability is God's Window, located near Graskop in Mpumalanga. However, the site is a popular tourist attraction in its own right and it is almost impossible to determine whether or not film tourism occurs at the site.[271] Vanessa J. McLennan-Dodd

---

[268] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 167.
[269] Vanessa J. McLennan-Dodd & Keyan G. Tomaselli, "Made in China: The Gods Go East", in *Visual Anthropology* 18(2-3), 2005, pp. 199-228.
[270] BBC News, *Africa's movie star bushman dies*, Available: http://news.bbc.co.uk/2/hi/entertainment/3045170.stm, 4 July 2003.
[271] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 168.

and Keyan Tomaselli are however of the opinion that the film has inspired Asian tourists to visit South Africa to learn about the San culture.[272]

Another iconic film showcasing South Africa, *The Road To Mecca* (1991), is based on Athol Fugard's famous play by the same name. South African born Fugard also wrote the screenplay, directed (together with Peter Goldsmid) and acted in a supporting role in the movie. The film tells the story of Helen Martins, who was portrayed by the Academy Award-winning actress Kathy Bates. The movie showcases the arid landscapes of the Karoo and most significantly the very small town of Nieu-Bethesda in the Eastern Cape, located at the foot of the Sneeuberg, approximately 50 kilometres from Graaff Reinet. Helen Martins was an eccentric artist who lived in Nieu-Bethesda in the house she inherited from her parents. She created handmade cement, chicken-wire and broken or crushed glass figurines, with her favourite sculptures being owls. As a result, her house became known as "The Owl House" and it is currently a museum of note. Therefore, the movie not only showcases breath-taking scenery, but also some of South Africa's unique cultural heritage. However, with "The Owl House" being a tourist attraction in its own right and due to a lack of tourism statistics for the region (especially during this time period), it cannot be established with certainty if the movie had induced or increased tourism.[273]

A more recent South African movie that managed to gain international commendation was *Tsotsi* (2005), directed by the acclaimed South African director, actor, screenwriter and film maker, Gavin Hood. *Tsotsi* is based on another novel by Athol Fugard and it follows the story of a young thief from Soweto, who becomes an accidental kidnapper. The movie won an Oscar at the 2009 Academy Awards in Los Angeles in the category 'Best Foreign Language Film'.[274] Filming took place in Johannesburg and Soweto with its iconic township landscape, thereby placing South Africa firmly in the limelight. Despite fears that the film would draw attention to the crime and poverty in the country, the outstanding international success of the movie "promoted a positive destination image of South Africa".[275] This scenario can in a sense be likened to the popular Indian movie *Slumdog Millionaire*.

---

[272] Vanessa J. McLennan-Dodd & Keyan G. Tomaselli, "Made in China: The Gods Go East", in *Visual Anthropology* 18(2-3), 2005, pp. 199-228.

[273] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 168.

[274] Tsotsi, *TSOTSI – The Official Film Site*, Available: http://www.tsotsi.com/english/index.php, 2006.

[275] Joburgnews, *Joburg makes it to the Oscars*, Available: http://joburgnews.co.za/2006/mar/mar6_tsotsi.stm, 6 March 2006.

Neill Blomkamp's *District 9* (2009) is an internationally successful science fiction movie about aliens who are stranded on Earth and subsequently confined to District 9, a township area where they are kept separate from humans. The oppression and segregation of the aliens resembles that of the former Apartheid regime in South Africa. The film was originally not meant as a political statement or social commentary, yet it does address social issues such as racism and xenophobia, which are "related to South Africa's controversial Apartheid history".[276] The title of the movie is a nod to District 6, an area in Cape Town whose inhabitants were forcibly removed under the controversial Group Areas Act. Despite the rather negative and controversial storyline of the movie, which was feared to portray a despondent image of South Africa, the film became a surprising international success. The movie, which had been produced by award-winning director Peter Jackson, was nominated for four Oscars and the critical success was complimented by impressive box office receipts following an extensive marketing campaign.[277]

District 9 also made use of a predominantly South African cast and crew. It was filmed in and around Johannesburg, with the alien spaceship hovering over the skyline of the city and a drop ship crashing into the townships. The film was also shot on-location in Soweto. While there had been some concern about safety, economy and other factors, the location was ideal for the purposes of the film and it would have been difficult to recreate digitally in studio. Filming for *District 9* was also a good example of collaboration with the local community. Filming took place in a neighbourhood of Soweto, where the inhabitants had recently been moved from shacks to Reconstruction and Development Programme (RDP) housing. The film crews used the location and the local materials from the landfill as an inspiration for the film and even constructed more shacks, which could then be used for filming. The film crew was assisted in this endeavour by the locals, who were more than willing to collaborate. *District 9* definitely put South Africa, and more specifically Johannesburg and Soweto, on the map as a film location.[278]

---

[276] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 170.
[277] African Budget Safaris, *Ten Movies Shot in Africa*, Available: http://www.africanbudgetsafaris.com/blog/tenmovies-shot-in-africa/, 28 June 2014.
[278] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 171.

Invictus (2009), directed by Clint Eastwood, is another well-known movie that was shot on-location in South Africa and had a storyline that was set in South Africa. It portrays the story of the 1995 Rugby World Cup in South Africa, most notably how Nelson Mandela utilised sport as a means for establishing national unity in post-Apartheid South Africa. An idealised image of the spirit of reconciliation in South Africa is portrayed, which in turn reflects positively on the country as a tourist destination.[279] The movie was shot in a variety of recognisable film locations in South Africa, some of which are the actual locations where the historical events occurred. These places are already established attractions and no digital enhancements were required for the filming, meaning that they were ideally suited as film locations and consequently also film tourism destinations. These attractions include the Union Buildings in Pretoria, Nelson Mandela's prison cell at the Robben Island prison, Cape Town and the Ellis Park Stadium in Johannesburg, where the final rugby match between the Springboks and the New Zealand All Blacks took place.[280] The positive message of the film combined with the iconic imagery is certain to have had a positive impact on film tourism in South Africa.

Searching for Sugar Man (2012) was the second South African film production to be awarded with an Academy Award. The movie won the Oscar in the category of "Best Documentary Feature" in 2013.[281] The filming of the documentary about the life of the elusive musician Sixto Rodriguez, who discovers that he was unexpectedly famous in South Africa, mainly occurred in Cape Town, South Africa and in the US. The film achieved widespread critical acclaim, but despite this it is again unclear to what extent documentaries such as this are able to contribute to film tourism.[282] It can however be assumed that at the very least the media exposure does draw potential tourist attention to the region.

The majority of the filming of *Safe House* (2012) occurred in Cape Town, which firmly put the city on the map as a film location and established the city as a 'film-friendly' environment with the necessary infrastructure for filming. In fact, 'Callywood' received its name from a review for this film. Apparently

---

[279] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 171.
[280] IMDb*, Invictus (2009) Filming Locations*, Available: http://www.imdb.com/title/tt1057500/locations?ref_=tt_dt_dt, 2016.
[281] IMDb, *Searching for Sugar Man (2012) Awards*, Available: http://www.imdb.com/title/tt2125608/awards, 2016.
[282] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 173.

extensive negotiations took place to gain film permits for some of the locations.[283] South Africa's Mother City sparkled brilliantly in the action-packed movie, which included a high-octane car chase filmed on the Western Boulevard and in Adderley Street.[284] Originally, South Africa was only supposed to appear as a stand-in location for Brazil, but the filmmakers were so impressed with the local film industry, that the story was re-written so that Cape Town "could finally stop serving as a double and, for once, be cast as itself".[285] This was a significant breakthrough for Cape Town with some of the filmed locations including the spectacular Green Point Stadium, as a key location, as well as Table Mountain and Table Bay, the Paarl Mountains, Lion's Head, Clifton's beaches and Langa.[286] When engaging in film tourism, DMOs would ideally also want the celebrity actors to endorse tourism in the country. This was the case with *Safe House* as the actors engaged in sightseeing during filming breaks and in their spare time. Ryan Reynolds claimed that he travelled "all over the place" when he got a chance.[287] Meanwhile, both Reynolds and Denzel Washington promoted the local film industry, stating that the local film crews were "highly skilled" and a "pleasure to work with".[288]

Film tourism is also not always based on movies or television series that have exclusively achieved international success. Sometimes, a movie or series will do exceptionally well in a certain country, while not achieving the same level of success across the board internationally. This is the case with the series *Wild at Heart* (2006-2012), which was mainly very popular in the UK. Nicole Hoffmann states that it is

[283] Miss Ntertainment, *10 Facts about Shooting Safe House in South Africa*, Available: http://missntertainment.com/2012/02/11/10-facts-about-shooting-safe-house-in-south-africa/, 11 February 2012.

[284] Whale Tales Blog, *'Safe House' shot in picture perfect Cape Town, favourite film city of Ryan Reynolds!*, Available: http://www.whalecottage.com/blog/cape-town/safe-house-shot-in-picture-perfect-capetown-favourite-film-city-of-ryan-reynolds/, 11 February 2012.

[285] A. Perry, "Africa's Starring Role: Top-notch production facilities, low labour costs and a diverse landscape won South Africa the coveted job as Hollywood's new back lot", in *Time* 177(15), 18 April 2011, p. 43.

[286] The Independent, *Safe House: How one film put Cape Town's movie industry on the map*, Available: http://www.independent.co.uk/arts-entertainment/films/features/safe-house-how-one-film-put-capetowns-movie-industry-on-the-map-7851268.html, 14 June 2012; Whale Tales Blog, *'Safe House' shot in picture perfect Cape Town, favourite film city of Ryan Reynolds!*, Available: http://www.whalecottage.com/blog/cape-town/safe-house-shot-in-picture-perfect-capetown-favourite-film-city-of-ryan-reynolds/, 11 February 2012.

[287] Miss Ntertainment, *10 Facts about Shooting Safe House in South Africa*, Available: http://missntertainment.com/2012/02/11/10-facts-about-shooting-safe-house-in-south-africa/, 11 February 2012.

[288] Miss Ntertainment, *10 Facts about Shooting Safe House in South Africa*, Available: http://missntertainment.com/2012/02/11/10-facts-about-shooting-safe-house-in-south-africa/, 11 February 2012.

also a clear example of where film tourism has happened as a result of filming in South Africa. The *Wild at Heart* film set can be found at the Glen Afric Country Lodge near Broederstroom, in the North West Province. It is one of the few notable instances in the country where original and complete film sets are open for visitation. Guided tours are offered to the film locations and the various remaining sets on the farm. These were extremely popular, especially with UK visitors to Glen Afric. The increase in tourism to the site, as a result of it being a film location, also helped boost the Broederstroom area through economic upliftment and job creation. It also allowed the game farm to make some necessary upgrades of its facilities[289], which in itself was another draw card for tourists.

Another filmed based on the international, iconic appeal of Nelson Mandela is the film *Mandela: Long Walk to Freedom* (2013). The movie was produced by the renowned South African Indian film producer Anant Singh. This film biography of Mandela was shot on location in South Africa. Much of the filming occurred at the Cape Town Film Studios, such as the scenes depicting Mandela's Robben Island prison cell and the Palace of Justice in Pretoria. The Cape Town scenes were filmed within the city of Cape Town itself. The Soweto scenes were shot at Sophiatown in Soweto and at Kliptown. In addition, the scenes depicting Mandela's childhood home were filmed in the Drakensberg region. Despite the fact that the film did not perform as well as was hoped at the international box office, this film might inspire visitors to not just see the filming locations, but to also visit the actual heritage sites associated with the great statesman.[290]

Film tourism is however not only about international films inspiring international tourists to visit the country. Locally-produced films can also be utilised to push domestic tourism, and considering the NDT and SA Tourism's recent efforts to grow domestic tourism, film tourism remains an untapped resource. The domestic Afrikaans film industry has dramatically taken off over the last few years. One of the first films to establish this genre was *Pretville: 50's Afrikaanse Musiekrolprent* (2012). This rock 'n roll musical movie was filmed on-location at Hartiwood Studios, Xanadu and the local surroundings of Hartbeespoort Dam. Jive-type and rock 'n roll-type songs in Afrikaans were a new phenomenon and were especially composed for the movie, making it unique and flamboyant.[291] Interestingly, the movie outperformed

---

[289] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 175.
[290] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 180.
[291] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 184.

various international blockbusters in the cinema over its opening weekend.[292] The entire movie was shot on-location at the *Pretville* village set, which remains completely intact on the premises of Hartiwood Studios. The village was constructed over a period of ten months. In addition to typical film set facades, some of the core locations within the set were fully constructed buildings, such as the pharmacy and doctor's practice, baby store, diner, sweets shop, hardware store, city hall and hair salon. Roads, functional plumbing and electricity and other amenities were also included into the building of the film set.[293]

The film set was originally built with the intention to change it for whatever movie would next be filmed at the Hartiwood Studios. Once the tourist potential of the film set was realised, it was decided to keep the *Pretville* set. As such, it is one of the very few complete film sets remaining in South Africa after filming has finished. The attraction opened its doors for visitation on 23 November 2012, the same day that the movie was released in cinemas. According to the producer of the movie, Paul Kruger:

> [since] there was lots of interest, [...] we entered it into [the] Afrikaans magazine programme *Kwêla*'s Town of the Year competition, as a publicity stunt and to test the waters. We got an unbelievable response from people keen to visit the fictional town. As far as we know, this is the first time this has been done in South Africa.[294]

This indicates that as a tourist attraction the film set has become a milestone in the country. The only change that was made to the set was that the town hall was transformed into a small local cinema, known as the "Silwerdoek Bioskoop", where the film *Pretville* itself continues to be showcased daily, as well as

---

[292] Screen Africa*, Pretville number two at box office*, Available: http://www.screenafrica.com/pls/cms/iac.page? p_t1=2054&p_t2=4714&p_t3=0&p_t4=0&p_dynamic=YP&p_content_id=1474394&p_site_id=103, 26 July 2016.

[293] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 184.

[294] Screen Africa, Pretville set open to public, Available: http://www.screenafrica.com/page/news/ film/1558536-Pretville-set-open-to-public#.VKM0LnuQBNg, 4 November 2011.

three other Afrikaans movies in different time slots. The *Pretville* village has become a well-liked tourist attraction for day trips, especially with Afrikaans-speaking audiences.[295]

Originally, the set was only supposed to remain open for visitation until 27 January 2013, when most of the schools and universities in the country had re-opened. However, due to the massive demand for the film set by tourists, this period was extended until the end of February 2013 from Tuesdays to Sundays. Thereafter, it was only open on weekends, public holidays and school holidays.[296] The fact that the set remains open more than three years later proves the lasting appeal of film tourism. By the end of January 2013, approximately 20,000 visitors had passed through the site. This has had a positive effect on the immediate Hartbeespoort area. For example, restaurant visitation within Hartbeespoort has increased since the film set was opened, which indicates that the local economy is also improving.[297] The popularity and lasting appeal of the *Pretville* movie set indicates the vast potential inherent in domestic film tourism.

Another Afrikaans film ideally suited to film tourism is the romantic, but adventurous road-trip movie, *Pad na jou Hart* (2014), directed by Jaco Smit. Like *Pretville,* the film managed to smash box office records in the country after its release on Valentine's Day of 2014, outperforming the Afrikaans hits *Liefling*, *Platteland* and *Semi-Soet* and even surpassing international releases on its opening weekend.[298] The movie garnered overwhelmingly positive reviews from audiences and film critics. The movie features a road trip of discovery between Johannesburg and Cape Town. As such, a variety of South African landscapes and places were showcased in the movie, which gives the country more detailed exposure. Filming occurred at various places within the country, in fact, *Pad na jou Hart* was filmed over 3 300km across South Africa. The film starts off in Sandton, Johannesburg, and from there the characters travel to the Golden Gate Highlands National Park near Clarens, drive over the Vanderkloof Dam, stay over in the heart of the Groot Karoo in De Aar, stop in Wilderness and their journey ends in Cape Town.[299]

---

[295] Show Me: Hartbeespoort*, Visit the Pretville Film set in Harties*, Available: http://showme.co.za/hartbeespoort/tourism/pretville/, 2012.

[296] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 185.

[297] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 186.

[298] Screen Africa, *Afrikaans film Pad Na Jou Hart tops South African box office*, Available: http://www.screenafrica.com/page/news/film/1639623-Afrikaans-film-Pad-na-jou-Hart-tops-South-African-box-office#.VKQfiXuQBNg, 17 February 2014.

[299] Pad Na Jou Hart*, Afrikaans romantic adventure film Pad na jou Hart releases on the big screen on 14 February 2014*, Available: http://www.padnajouhartfilm.co.za/press-release, 26 July 2016.

Apart from Sandton, both the Johannesburg skyline and the Nelson Mandela Bridge are clearly identifiable on screen. In addition, the natural heritage site known as 'Map of Africa' is a prominent location in the film. The magnificent scenery portrayed in the movie, as well as the success of the movie itself will undoubtedly have made audiences aware of South Africa's beautiful landscapes. Actress Donnalee Roberts argued that it is impossible not to fall in love with South Africa when watching the movie. This movie has vast potential to induce film tourism to the locations featured in the film.[300]

Considering the amount of local content that is being produced at the moment, we have barely begun to scratch the surface of the potential for domestic film tourism. For a summary of some of the highest-grossing movies to have been filmed in South Africa, please see Annexure 5.

7.4. Conclusion

From the above, it is evident that South Africa is more than capable of handling any local or international film productions. Not only does the country offer excellent film infrastructure and a highly skilled technical and creative workmanship, but it also offers an abundance of film locations. South Africa is a very diverse and versatile filming location, and more and more international film makers are recognising the country's potential. But there is a problem in the fact that South Africa is mostly used as a stand-in film location and the country does not often feature as itself in films and TV series. This of course has serious implications for film tourism, since potential visitors might not be aware that they are seeing South Africa in a film or TV series when the country features as a stand-in location. But as South Africa's film industry and stature as an international filming destination continues to develop, the country has the potential and might soon be taking on an increasingly starring role.

---

[300] Nicole Beate Hoffmann, *On-location film-induced tourism: success and sustainability,* p. 189.

SECTION 8: FILM TOURISM FOR DESTINATION DEVELOPMENT IN SOUTH AFRICA

8.1. Introduction

In conducting this research on "The potential of the creative industry for destination development in South Africa – Film tourism as a case study" a number of aspects, along with a number of dynamic examples, were explored. This was done in order to garner ideas, processes and models to harness the South African film industry for the possible enhancement and further development of the film tourism industry for destination development. It was also made apparent through this research that the film industry is undeniably the most successful linkage between the creative industries and tourism.

While South Africa evidently has a growing film industry in terms of local productions and is gradually becoming more visible on the international film scene, albeit as award winners in the "foreign" and "documentary" categories, it is also becoming a filming location of choice. With diverse landscapes, technical skills and affordable facilities and infrastructures it has already hosted some significant blockbusters. This bodes well for a future investment from both the public and private sector to capitalise on the potential of this film making market as well as the concomitant film tourism industry. Film as one of the most prolific and influential creative industries can then be used to advance local tourism in the form of destination development – the ultimate mandate of this current NDT project.

This final section will highlight some of South Africa's appeal factors both as a filming location and film tourism destination. It will also present a brief synopsis regarding the possible transposition of international best practice regarding the development of film tourism products onto the South African filmic landscape. It will also present a number of suggested scenarios on how this development of the film tourism industry - both in terms of filming on location in South Africa and then the concomitant tourism (for destination development) - could possibly be enhanced. Finally, it will suggest recommendations to develop and augment the South African film tourism industry for destination development.
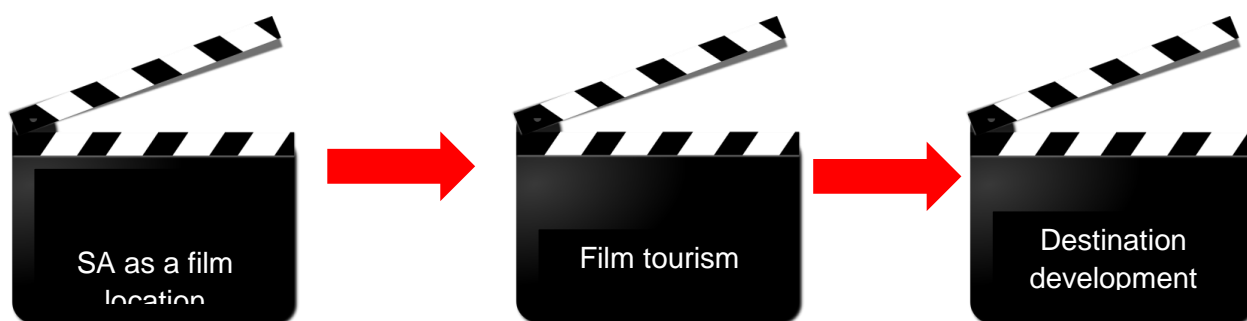
It therefore essentially has a three-fold focus:

Figure 13: Three-fold focus

8.2 South Africa as a film location

As is evident in Section 7, South Africa has already begun to establish itself as a very attractive filming destination. Recently at a film tourism conference, entitled 'Seen on screen: the international screen tourism conference 2016', held in London on 24 November 2016,

Andy Harries, award-winning producer of *The Queen,* stated that South Africa is one his favourite places to film because of our tax incentives (a massive consideration for production crews) and the incredible diversity of environments in South Africa. He categorically stated that "South Africa can be virtually anywhere in the world".[301] Alex Perry of *Time* also made the point that South Africa doubles as just about every country in the world.[302] The South African "filming incentives and climate" is said to make it a frequent stand-in for Middle Eastern and Central Asian locations. For example, Cape Town doubled for Pakistan in the latest series of terrorism drama *Homeland* and stood in for Afghanistan in the BBC's modern war series *Our Girl.*[303] In addition South Africa is "earning a reputation for making films that look twice their budget".[304] International film producers have marvelled at the ability to create movies that cost

---

[301] Personal interview Andy Harries, London, 24 November 2016.
[302] Kalahari Pictures. *Reasons to shoot in South Africa*. Available: https://kalaharipictures.com/filming-in-south-africa/. Accessed: 8 December 2016.
[303] N. Goundry, *UK period drama Tutankhamun to film on location in South Africa*. Available: http://www.thelocationguide.com/2015/07/ng-television-tutankhamun-uk-period-drama-to-film-on-location-in-south-africa/. Accessed: 8 December 2016.
[304] Kalahari Pictures. *Reasons to shoot in South Africa*. Available: https://kalaharipictures.com/filming-in-south-africa/. Accessed: 8 December 2016.

half as much as they took in South Africa. Corroborating this view is Andrew Macdonald, who produced *Dredd.* He was also quoted in *Time* magazine as saying that South Africa allowed him to "make a graphic novel adaptation that will look like $100 000 000, for less than half that figure".[305] While others indicated that a film that would cost $100 million to make in California can be made for less than half of that amount in South Africa.[306]

Besides these scenic and financial draw cards, South Africa also boasts "first rate crew"[307] and performers that are "considered some of the most hard working in the world".[308] In addition, they are heralded as being on par in terms of wardrobe, make-up, sets, costumes and props.[309] In a special feature article on the film industry in South Africa by Will Edgcumbe, South Africa's filming facilities are described as "state-of-the-art", having hosted "massive Hollywood productions" and its studios are so busy they "can't keep up with the production requests".[310]

If South Africa can successfully develop and escalate this perceived profile of being an affordable, technically proficient and diverse and flexible scenic location at an international level, more film-makers will make it their film destination of choice. This profile must be more obviously promulgated and actively marketed across government departments and agencies (including NDT, DTI, DAC, National Film and Video Foundation and Brand South Africa) as well as among NPO's (the Cultural and Creative Industries

---

[305] Kalahari Pictures. *Reasons to shoot in South Africa*. Available: https://kalaharipictures.com/filming-in-south-africa/. Accessed: 8 December 2016.

[306] MBI, "South Africa", in *World of Locations,* November 2016.

[307] Kalahari Pictures. *Reasons to shoot in South Africa*. Available: https://kalaharipictures.com/filming-in-south-africa/. Accessed: 8 December 2016.

[308] D. Fletcher, *Stunting growth, Special Feature Action*, May 2016, p.108.

[309] T. Crighton, Take five, *Behind the Scenes Action*, May 2016, p. 91.

[310] W. Edcumbe, *Mzansiwood, Special Feature Action in South Africa*. Available: https://kalaharipictures.com/filming-in-south-africa/. Accessed: 8 December 2016.

[310] Kalahari Pictures. *Reasons to shoot in South Africa*. Available: https://kalaharipictures.com/filming-in-south-africa/. Accessed: 8 December 2016.

[310] Kalahari Pictures. *Reasons to shoot in South Africa*. Available: https://kalaharipictures.com/filming-in-south-africa/. Accessed: 8 December 2016.

[310] Kalahari Pictures. *Reasons to shoot in South Africa*. Available: https://kalaharipictures.com/filming-in-south-africa/. Accessed: 8 December 2016.

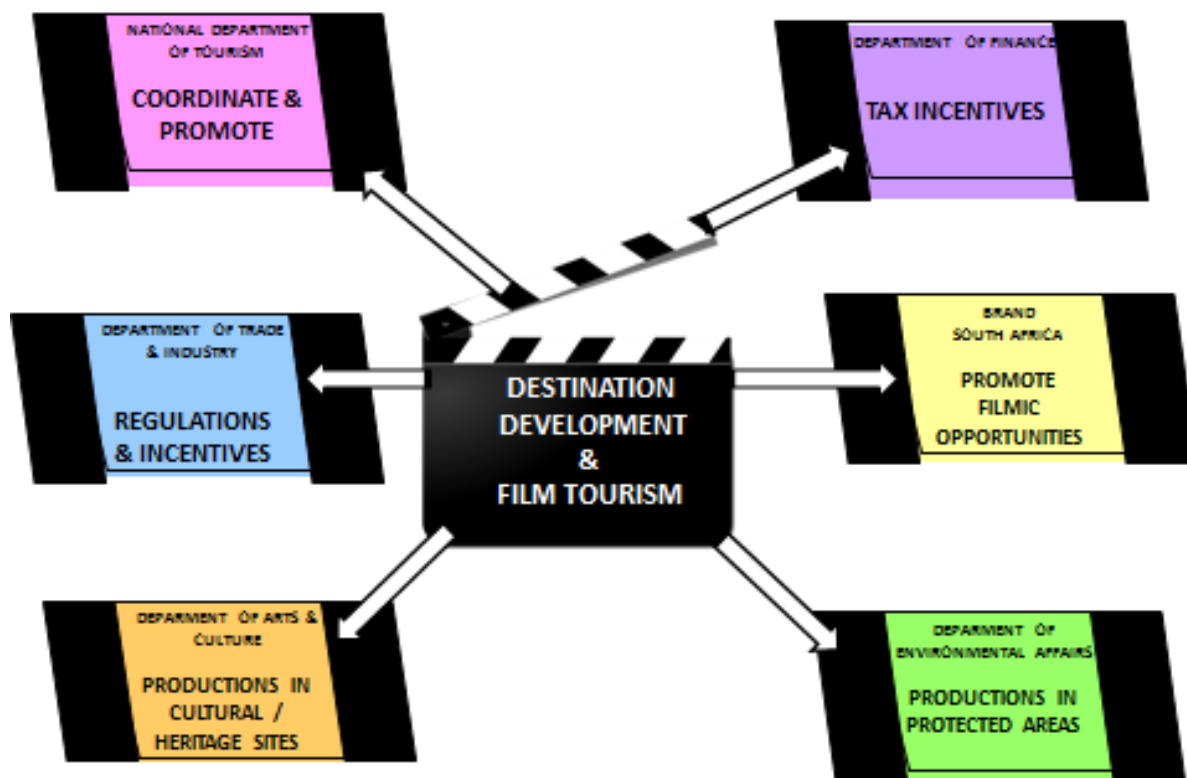[310] D. Fletcher, *Stunting growth, Special Feature Action*, May 2016, p.108.

[310] T. Crighton, Take five, *Behind the Scenes Action*, May 2016, p. 91.

[310] W. Edcumbe, *Mzansiwood, Special Feature*, May 2016, p.102.

Figure 14: Government stakeholders in enhancing SA film industry: Multi-dimensional

This diagram shows a range of governmental bodies that need to co-ordinate so as to optimise the opportunities that South Africa has to offer the global film industry. One government department that is already an established key player in boosting the film industry and drawing international productions to South Africa is DTI. It has developed incentives to attract international investment and production as well as to assist South African filmmakers in developing local content. Its Foreign Film and Television Production and Post-Production Incentive is geared towards increasing skills, creativity and employment opportunities within the local film industry by promoting the country as a valuable production destination

to international players. The main focus of the South African Local Production and Post-Production Incentive is to encourage the creation of local content and to increase employment opportunities in the country.[311] The cost effectiveness of filming in South Africa, along with incentives like this from DTI, are major drawcards for international filmmakers. According to DTI's Foreign Film and Television Production and Post-Production Incentive there is for example a "20% tax reduction on production expenditure for foreign productions filmed in South Africa with a budget of R12-million (about $1,3-million) and for South African Co-Production Incentive a rebate of 35% for the first R6-million (about $662 000) spent, and 25% for the remainder of production expenditure.[312] One recent example in which DTI was involved was *Black Sails* largely filmed in Cape Town.

While some departments could primarily be involved to help facilitate the filmic procedure within their domain – such as DAC for heritage and cultural sites and DEA for protected natural heritage sites, others need to provide enabling measures in terms of taxes and customs as well as avenues to expedite regulatory matters. The latter might also spill over to the Department of Home Affairs where visas and job permits are considered. The image of South Africa as an ideal filmic destination could be innovatively promoted through Brand South Africa, DAC and DEA (Department of Environmental Affairs) in order to lure potential film makers to our shores. Besides the extensive benefits of a prosperous film industry for the economy as a whole – given that the requirements go way beyond the filming process to include accommodation, transport, hospitality, other creative industries and much more – a prosperous film industry also lays the foundation for the development and sustainability of local film tourism which in turn leads to destination development. It is therefore suggested that in light of the ultimate benefit of film tourism, the NDT could play a key coordinating role – even if only to conscientise the other Departments about the potential of this and in order to get the other relevant government departments on board.

There are however already several official organisations tasked specifically with facilitating the filming process in the country. Chief amongst these is the above mentioned National Film and Video Foundation

---

[311] National Film and Video Foundation, *The South Africa's DTI production and post-production incentive scheme*, Available: http://www.nfvf.co.za/home/index.php?ipkArticleID=99, Accessed: 13 January 2017.
[312] Brand South Africa, *South Africa's film industry*, 20 May 2013. Available: http://www.brandsuothafrica.com/investements-immigration/business/economy/sectors/film Accessed: January 2017.

(NFVF) – an agency of DAC that was created to ensure the equitable growth of South Africa's film and video industry. The NFVF provides funding for the development, production, marketing and distribution of films and also for the training and development of filmmakers. The NFVF also commissions research and produces industry statistics that provide insights into the South African film industry.[313] In addition, they also provide filmmakers with important information on co-production treaties, guidelines and application forms, film and TV production incentives, and South African film industry organisations. South Africa's key film industry organisations are listed in Table 3 below. They also offer online resources that connect filmmakers with film production crew members, script editors and South African locations.[314] The NFVF is thus a key hub for connecting a range of film industry organisations. It needs to have greater exposure and interconnected support from the other government and non-government organisations.

Table 3: Notable South African film industry organisations[315]

Organisation	Function
African Film Library	✎ Purpose = To showcases the best of the African film industry ✎ M-Net initiative ✎ Makes African movies easily accessible ✎ The library contains award-winning works from more than 80 producers
Association for the Transformation of Film and Television	✎ Purpose = to empower, develop and inspire black professionals and companies in the film, television, animation and transmedia industries ✎ Aim to reach an overall growth of 200% of South African content on local and international platforms of which 80% is

---

[313] National Film and Video Foundation, *FAQs about the NFVF*, Available: http://www.nfvf.co.za/home/index.php?ipkContentID=253&ipkMenuID=59, Accessed: 13 January 2017.

[314] National Film and Video Foundation, *Filmmaking*, Available: http://www.nfvf.co.za/home/index.php?ipkContentID=58&ipkMenuID=17, Accessed: 13 January 2017.

[315] Cape Film Commission, *Filming in Cape Town,* Available: http://capefilmcommission.com/about.asp, 2012; National Film and Video Foundation, *Industry organisations,* Available: http://www.nfvf.co.za/home/index.php?ipkContentID=45, Accessed: 13 January 2017.

	made and sold by black females, physically impaired and black individuals, and black-owned companies by end 2018
Cape Film Commission	⌕ Purpose = to promote the industry and locations for filmmaking within the Western Cape, including Cape Town, Plettenberg Bay and George ⌕ Not-for-profit private organisation ⌕ Work closely with the City of Cape Town, government agencies, parastatals and film industry representative bodies
Documentary Film Association	⌕ Purpose = to nurture and develop the interests of documentary filmmakers in South Africa ⌕ Only association in the country with the sole purpose of assisting, protecting and promoting documentary filmmakers
Durban Film Office	⌕ Purpose = the promotion and development of the film industry in the eThekwini Municipality ⌕ Division of the Department of Economic Development at the eThekwini Municipality ⌕ Numerous stakeholders: national, provincial and local government; film sector businesses; host communities; local broadcasters; international production sector; the media; suppliers; and technical crew
Eastern Cape Development Corporation	⌕ Purpose = provide long and short term finance, assist investors with identifying opportunities within the province, conduct trade promotion ⌕ Economic development agency
Film and Publication Board	⌕ Purpose = to classify films, videos, DVDs, computer games and certain publications that are available for public consumption ⌕ Statutory body established by the Films and Publications Act of 1996

Gauteng Film Commission	✎ Purpose = develop, promote and coordinate the film and television production industry in Gauteng Province, position the province as a world-class destination for filmmaking, and attract local and international investments in the film and television industry ✎ Agency of the Gauteng Provincial Government
Independent Producers' Organisation	✎ Purpose = to create a conducive environment for the film, television, non-broadcast, and new media industry ✎ Organisation of independent film producers in South Africa ✎ Provides training and legal advice and functions as the interface between independent producers, government, and other industry providers
Kwa-Zulu Natal Film Commission	✎ Purpose = to promote, develop, produce and distribute film in the KZN province ✎ Falls under the KZN Provincial Department of Economic Development and Tourism
Media, Information and Communication Technologies Sector Education and Training Authority	✎ Purpose = skills development in the advertising, electronic media and film, electronics, information technology and telecommunications sectors and subsectors
South African Screen Federation	✎ Purpose = An organisation that represents the interest of creatives in the film and video sectors of South Africa
Screen Africa	✎ Purpose = to provide information in print and electronic publications about SA's professional entertainment industry ✎ Includes broadcast, film, TV, commercials and new media productions, events and professional equipment
WESGRO	✎ Purpose = official destination marketing, investment and trade agency for the Western Cape

	🎬 First point of contact for foreign buyers, local exports and investors wishing to take advantage of business opportunities in the region
Writers Guild of South Africa	🎬 Purpose = to supports performance writers in the South African film, television, radio, stage, animation and new media industries

In addition, some government divisions have also been involved in efforts to attract film producers to the country. After the ongoing success of the filming of *Black Sails* at the Cape Town Film studios for example, a "location filming scout for executives from several top US studios" was arranged in 2014 which included Disney, Warner Brothers and Paramount as well as the Producers Guild of America.[316] It is this kind of initiative that needs to be further developed to promote and establish South Africa as the preferred film-making destination.

The economic contribution of the film industry to the economy is difficult to quantify given the multiplier effect of its engagement across sectors. However, research by the NFVF reckons there is a contribution in excess of R3.5 billion per annum while the employment figures in a period under decade increased six-fold from 4 000 to 25 000.[317]   It is therefore apparent that in order to establish and maintain South Africa as a film destination of choice requires both the promotional support and infrastructural input from government divisions across the board in collaboration with other organizations aligned to the industry.

8.3 From film to film tourism SA

As discussed in section 5, the making of a film or TV series and eventually turning it into a film tourism product can be quite a daunting process. The initial step is thus to attract and develop the film or television industry in the country by promoting South Africa as a filmic or cinematic utopia. This must essentially be

---

[316] N. Goundry, South Africa organises 10-day location filming scout for US studio bosses, http://www.thelocationguide.com/2014/02/ng-filming-on-location-south-africa-organises-10-day-location-filming-scout-for-us-studio-bosses/ Accessed: December 2016.

[317] N. Goundry, South Africa organises 10-day location filming scout for US studio bosses, http://www.thelocationguide.com/2014/02/ng-filming-on-location-south-africa-organises-10-day-location-filming-scout-for-us-studio-bosses/ Accessed: December 2016.

approached from two angles – one in terms of its scenic attractions (the above mentioned world-in-one-country) and second in terms of its advanced technological and professional know-how which can be provided at a much cheaper rate. The next step is to develop an infrastructure which sets up a link between the film industry (local or international) and the tourism industry. This body will need to negotiate agreements regarding the use of the film as either a motivator to attract tourists to the country at large or as a branding tool for the specific destinations featured in a film. This body will also need to include negotiated concessions regarding the use of filmic material and imagery – such as props, costumes and sets. The latter could for example be incorporated in a multi-film theme park (see discussion below). Furthermore, issues such as copyright for the sale of film merchandise and other film-related aspects would also need to be considered and managed accordingly by such an intermediary body. Another key function of such a body would be to develop a "Film Marketing Action Plan" (See section 2.2).

As is evident in Section 4, research has established that "film production shoots in a particular location… not only create economic impacts at the time of the production" but also create "significant spin-off economic impacts after the film is released in the form of Film Tourism".[318] Moreover, the sustainability of this niche tourism market is also evident in research done by the *Annals of Tourism Research* which indicated that "locations where a successful film had been shot demonstrated a 54% increase in tourism visits over the following four years".[319] In a Mexican case study, Ernst & Young recorded that for "every dollar spent in the state on an actual film production, an additional $2.5 was generated in the tourism sector".[320] This then does not even include the multiplier effect in the reset of the economy. Research by VisitScotland indicates that 30% of film-goers went to visit the "location or destination featured in the film".[321] Cuff makes the point that despite this lucrative market and the "power of film in portraying a positive destination image to induce tourism visits to a place … film rarely appears in the tourism strategies of major tourism destinations".[322] He indicates that the "United States Tourism Strategy for instance, doesn't mention film-inspired tourism AT ALL".[323] This is indeed a case of a missed opportunity

[318] M. Cuff, Film Tourism, http://www.martincuff.com/introduction-to-film-tourism/ Accessed: January 2017.
[319] M. Cuff, Film Tourism, http://www.martincuff.com/introduction-to-film-tourism/ Accessed: January 2017.
[320] M. Cuff, Film Tourism, http://www.martincuff.com/introduction-to-film-tourism/ January 2017.
[321] Visit Scotland, UK Consumer Attitudes Film Related Topics, 24 April 2014, 2014http://www.visitscotland.org/pdf/Updated%20%20Film%20omnibus%20findings%20for%20external%20use_pptx%20[Read-Only].pdf Accessed: January 2017.
[322] M. Cuff, Film Tourism, http://www.martincuff.com/introduction-to-film-tourism/ Accessed: January 2017.
[323] M. Cuff, Film Tourism, http://www.martincuff.com/introduction-to-film-tourism/ Accessed: January 2017.

given the statistics that purport to the incredible success and underlines the need for a coordinating body to promote monitor and develop film tourism.

The following outline attempts to transpose the UK process (film to film tourism) onto the South African scenario. Once the film has been approved by the studio in the pre-production phase, decisions have to be made on the specific location and crew. In the case of the UK, bodies like CreativeEngland and CreativeScotland are the "welcoming mat" to facilitate connections with the relevant stakeholders. In South Africa there is as such no dedicated organisation. However, while DTI appears to have played a pivotal role in numerous recent film productions, fulfilling some of these functions along with private organisations like Moonlighting Films, it is recommended that another more dedicated infrastructure needs to be utilised. It is suggested that already existing bodies such as the National Film and Video Foundation (NFVF) or even the Cultural and Creative Industries Federation of South Africa (CCIFSA) could be mandated to fulfil this critical role. They could act as inter-connective hubs between various government departments, tourism organisations and film infrastructures and providers. The NFVF has the advantage of being the hub for film and video productions while CCIFSA's involvement could also have the added advantage of being closely connected to the other creative industries which can have further monetary spinoffs.

Another option is SA Tourism which already seems willing to market special interest activities. At the recent Southern African Tourism Services Association (Satsa) conference the CMO of SA Tourism stated that they would be looking for good returns on investment in order to justify allocating some of their limited funds to promoting a special interest activity.[324] This report has indicated that film tourism is indeed economically viable. Alternatively, a new body could be instituted under the auspices of NDT to coalesce the functions of the various institutions represented in the green block in Figure 15 (DTI; Moonlighting Films; NFVF; CCIFSA, SA Tourism and Brand SA). This new body would focus essentially on the tourism and destination development component of the film industry and liaise between the aforementioned bodies. It would therefore not replace or duplicate their functions, but rather facilitate a strong collaborative relationship.

---

[324] Kim Emmanuel, *Time to spend more on marketing niche tourism?*, Available: http://www.tourismupdate.co.za/article/111806/Time-to-spend-more-on-marketing-niche-tourism, 25 July 2016.

Although South Africa does as yet not have film offices such as those in London and Scotland that service the entire United Kingdom, it has three prominent regional film commissions – Gauteng Film Commission, Durban Film Office and the Cape Film Commission - which in effect function in a similar fashion. These organisations connect talent, creative ideas and funding to enhance creativity in their respective cities for film production. However, negotiations need to be in place from the inception of the film production to negotiate some of the abovementioned considerations which will then benefit the respective destinations.

The model drawn up for the film tourism process in the UK has some affinity and possibilities for South Africa. It will probably require a recalibration of some of the existing organisations such as NFVF and CCIFSA with specific mandated functions in order for South Africa to take this forward. Other organisations and infrastructures would benefit hugely from a coordination of their various services and expertise. Much of what was written in section 5 regarding figure 12 and the role of the various stakeholders is of relevance to figure 15.

Figure 15: The film tourism journey- South African proposal

Film approved by studio – pre-production
→
Decide on filming location
→
Find specific locations and local crew with help of film commission or related organization
→

DTI / Moonlighting Films / NFVF

Refer to

Gauteng Tourism Authority
Tourism KZN
Tourism Cape Town (etc.)
NDT

Based on individual needs, refer to regional film office:
- Cape Town Film Commission
- Durban Film Commission
- Gauteng Film Commission

Notify

SA Tourism:
- Liaise with film representatives
- Liaise with tourism stakeholders

FILM TOURISM PRODUCT

8.4 Film tourism industry for destination development

It is evident that the development of film tourism can also be utilised to promote a better and fairer geographic spread of tourism benefits throughout South Africa. This makes a direct link with destination development. Film crews often choose slightly off-the-beaten-track destinations for filming, yet these sites are almost always close to main centres and thus easily accessible. In South Africa with its nine provinces most areas are within a 200km radius of a capital city or large town. In the UK, the immensely popular Outlander series utilises the facilities of major centres, including film studios, in Edinburgh and Glasgow in Scotland, but many on-location scenes are filmed in settings in and around these cities that would not

normally receive much tourist attention. For example, Doune Castle near Stirling is a valuable Scottish heritage site in its own right, but after featuring in the series, has been receiving more visitors than ever before. This implies that visitors will get to see different attractions than the normal tourist fare, and this ties in well with destination development. In South Africa, the little town of New Bethesda is a destination that is off-the-beaten-track, but has immense tourism potential due to the film *The Road to Mecca*. The house of Helen Martin which features in the film is a museum, and along with other features of the town such as its pre-historic fossils and San rock art could be used as a draw-card and advertising feature. (It is concerning to note that no reference is made to the film on the town's website).[325]

Figure 16: Destination development: New Bethesda

	Film: ***THE ROAD TO MECCA***[326]
	Actors: **Kathy Bates**
	        Yvonne Bryceland
	         Athol Fugard

	The Owl House – Helen Martin's House SA finest example of "outsider art". Is an extraordinary, other-worldly home of concrete and ground glass sculptures.
	The Kitching Fossil Exploration Centre The centre showcases fossils that date back 50 million years when the continents

[325] New Bethesda: Tourism and Accommodation. Available at: https://www.nieu-bethesda.com/ Accessed January 2017.

[326] Iain Fisher, Athol Fugard Exile plays, https://www.iainfisher.com/fugard/athol-fugard-plays-exile.html Accessed January 2017.

	were merged in a supercontinent called Pangea.
	Rock Art sites. Dating back 10 000 years, the Late Stone Age people's art found in their shelters. Guided tours available.

It must also be pointed out that initial developments in film tourism need not be expensive. These can be as simple as devoting a section of a South African tourism website to films filmed in the country. Even the poster developed for this current project "Cinematic South Africa: Film tourism potential" (Annexure 5) could be uploaded as it already encapsulates the range, diversity and richness of this sector. With little effort it could also be expanded to allow for hyperlinks for more details on the various destinations using the films as the "portal" to other attractions in a specific destination.

Moreover, with the amount of popular films and TV series, like *Avengers: Age of Ultron, District 9, God's must be crazy, Long walk to freedom*, and *Spud,* filmed and being filmed in South Africa, the industry can start developing competitive film tourism products. At a basic level these could include filmic maps, souvenirs and guided tours. These would again encourage tourists to visit off-the-beaten-track destinations and would comply with NDT's mandate for destination development. As an example, the films *The Long walk to Freedom* (2013) and/or *Invictus* (2009) both deal with former president Nelson Mandela and could be used to promote a tour of South Africa tracing the life of Mandela. This could include: the Eastern Cape (Mvezo), Gauteng (Soweto, Houghton and Pretoria) and Robben Island (Western Cape).

Another consideration would be to develop a film theme park. Although South Africa does not have a "*Harry Potter*" or "*The Lord of the Rings*" filmic phenomenon, a theme park that encapsulates the variety of South African films (and films filmed in South Africa) could showcase our film destinations. By having the film featured with scenery and props and clips – and even cuisine and rides and the opportunity for

visitors to "play the part" – the relevant destinations could advertise what they have in addition to the film reputation. Ratanga Junction on the airport side of Cape Town could be an ideal venue for such a film themed offering. Given its mixed fortunes,[327] this might be a way to rejuvenate it as an attraction in itself by including a film-themed division. For example, props and sets that become redundant after production finishes could be on display in such a theme park. Film-based theme parks are in fact some of the most successful tourist attractions in the world based on visitor numbers, with 12 out of 50 of the world's top attractions in 2014 being a film-based theme park.[328] Alternately, a mini-Imax or video screen in the departure hall of the international airport (O.R. Tambo) could also showcase local movies as well as international films that have been made in South Africa. These would then be linked to the relevant destinations providing visuals of the additional attractions available as well as contact details of tour operators.

8.5 Conclusion

The creative options for this domain are endless. South Africa has an established and burgeoning film industry - both in terms of the local and the international - which needs to be capitalised on and then linked to a potentially lucrative film tourism industry. In conclusion, film in its status as a mass cultural phenomenon has a proven affinity with the tourism industry in the form of film tourism. Due to its flexibility and diversity it has a direct link to destination development across the geographic landscape. Film also has the advantage of having an added multiplier effect of advancing other creative industries which in turn can advance destination development.

---

[327] N. Adams, *Ratanga Junction's last ride,* 1 June 2016. Available: http://www.iol.co.za/travel/south-africa/western-cape/ratanga-junctions-last-ride-2028875. Accessed: 24 July 2016.

[328] Huffington Post, *The World's 50 Most Visited Tourist Attractions*, Available: http://www.huffingtonpost.com/ 2014/02/26/most-visited-attractions_n_4858066.html, 26 February 2014.

BIBLIOGRAPHY

Adams, N. *Ratanga Junction's last ride,* 1 June 2016. Available: http://www.iol.co.za/travel/south-africa/western-cape/ratanga-junctions-last-ride-2028875. Accessed: 24 July 2016.

Adesokan, Akin. "Nollywood and the idea of Nigerian cinema". *Journal of African Cinemas* 4(1), 2012, pp. 81-98.

African Budget Safaris. *Ten Movies Shot in Africa*. Available: http://www.africanbudgetsafaris.com/blog/tenmovies-shot-in-africa/. Accessed: 24 July 2016.

Allam, Matti. Personal interview as Project Development Coordinator, Film London, 2016-08-16.

Bali, Navneet. "Bollywood in Europe", presentation at *Seen on Screen: The International Screen Tourism Conference 2016,* London (UK), 24 November 2016.

BBC News. *Africa's movie star bushman dies*. Available: http://news.bbc.co.uk/2/hi/entertainment/3045170.stm. Accessed: 24 July 2016.

Beeton, Sue. *Film-induced tourism*. Clevedon: Channel View Publications, 2005.

Beeton, Sue. *Travel, tourism and the moving image*. Bristol: Channel View Publications, 2015.

Beszborn, Angela. *The Mystic Grill is becoming a reality!,* Available: http://www.kickstarter.com/projects/1368508019/the-mystic-grill-is-becoming-a-reality?ref=live. Accessed: 31 December 2013.

Box Office Mojo. *All Time Box Office*. Available: http://boxofficemojo.com/alltime/world/. Accessed: 5 January 2014.

Brand South Africa, *South Africa's film industry*, 20 May 2013. Available: http://www.brandsuothafrica.com/investements-immigration/business/economy/sectors/film Accessed: January 2017.

Bright, *Jake. Meet ' Nollywood': The second largest movie industry in the world*, Available: http://fortune.com/2015/06/24/nollywood-movie-industry/. Accessed: 24 June 2016.

British Film Commission. *Film is Great Britain: a guide to visiting film and TV locations in Britain*. Available: http://cdn.londonandpartners.com/visit/campaigns/filmisgreat/film__is_great_booklet.pdf. Accessed: May 2015.

Buchmann, Anne. "From Erewhon to Edoras: Tourism and Myths in New Zealand", *Tourism, Culture and Communication* 6(1), (2005), pp. 181-189.

Buhalis, Dimitrios. "Marketing the competitive destination of the future", *Tourism Management* 1(21), (2000), pp. 97-116.

Cape Film Commission. *Filming in Cape Town*. Available: http://www.capefilmcommission. co.za/about.asp. Accessed: 26 July 2016.

Cape Town Film Studios. *Film Shoots*. Available: http://www.capetownfilmstudios.co.za/ 2013-06-26-14-08-23/film-shoots.html. Accessed: 24 July 2016.

Cape Town Film Studios. *Home*. Available: http://www.capetownfilmstudios.co.za/. Accessed: 26 July 2016.

Cape Town Magazine. *Homeland Season 4 to be Shot in Cape Town*. Available:

http://www.capetownmagazine.com/news/homeland-season-4-to-be-shot-in-cape-town/10_22_19278. Accessed: 24 July 2016.

CCIFSA. *Cultural and creative industries Federation of South Africa*. Available: http://www.ccifsa.org.za. Accessed: 9 May 2016.

Channel 24. *Avengers sequel filming in Jozi postponed.* Available: http://www.channel24. co.za/Movies/News/Avengers-sequel-filming-in-Jozi-postponed-20140210. Accessed: 10 February 2014.

Channel 24. *More proof that South Africa is turning into little Hollywood.* Available: http://www.channel24.co.za/TV/News/more-proof-that-south-africa-is-turning-into-little-hollywood-20160712?isapp=true. Accessed: 12 July 2016.

Channel 24. *Welcome to Joziwood*. Available: http://www.channel24.co.za/News/Local/ Welcome-to-Joziwood-20141019. Accessed: 19 October 2014.

Chima, Ekenyerengozi Michael. *Nollywood Can Turn Nigerian Tourism Into a Billion Dollar Industry.* Available: http://www.indiewire.com/2016/04/nollywood-can-turn-nigerian-tourism-into-a-billion-dollar-industry-2-287791/. Accessed: 7 December 2016.

Claasen, L. "SA's Film Industry: Aiming for the big time", *Financial Mail (FM)* 217(1), 6 July 2012.

Colman, Michelle. *More travellers reject the role of spectator*. Available: http://www.tourismupdate.co.za/article/115410/5165/More-travellers-reject-the-role-of-spectator. Accessed: 28 October 2016.

Connell, Joanne. "Film tourism: evolution, progress and prospects", *Tourism Management* 33, (2012), pp. 1007-1029.

Crighton, Trevor, Take five, *Behind the Scenes Action*, May 2016, pp. 91-92.

Croy, W. Glen. "Planning for Film Tourism: Active Destination Image Management", *Tourism and Hospitality Planning & Development* 7(1), (2010), pp. 21-30.

Davies, Rosamund and Gauti Sigthorsson. *Introducing the creative industries: from theory to practice*. London: SAGE, 2013.

Deloitte. *Indywood. The Indian Film Industry.* India: Deloitte Touche Tohmatsu India, 2016.

Department of Arts and Culture. *Mzansi's Golden Economy: Contribution of the Arts, Culture and Heritage Sector to the New Growth Path*. Available: http://www.gov.za/sites/www.gov.za/files/mzansi%20golden%20economy%2020110411.

pdf. Accessed: June 2016.

Department of Culture, Media and Sport. *The UK Creative Industries*. Available: http://www.thecreativeindustries.co.uk/media/335618/uk_creative_industries_valuev4.jpg. Accessed: November 2016.

Dickson, Jessica. *All the world's a stage. Growing Britain's creative industries*. Available: http://www.cbi.com. Accessed: 11 October 2016.

Diekmann, Anya and Kevin Hannam. "Touristic mobilities in India's slum spaces", *Annals of Tourism Research* 39(3), (2012), pp. 1315-1366.

Donald, Stephanie H. and John G. Gammack. *Tourism and the branded city: film and identity on the Pacific Rim*. Aldershot: Ashgate, 2007.

Dore, Jeff. *Vampire Diary tourists invading north Georgia*, Available: http://m.wsbtv.com/news/news/local/ tourists-going-batty-north-central-georgia/nZQKp/. Accessed: 15 August 2013.

Dudrah, Rajinder and Jigna Desai. *The Bollywood reader.* UK: McGraw-Hill Education, 2008.

Durban Film Office. *About Us*. Available: http://www.durbanfilmoffice.com/Aboutus. Accessed: 26 July 2016.

Echtner, Charlotte M. and Tazim B. Jamal. "The Disciplinary Dilemma of Tourism Studies", *Annals of Tourism Research* 24(4), (1997), pp. 868-883.

Edcumbe, Will. *Mzansiwood, Special Feature Action*. May 2016, pp.101 – 105.

Elliott, Kaye. Telephonic interview as Deputy Director of Partnerships, Head of Production Services, Creative England, 2016-08-30.

Emmanuel, Kim. *Time to spend more on marketing niche tourism?*, Available: http://www.tourismupdate.co.za/article/111806/Time-to-spend-more-on-marketing-niche-tourism. Accessed: 25 July 2016.

Ernst & Young and LA Film Council. *Film industry in India: New horizons*. India: Ernst & Young, 2012.

Film London. *What We Do.* Available: http://filmlondon.org.uk/about/what-we-do. Accessed: 15 September 2016.

Fisher, Iain. *Athol Fugard Exile plays,* https://www.iainfisher.com/fugard/athol-fugard-plays-exile.html Accessed: January 2017.

Fletcher, Diane, *Stunting growth, Special Feature Action*, May 2016, pp.107-109.

Foroohar, Rana. *Hooray for Nollywood*. Available: http://time.com/3153912/hooray-for-nollywood/. Accessed 8 December 2016.

Gabaldon, Diana. *OUTLANDER-based tours of Scotland*. Available: http://www.dianagabaldon.com/resources/ outlander-based-tours-of-scotland/. Accessed: 14 September 2015.

Garcia, Jason and Sara K. Clarke. *Universal attendance still soaring*. Available: http://articles.orlandosentinel.com/2010-11-14/business/os-cfb-tourism-harrypotter20101114_1_universal-orlando-wizarding-world-universal-attendance/2. Accessed: 15 November 2010.

Gartner, William C. "Image formation process", *Journal of Travel and Tourism Marketing* 2(2-3), (1993), pp. 191-215.

Gauteng Film Commission. *Gauteng Film Industry*. Available: http://www.gautengfilm.org. za/filming-ingauteng/film-industry. Accessed: 26 July 2016.

Gauteng Film Commission. *Who We Are*. Available: http://www.gautengfilm.org.za/who-we-r. Accessed: 26 July 2016.

Goundry, N. *South Africa organises 10-day location filming scout for US studio bosses*, http://www.thelocationguide.com/2014/02/ng-filming-on-location-south-africa-organises-10-day-location-filming-scout-for-us-studio-bosses/ Accessed: December 2016.

Goundry, N. *UK period drama Tutankhamun to film on location in South Africa*. Available: http://www.thelocationguide.com/2015/07/ng-television-tutankhamun-uk-period-drama-to-film-on-location-in-south-africa/. Accessed: 8 December 2016.

Harries, Andy, Personal interview, London, 24 November

Hawkins, John. *The Creative Economy: How People Make Money*. UK: Penguin, 2013.

Hendrix, Harald. "From Early Modern to Romantic literary tourism: a Diachronical Perspective", in Watson, Nicola J. (ed.), *Literary Tourism and the Nineteenth-Century Culture*. Basingstoke: Palgrave Macmillan, 2009.

Herbert, David T. "Literary places, tourism and the heritage experience", *Annals of Tourism*

Research, 28(2), 2001, pp. 312-333.

Herselman, Charlene. *From 'logging capital' to 'tourism phenomenon': the impact of literary tourism on Forks, WA., United States of America*, unpublished MHCS dissertation. Pretoria: University of Pretoria, 2014. Available: http://repository.up.ac.za/handle/2263/45925.

Hobbiton Movie Set Tours. *Explore the real Middle-Earth*. Available: http://www.hobbitontours.com/ Home/tabid/38/Default.aspx. Accessed: 13 December 2013.

Hoffmann, Nicole Beate. *On-location film-induced tourism: success and sustainability*, unpublished MHCS dissertation. Pretoria: University of Pretoria, 2015. Available: http://repository.up.ac.za/handle/2263/50623.

HP Fan Trips Announces 2007 Tours, VIP 'Phoenix' Screening. Available: http://www.hpana.com/news.19641.html. Accessed: 15 November 2010.

Hudson, Simon and J.R. Brent Ritchie. "Promoting Destinations via Film Tourism: an Empirical Identification of Supporting Marketing Initiatives", *Journal of Travel Research* 44, (2006), pp. 387-396.

Hugo, Pieter. *Nollywood*. New York: Prestel, 2009.

Hudson, Simon and Vincent Wing Sun Tung. "'Lights, camera, action.!' Marketing film locations to Hollywood", *Marketing Intelligence and Planning* 28(2), (2010), pp. 188-205.

Huffington Post, *The World's 50 Most Visited Tourist Attractions*, Available: http://www.huffingtonpost.com/ 2014/02/26/most-visited-attractions_n_4858066.html, 26 February 2014.

IMDb. *Generation Kill (2008 TV Mini-Series) Filming Locations*. Available: http://www.imdb.com/title/ tt0995832/locations. Accessed: 26 July 2016.

IMDb. *I Dreamed of Africa (2000) Filming Locations*. Available: http://www.imdb.com/title/tt0167203/locations?ref_=tt_dt_dt. Accessed: 26 July 2016.

IMDb. *Invictus (2009) Filming Locations*. Available: http://www.imdb.com/title/tt1057500/locations?ref_=tt_dt_dt. Accessed: 24 July 2016.

IMDb. *Searching for Sugar Man (2012) Awards*. Available: http://www.imdb.com/ title/tt2125608/awards. Accessed: 24 July 2016.

Irish, Paul. *The Great Gatsby the movie boosts sales of The Great Gatsby the book*. Available: http://www.thestar.com/entertainment/movies/2013/05/09/the_great_gatsby _the_movie_boosts_sales_of_the_great_gatsby_the_book.html. Accessed: 5 January 2014.

Italian Government Tourist Board – North America. *"Angels & Demons" in the eternal city of Rome*. Available*:* http://www.italiantourism.com/newsletters/n.86.html. Accessed: 15 November 2010.

Joburgnews. *Joburg makes it to the Oscars*. Available: http://joburgnews.co.za/ 2006/mar/mar6_tsotsi.stm. Accessed: 24 July 2016.

Joffe, Avril and Monica Newton. "The creative industries in South Africa", *Culture, Arts and Jobs (CAJ)*, HSRC, 15 December 2007.

Kalahari Pictures. *Reasons to shoot in South Africa*. Available: https://kalaharipictures.com/filming-in-south-africa/. Accessed: 8 December 2016.

Keane, Michael. "Understanding the creative economy: A tale of two cities' clusters", *Creative Industries Journal* 1(3), (2008), pp. 211-226.

LA India Film, Federation of Indian Chambers of Commerce and Industry (FICCI), The Film & Television Producers Guild of India LTD and Ernst & Young. *Unleashing the power of film tourism: the first step*. India: Ernst & Young, 2016.

LA INDIA Film council: Potential for film tourism in the Country. Available: http://www.laindiafilmcouncil.org/potential-for-film-tourism-in-the-country. Accessed: 7 December 2016.

Lewis, Andy. *"Hunger Games" movie fuels sharp rise in books sales*. Available: http://www.hollywoodreporter.com/news/hunger-games-twlight-book-sales-versus-jennifer-lawrence-josh-hutcherson-305457. Accessed: 5 January 2014.

Light, Duncan. "Dracula Tourism in Romania: Cultural Identity and the State", *Annals of Tourism Research* 34(3), (2007), pp. 746-765.

Loedolff, Carmen. *Promoting South Africa as an International Film Tourism Destination*, unpublished MCom dissertation. Pretoria: University of Pretoria, 2015. Available: http://repository.up.ac.za/handle/2263/46194.

Lopes, Carlos. "Creativity is the new gold: Africa needs to do a few smart things to unlock the jackpot", *Mail and Guardian Africa*, 30 August 2015.

Lowery, Jessica. *Vampire Stalkers/Mystic Falls Tours*. Available: https://www.facebook. com/pages/Vampire-StalkersMystic-Falls-Tours/165260313516145. Accessed: 29 September 2013.

MacCannell, Dean. "Staged authenticity: arrangements of social space in tourist settings", *The American Journal of Sociology* 79(3), 1973, pp. 589-603.

Make in India- Media and Entertainment. Available: http://www.makeinindia.com/ sector/media-and-entertainment. Accessed: 7 December 2016.

Make in India: The vision, new processes, sectors, infrastructure and mindset. Available: http://www.makeinindia.com/article/-/v/make-in-india-reason-vision-for-the-initiative. Accessed: 7 December 2016.

Maley, Jacqueline. *Dreaming of Darcy, Dreading the Gas Bill.* Available: http://www.Smh.co.au/news/opinion/dreaming-of-darcy-dreading-the-gas-bill/2007/08/28/1188067110904.html. Accessed: 15 November 2010.

MBI, "South Africa", in *World of Locations,* November 2016.

McClintock, Pamela. *$200 Million and Rising: Hollywood Struggles With Soaring Marketing Costs*. Available: http://www.hollywoodreporter.com/news/200-million-rising-hollywood-struggles-721818. Accessed: 6 December 2016.

McLennan-Dodd, Vanessa J. and Keyan G. Tomaselli. "Made in China: The Gods Go East", *Visual Anthropology* 18(2-3), (2005), pp. 199-228.

Miller, Lucasta. *The Brontë Myth*. London: Vintage, 2002.

Miss Ntertainment. *10 Facts about Shooting Safe House in South Africa*. Available:

http://missntertainment.com/2012/02/11/10-facts-about-shooting-safe-house-in-south-africa/. Accessed: 26 July 2016.

Moudio, Rebecca. *Nigeria's film industry: a potential gold mine?*. Available: http://www.un.org/africarenewal/ magazine/may-2013/nigeria%E2%80%99s-film-industry-potential-gold-mine. Accessed: 7 December 2016.

Murphy, David. "Africans filming Africa: questioning theories of an authentic African cinema", *Journal of African Cultural Studies* 13(2), December 2000, pp. 239-249.

Mystic Falls Tour. *You have been invited in… to Mystic Falls!!!*. Available: http://www.mysticfallstour.com/ Home.html. Accessed: 13 December 2013.

Nair, Anil., Guldiken, Orhun., Fainshmidt, Stav and Amir Pezeshkan. "Innovation in India: a review of past research and future directions", *Asia Specific Journal of Management* 32, (2015), pp. 925-958.

National Film and Video Foundation, *FAQs about the NFVF*, Available: http://www.nfvf.co.za/home/index. php?ipkContentID=253&ipkMenuID=59, Accessed: 13 January 2017.

New Bethesda: Tourism and Accommodation. Available at: https://www.nieu-bethesda.com/. Accessed: January 2017.

O'Connor, Justine. *The cultural and creative industries: a literature review, 2nd edition*. Newcastle upon Tyne: Creative, Culture and Education, 2010.

O'Connor, Noëlle., Flanagan, Sheila and David Gilbert. *A Film Marketing Action Plan for Film Induced Tourism Destinations: Using Yorkshire as a Case study*. Saarbrücken: Lambert Academic Publishing, 2010.

O'Connor, Noëlle., Flanagan, Sheila and David Gilbert. "The use of film in re-imaging a tourism destination: a case study of Yorkshire, UK", *Journal of Vacation Marketing* 16(1), (2010), pp. 61-74.

Olsberg-SPI. *Quantifying Film and Television Tourism in England*. London: Olsberg-SPI, 2015.

Olsberg-SPI. Available: http://www.o-spi.co.uk/. Accessed: 24 November 2016.

Ousby, Ian. *The Englishman's England: Taste, Travel and the Rise of Tourism*. Cambridge:

Cambridge University Press, 1990.

Pad Na Jou Hart. *Afrikaans romantic adventure film Pad na jou Hart releases on the big screen on 14 February 2014*. Available: http://www.padnajouhartfilm.co.za/press-release. Accessed: 26 July 2016.

Perry, A. "Africa's Starring Role: Top-notch production facilities, low labour costs and a diverse landscape won South Africa the coveted job as Hollywood's new back lot", *Time* 177(15), (2011).

Pissang, Adeline. *Bollywood - The History and Key Elements of Bombay Cinema; With an Excursus on Gurinder Chadha's Cross Cultural Film "Bend It Like Beckham"*. Grin Verlag, 2004.

Povoledo, Elisabetta. *Dan Brown tourists: next stop, Rome?*. Available*: http://www.nytimes. com/2008/06/24/movies/24ange.html*. Accessed: 6 December 2016.

Radosevich, Frank. *A Stockholm Walking Tour Visits the Sites of Stieg Larsson's "The Girl With The Dragon Tattoo"*. Available*: http://www.globalpost.com/dispatch/europe/101102/ stieg-larsson-millenium-trilogy-walking-tour?page=0,1*. Accessed: 15 November 2010.

Reijnders, Stijn L. "Stalking the Count: Dracula, Fandom and Tourism", *Annals of Tourism*

Research 38(1), (2011), pp. 231-248.

Richards, Greg and Julie Wilson. "Developing creativity in tourist experiences: A solution to the serial reproduction of culture?", *Tourism Management* 27, (2006), pp. 1209–1223.

Riley, Roger and Carlton S. Van Doren. "Movies as tourism promotion: a 'pull' factor in a 'push' location", *Tourism Management*, (1992), pp. 267-274.

Riley, Roger., Baker, Dwayne and Carlton S. Van Doren. "Movie-induced tourism", *Annals of Tourism Research* 25(4), (1998), pp. 919-935.

Roesch, Stefan. *The Experiences of Film Location Tourists*. Bristol: Channel View Publications, 2009.

Roy, Sohinee. "Slumdog Millionaire: Capitalism, a Love Story", *The Journal of Popular Culture* 49(1), (2016), pp. 155-173.

Schatz, Thomas. "The new Hollywood", *in* Julian Stringer (ed.), *Movie Blockbusters.* London: Routledge, 2003.

Screen Africa. *Afrikaans film Pad Na Jou Hart tops South African box office*. Available:

http://www.screenafrica.com/page/news/film/1639623-Afrikaans-film-Pad-na-jou-Hart-tops-South-African-box-office#.VKQfiXuQBNg. Accessed: 26 July 2016.

Screen Africa. *Pretville number two at box office*. Available: http://www.screenafrica.com/pls/cms/iac.page?p_t1=2054&p_t2=4714&p_t3=0&p_t4=0&p_dynamic=YP&p_content_id=1474394&p_site_id=10. Accessed: 26 July 2016.

Screen Africa. *Pretville set open to public*. Available: http://www.screenafrica.com/page/news/film/1558536-Pretville-set-open-to-public#.VKM0LnuQBNg. Accessed: 26 July 2016.

Sellgren, Erik. *Film-induced tourism: the effect films have on destination image formation, motivation and travel behaviour*. Saarbrücken: Lambert Academic Publishing, 2011.

Shiels, Michael Patrick. *Inferno Setting Florence On Fire As Tourists Troop Along Langdon's Trail*. Available: http://www.forbes.com/sites/michaelshiels/2016/11/01/inferno-setting-florence-on-fire-as-tourists-troop-along-langdons-trail/#2e65d4223aff. Accessed: 6 December 2016.

Show Me: Hartbeespoort. *Visit the Pretville Film set in Harties*. Available: http://showme.co.za/hartbeespoort/tourism/pretville/. Accessed: 26 July 2016.

Singh, Kamal. *Film-induced tourism: motivations to the Hobbiton movie set as featured in The Lord of the Rings.* La Trobe University: BB (Hons) thesis, 2003.

Sirgy, M. Joseph and Chenting Su. "Destination image, self-congruity, and travel behaviour: toward an integrative model", *Journal of Travel Research* 38(4), (2000), pp. 340-352.

Smith, M.K., Macleod, Nicola, and M.H. Robertson. *Key Concepts in Tourist Studies*. London: Sage Publications, 2010.

So my friends and I were in Malta last week. Some of the scenery looked familiar. Available: https://www.facebook.com/BestofGameofThrones/photos/a.652975884758197. 1073741828.652970264758652/1111298892259225/?type=3&theatre. Accessed: 8 October 2016.

SouthAfrica.info. *South Africa's film industry*. Available: http://www.southafrica.info/ business/economy/sectors/film.htm. Accessed: 24 July 2016.

Sutcliffe, Lawrence. Personal interview as Film Officer, Highlands of Scotland Film Commission, 2016-08-24.

The Cultural Strategy Group. "Creative South Africa: a strategy for realising the potential of the Cultural Industries", Creative South Africa, November 1998.

The Harry Potter Virtual Film Location Tour. Available: http://www.chiff.com/a/harry-potter-travel-tour.htm. Accessed: 15 November 2010

The Hobbit, Mamma Mia, The Beach inspire wanderlust. Available: http://www.stuff.co.nz/travel/ destinations/72370244/the-hobbit- mamma-mia- the-beach- inspire-wanderlust. Accessed: 25 September 2015.

The Independent. *Safe House: How one film put Cape Town's movie industry on the map*. Available: http://www.independent.co.uk/arts-entertainment/films/features/safe-house-how-one-film-put-capetowns-movie-industry-on-the-map-7851268.html. Accessed: 26 July 2016.

The Location Guide. *Pirate drama series Black Sails films on location at Cape Town Film Studios*. Available: http://www.thelocationguide.com/blog/2014/02/ng-television-pirate-drama-series-black-sails-films-onlocation-at-cape-town-film-studios/. Accessed: 24 July 2016.

The Location Guide. *Supernatural TV drama Dominion to film in South Africa doubling for*

Nevada. Available: http://www.thelocationguide.com/blog/2013/12/ng-television-supernatural-tv-dramadominion-to-film-in-south-africa-doubling-for-nevada/. Accessed: 24 July 2016.

The Scotsman. *Outlander boost to Scottish Tourism*. Available: http://www.scotsman.com/lifestyle/travel/outlander-boost-to-scottish-tourism-1-3739460. Accessed: 14 September 2015.

The Trail of the Lost Symbol: How Dan Brown is Boosting Tourism. Available: http://www.skyscanner.net/news/articles/2009/09/002932-on-the-trail-of-the-lost-symbol-with-skyscanner-how-dan-browns-angels-demons-and-da-vinci-code-are-boosting-tourism.html. Accessed: 15 November 2010.

The Vincent Perez Archives. *I Dreamed of Africa*. Available: http://www.vincentperez. com/africa.html. Accessed: 26 July 2016.

The Work Foundation, NESTA. *Staying ahead: the economic performance of the UK's creative industries*. Lancaster University, July 2007.

Tooke, Nichola and Michael Baker. "Seeing is believing: the effect of film on visitor numbers to screened locations", in *Tourism Management* 17(2), (1996), pp. 87-94.

Topham, Gwyn. *Harry Potter is wizard for tourism*. Available: http://www.guardian.co.uk/media/2003/apr/24/ pressandpublishing.theharrypotterfilm. Accessed: 15 November 2010.

Tourism. Available: http://www.gov.za/about-SA/tourism. Accessed: 7 December 2016.

Tourism New Zealand. *Explore the real Middle-Earth when you visit New Zealand*. Available: http://www.newzealand.com/int/. Accessed: 13 December 2013.

Towner, John. "Literature, tourism and the Grand Tour", in Mike Robinson and Hans Christian Andersen (eds.), *Literature and Tourism: Reading and Writing Tourism Texts.* London: Continuum, 2002.

Towse, Ruth. *A textbook of cultural economics*. New York: Cambridge University Press, 2010.

Tribe, John. "The Indiscipline of Tourism", *Annals of Tourism Research* 24(3), (1997), pp. 638-657.

Tsotsi. *TSOTSI – The Official Film Site*. Available: http://www.tsotsi.com/english/index.php. Accessed: 24 July 2016.

Turok, Ivan. "Cities, Clusters and Creative Industries: The Case of Film and Television in Scotland", *European Planning Studies* 11(5), July 2003.

UNCTAD. *Creative Economy Report 2010. A feasible development option.* 2010.

Urry, John. *The Tourist Gaze: Leisure and Travel in Contemporary Societies*. London: SAGE Publications, 1990.

Van der Pol, Hendrik. "Key role of cultural and creative industries in the economy", Canada: UNESCO Institute for Statistics.

Viator. *Game of Thrones Sites in Europe*. Available: http://www.viator.com/Europe-tourism/Game-of-Thrones-Sites-in-Europe/d6-t10684. Accessed: 25 October 2013.

VisitBritain. "Welcome address", presentation at *Seen on Screen: The International Screen Tourism Conference 2016,* London (UK), 24 November 2016.

VisitScotland. *Outlander film locations*. Available: http://www.visitscotland.com/about/arts-culture/outlander/film-locations. Accessed: 19 August 2015.

VisitScotland. *Sunshine on Leith Locations*. Available: http://edinburgh.org/media/52185/SOL_MovieMap_ ONE_SIDE.pdf. Accessed: September 2016.

VisitScotland and The Highland Council. *The Highland and Skye Movie Map*. Available: https://static.visitscotland.com/pdf/highlands-movie-map.pdf, 2015. Accessed: September 2016.

Walton, John K. "Tourism and History", *Contemporary Tourism Reviews*. Available: http://www.goodfellowpublishers.com/free_files/Contemporary-Tourism-Review-City-History-Tourism-e276893ee07b5b6ed16c292b6c73475f.pdf. Accessed: May 2016.

Watson, Nicola J. *The Literary Tourist: Readers and Places in Romantic and Victorian Britain.* Basingstoke: Palgrave Macmillan, 2006.

Whale Tales Blog. *'Safe House' shot in picture perfect Cape Town, favourite film city of Ryan Reynolds!*. Available: http://www.whalecottage.com/blog/cape-town/safe-house-shot-in-picture-perfect-capetown-favourite-film-city-of-ryan-reynolds/. Accessed: 26 July 2016.

Wenz, Laura. "Changing Tune in Woodstock Creative industries and local urban development in Cape Town, South Africa", *Gateways: International Journal of Community Research and Engagement* 5, (2012), pp. 16-34.

White, Cameron. *Masters of Coin: the economic impact of Game of Thrones location filming*. Available: http://winteriscoming.net/2014/10/24/masters-coin-economic-impact-game-thrones-location-filming/. Accessed: 19 August 2015.

Yusuf, Shahid and Kaoru Nabeshima. "Creative industries in East Asia", *Cities* 22(2), (2005), pp. 109-122.

tourism

Department:
Tourism
REPUBLIC OF SOUTH AFRICA

ANNEXURE 1:

LETTER OF

INFORMED CONSENT

tourism

Department:
Tourism
REPUBLIC OF SOUTH AFRICA

ANNEXURE 2:

RESEARCH TRIP SUMMARY

ANNEXURE 3:

THE HIGHLANDS MOVIE MAP

ANNEXURE 4:

SUNSHINE ON LEITH MOVIE MAP (EDINBURGH)

ANNEXURE 5:

CINEMATIC SOUTH AFRICA FILM TOURISM POTENTIAL